

Celebrating a Decade

Timepieces

OPERA GALLERY



Dear friends,

Anniversaries are always a blissful time to step back and revisit the past, acknowledge achievements, review milestones and rejuvenate ideas facing the ever challenging future.

2014 marks Opera Gallery's 20th global anniversary as well as its 10-year anniversary in the pearl of Asia – Hong Kong.

First established in 1994 as a local French gallery operating with hubs in Paris and Singapore, gradually growing to a ten-gallery network with locations spreading from Monaco to Dubai and Geneva to Seoul, Opera Gallery is known today to be a world destination for art lovers and collectors alike.

Exhibiting over 60 exhibitions in its global calendar and showcasing over 100 artists, the gallery's diverse collection includes emerging artists in the fields of new media, photography and installation as well as established artists from both the contemporary and 20th century eras in the fields of painting, sculpture and design.

Known to be the first international gallery to open its doors in Hong Kong back in 2004, the gallery is celebrating this milestone with an exceptional showcase spread through three floors of its Central location, exhibiting over fifty works of art from the likes of Pierre-Auguste Renoir, Henri Matisse and Pablo Picasso to contemporary icons Yayoi Kusama, Takashi Murakami and Fernando Botero.

The diverse collection on display is a magnificent showcase of the gallery's eclectic and revitalized profile of international contemporary and modern masterpieces – specialties the gallery is best known for.

Offering a truly unique experience to its visitors, collectors and fans, the gallery works relentlessly to bring the most exciting exhibitions, artists and artworks to the region, bridging time and place through exceptional showcases of art.

With heartfelt thanks for your continuous support, it is our great pleasure to invite you to celebrate with us this important milestone in our gallery's history.

Yours sincerely,

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Shirley Yablonsky
Director
Opera Gallery Hong Kong

Pierre-Auguste RENOIR

1841•1919



Port du Pornic (La Voile blanche), circa 1890

Stamped 'Renoir' (lower right)

Oil on canvas

46.9 x 55.8 cm - 18.5 x 22 in.

Price on request

PROVENANCE

Sale: Nouveau Drouot, Paris, April 23, 1982

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

Private collection, Switzerland

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

Private collection (acquired at the above sale)

Hammer Galleries, New York

Private collection, Japan

LITERATURE

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

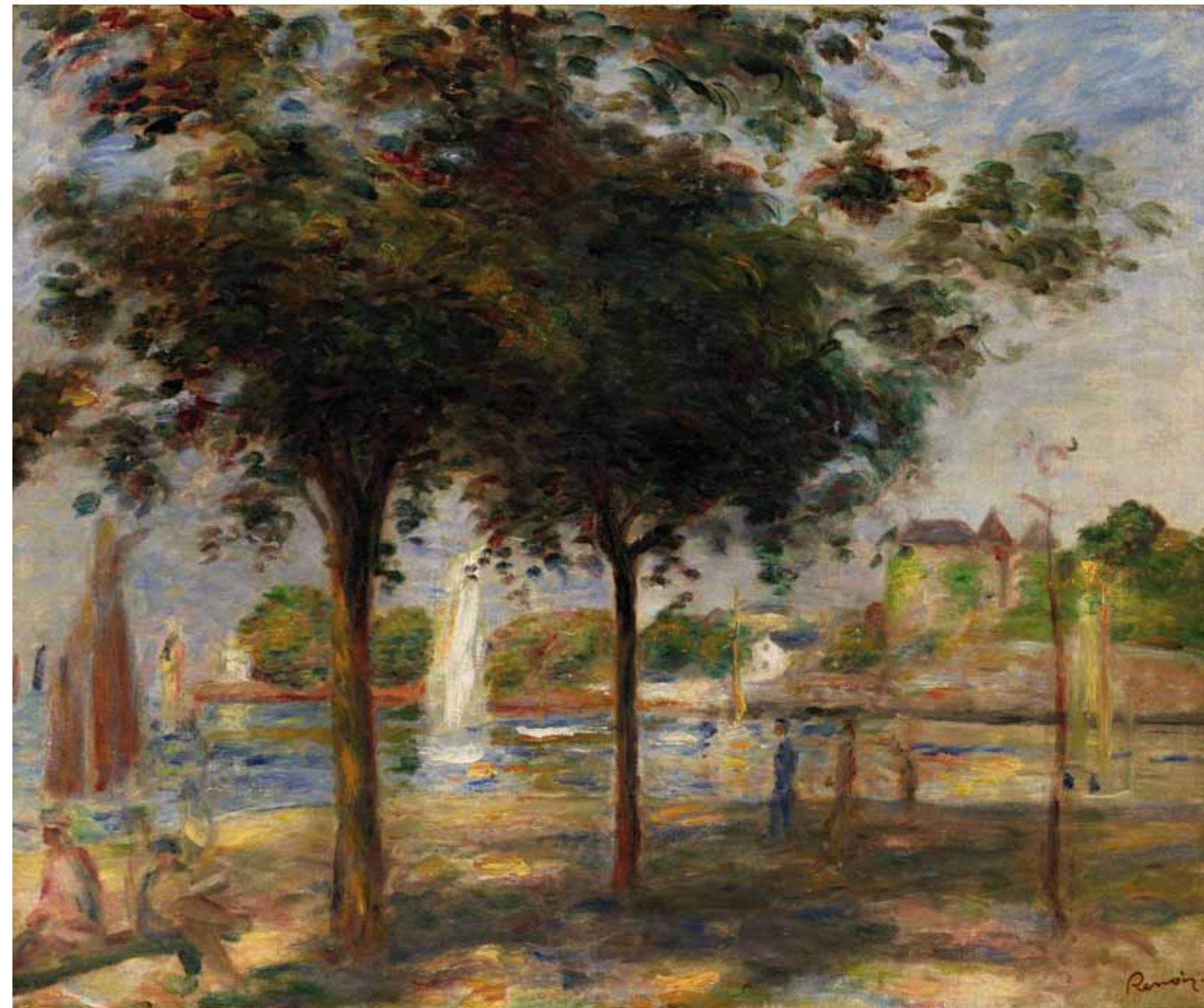
Guy-Patrice & Michel Dauberville, Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. II, Paris, 2009, No. 858, ill. p. 105

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

PUBLIC NOTES

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

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



Pierre-Auguste RENOIR 1841-1919



Portrait de Pierre Renoir à la capeline, 1886

Signed 'Renoir' (upper left)

Oil on canvas

38 x 29.8 cm - 15 x 11.7 in.

Price on request

PROVENANCE

Claude Theuveny (grandson of Georges Viau)

Galerie Hopkins-Thomas, Paris

Hammer Galleries, New York

Private collection, Palm Beach

LITERATURE

This work will be included in the supplement to the first book of the Catalogue raisonné de l'œuvre peint de Renoir to be published by Editions Durand-Ruel

CERTIFICATE

François Daulte has confirmed the authenticity of this work

PUBLIC NOTES

Pierre-Auguste Renoir was born on February 25, 1841, in Limoges, France. The child of a working class family, Renoir began painting while working in a porcelain factory. In 1862 he moved to Paris to study fine art under the tutelage of the academic artist Charles Gleyre. It was there that he met other pivotal figures such as Claude Monet and Alfred Sisley. Along with these artists, Renoir came to prominence after his works were included in the first Impressionist exhibition in 1874. Later in life the artist developed arthritis and decided to move to the warmer climates of 'Les Collettes', a farm close to the Mediterranean coast. Though wheel-chair bound, Renoir continued to paint for the rest of his life, never losing his reputation as one of the pioneering painters of his generation. The works produced in this period are characterised by the dissolution of outlines and colour for which the artist is famous. Renoir's works are among the most recognisable and celebrated in modern art. They form part of innumerable collections, both public and private.



Pierre-Auguste RENOIR 1841-1919



Gabrielle lisant, 1910
Signed 'Renoir' (lower right)
Oil on canvas
32.4 x 24.1 cm - 12.8 x 9.5 in.
Price on request

PROVENANCE

Ambroise Vollard, Paris
Arthur Tooth & Sons, London
Harriet Walker Henderson, California
Sale: Sotheby's, New York, May 18, 1990, lot 318
Private collection

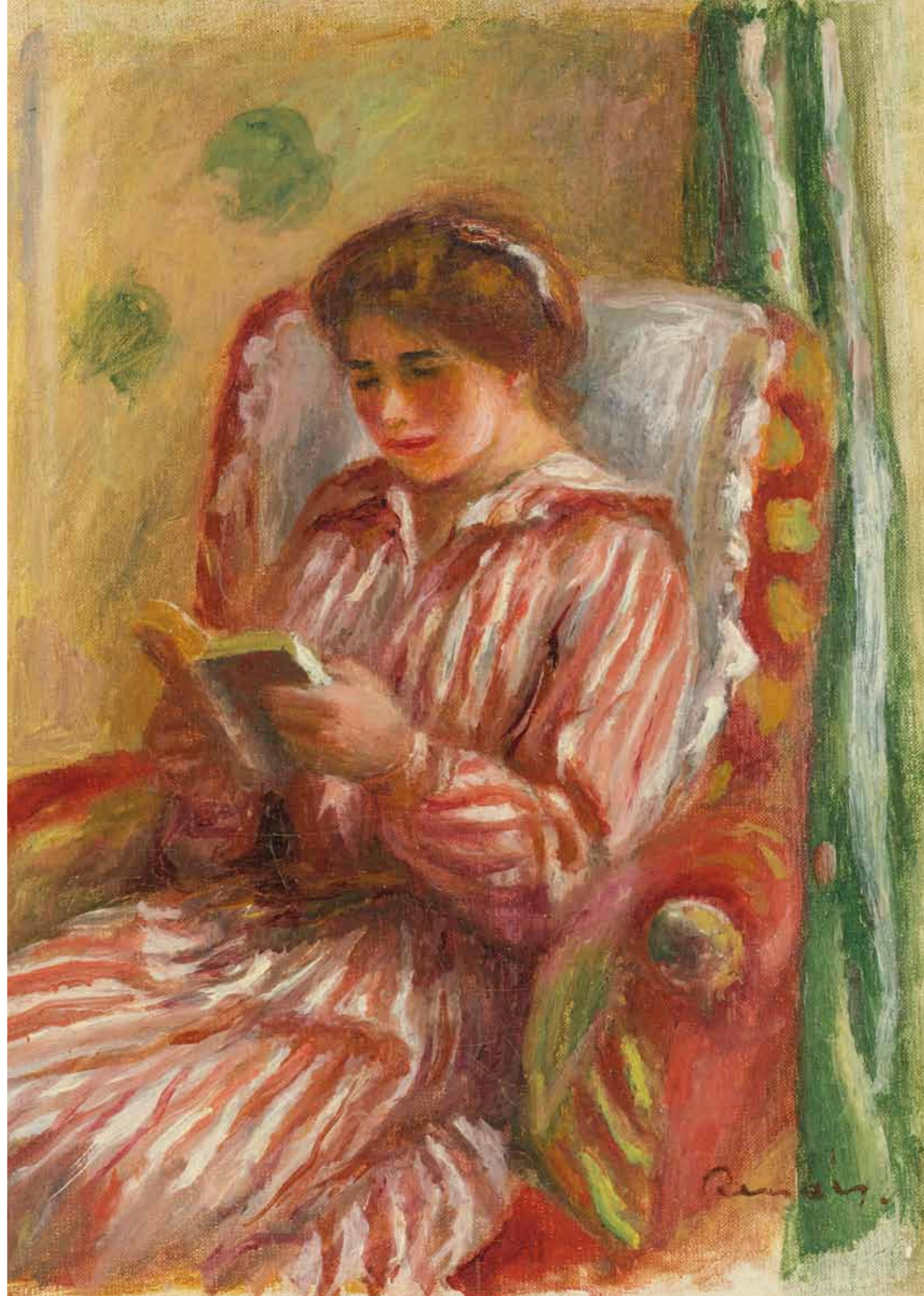
LITERATURE

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

Pierre-Auguste Renoir was born in Limoges in south-west France in 1841. At the age of thirteen he began work as a painter on porcelain. In 1861 he moved to Paris, where he joined the studio of the important academic painter Charles Gleyre. During this time, Renoir befriended painters such as Monet and Sisley, and his works were later included in the first Impressionist exhibition in 1874. In the early 20th century, in spite of old age and declining health, Renoir persevered in his artistic experimentations, producing some of his most memorable work. Celebrated for his sensual nudes and charming scenes of beautiful women, Renoir was one of the greatest modern French painters. His works form part of important public collections such as the Musée d'Orsay in Paris and the Courtauld Galleries in London.

The present work is a portrait of Gabrielle Renard (1878-1959), Renoir's housemaid and governess to his children. She became Renoir's preferred life model in his later works, and paintings of her from this period are typical of the artist's endeavour to move away from what he called his *manière aigre* (sour manner) to a more sensuous and colourful form of representation.



Pierre-Auguste RENOIR

1841•1919



Deux filles dans un pré (deux femmes dans l'herbe), circa 1910

Signed 'Renoir' (lower left)

Oil on canvas

47.3 x 56.8 cm - 18.6 x 22.4 in.

Price on request

PROVENANCE

Durand-Ruel, Paris

Dr. Alfred Gold, Berlin (1929)

Mayor Gallery, London (1953)

Private collection, London

Sale: Sotheby's, London, July 6, 1960, lot 137

Eric Estorick, London

Sale: Sotheby's London, June 26, 1990, lot 28

Private collection

LITERATURE

Julius Meier-Graefe, Renoir, Leipzig, 1929, No. 357, ill. p. 344

Guy-Patrice & Michel Dauberville, Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. IV : 1903 - 1910, Editions Bernheim-Jeune, Paris, 2012, No. 3144, ill. p. 274

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

In this alluring image of two country women and a dog in a meadow, Renoir creates the *rêve de bonheur* typical of his early 20th century works, where pink-cheeked, rustic women idle in a bucolic paradise of lush grass and wild flowers. Renoir, choosing not to paint a horizon, plunges his provincial figures into the abundant meadow where they sit, quiet and inactive. Dressed in rust, pink and ochre and with full lips and flushed cheeks they become as much part of nature as the meadow itself with its own patches of chestnut scrub and rosy blooms. Renoir paints a scene of rustic bliss and the insistent abundance of flowers and of flesh reveals the painter's clear associations between rural life and femininity with health and happiness.

Indeed, throughout Renoir's life, women provided him with his most potent source of inspiration and are at the centre of the idyllic, harmonious worlds he constructed (Ann Dumas and John Collins, *Renoir's Women*, New York, 2005, p. 88); and these plump and pleasant women are certainly no exception. Woman's place in Renoir's work was often in such genre paintings as *Deux filles dans un pré*, and it was around the time of this painting's execution that Renoir was creating images of pearly-skinned Arcadian bathers. Just as is the case in the offered work, where the two women exist in a world far away from that of toil and labor, Renoir uses femininity to suggest all the comforts and pleasures of a carefree life of friendship and intimacy.



Auguste RODIN 1840•1917



Eternal Springtime, circa 1884

Signed 'A. Rodin', numbered and inscribed with publisher mark 'Bronze Masters Reproduction' 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
64.5 x 58 x 44.5 cm - 25.4 x 22.8 x 17.5 in.

Price on request

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 18th 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 skilful 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.



Auguste RODIN 1840•1917



Eve, circa 1882

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.

Price on request

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.



Pierre BONNARD

1867•1947



Dans la rue, deux figures, circa 1906

Stamped with signature 'Bonnard' (lower left)

Oil on cradled panel

37 x 46 cm - 14.6 x 18.1 in.

Price on request

PROVENANCE

Estate of the artist

Bowers collection, Paris

Victor Waddington, London

Mr. and Mrs. Peter O'Toole, UK (acquired from the above, 1970)

Sale: Sotheby's, London, June 28, 1988, lot 38

Acquavella Galleries, Inc., New York (1989)

Private collection (circa 1990)

Sale: Christie's, New York, Nov. 9, 2006, lot 307

Private collection, Europe

EXHIBITED

Marseille, Musée Cantini, Bonnard, May-June 1967, No. 7, ill.

London, Victor Waddington, Bonnard, June-July 1970, No. 6, ill. in colour

LITERATURE

Yann Le Pichon, Bonnard, 'Elle', April 9, 1967, ill. in colour pp. 140-141

Jean and Henry Dauberville, Bonnard, Catalogue raisonné de l'œuvre peint, Editions Bernheim-Jeune, Paris, 1974, vol. IV, No. 01895, ill. in colour p. 251

PUBLIC NOTES

A main figure of 19th and 20th century art, Bonnard's personality was shaped somewhere between Impressionism and the Nabis movement, which he helped create. The Nabis thought of themselves as prophets of modern art; their movement developed the idea of abstract and non-representational canvases.

Bonnard actually finished *Dans la rue, deux figures* in 1906 while travelling abroad (through Spain, Tunisia and Italy), and yet he seemed to find his way back to a certain form of Impressionism. His love of nature and figurative art remained unchanged. His later works were dominated by a more sensitive look at the world: one in which an enchanted, vibrant and luminous Mother Nature battles reality. Under a cloak of discreet simplicity, Bonnard's work is really quite complex, filled with intricate, subtle nuances.



Paul SIGNAC 1863•1935



Penmarc'h, August 1922

Signed 'P. Signac' (lower left); titled and dated 'Penmarc'h août 1922' (lower right)
Watercolour and lead mine on paper laid down on cardboard
25.4 x 35.6 cm - 10 x 14 in.

Price on request



PROVENANCE

Private collection

Sale: Pierre Bergé & Associés, Paris, Nov. 25, 2005, lot 24, ill. p. 11

PUBLIC NOTES

Born in Paris on 11 November 1863, Paul Signac was one of the leading painters of his generation. After attending an exhibition of Claude Monet's work in 1880, Signac decided to pursue a career as an artist and was encouraged to paint outdoors, depicting the various landscapes he encountered. Beginning his career as a traditional Impressionist, Signac was influenced by the artist Georges Seurat's theory of colour division, which led him to develop an increasingly subjective approach to painting. This eventually led to the development of a style for which both artists are duly famous: Pointillism. Though Signac never painted abstract pictures, for the artist the beauty of colour was an end in itself.

The present work depicts the peninsula of *Penmarc'h* in the Northwest of France, an area well-known for its rocky granite coast and beautiful landscapes. Signac spent much of the year 1922 there, attracted by the Normandy light. The watercolours are delicate and lend the surface of the work a luminosity characteristic of seaside towns. The work's muted harmony is testament to Signac's skill as a painter.

Paul SIGNAC 1863•1935



Saint-Tropez, Tartanes au port, 1905
Stamped with signature and dated 'P. Signac 05' (lower right)
Watercolour and black Conté crayon on paper
17.2 x 25 cm - 6.8 x 9.8 in.
Price on request

PROVENANCE

Estate of the artist
Galerie Urban, Paris
Harry G. Sundheim, Chicago
Sale: Parke-Bernet Galleries, Inc., New York, January 24, 1963, lot 16
Claire Hutzler, New York
Dr. Emanuel and Hilda Feiring, New York (April 1970)

EXHIBITED

New York, Charles E. Slatkin Galleries, Inc., 1971, No. 23 (ill.)

CERTIFICATE

Marina Ferretti has confirmed the authenticity of this work

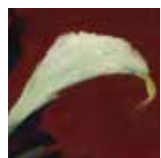
PUBLIC NOTES

Born in Paris on 11 November 1863, Paul Signac was a leading Neo-Impressionist painter. Powerfully influenced by an exhibition of Claude Monet's work he saw in 1880, Signac decided to pursue a career as an artist (he had trained as an architect). Like the Impressionists who dominated the French artworld at the time, Signac took his easel outdoors and painted the various landscapes he encountered. Soon, however, Signac developed his own highly original style, breaking down artistic conventions. Influenced by the artist Georges Seurat's theory of colour division, Signac developed an increasingly idiosyncratic approach to painting, one that eventually led to the development of Pointillism. Though Signac never painted abstract pictures, for the artist the beauty of colour enough. For him subject-matter was often secondary. His works are included in major museum collections such as the Musée d'Orsay.

The present work was painted while Signac visited Saint-Tropez during the summer of 1905. The soft blues, pinks and greens merge into one another, reflecting the seaside light. In this *Saint-Tropez* he anticipates the use of colour in Signac's later paintings. It is an excellent example of the artist's early work.



Kees VAN DONGEN 1877•1968



Bouquet de fleurs, à l'arum, 1912

Signed 'Van Dongen' (lower left)

Oil on canvas

81 x 65 cm - 31.9 x 25.6 in.

Price on request

PROVENANCE

Cailler collection, Geneva

Galerie A. Gattlen, Lausanne

Private foundation, USA

Sale: Sotheby's, New York, November 5, 2009, lot 276

Private collection

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

Bouquet de fleurs, à 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 *Bouquet de fleurs, à 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.



Maurice DE VLAMINCK 1876•1958



Passage à niveau
Signed 'Vlaminck' (lower right)
Oil on canvas
50.5 x 61.3 cm - 19.9 x 24.1 in.
Price on request

LITERATURE

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

PUBLIC NOTES

Although Maurice de Vlaminck is perhaps best known as a co-developer – along with Henri Matisse and André Derain – of the radical, but ultimately short-lived, Fauvist visual idiom, *Passage à niveau* is representative of the artist's later, mature style. While works created during his Fauvist period – for instance, *Autumn Landscape* (c. 1905) – are characterised by broad, roughly executed patches of wildly disjunctive, unmediated pigments, the artist's primary concern in *Passage à niveau* seems to have more to do with issues of structure than of colour. This focus on structure and plastic form in the translation of the landscape onto canvas was instigated by Vlaminck's pivotal experience at the 1907 Salon d'Automne retrospective of the works of Paul Cézanne. Just as Cézanne had structured many of his experiments in planar form around the consistent subject matter of Mont Sainte-Victoire, Vlaminck too consistently returned to a small set of referents – sparse arrays of houses, deserted roads, and trees bending to passing gusts of wind. *Passage à niveau* features some of the lonely country roads and small cottages that characterised the Eure-et-Loir the Val-d'Oise departments outside Paris where Vlaminck resided and drew his primary inspiration from between 1917 and his death in 1958.

Unlike many of his French contemporaries, however, Vlaminck was never engaged with issues of structure and form for their own sake. So, while he shared an interest in the work of Cézanne with peers such as Georges Braque and Pablo Picasso, Vlaminck rejected the formalist focus of the Cubist movement and other akin avant-garde tendencies. The landscape, for Vlaminck, was not just a subject without any intrinsic value of its own to be dissected into various shards and rigorously reconstituted by the artist. Instead, he engaged with the landscape in a way more akin to the Romantic painters and poets of the early 19th century, especially those involved in the German *Sturm und Drang* movement. Here, bold dashes of white paint highlight the growing blackness of an ominous sky and even the road and buildings, none of which seem to possess a regular ninety-degree angle or lie level on the earth, seem to indicate the imminent onset of a terrific storm. In *Passage à niveau*, he has created an image which captures the violent potential of nature as the source of its unique sublimity.



Raoul DUFY

1877•1953



Le Concert mexicain, 1951

Signed and dedicated 'Raoul Dufy à son Excellence Ilhawiyy Hussein Pacha' (lower centre)
Watercolour on paper
50 x 66 cm - 19.7 x 26 in.

Price on request

PROVENANCE

Ilhawiyy Hussein Pacha (gift from the artist)
Sale: Sotheby's, London, March 30, 1988, lot 396
Sale: Sotheby's, New York, May 4, 2006, lot 433
Sale: Christie's, London, June 19, 2007, lot 249
Private collection (acquired at the above sale)

LITERATURE

This artwork will be reproduced in the supplement Catalogue raisonné des aquarelles, gouaches et pastels de Raoul Dufy, being actually prepared by Fanny Guillon-Laffaille

CERTIFICATE

Fanny Guillon-Laffaille has confirmed the authenticity of this work

PUBLIC NOTES

Born in Le Havre in 1877, Dufy absorbed the influences of various strands of European modernism from late Impressionism to Cubism. He was particularly influenced by the riotous, exhilarating works of the Fauvist group (which included Henri Matisse), known as 'les fauves' or 'wild beasts' for their energetic use of colour which thwarted convention and turned image-making into the experience of sensations rather than a faithful naturalistic representation true to life. While he participated with the avant-garde in groundbreaking seminal moments such as the 1913 Armory Show in New York, he also found great success working as a commercial artist in the applied and decorative arts. Critics have suggested that it is down to an absence of tragedy in his work which accounts for success in a variety of commercial milieu ranging from tapestries and ceramics to textiles design, stage sets, stationery and public murals and Gertrude Stein suggested that Dufy's work embodied a period of welcome optimism and pleasure after the traumatic fall out of world war in Europe. This late work, painted two years before the artist's death follows the long tradition of painterly depictions of music and concerts. Dufy's characteristic 'stenographic' style of repetitive colourful brushstrokes and the informal composition of eleven figures with their instruments reflects the rhythm, movement and atmosphere of the Mexican concert. It is also a reminder of the large immigrant Mexican community in France, who had invaded Mexico in 1861 and ruled through the puppet monarch of Maximilian I until 1867.

During this period Dufy was undergoing controversial treatment for his painful arthritic condition, which was so debilitating that he worked with a paintbrush strapped to his hand. The following year he would receive the grand prize for painting at the 26th Venice Biennial.



Raoul DUFY

1877•1953



Bateaux dans le bassin de Deauville, circa 1930

Signed 'Raoul Dufy' (lower right)
Gouache and watercolour on paper
50 x 65 cm - 19.7 x 25.6 in.

Price on request

PROVENANCE

Dalzell Hatfield Galleries, Los Angeles
Lilienfeld Galleries, New York (1982)
Private collection

LITERATURE

Fanny Guillon-Laffaille, Raoul Dufy, *Catalogue raisonné des aquarelles, gouaches et pastels*, Editions Louis Carré & C^o, Paris, 1982, vol. II, No. 1177, ill. p. 44

PUBLIC NOTES

Born in Le Havre in 1877, Dufy absorbed the influences of various strands of European modernism from late Impressionism to Cubism. He was particularly influenced by the riotous, exhilarating works of the Fauvist group (which included Henri Matisse), known as 'les fauves' or 'wild beasts' for their energetic use of colour which thwarted convention and turned image-making into the experience of sensations rather than a faithful naturalistic representation true to life. While he participated with the avant-garde in groundbreaking seminal moments such as the 1913 Armory Show in New York, he also found great success working as a commercial artist in the applied and decorative arts. Critics have suggested that it is down to an absence of tragedy in his work which accounts for success in a variety of commercial milieu ranging from tapestries and ceramics to textiles design, stage sets, stationery and public murals and Gertrude Stein suggested that Dufy's work embodied a period of welcome optimism and pleasure after the traumatic fall out of world war in Europe.

In this drawing Dufy depicts the sensuous maritime charm of the prestigious Normandy resort of Deauville, known as the 'Parisian Riviera' for its proximity to the metropolis. The resort had attracted the painters Boudin, Monet and Manet in the latter part of the nineteenth century who observed and captured scenes of modernity and leisure amid the bourgeois class, and the resort was immortalised in Proust's modernist masterpiece *In Search of Lost Time*. This drawing calls up a carefree, ephemeral summertime of chic sailing parties and moneyed leisure, reflected in the joie de vivre of the colours and Dufy's characteristic 'stenographic' style of swift repetitive brushstrokes in gouache and watercolour which he made his trademark.



Marie LAURENCIN 1883•1956



Femme au collier, 1936

Signed and dated 'Marie Laurencin 1936' (lower right)

Oil on canvas

41 x 33 cm - 16.1 x 13 in.

Price on request

PROVENANCE

Galerie Paul Rosenberg, Paris

Private collection, Luxembourg

Thence by descent to the present owner

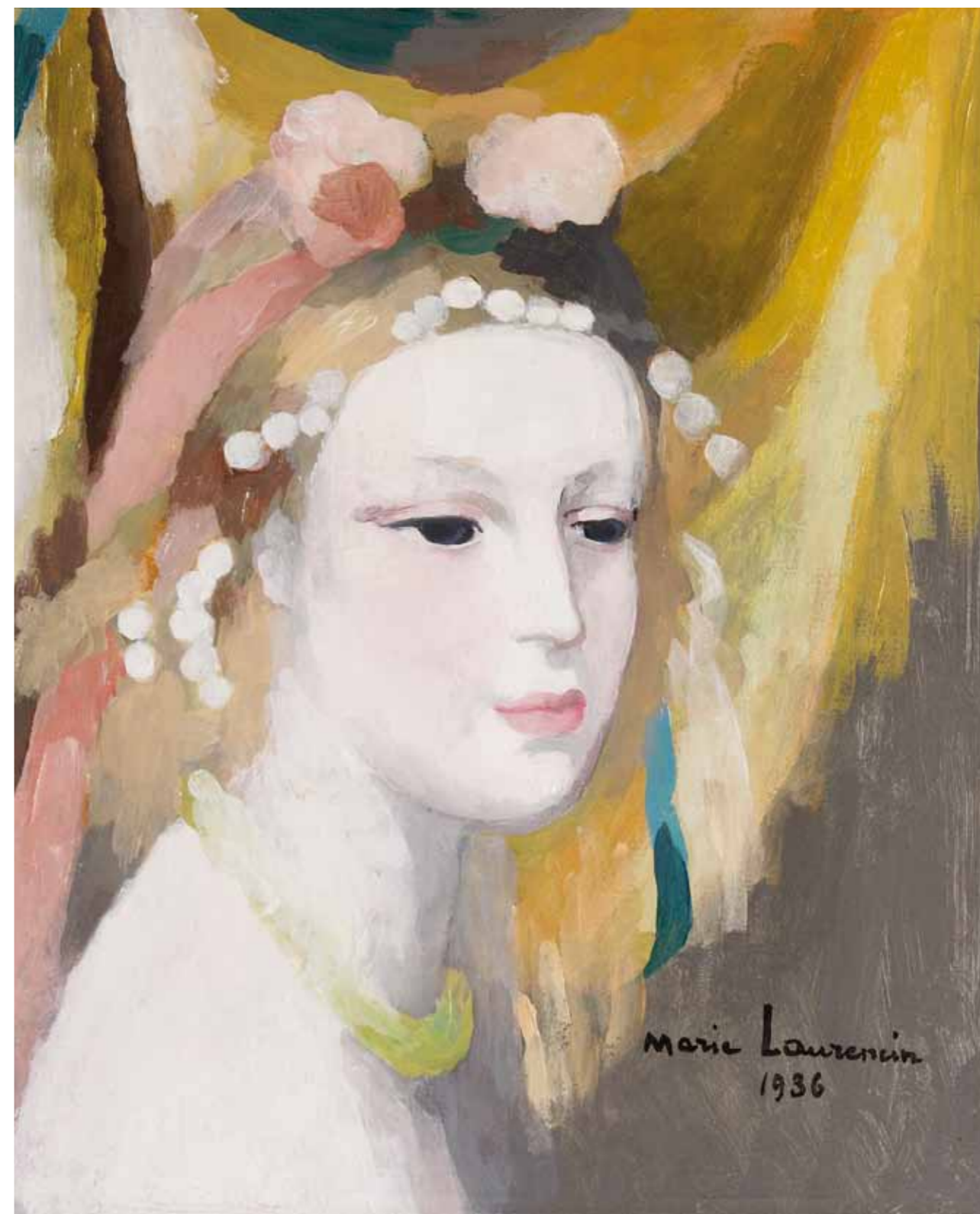
LITERATURE

Daniel Marchesseau, *Marie Laurencin, 1883-1956 : Catalogue raisonné de l'œuvre peint*, Editions du Musée Marie Laurencin, Japan, 1986, No. 637, ill. p. 271

PUBLIC NOTES

Femme au collier (1936) bears many of the hallmarks of Marie Laurencin's post-World War II oeuvre. Before the war, Laurencin had been deeply involved with and influenced by the constellation of avant-garde painters and poets that frequently gathered at Le Bateau-Lavoir in Montmartre, a group which included Pablo Picasso, Georges Braque (a former classmate of Laurencin's at the Parisian Académie Humbert), Juan Gris, Max Jacob and André Salmon. However, when the artist returned to Paris following a miserable wartime exile in Spain, it was to develop her own unique artistic vision. This vision was most often expressed in paintings featuring ethereal, languid young women delicately rendered in pale shades of rose, moss, and lilac. Throughout the 1920s and 30s she also achieved great acclaim as a portrait painter, lending her dreamy style to representations of society notables such as the novelist and *succès de scandale* Sidonie-Gabrielle Colette, couture luminary Coco Chanel, and wealthy cosmetics entrepreneur Helena Rubinstein.

However, *Femme au collier*, like many of Laurencin's portraits without a named sitter, has a timeless, placeless quality. It is as if through the act of painting Laurencin has rescued this dark-eyed beauty from quotidian reality and its trials. With its figure pressed up intimately against the picture plane and without any clearly defined background, the painting seems to depict a quiet utopia – literally, a "no place" beyond the struggles of our world. It is a space perhaps similar to that created through a work of imaginative fiction or the ballet. Laurencin was deeply familiar with both these worlds. The artist worked with the great ballet impresario and innovator Serge Diaghilev on the design of the set and costumes – including elaborate headpieces not unlike the one worn by the woman in this painting – for Francis Poulenc's 1923 ballet, *Les Biches*, and commissioned to create scenery for several other notable productions in the following decades. At the same time, Laurencin worked as an illustrator for poetry and prose publications, including a 1930 edition of Lewis Carroll's madcap fantasy, *Alice in Wonderland*. While, in 1936, Laurencin herself was living in a precarious world that would soon explode into a Second World War, nevertheless through her art she was able to imagine and bring to life a brighter, more peaceful space.



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.

Price on request

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 : Œuvres 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 and 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 is, after all, the epitome of the "studio artist". 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 centerpiece 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.



Pablo PICASSO

1881•1973



Musicienne et nu assis, 30 January 1968
Signed, dated and numbered 'Picasso 30.1.68 V' (lower right)
Lead mine on paper
30 x 48 cm - 11.8 x 18.9 in.
Price on request

PROVENANCE

Sale: Christie's, New York, May 16, 1985, lot 213
Private collection (purchased at the above sale)
Sale: Christie's, London, Feb. 7, 2002, lot 413
Private collection, UK

LITERATURE

René Char & Charles Feld, Picasso, Les Dessins du 27.3.66 au 15.3.68, Paris, 1969, No. 356, ill. n.p. (listed with incorrect dimensions)
Christian Zervos, Pablo Picasso, vol. 27 : Œuvres de 1967 et 1968, Editions Cahiers d'Art, Paris, 1973, No. 225, ill. p. 88
Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties III, 1968-1969, San Francisco, 2003, No. 68-039, ill. p. 11

PUBLIC NOTES

Pablo Picasso drew and sketched throughout his life. Today, his legacy is a sumptuous production that allows art lovers to follow the evolution of his work. Indeed, the composition of two protagonists - a musician and a naked woman - in *Musicienne et nu assis* reminds us of *Les Femmes d'Alger* (1849) by Eugène Delacroix (which had inspired Picasso to produce a series of variations in the 1950s). But the choice of using a musician and a naked woman is more in line with subsequent portraits such as *Le Peintre et son modèle*. Following numerous versions in the 60s of a naked woman and a painter, Picasso decided to swap the paintbrush for a musical instrument, the portrait for a song and the Minotaur painter for an oriental musician.

"I paint the way others write their memoirs"
Pablo Picasso



Pablo PICASSO 1881•1973



Tête de faune, 14 April 1958
Signed and dated 'Picasso 14.4.58.' (lower right)
Coloured wax crayons on paper
32.8 x 25.7 cm - 12.9 x 10.11 in.
Price on request

PROVENANCE

Galerie Raymonde Cazenave, Paris
Spiro Skyrus, Los Angeles
Private collection (acquired from the above, 1975)

CERTIFICATE

Claude Ruiz-Picasso has confirmed the authenticity of this work

PUBLIC NOTES

Born in Málaga, Spain, in 1881, Picasso was a pivotal figure in twentieth-century modernism. His career spanned more than seven decades, and throughout this time Picasso was prolific and unceasing in his efforts to revolutionise artistic form. He mastered a breathtaking range of media, from drawing and painting to ceramics, set design, photography and ballet. His works developed in tandem with the historical avant-garde, though it was perhaps Picasso who was the most fearless when it came to reinventing his style. He created some of the most iconic images of the twentieth-century, including *Garçon à la pipe* (1905) and *Guernica* (1937). His works are held in numerous museums around the world.

In the present work the head of a faun has been depicted in a dazzle of colour. The work develops Picasso's interest in metamorphosis and mythology, subjects that preoccupied him from an early stage in his career. In Roman mythology the faun is half-man half-goat, and is capable of guiding humans who are lost or in need.



Pablo PICASSO

1881•1973



Nu debout et homme tenant un verre, 6 August 1972
Signed, numbered and dated 'Dimanche 6 Aout 1972. I Picasso' (lower left)
Ink on paper
35.5 x 42 cm - 14 x 16.5 in.
Price on request

PROVENANCE

Galerie Taménaga, Paris

EXHIBITED

Paris, Galerie Louise Leiris, 172 Dessins en noir et en couleurs, 1972, No. 155

LITERATURE

Christian Zervos, Pablo Picasso, vol. 33 : Œuvres de 1971-1972, Editions Cahiers d'Art, Paris, 1978, No. 492, ill. pl. 168

The Picasso Project, ed., Picasso's Paintings, Watercolors, Drawings and Sculpture, The Final Years 1970-1973, San Francisco, 2004, No. 72-232, ill. p. 340

PUBLIC NOTES

Pablo Picasso was born in Málaga, Spain, in 1881. One of the most important and influential figures in the history of art, Picasso demonstrated his extraordinary skills at an early age. An unprecedented figure, the artist continuously renewed his artistic practice. Along with Henri Matisse and Marcel Duchamp, Picasso did the most to develop the plastic arts in the 20th century. Picasso was a prolific artist who worked in and mastered a breathtaking range of media, from drawing and painting to ceramics, photography and ballet. His works developed in tandem with the development of the historical avant-garde, though he was often at the forefront of these changes. Picasso's works are held in every important museum in the world.

In *Nu debout* Picasso demonstrates his skilful draughtsmanship. The work depicts a nude female figure who seems to be smiling seductively at a mythical beast which occupies the left side of the drawing.



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.

Price on request

PROVENANCE

Roger Hauert, Paris (gift from the artist)

PUBLIC NOTES

George Braque was a major exponent of both Cubism and Fauvism. This particular work was executed during a period when the artist was increasingly focused on the production of still lifes. For Braque, the genre of still life was more than the means to an end: it was the source of a lifelong investigation into the nature of human perception and the experience of the lived body in the world. "Braque once commented: *"in nature there is a tactile space, I might almost say a manual space"* (John Golding Sophie Bowness, Isabelle Monod-Fontaine, Braque The Late Works, Yale University Press, 1997, 4) *The genre of still life allowed him to explore what he described as 'tactile space': the space between a human subject and the objects of everyday existence"*. Braque was extremely influenced by Paul Cézanne, in particular his handling of pictorial space.

Braque's early career as a *peintre-décorateur* is apparent in this piece as it evidences his ability to create a rich effect with an economy of means. Here Braque paints flattened, simplistic forms in a palette of muted green and orange. Braque always denied that his work had a symbolic content and thus the viewer is encouraged to appreciate this work for its subtlety of tones and clarity of form. Although this piece does not evidence the fractured, multi-perspectival traits of Cubism, Braque has tilted the plate on which the fruit sits. This has the effect of flattening out forms and subverting any illusionistic recession into space.

In 1928 there was a sharp break in the outward appearance of Braque's still lifes, the black still lifes of an earlier period gave way to pictures executed in lighter tonalities. Many of the paintings of the 1928 and 1929 are executed on absorbent ground on gesso often mixed with sand and have a dry, fresco-like surface quality which contrasts to the velvety creamy sensations that preceded them (Braque Still Lives and Interiors, South Bank Centre, 1990, 17). This work has sand encrusted in the paint which infuses the piece with a tactile quality as well as drawing attention to the absolute flatness of the two-dimensional plane.



Salvador DALÍ 1904•1989



Arithmosophic Cross (1954)

Signed 'Dalí' (lower centre)

Oil on canvas

84 x 53 cm - 33 x 20.9 in.

Price on request

PROVENANCE

Artist's studio

Robert Lewin collection

PUBLIC NOTES

Salvador Dalí was born on May 11, 1904, in Figueres, Spain. Dalí started painting at an early age and later studied art in Madrid. In the 1920s he moved to Paris where he met artists such as Pablo Picasso and René Magritte. Together with these canonical figures, Dalí would play a crucial role in International Surrealism. His unprecedented style of painting, at once visually precise and dream-like, led to what the artist described as 'the conquest of the irrational'. Working in film, sculpture and photography, critics have always been dazzled by the artist's technical virtuosity and by his ability to paint in various styles. Dalí would continually reinvent his artistic practice until his death in 1989, becoming one of the most important and popular artists of the twentieth century. His works form part of major museum collections across the world.

Arithmosophic Cross (1954) depicts a Christian cross suspended above a *nature morte*. Arithmosophy translates as 'the wisdom of numbers'. Correspondingly, the six parts of the cross combine mysticism and numerology, offering a surrealist contrast to the other elements in the work.



René MAGRITTE

1898•1967



Valse hésitation, 1950

Signed 'Magritte', stamped 'Magritte Foundation', numbered '1/150' and stamped with the Foundry mark 'Paumelle' (on the base)

Patinated bronze, edition of 150

37 x 58 x 36 cm - 14.6 x 22.8 x 14.2 in.

Price on request

PROVENANCE

Magritte Foundation

CERTIFICATE

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

PUBLIC NOTES

A Surrealist with a clean illustrative style and a hand for deadpan punnery, René Magritte is a key figure of modernism and quite possibly the most fêted Belgian artist of the 20th century. His conceptually stimulating and wit-laden works make common objects strange and thus inject the everyday with mystery and wonder. This masked apple (green and firm; boldly Zorro-esque) constitutes part of Magritte's *Souvenir de Voyage (Memory of Journey)* series. Likely inspired by J.A. Gobineau's book "Souvenir de Voyage", which had a place in Magritte's personal library, the series consists of paintings and sculptures featuring common objects – apples, bottles, and briefcases – that have been "petrified," or depicted with a stony finish. As Magritte turned toward sculpture later in his career, he produced a series of apples in hard sculptural materials, thus physically "petrifying" juicy apple flesh. In René Magritte's sculpture, *Valse hésitation*, two masked apples seem to be engaged in flirtation or conspiracy. Resembling gossiping Venetian courtiers at a masquerade ball, one apple's "head" is tensely cocked to take in the whispers of the other. The droll work playfully disturbs conventions in painting and in representation itself: the objects depicted are fruit, typically the subject of still lifes, but are presented in costume accessories and positions that are distinctly human (can fruit, one wonders, have body language?).

A hallmark of Magritte's mature work, apples and masks are among the commonplace items that the artist used recurrently in order to catalyze philosophical inquiry. For Magritte, these motifs of everyday objects constituted strategies to deconstruct representation. Reduced down to standardized types – a simple green apple, an unadorned mask – and rendered with illustrative clarity, these recognizable articles initially appear to be unambiguous and legible symbols. Yet by placing these items in situations that unsettle their assumed meanings, Magritte made the familiar unfamiliar. He thus pointed to not only the strangeness of everyday life but also to the ambiguity inherent in representation, be it linguistic, pictorial, or cultural. Seemingly misapplied to a pair of apples, the mask symbol confounds identity, dissolving boundaries between object and human. As apples don masks, the nature and purpose of a mask become uncertain. Through the humor and threat of Magritte's dark charm, meaning becomes unstable. Via conceptually rigorous works that unify semiotic theory with a sense of the surreal, Magritte provoked the viewer to interrogate the assumptions undergirding a rationality that he and the other Surrealists found to be oppressive. The sculpture in consideration has a physical presence and weight, but is also characteristically conceptual; it embodies René Magritte's words in his 1949 manifesto "Le Vari Art de La Peinture": "The art of painting is an art of thinking."



The title of this marvelously strange piece, *Valse hésitation (Hesitation Waltz)*, fantastically captures the work's cerebral thrust. The piece produces elegant hesitation in the face of representational conventions, a thoughtful pause in our so-called rational thinking. The sculpture was realised after the gouache on paper, painted by Magritte in 1961. 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.

Henri MATISSE 1869•1954



Port de Cherbourg, 1918
Signed 'Henri Matisse' (upper left)
Oil on canvas
28 x 35 cm - 11 x 13.8 in.
Price on request

PROVENANCE

Bernheim-Jeune collection, Paris
Valotton collection, Lausanne
Gottlen collection, Lausanne
Bellerive collection, Ouchy

EXHIBITED

Paris, Matisse, œuvres récentes, May 1919, No. 9
Basel, Switzerland, Kunsthall, 1953
Washington D.C., The Obelisk Gallery
New York, The World House Gallery, No. 5106

CERTIFICATE

Wanda de Guébriant has confirmed the authenticity of this work

PUBLIC NOTES

Throughout his travels and encounters, Henri Matisse was always on the lookout for new ways to paint. This tableau, produced with large, heavy brushstrokes, reminds us of Matisse's style, Fauvism. And yet, the palette used in this work has nothing at all in common with the savage, dominating hues of Fauvism. This piece reminds the onlooker more of a Claude Monet or Albert Marquet seascape. Indeed, this painting has all the pictorial references of Fauvism, but the theme and lighting remind us of Impressionism's sweet softness.

In 1918 Matisse was travelling a lot between London, the South of France and Normandy (home to the Cherbourg harbour). However he produced this piece in Marseille.



Marc CHAGALL 1887•1985



Autour du peintre, circa 1980

Stamped with signature 'Marc Chagall' (lower right corner)

Tempera, brush and blue ink on masonite

60.9 x 50 cm - 24 x 19.7 in.

Price on request

PROVENANCE

Estate of the artist

Ryoko Art Corporation, Tokyo

Acquired from the above by the present owner (1988)

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

PUBLIC NOTES

Marc Chagall was born on 7 July 1887 in Vitebsk into a modest Jewish family. Forced to flee Russia because of growing anti-semitism, he left for Paris in 1911 to pursue his studies in art. It was there that he absorbed the works of great masters such as Delacroix, Courbet and Cézanne. Chagall had an intuitive sense of colour and composition, displaying talents from a young age, but these years were formative in his development. The artist would become a key figure in the Parisian art world. The rest of Chagall's life was peripatetic. As violence erupted across Europe the artist kept moving from country to country. Yet it is surely these experiences that make his work so unique. An idiosyncratic combination of Modernist styles (Symbolism, Cubism, Fauvism) and the Orthodox iconography of his native Russia, Chagall's paintings are among the most distinctive and luminous in twentieth-century art.

Autour du peintre is a beautiful example of Chagall's mature work. It deploys symbols that the artist returned to throughout his career: the Christ figure, the white goat and the reclining woman and her child. At the centre of the canvas is a painter, perhaps Chagall himself, attempting to capture the brilliance of the world around him.



Marc CHAGALL

1887•1985



Le Coq sur fond noir, 1968

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

Oil on canvas

81.5 x 65.5 cm - 32.1 x 25.8 in.

Price on request

PROVENANCE

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

Private collection (acquired from the above)

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

Private collection

EXHIBITED

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

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

PUBLIC NOTES

Born in Vitebsk on 7 July 1887, Marc Chagall displayed artistic talents from an early age and began to study art in Moscow. Threatened by the growth of anti-semitism, Chagall left Russia for Paris in 1911 to pursue his studies in art. During this time the artist studied the works of leading figures such as Delacroix, Courbet and Cézanne, and befriended other key figures in the Parisian art world. Like many people during this tumultuous period, Chagall's life was characterised by frequent displacement. As violence erupted across Europe, the artist kept moving from country to country. Yet Chagall's work is rarely sombre. In their highly original combination of Modernist styles (Symbolism, Cubism, Fauvism) with the Orthodox iconography of his native Russia, Chagall's paintings are among the most distinctive and hopeful in twentieth-century art.

In *Le Coq sur fond noir* (1968), one encounters many of Chagall's most recognisable motifs: the hen, the pair of lovers and the violin. The artist has reduced his palette to four elementary colours – yellow, blue, red and green – which combine to create an ethereal dreamscape.



Marc CHAGALL 1887•1985



Moïse et les Tables de la Loi, 1955

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

Oil on canvas

73 x 60 cm - 28.7 x 23.6 in.

Price on request

PROVENANCE

Estate of the artist

Private collection, France

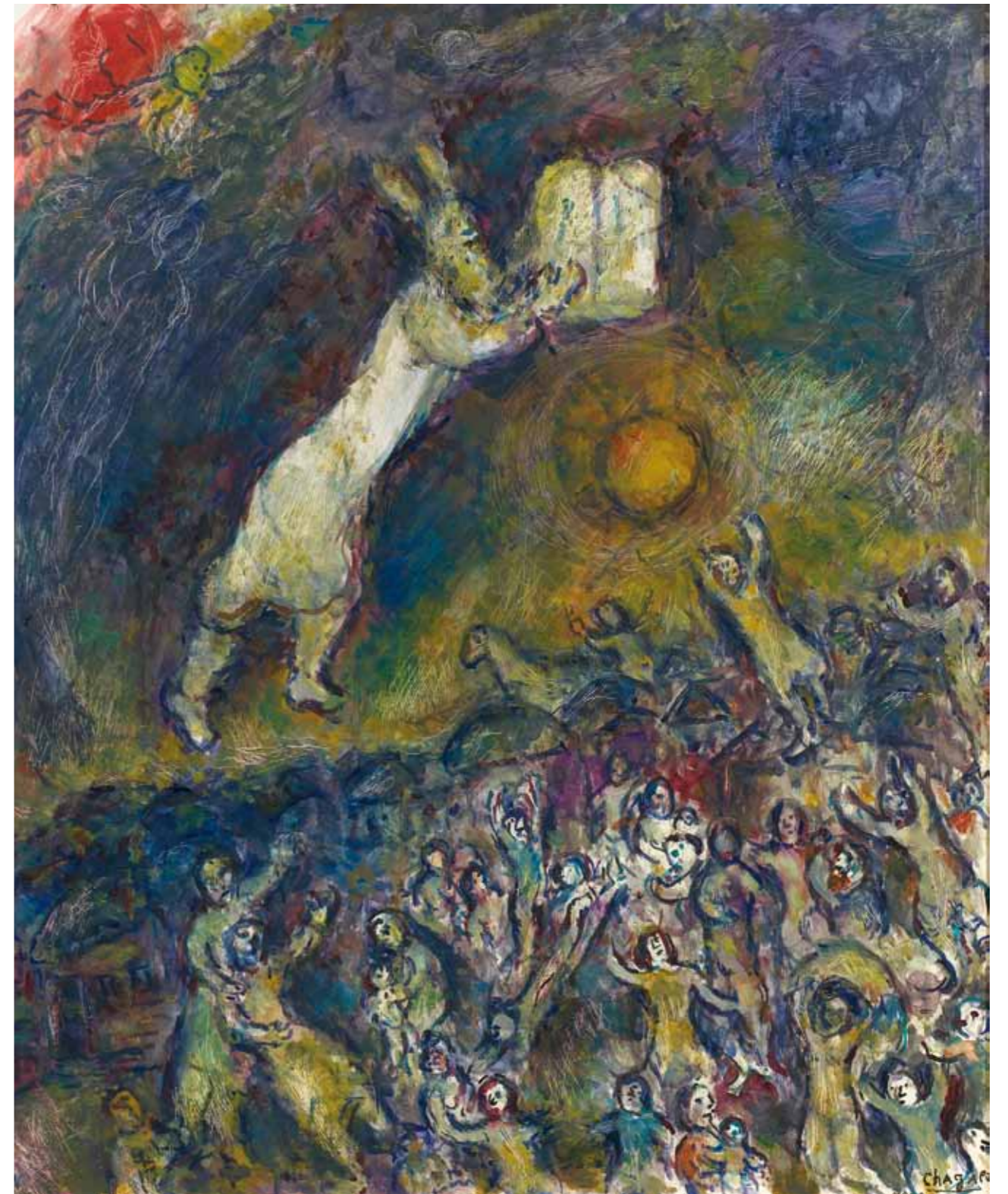
CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

PUBLIC NOTES

Born in 1887 in Vitebsk, Belarus, Marc Chagall studied art in St Petersburg. In 1911 he left for Paris, where he drew inspiration from the collection at the Louvre as well as contemporary developments in avant-garde French art. He visited the seminal *Salon des Indépendants* in 1913 and associated with figures such as Guillaume Apollinaire and Robert Delaunay. Chagall created works in nearly every artistic medium, including sets for plays and ballets, murals and stained glass windows. However, he is best known for his paintings, which combine elements of Expressionism, Symbolism and Cubism, as well as the Orthodox iconography of his native Russia. The artist fused these various influences to startling effect, producing some of the most poetic and memorable images of the twentieth-century. His works form part of almost every important museum collection in the world.

Painted in 1955, *Moïse et les Tables de la Loi* is a seminal work from an important period of Chagall's life. The painting depicts a horned Moses receiving the law from God in the Hebrew Bible. The chromatic range in the painting is particularly striking, its surface seems to tremble with colour. To borrow Chagall's words, 'colour is vibration, like music; everything is vibration'.



Fernand LÉGER

1881•1955



Trouville, le port, 1949

Signed and dated '49 F.LEGER' (lower right); Signed, dated and titled 'Trouville/LE PORT/ F.LEGER/49' (on the reverse)

Oil on canvas

73 x 92 cm - 28.7 x 36.2 in.

Price on request

PROVENANCE

Galerie Simon (D-H. Kahnweiler), Paris

Galerie Louise Leiris, Paris

Réné Ziegler collection, Zurich

Sammlung Hermann Rupf, Bern

Galerie Beyeler, Basel

Marlborough International Fine Art, London and New York

Private collection, Zurich

EXHIBITED

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

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

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

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

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

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

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

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

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

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

LITERATURE

Georges Bauquier, Fernand Léger, Catalogue raisonné de l'œuvre peint, 1949-1951, Editions Maeght, Paris, 2003, vol. VIII, No. 1352, p. 62, ill. p.63

PUBLIC NOTES

Fernand Léger is one of the founding fathers of Modern Art. His optimistic and poetic style is paradoxically highlighted by strict shapes and compositions, both with his still life pieces and his portraits of people. *Trouville, le port* is indeed a "typical" Léger: black lines on a white background "invaded" by massive bands of criss-crossing colours. The canvas looks like an assembly of shapes and hues. The artist produced many pieces like this in the 50s: *La grande parade* (1954) for example, on display at the Guggenheim Museum, New York. The canvas is filled with what looks like spare parts; the artist seems to have assembled them like a mechanic would put together a train set. The energy exuded by this work, the illusion of an organic and unified shape both refer to an entirely new dimension: pictorial machines.



Fernand LÉGER

1881•1955



Étude pour 'La grande parade', 1953
Signed with the initials 'FL' and dated '53' (lower right)
Gouache, ink wash and watercolour on paper
54.5 x 71.6 cm - 21.5 x 28.2 in.
Price on request

PROVENANCE

Michelle Rosenfeld Gallery, New York
Private collection

PUBLIC NOTES

The French artist Fernand Léger was born in 1881. He moved to Paris in 1900 and worked in an architectural firm as a draughtsman, while at the same time studying art at the Ecole des Arts Décoratifs and the Académie Julian. Influenced by the works of Cézanne, from 1909 Léger took part in the Cubist movement. During this time, he developed a style that sat somewhere between figuration and abstraction, favouring primary colours and the dynamic, tubular forms for which he is famous. Among the most important artists in Paris in the first half of the 20th century, Léger worked successfully in an astounding range of media, from painting to set design. His celebrated works are included in numerous collections, such as the Museum of Modern Art in New York and the Tate Modern in London.

Étude pour 'La grande parade' is one of the preparatory works for Léger's monumental masterpiece, *La grande parade* (1954), which forms part of the Solomon R. Guggenheim Museum's collection in New York. 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.' The present work captures this love in the vibrancy of its colour and in the dynamism of its forms.



Joan MIRÓ

1893•1983



Untitled (Essències de la terra), 7 October 1968

Signed, dated and dedicated 'A Manuel del Arco afectuosamente, 7/X/68, Miró' (lower right)
Pastel and coloured crayons on paper
49 x 38 cm - 19.3 x 15 in.

Price on request

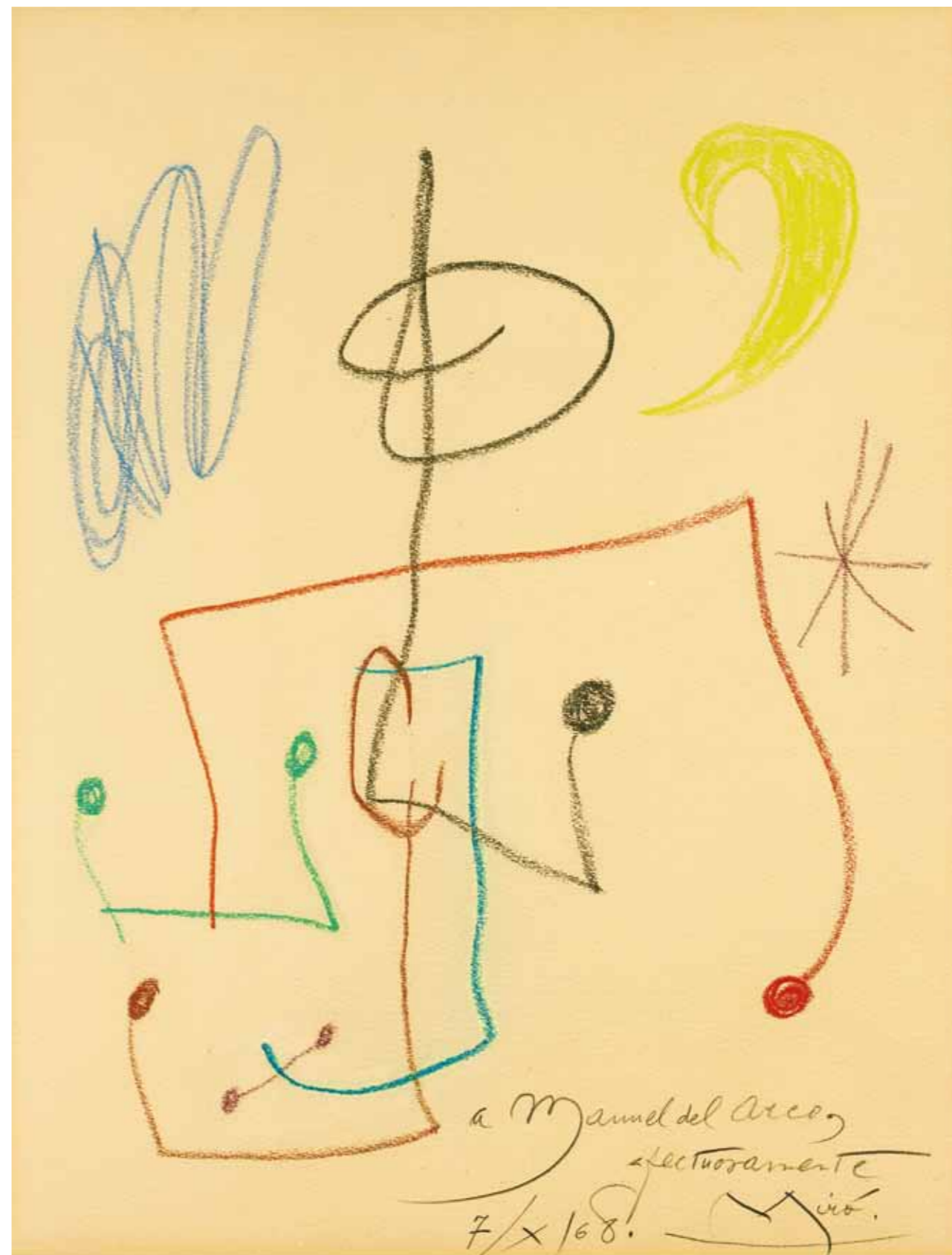
CERTIFICATE

Jacques Dupin from ADOM (Association pour la défense de l'œuvre de Joan Miró) has confirmed the authenticity of this work

PUBLIC NOTES

Born in Barcelona in 1893, Joan Miró was one of the most important artists in the twentieth-century. Having started painting at a young age, in 1920 Miró visited Paris where he met Pablo Picasso, who was to have a profound influence upon his work. A few years later, after participating in the riotous activities of Dada, the artist joined the Surrealist group, and was included in the first exhibition of Surrealism at the Galerie Pierre in 1925. Miró was interested in subverting traditional forms, particularly the representation of humans and animals, finding figuration inadequate when attempting to capture the violence and alienation that characterised this period of history. As Miró put it, his art was driven by the need "to rediscover the sources of human feeling". The artist has been subject to many museum exhibitions, most recently at the Tate Modern in London (2013). Miró's works are held in numerous public and private collections worldwide.

Produced in 1968, in *Untitled (Essències de la terra)* Miró develops his exploration of abstraction and its relationship to nature and the human form. A few, swiftly drawn lines intimate a human figure, which stands beneath a moon and a star, mysterious symbols often encountered in Miró's work.



Joan MIRÓ

1893•1983



Femme, Oiseau, 1979
Signed 'Miró' (lower right)
Watercolour, India ink and Crayola
195.6 x 40.6 cm - 77 x 16 in.
Price on request

PROVENANCE

The Harcourts collection, San Francisco
Private collection

EXHIBITED

Tokyo, Japan, Isetan Museum of Art, Exhibition Joan Miró, Jan. 24-Feb. 12, 1980, catalogue No. 106, ill.

CERTIFICATE

Jacques Dupin from ADOM (Association pour la défense de l'œuvre de Joan Miró) has confirmed the authenticity of this work

PUBLIC NOTES

Joan Miró was born in Barcelona in 1893. Working across a wide range of media, his artworks are immediately recognizable for their energy and brilliant use of colour. Influenced by Pablo Picasso, who he met in 1920, Miró held his first exhibition in Paris at La Licorne Gallery. In Paris he became involved in the activities of Dada. Soon after he joined the Surrealists and was included in the first exhibition of Surrealism at the Galerie Pierre in 1925. Throughout this time Miró was greatly influenced by the artistic developments around him, but he always retained a distinctive style, which combined abstract art and surrealist fantasy. His mature style, which emerged in the late 1960s, evolved out of the tension between the freedom of the imagination and the artist's vision of the harshness of modern life. Miró has been subject to many museum exhibitions, most recently at the Tate Modern in London (2013). His works are held in numerous public and private collections worldwide.

Femme, Oiseau (1979) is a powerful example of Miró's late work. Developing his interest in subverting human and animal forms, the figure seems to be caught in the middle of a violent metamorphosis, an explosion of colour.



Bernard BUFFET

1928•1999



Clown au petit chapeau jaune, 1989
Signed and dated 'Bernard Buffet 1989' (centre left)
Oil on canvas
100 x 81 cm - 39.4 x 31.9 in.
Price on request

PROVENANCE

Galerie David et Garnier, Paris
Private collection, Japan (acquired in 1998)
Private collection (acquired from the above)
Private collection, Europe

CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

PUBLIC NOTES

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

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



Bernard BUFFET

1928•1999



Villa normande, 1991

Signed 'Bernard Buffet' (upper right) and dated '1991' (upper left)

Oil on canvas

81 x 116 cm - 31.9 x 45.7 in.

Price on request

PROVENANCE

Galerie Maurice Garnier
Private collection, France

CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

PUBLIC NOTES

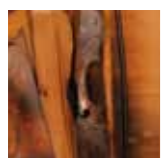
Bernard Buffet was born in Paris in 1928 and studied at the École Nationale Supérieure des Beaux-Arts. He was one of the most important and controversial artists of the 20th century. Buffet came to prominence in the late 1940s and early 1950s, receiving unparalleled acclaim for his expressionistic paintings. Few artists have risen to fame as swiftly as he (Pablo Picasso was jealous of him for this very reason). His use of line and his restrained palette are immediately recognisable, and combine to produce some of the most vivid images in modern art. Buffet's works form part of several important private collections and are exhibited in museums worldwide. He was awarded the Chevalier de la Légion d'Honneur and in 1973 the Bernard Buffet Museum was opened in Japan.

Painted in 1991, *Villa Normande* depicts a villa on the coast of Normandy. Composed of several stark black lines, its jagged contours are skilfully counterpoised against the luminous impasto of the sky. The work conveys a combination of anguish and hope for which Buffet is famous.



ARMAN

1928•2005



Violon, 1979

Signed 'Arman' (lower centre)
Assemblage of burned violins
75 x 50 cm - 29.5 x 19.7 in.

Price on request

PROVENANCE

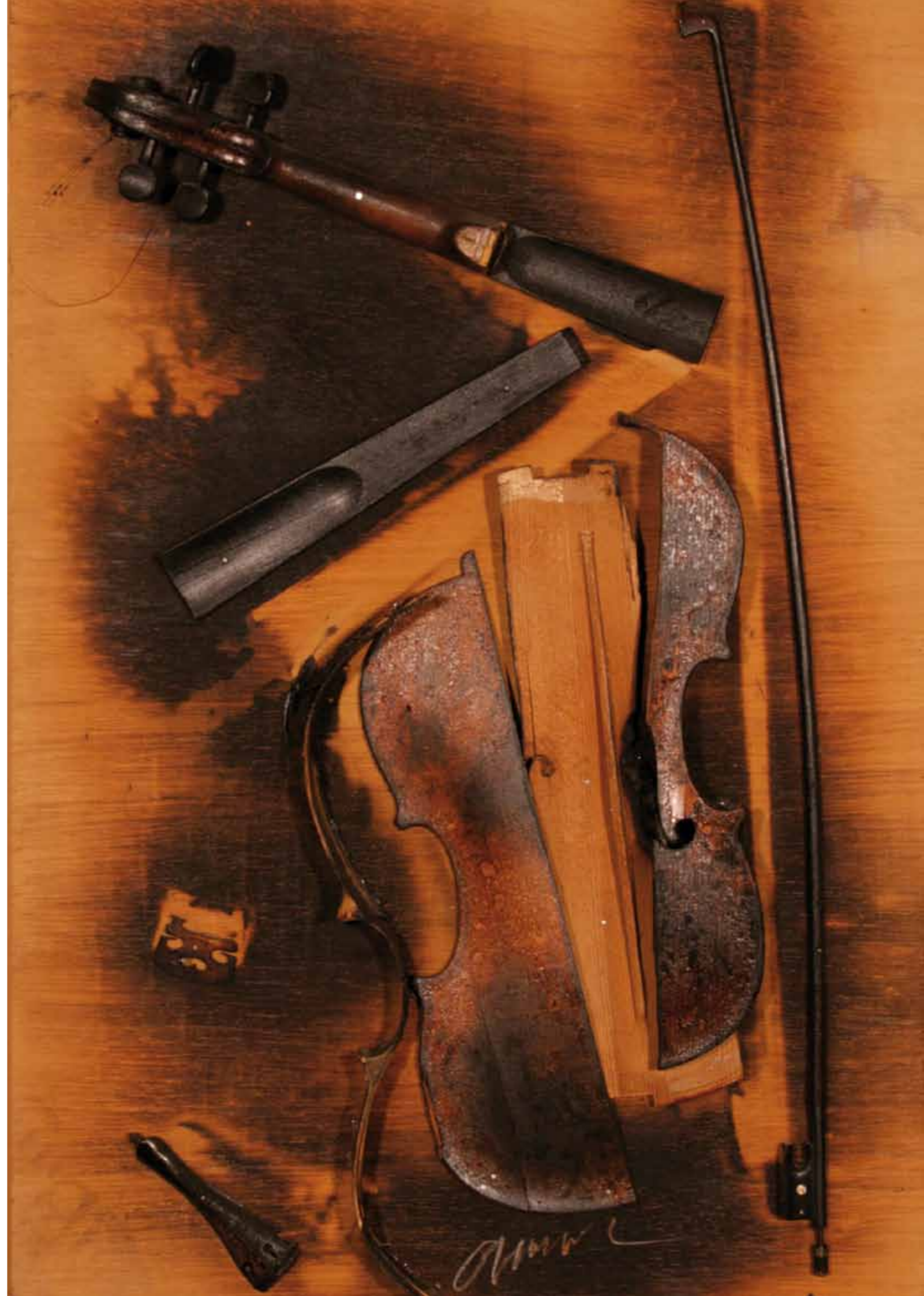
Franck Baille, France
Sale: Faresettiarte, Dec. 1, 2006
Private collection, London

PUBLIC NOTES

The violin is an object with a particular resonance in Western society, associated with high art, elegance and classical refinement, so its violent dismemberment in this work is shocking to the viewer. Arman returned to instruments through his career (his father, an antiques dealer, was also an amateur cellist and Arman had a deep appreciation for music), and referred to the long series of broken instruments that he made as 'Colères' (Tantrums). His decision in this case to burn a violin, which treatment of a cultural tool or artefact recalls the burning of books, accentuates the sense of confrontation.

A founding signatory of the avant-garde Nouveau Réalisme movement that also counted Yves Klein, Daniel Spoerri and Jean Tinguely among its members, Arman frequently used found objects in a practice that aimed to recalibrate the way we understand the relationship of art to the world. This work is a prime example of the means by which he recycled and refashioned items from daily life. By 1979, the year in which *Violon* was made, he had long since left behind traditional practices of painting and sculpture to focus on a method that attempted to break down the treatment of art objects as removed from or necessarily superior to the things that we encounter at work, in the street or at home.

The notion of breaking down was an important one to Arman and his peers in the Nouveau Réalisme movement. It was expressed in their work through the method of *décollage*, which might be translated as 'to come apart' and was conceived as the antithesis to the collage method that brings disparate images and objects together. In an early form of performance art, Arman violently pulled objects apart during what he termed 'Rages'. Despite the aggressive name and method, we can understand these dismantlings as less an expression of inchoate anger than as a means employed by the artist to discover new ways of understanding an object, much as Picasso and Braque had 'exploded' the still life through the invention of Cubism.



ARMAN 1928•2005



Table avec coulée rouge et bleue

Decorative table with blue and red flowings
100 x 126 cm - 39.4 x 49.6 in.

Price on request



PUBLIC NOTES

Born in 1928 in Nice, France, Arman was one of the most important artists to emerge in Europe in the post-war period. In 1960, under the auspices of the art critic Pierre Restany, Arman founded the Nouveaux Réalistes movement, along with artists such as Yves Klein and Jean Tinguely. Intrigued by the arrival of consumer culture in France, it was then that Arman began to produce his famous 'accumulations', works in which he collected and amassed instruments, cars or any other found object. For the artist the accumulations resisted the nullifying effects of mass-production. As the art historian Rosemary O'Neill has put it, Arman's works 'exposed the psychological associations objects carry' and 'inflected them with individual memory'. Arman's artwork forms part of innumerable private and public collections, including the Metropolitan Museum of Art in New York, the Tate Gallery in London and the Centre Pompidou in Paris.

The present work is an excellent example of Arman's ability to combine art and design. Inside a Plexiglas table are numerous 'spill' bottles of paint, which leave colourful marks across the table's surface, lending the table a visual dynamism typical of Arman's accumulations.

Agostino BONALUMI 1935•2013



Giallo, 1978

Signed and dated 'Bonalumi 78' (on the reverse)

Acrylic on canvas

70 x 70 cm - 27.6 x 27.6 in.

Price on request

PROVENANCE

Studio Lattuada, Milano

Sale: Christie's, Milano, November 23-24, 2010, lot 55

Private collection, Hong Kong

CERTIFICATE

This work is registered in the Archives Bonalumi, Milan, under the reference number 78-013

PUBLIC NOTES

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

In Gallio (1978), Bonalumi has prepared stretcher bars with a dynamic relief pressed against the back of the taut canvas. Various shapes seem to emerge out of the blue pictorial plane, pushing the surface of the canvas forward into the spectator's space. Demonstrating a sculptor's capacity for inventive three-dimensional forms, Bonalumi has enlivened the flat surface of the work with bulging pneumatic volumes and geometric patterns, radically reconfiguring the potential of the canvas.



Sam FRANCIS 1923•1994



Untitled (SFP94-52), 1994

Stamped with the Sam Francis estate logo (on the reverse)

Acrylic on canvas

40.6 x 50.8 cm - 16 x 20 in.

Price on request

PROVENANCE

Estate of the artist, California (1994)
Galleri Faurischou, Copenhagen (June 1996)
Private collection, Europe
Kaare Berntsen, Oslo
Sotheby's New York
Jonathan Novak Contemporary Art
Opera Gallery Singapore

EXHIBITED

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

LITERATURE

William C. Agee, Sam Francis: paintings 1947-1990, Los Angeles: Museum of Contemporary Art, 1999, fig. 51, ill. p. 57
Sam Francis, Mendrisio, Switzerland: Museo d'Arte, 1997, ill. pp.20-21
Sam Francis : les années parisiennes 1950-1961, Paris, Galerie Nationale du Jeu de Paume, 1995, ill. p.39
Burchett-Lere, Debra ed., Sam Francis: Catalogue raisonné of Canvas and Panel Paintings, 1923-1994, Berkeley, University of California press, 2011, No. 1732, ill. in colour

CERTIFICATE

The Sam Francis Foundation has registered this work under Sam Francis Archive #SFP94-52

PUBLIC NOTES

Sam Francis is remembered as part of the post-war American avant-garde, and practitioner of Abstract Expressionism in the vein of Mark Rothko and Clyfford Still. He spent the 1950s in Paris,



absorbing the currents of French modernism and then travelled widely, spending long periods in Tokyo. It was here that he developed a deep interest in Asian culture and Zen Buddhism.

His works of this period in the 1970s are sometimes referred to as 'Fresh Air' pictures after an exhibition of the same name in 1969 with artists Joan Mitchell and Walasse Ting. This method involved an application of pools of vibrantly coloured wet paint with rollers and drips and splatters.

Despite being 'untitled', a face is clearly identifiable from the inchoate wash of marbled colours. There is a continual movement between the dissolving of this tentatively figurative image; the face, and its recurring emergence, framed within a loosely cyclical arrangement. The 'face' has long been considered the trope of identity and means of exploring subjectivity and this work is part of large group of self portraits which Francis executed during an introspective period in which he became increasingly fascinated with Jungian psychology and self-examination. During this period he also created numerous 'mandalas'; geometric images which aid meditation and facilitate the purification of psyche and spirit. Francis explored metaphysics through his work and believed that all human experience is essentially a synthesis of image and psyche, which had the power to motivate creative change.

In July, August and early September of 1994, Sam Francis was confined to a wheelchair because of his failing health. Only able to use his left arm, he created approximately 170 paintings (on canvas and paper), of which 152 are now known as 'The Last Works'. Each one was inscribed on the back with its date of completion.

Andy WARHOL

1928•1987



Jackie, 1964

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

Acrylic and silkscreen ink on canvas

51 x 40 cm - 20.1 x 15.7 in.

Price on request

PROVENANCE

Ileana Sonnabend, Paris

Galleria GM, Rome

Studio Sergio Casoli, Milan

Private collection (acquired from the above)

EXHIBITED

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

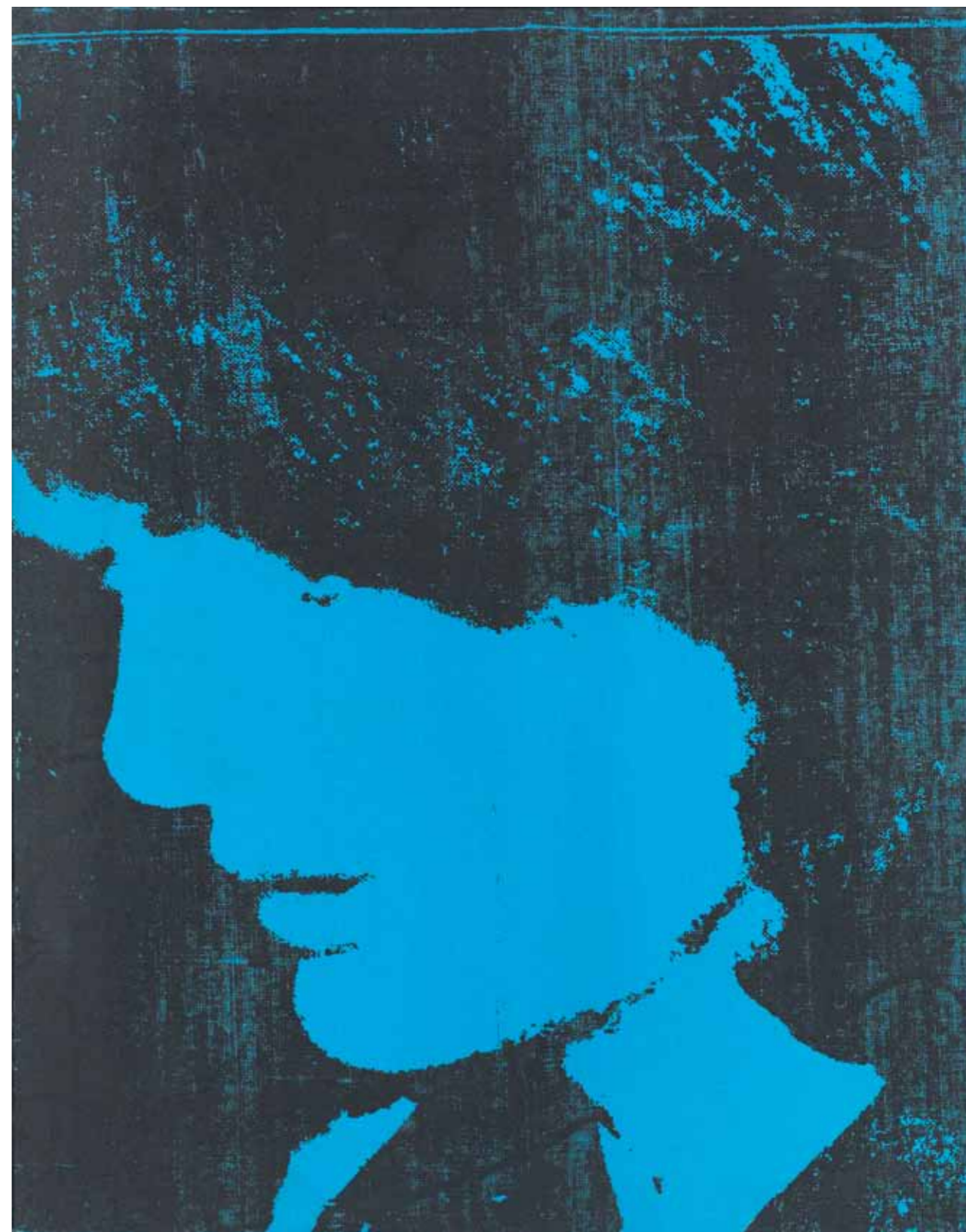
LITERATURE

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

Born in Pittsburgh in 1928, Andy Warhol was perhaps the most important artist of the late 20th century. Warhol moved to New York in 1949 where he worked as a commercial artist, making drawings for advertisements during the post-War consumer boom. In 1952 he held his first solo exhibition at the Hugo Gallery, which was met with a mixture of acclaim and derision. Interested by popular culture and the mass-produced language of advertising, Warhol integrated these elements into his work from the 1960s onwards. It was then that he produced his iconic Campbell Soup cans. In 1962 Warhol participated in the New Realists exhibition in New York, which was the first important survey of Pop Art. His works form part of all major museum collections, and are among the most recognisable in the history of art.

Executed shortly after the assassination of President John F. Kennedy in November 1963, Andy Warhol's striking image Jacqueline Kennedy is among the most iconic and touching works the artist ever produced. Joining other female celebrities such as Marilyn Monroe and Elizabeth Taylor, *Jackie* couples a sense of quiet concentration and dignity. The work is a melancholy reminder of the precariousness of life, and one of Warhol's most unforgettable *memento mori*.



Tom WESSELMANN 1931•2004



Smoking Cigarette #2, 1980

Ink on rag board
99 x 172.7 cm - 39 x 68 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

Like many New York-based artists interested in painting who came of age in the late 1950s and early 1960s, the legacy of Abstract Expressionism provided both a source of inspiration and a daunting challenge for Tom Wesselmann. Upon his graduation from Cooper Union in 1959, the question became: How could a painting, or a work of art more generally, hold its own in comparison to the groundbreaking canvases of artists such as Franz Klein, Willem de Kooning, Barnett Newman, Jackson Pollock, and Mark Rothko? For Wesselmann and other artists that associated with what would be termed Pop Art, the most respectful and productive way to honour the contributions of this older generation was to take art in an entirely new direction. Moving away from issues of authentic expression and gesture and the flatness of the canvas, Wesselmann returned to quotidian reality and the relationship between humans and the objects around them as a source of inspiration. Starting with his torn-paper collages of nude women lying amid household goods from the early 1960s, much of Wesselmann oeuvre investigates the latent and banal sexuality of products people use or consume on an everyday basis without thinking about in much depth.

One of these objects is the cigarette. At the end of the 1960s and at the beginning of the 1970s, Wesselmann created a series of *Smoker mouths*. These artworks – which rest uneasily somewhere between painting and sculpture – depict vastly larger-than-life, impeccably lipsticked mouths from which smouldering cigarettes dangle, sometimes supported by manicured hands with deep red lacquered nails. In *Smoking Cigarette #2*, we are not presented with any glimpse of the smoker, but, oddly, this does not seem to matter. The omnipresence of glamorised images of smoking – especially by the mid-to-late twentieth century – led to an eroticisation of the cigarette itself beyond its human interaction. In this work, Wesselmann alludes to this eliding of the sexuality of the cigarette advertisement model with the product itself by creating an image that effectively congers a palpably seductive aura without representing a single centimeter of human flesh. Here, he shows how our contemporary visual ecology works to transform a supposedly workaday object into an image of eroticism equivalent to a nude figure.



Keith HARING

1958•1990



Red, Yellow, Blue #6 (Portrait of Tereza), January 1987

Signed, titled and dated 'Jan. II - 1987' (on the overlap)

Acrylic and oil on canvas

91.5 x 122 cm - 36 x 48 in.

Price on request

PROVENANCE

Tony Shafrazi Gallery, New York

Sale: Sotheby's, New York, 2 April, 2008, lot 375

Private collection, Europe

CERTIFICATE

The Estate of Keith Haring has confirmed the authenticity of this work

PUBLIC NOTES

In Red, Yellow, Blue #6 (Portrait of Tereza), Keith Haring appropriates and reinvents Bernini's Ecstasy of Saint Theresa, transforming the famous sculpture into something more grotesque and primitive, in a style that might be described as a Pop version of Art Brut. Painted bright yellow, Tereza's neck has been stretched to a disproportionate length. Her breast spurts out a stream of white liquid. She sits on a strange red creature that is bent over itself, and the background is populated by blue phallic protrusions. Rather than the sublime moment immortalized in Bernini's sculpture, *In Red, Yellow, Blue #6 (Portrait of Tereza)* is a scene out of hell. Ecstasy has been replaced by devilish agony. From this perspective, it is interesting that in Haring's work Tereza's name has been subordinated to a parenthesis – she is more flat colour and stark contour than a human properly said.

Haring turned towards a Christian inspired symbolism around 1984, using this recognisable iconography to explore the hypocrisies, contradictions and excesses of Western society in the 1980s. Other paintings from this period are also characterised by their combination of spirituality and sexual violence, and the figures that populate these canvases often seem demonically possessed. The use of religious iconography allowed the artist to develop questions that had concerned him all his life: the relation between death and deliverance, religion, sexuality, and indeed a concern with heaven and hell (there is a famous self-portrait by Haring in which he presents himself as an angel with a halo around his head). The naïve rendering of the human figure *In Red, Yellow, Blue #6 (Portrait of Tereza)* is exemplary of Haring's trademark style, which owes its existence to commercials, cartoon-strips and his famous subway drawings from the 1970s. Throughout his career Haring attempted to create immediately recognisable images that would appeal to a large audience. *In Red, Yellow, Blue #6 (Portrait of Tereza)* is exemplary in this respect, combining speed and precision of line with a vernacular style that mixes the art of the street with a Pop aesthetic.



Keith HARING

1958•1990



Roger in the Flowers, 19 June 1987
Signed, titled and dated 'June 19 1987' (on the reverse)
Gouache, watercolour and ink on paper
35.6 x 50.2 cm - 14 x 19.8 in.
Price on request

PROVENANCE

Acquired directly from the artist
Private collection

PUBLIC NOTES

Painted in June 1987, Haring's *Roger in the Flowers* depicts a grotesque figure playing in kitschy-pink foliage. The work is typical of Haring's wry take on contemporary society, and is very much at one with the spirit and culture of the 1980s. His playful rendering of the human figure is somewhat perverse, conveying what the critic David Galloway has memorably described as a "Bosch-Burroughs vision" of the human subject. The term 'rogering' is slang for homosexual intercourse, and on this level the work can be understood to function as a crude visual joke. This vulgar humour is characteristic of Haring, who was among the first artists to bring the language of slang and the vernacular into the gallery space. In *Roger in the Flowers*, the paint work is spontaneous and gestural, and the style is close to a rough comic strip or to the illustrated jokes one might find in dirty magazines. There is also a Pop aesthetic at play here, and in this context it is significant that only one year before producing *Roger in the Flowers* Haring had participated in the notorious 'Pop shop'. Yet in spite of its cheerful, kitschy pallet and the obvious humour of the work, its simple iconography conceals a more sombre aspect, especially when thought of in the context of the 1980s and in relation to Haring's own life. *Roger in the Flowers* deals with questions of sexuality and the discriminatory understanding of homosexuality prevalent at the time. This gains added importance when one thinks of the sexual anxieties brought about by the contemporary AIDS crisis. Indeed, in the period between 1984 to 1988, Haring developed the first symptoms of this illness, to which he would succumb at the age of 30. For the artist, however, it was not a cause for despair. "To live with a fatal disease," he confided to his biographer shortly before his death, "gives you a whole new perspective on life". So while *Roger in the Flowers* is both humorous and scatological, the work gains a certain poignancy when one recalls Haring's own battle with AIDS and what he believed to be his moral obligation to speak about his illness. And there are few better ways to address dark existential themes than through the use of humour.



Keith HARING

1958•1990



Untitled, 1981

Signed and dated 'K. Haring May 23-81' (on the reverse)

Ink on plastic film

53.1 x 53.1 cm - 20.9 x 20.9 in.

Price on request

PROVENANCE

Private collection, New York

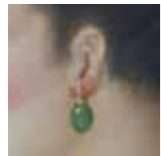
PUBLIC NOTES

One of the major figures in New York's East Village art scene in the 1970s and 1980s, the American artist Keith Haring obtained fame and notoriety through his work in the city's subways and streets. Immersed in downtown culture, Haring befriended other iconic figures such as Jean-Michel Basquiat and Kenny Scharf. Soon his artworks were being exhibited in galleries, shows that were met with widespread critical acclaim. Haring's style and personal visual vocabulary are immediately recognisable, consisting of bold icons drawn in strong graphic lines. Haring used the popularity of his work to draw attention to social causes that included AIDS awareness, anti-drug campaigns and community projects. His works are often shown alongside those of Andy Warhol, Roy Lichtenstein, Robert Rauschenberg and Jenny Holzer, and have been exhibited in museums and biennials around the world.

Untitled (1981) is a vibrant example of Haring's work. Combining an iconography drawn from daily life with imagery of a more sexual nature, the work is testament to Haring's belief that 'art is for everybody'.



Fernando BOTERO ·1932·



Woman with a Bird, 1995
Signed and dated 'Botero 95' (lower right)
Oil on canvas
103 x 82 cm - 40.5 x 32.3 in.
Price on request

PROVENANCE

Private collection, Europe

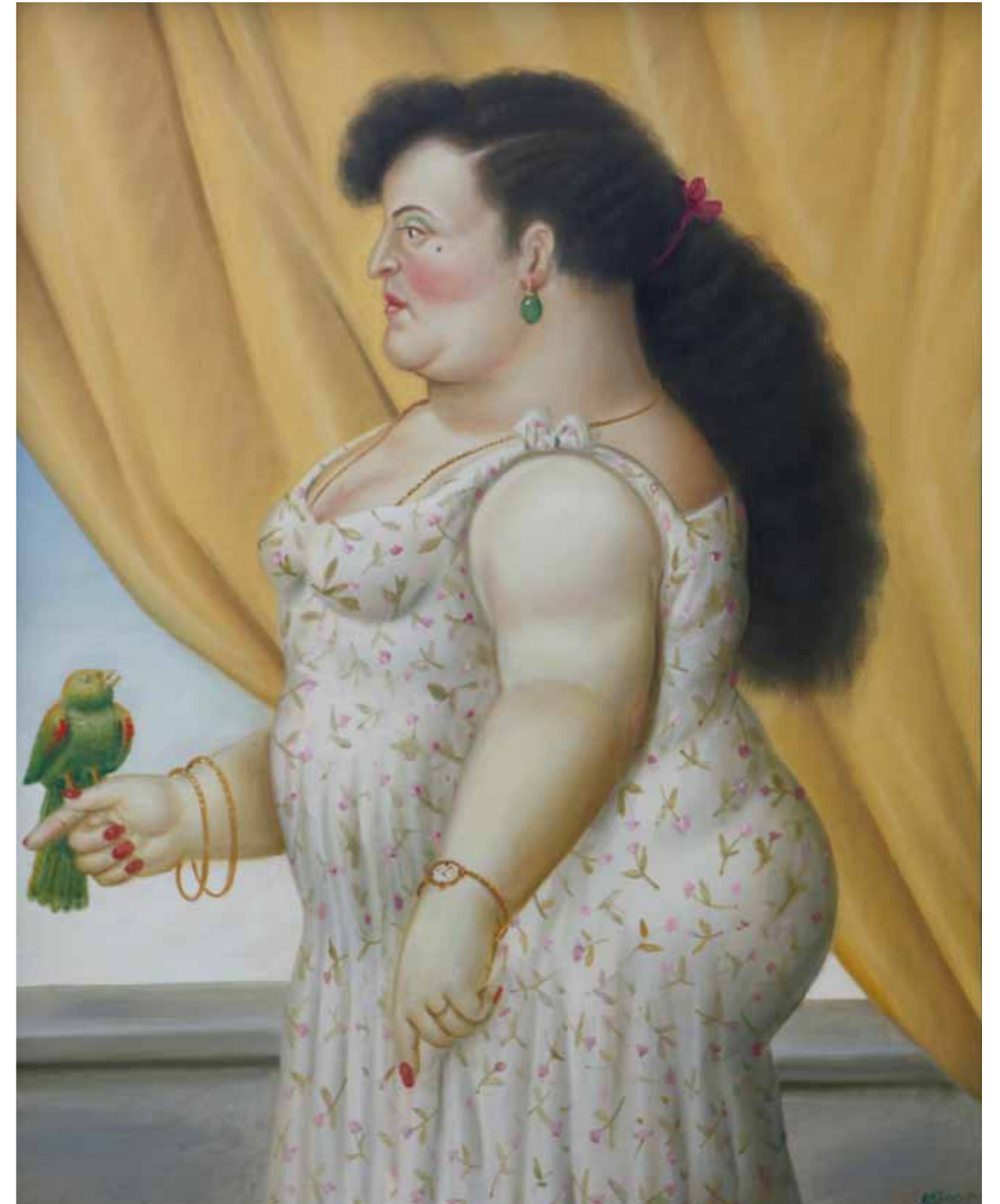
CERTIFICATE

The artist has confirmed the authenticity of this work

PUBLIC NOTES

Recently called 'the Picasso of South America', Fernando Botero is one of today's most important and best loved artists. Botero is famous for his rotund figures and for the exaggerations of proportion, perspective and scale that characterise his paintings. The art critic David Ebony has described his style as a "merging of naïve art, the Colonial Baroque art of his homeland, and sophisticated European art, particularly that of the Italian Renaissance". The result of this idiosyncratic combination, which has come to be known as 'Boterismo', is without doubt one of the most original styles in art today.

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



Fernando BOTERO ·1932·



Horse, 2011

Signed 'Botero' on the base and stamped by Fonderia Da Prato
Bronze, edition of 6
47 x 47 x 24 cm - 18.5 x 18.5 x 9.5 in.

Price on request

PROVENANCE

Artist' studio
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work

PUBLIC NOTES

Born in 1932 in Medellín, Colombia, Fernando Botero is an artist well-known for his inflated, rotund figures, which are affectionately called 'Boteromorphs'. The artist draws upon various styles from the history of art – the icons of the middle ages, Renaissance painting, Latin American colonial art and the various styles associated with Modernism and the historical avant-garde – combining them in a highly original manner. In 1973, Botero moved to Paris and it was then that he began to produce sculpture, without, however, giving up painting. This change seemed a natural progression for an artist dedicated to the expression of contour, volume and mass. Botero's sculptural works have been met with much critical acclaim and are held in numerous collections, both private and public. In 2012 Botero received the International Sculpture Center's 'Lifetime Achievement in Contemporary Sculpture Award'.

Horse (2011) is an excellent example of Botero's sculptural work. Typically, the horse's contours have been magnified and inflated. The work's exaggerated volume is both majestic and childlike. The sculpture recalls the earliest stages of art while at the same time expanding the limits of contemporary sculpture.



CHU TEH-CHUN 1920•2014



Lointains spirituels, 2006

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

Oil on canvas

65 x 81 cm - 25.6 x 31.9 in.

Price on request

PROVENANCE

Galerie Patrice Trigano, Paris

Private collection (acquired from the above)

PUBLIC NOTES

The Chinese-born artist Chu Teh-Chun graduated from Chongqing University in 1941 and taught Fine Art for three years at the National Central University before leaving for Taiwan in 1949. Chu Teh-Chun arrived in Paris in 1955, where he resided until his death in 2014. It was in Paris that the artist developed his trademark style. In what the art historian Michael Sullivan has described as "an almost violent repudiation of figurative art," Chu developed an abstract style of painting that emphasised light and transparency, swiftly establishing his position among the leading painters in Paris. Combining the Western tradition of Abstract Expressionist painting with Eastern metaphysics, Chu developed a highly original style which led to him to become the first ethnic Chinese member of the Académie des Beaux-Arts in Paris.

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



CHU TEH-CHUN 1920•2014



Composition

Signed, stamped with 'La Tuilerie 89520 Treigny' and 'Piece unique stamps' and inscribed 'B.20' (on the reverse)

Ceramic plate, unique piece
D: 54 cm - D: 21.3 in.

Price on request



PUBLIC NOTES

The Chinese-born artist Chu Teh-Chun graduated from Chongqing University in 1941 and taught Fine Art for three years at the National Central University before leaving for Taiwan in 1949. Chu Teh-Chun arrived in Paris in 1955, where he resided until his death in 2014. It was in Paris that the artist developed his trademark style. In what the art historian Michael Sullivan has described as "an almost violent repudiation of figurative art," Chu developed an abstract style of painting that emphasised light and transparency, swiftly establishing his position among the leading painters in Paris. Combining the Western tradition of Abstract Expressionist painting with Eastern metaphysics, Chu developed a highly original style which led to him to become the first ethnic Chinese member of the Académie des Beaux-Arts in Paris.

Composition is a beautiful example of Chu's work on ceramic. A swirl of black paint covers the bottom of the plate, whose centre is filled with splatters of blue and orange. The combinations of colour, reminiscent of Joan Miró, are testament to Chu's perfect sense of composition and balance.

Yayoi KUSAMA •1929•



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

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

Price on request

PROVENANCE

Victoria Miro Gallery, London
Private collection, Dubai

CERTIFICATE

The Kusama Studio has confirmed the authenticity of this work

PUBLIC NOTES

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

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



Takashi MURAKAMI.1962.

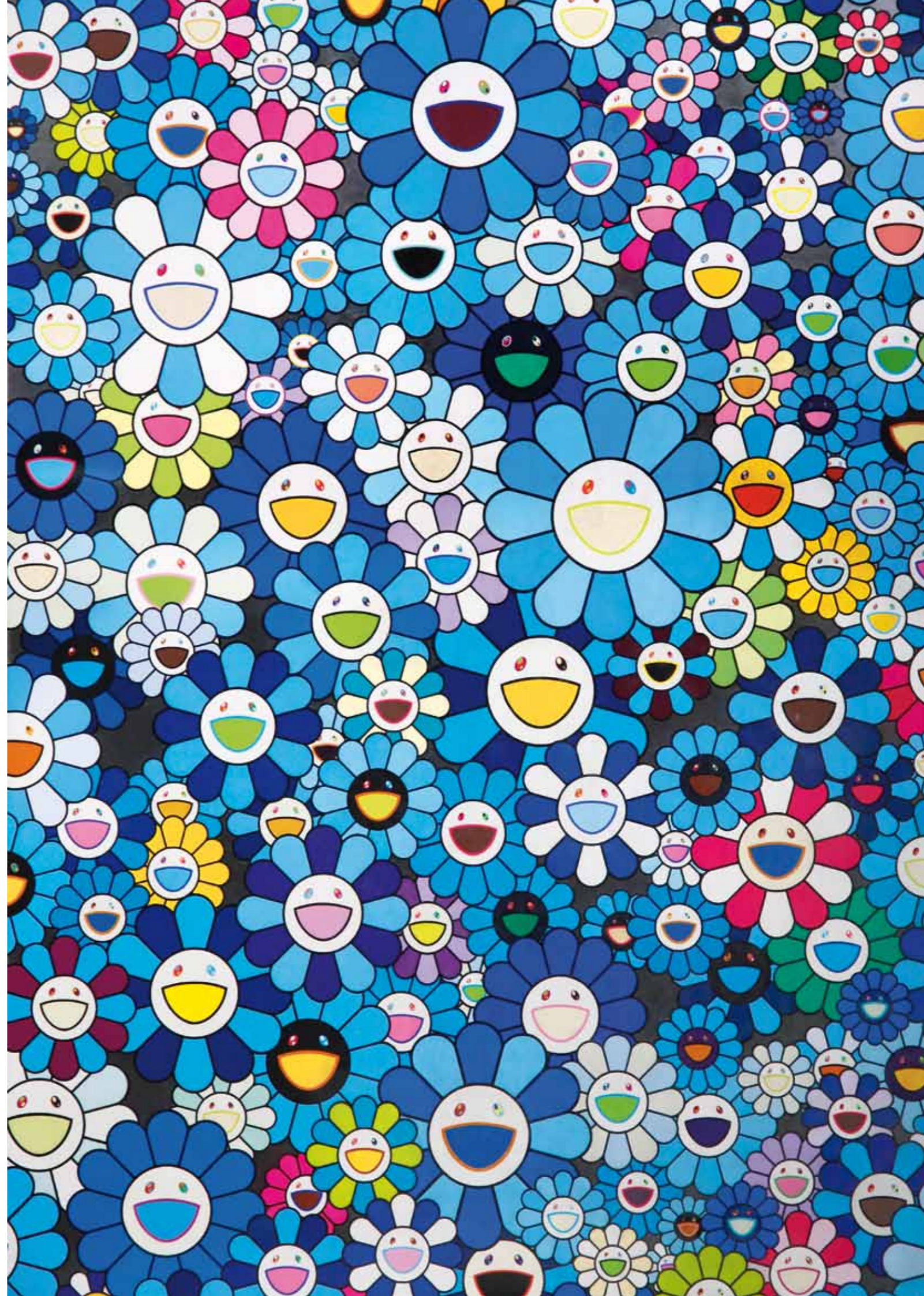


Blue Flower, 2013
Signed and dated (on the reverse)
Acrylic and platinum leaf on canvas
79.5 x 57 cm - 31.1 x 22 in.
Price on request

PROVENANCE
Private collection

PUBLIC NOTES
Takashi Murakami was born in 1962 in Tokyo. He graduated with a BA and MFA at the Tokyo University of the Arts, where he later received his PhD in Nihonga, a Japanese style of painting that uses traditional materials and techniques. Finding the weight of tradition too imposing, Murakami went on to develop what he termed a 'Superflat' style, which combines classical Japanese painting with an iconography drawn from graphic design, Pop art, manga, anime and otaku. The resulting works are immediately recognisable and have become the icons for a generation. Murakami has held major solo exhibitions at the Museum of Contemporary Art in Tokyo (2001), the Museum of Fine Arts in Boston (2001), the Serpentine Gallery in London (2002), and the Château de Versailles in France (2010).

Blue Flower (2013) is a fine example of Murakami's 'Superflat' style. A multitude of colourful, smiling flowers gaze at the viewer, who is unable to move beyond the flatness of the work's pictorial plane. The painting's colourful dazzle is deceptive, however. To borrow Murakami's own words, for all its vibrancy, *Blue Flower* can be understood as a commentary on the 'shallow emptiness of Japanese consumer culture'.



Zhang XIAOGANG ·1958·



The Son, 2005

Signed and dated (lower right)

Oil on canvas

150 x 120 cm - 59.1 x 47.2 in.

Price on request

PROVENANCE

Private collection

PUBLIC NOTES

Born in Kunming, China, Zhang Xiaogang's artistic practice draws inspiration from family photos taken during the Cultural Revolution, as well as the European tradition of surrealism and the works of contemporary artists such as Gerhard Richter. Zhang Xiaogang's paintings explore the notion of personal identity within a culture of collectivism. As the artist puts it, 'for me, the Cultural revolution is a psychological state, not a historical fact'. Basing his portraits around the notion of the family, his paintings depict an imaginary genealogy of people, each disturbingly similar to the next. They are often differentiated only by the smallest of details. Zhang Xiaogang is one of the most important Chinese artists of his generation. He has been exhibited widely and forms part of numerous collections, both private and public.

The Son is a particularly haunting example of Zhang Xiaogang's work. Dressed in a Mao suit, the boy gazes to the left with an unreadable expression on his face. As is often the case with the artist's portraits, the painting shifts between the personal and the anonymous.



Damien HIRST

•1965•



Spin (Red, Green and Blue)
Signed 'Damien Hirst' (on the reverse)
Acrylic and rhinestones on paper
D: 45.5 cm - D: 17.9 in.
Price on request

PROVENANCE

Private collection, Europe

LITERATURE

Damien Hirst, exhibition catalogue, Gagosian Gallery, New York

Gregor Muir and Clarrie Wallis, *In-a-Gadda-da-Vida*, Tate Britain exhibition catalogue, 2004

PUBLIC NOTES

Damien Hirst's spin paintings are created by applying paint to a piece of paper or canvas which rotates at high speed. Centrifugal forces pull the wet paint outwards from the centre, creating elaborate patterns. The process has in the past been used as a pedagogical tool to encourage children in the practice of art, and Hirst concedes that he first came across the method on the British television show *Blue Peter*. The 'childish' nature of spin painting is part of its appeal to the artist, who has said that he recognises in children a creative freedom that becomes stifled by adulthood.

Although Hirst had experimented with the technique before, the spin paintings were first presented to a wider audience when he and his fellow British artist Angus Fairhurst manned a stall at art dealer Joshua Compston's London street fair, 'A Fête Worse than Death', in 1993. Dressed as clowns, the pair signed spin paintings created by visitors for a fee of £1. The idea, according to the curator Gregor Muir, 'proved too useful to be left behind' (Gregor Muir and Clarrie Wallis, *In-a-Gadda-da-Vida*, Tate Britain exhibition catalogue, 2004) and the following year Hirst had a spin machine made and installed in his studio in Berlin.

Expressive, spontaneous and alluring, the spin paintings are also part of Hirst's wider investigation into the creative role of the artist. The designs of each work are created by mechanical forces beyond the Hirst's control, removing the artist's gesture and restricting his influence on the final work to choosing the colours and determining the speed and duration of the machine's rotation.

With its recurring rings and spirals this painting is a captivating example of the tessellated patterns created by the spin method. The rhinestones on the surface recall not only Andy Warhol's 'Diamond Dust' series but also Hirst's own 'For The Love of God', the diamond encrusted skull he produced in 2007. The comparison with Warhol is an illuminating one, as Hirst is often considered the great Pop artist's natural successor, the man who took to its logical conclusion the 'factory' process for the manufacture of art. Warhol emerged in opposition to the dominant form of mid-twentieth American art, Abstract Expressionism, so it was fitting that Sir Peter Blake said of Hirst's spin painting process that it represented 'the end of Abstract Expressionism... it brought that branch of painting to a conclusion'.



Damien HIRST ·1965·



Skull Spin Painting, 2009

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

Acrylic on paper

71.1 x 50.8 cm - 28 x 20 in.

Price on request

PROVENANCE

Private collection, Europe

PUBLIC NOTES

Damien Hirst studied art at Goldsmiths College and first came to prominence in 1988 when he curated 'Freeze', an exhibition that brought together works by artists and friends at Goldsmiths. Hirst's work is among the most familiar in contemporary art, and the artist is one of the leading figures of his generation. Many of his works have become icons, such as the shark suspended in formaldehyde, *The Physical Impossibility of Death in the Mind of Someone Living* (1991) and the diamond skull, *For the Love of God* (2007). Hirst's works confront the viewer with pressing questions about the nature of existence, desire and death. The artist was included in the 1992 Young British Artists exhibition at Saatchi Gallery, London, and in 1995 he won the Turner Prize. Recent solo exhibitions of Hirst's work have been held at the Museo di Palazzo Vecchio, Florence (2010) and Tate Modern, London (2012).

Skull Spin Painting (2009) is an excellent example of Hirst's recent work. The painting allows for chance and spontaneity to enter into the creative process. In this work the vibrancy of the colours offers a stark contrast to the deathly image of the skull.



Marc QUINN •1964•



Endless Column (Micro Cosmos), 2008

Signed and numbered 'mq/7' (under the base)

White painted bronze, edition of 7
69 x 21 x 23 cm - 27.2 x 8.3 x 9.1 in.

Price on request

PROVENANCE

Artist' studio
Private collection

PUBLIC NOTES

Marc Quinn's *Endless Column (Micro Cosmos)* marks an important development in the artist's exploration of the iconic figure of Kate Moss. In this work, the model and fashion designer's body has been contorted into a grotesque pose. Her legs have been drawn back behind her head, and, sphinx-like, she gazes at the viewer with an enigmatic expression on her face, what one critic has aptly termed 'the quiet smile of death'.

The sculpture would be explicit or erotically charged were it not for the fact that, in a kind of optical illusion, a second figure has been placed on top of the first. This mirror reflection draws attention to the body not as a sensuous thing but as a fixed and static object, a quality reinforced by the work's white patina, which makes *Endless Column* classical in its style. Cold and detached, Kate Moss's body has been rendered and repeated in such a way that it becomes lifeless and almost inhuman. The work's title refers to Constantin Brancusi's *Endless Column* (1938), an homage to Romanian casualties suffered during the First World War. The work, displayed at Târgu Jiu in Romania, comprises seventeen rhomboidal modules stacked on top of each other that seem to stretch into infinity. A similar idea has been taken up in Quinn's sculpture. The idea of a microcosm is suggestive of a world within a world, and one can easily imagine more sculptures of Kate Moss placed one on top of the other in an endless stack.

Yet the difference is that, in Quinn's *Endless Column (Micro Cosmos)*, what one encounters is the repetition of an icon associated with celebrity, not with the innumerable tragedies of war. In this respect, the work is perhaps closer to Andy Warhol's notorious Marilyn series than it is to Brancusi; that is to say, to the empty and infinite repetitions of consumer culture. As is often the case in Quinn's brilliant and intelligent work, beauty is deceitful. *Endless Column (Micro Cosmos)* offers a profound meditation on death and the impact of the culture of celebrity and consumerism today.



Julian OPIE ·1958·



Jen Walking 2, 2011

Label 'Julian Opie' (on the back of the television)

Continuous computer animation, computer film, pc and 55" LCD screen

128 x 75 x 7.3 cm - 50.4 x 29.5 x 2.9 in.

Price on request

PROVENANCE

Artist' studio

Private collection

PUBLIC NOTES

This continuous computer animation extends the artist's preoccupation with minimalist, graphic portraiture into the realm of moving image. This is one of a series of animations by the artist for which the model is filmed walking at various speeds on a treadmill. The video footage is transferred to a computer, where individual frames can be edited into the familiarly smooth, digitally-amended figures that are the hallmark of Opie's practice. These frames are then reanimated and the first tied to the last, creating a double stride that loops in perpetual motion.

Walking figures – whether caught in mid-motion or animated – have been a feature of Opie's portraiture since the mid-1990s. Opie has linked his interest in animation to the realization in life drawing class that consecutive renderings of a model suggested movement, and he first introduced movement into his portraits by layering his drawings that the subjects were blinking or nodding their heads.

This pivotal work is among the most innovative and aesthetically stimulating in the oeuvre of an artist who is among the foremost exponents of contemporary portraiture. In his employment of digital media techniques, Opie has done much to bring the portrait into line with the way we experience images in contemporary society. The images with which we are daily bombarded are increasingly projected through screens, are now often animated (with the moving advertisement having now moved beyond the television onto websites and, more and more, billboards) and feature subjects whose individual features have been smoothed away in postproduction undertaken through a computer programme. Opie is the portraitist of our era.



Julian OPIE ·1958·



Ed and Marianela 3, 2010
Signed 'Julian Opie' (on the top left hand and on the reverse)
Vinyl on wooden stretcher
234.5 x 192.5 cm - 92.3 x 75.8 in.
Price on request

PROVENANCE

Artist' studio
Private collection

PUBLIC NOTES

Born in London in 1958, Julian Opie studied at Goldsmith's College of Art from 1979 to 1982 and went on to become one of Britain's best known and respected artists. Drawing from influences as diverse as billboard signs, 18th century portraiture, popular comics and Japanese woodblock prints, Opie's graphic style is one of the most distinctive today. His works are the result of a series of digital modifications. At the beginning of the process a photograph is taken of his chosen subject matter. Opie then digitally manipulates these photographs, eliminating and subtracting any element not deemed essential. This results in images of flat, bold outlines and condensed areas of colour. Opie's works have been exhibited worldwide and have famously graced the cover for the British pop band Blur.

Ed and Marianela is an excellent example of Opie's work. The two figures have been rendered in bold, simple lines, yet the artist is nevertheless able to convey something of their personalities, as well as the essential movement of the dance.



Julian OPIE ·1958·



Woman in Trousers with Pony Tail, 2011

Signed 'Julian Opie' (on the reverse)

Silkscreen on painted wooden board

100 x 50.3 cm - 39.4 x 19.8 in.

Price on request

PROVENANCE

Artist' studio

Private collection

PUBLIC NOTES

This portrait is rendered in Julian Opie's signature graphic style, drawing on the imagery of digital reproduction and public signage. A thick black outline describes minimal shapes and plain blocks of bright colour, reducing the subject to its most fundamental features. The background is a deep green, adding to the melancholy aspect of a figure dressed in an overcoat and carrying her ponytailed head at a downward angle.

This portrait draws on the traditions of Minimalism and Pop-Art to create a graphic work that seems in one sense to describe a symbol or sign rather than an identifiable individual, an impression reiterated by the absence of a name from the title. In contrast to the 'realism' of the photographic portrait, Opie's digitally altered representations blur out the surface details of the individual to highlight the generic human form, yet are still capable of astonishing likeness through the combination of colour, shape and the capture of body language, a feature of his long series of 'walking' portraits. Drawing inspiration from the contemporary urban environment, Opie has developed a precise, refined visual language that combines pictograms and portraiture in a manner redolent of classical Japanese figuration.

Opie has said that 'the portraits that I make are not really paintings though they sometimes look like paintings, they mimic paintings, perhaps they are sculptures of paintings, models of paintings or stand-ins. I hope they have a powerful connection to reality, an ability to evoke reality. We know the visual world largely through observation. An art work is an object that observes that process, that intercedes and bridges worlds and yet must exist within the reality it discusses.' (Catalogue essay accompanying 'Julian Opie: Collected Works', Holburne Gallery, 2014).



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W Place, 52 Wyndham Street, Central, Hong Kong. T+(852) 2810 1208. hkg@operagallery.com
www.operagallery.com