

# ICONS OF ART



OPERA GALLERY

# ICONS OF ART

For the very first time in Dubai, Opera Gallery is proud to present the Icons of Art exhibition, a veritable transversal portrait of the major artistic schools that marked the 20<sup>th</sup> century.

This January, a meticulously curated selection of almost 70 works from great masters such as Pablo Picasso, Marc Chagall, Fernand Léger, Henri Matisse, as well as iconic contemporary artists such as Andy Warhol, Fernando Botero and Alexander Calder, will be unveiled to the public.

This show, compiling works of some of the greatest masters, reflects with pertinence the various developments and major changes in art history in the 20<sup>th</sup> century.

Icons of Art is also a tribute to the changes inherent to the human existence. This show takes place at a very important time in the region's cultural history, marked by the emergence of prestigious institutions such as the Louvre and the Guggenheim museums, and by an overall very buoyant art scene. Opera Gallery felt that it was the right time to showcase artists of such calibre, whose works have shaped and defined art history itself.

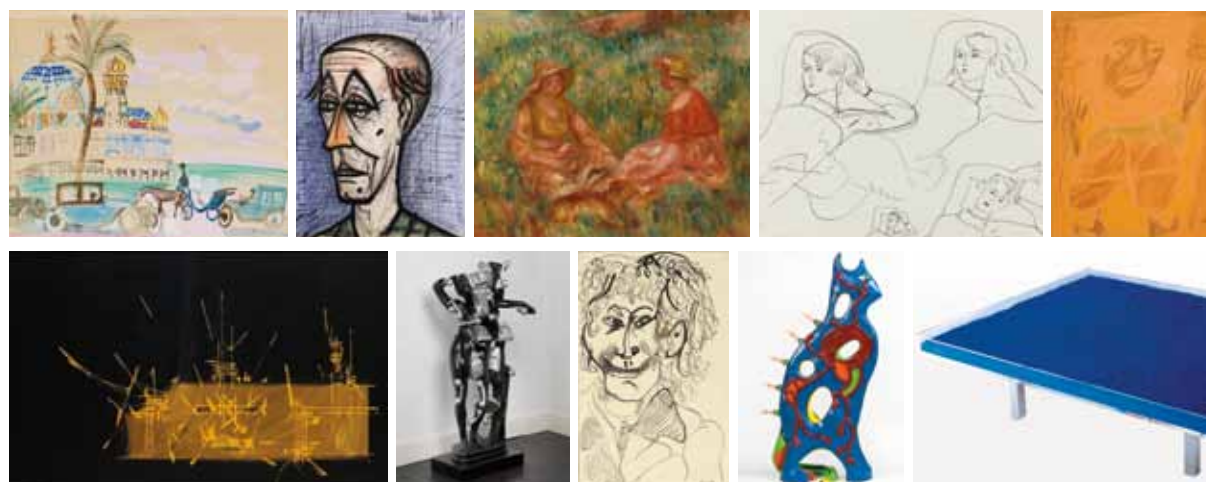
Out of the pool of selected artists, France is well represented with nine Masters, without counting the likes of Chagall and Picasso, amongst others, who spent a substantial amount of their career in the country. As such, the Institut français of the United Arab Emirates has gracefully endorsed this exhibition, deemed of important cultural value.

We are also delighted that Forrey & Galland and Montegrappa have associated their names to this exhibition. Much like the artists presented, both companies have mastered their respective crafts.

It is with immense pride and pleasure that we invite you to visit this exhibition, and embark with Opera Gallery on a rich and cultural journey throughout 2015.

Gilles DYAN  
Founder and Chairman  
Opera Gallery Group

Sylvain GAILLARD  
General Manager  
Opera Gallery Dubai



Chaired by Xavier Darcos, a member of the French Academy and former Minister of Education, Institut français is an agency of the ministry of foreign affairs and international development. Created by a law from July 2010, the network of Instituts français brings together all existing French cultural centers around the world under a single brand. This network serves one ambition: sharing culture and inspiring crosscultural understanding. Thus, in offering innovative and spectacular events, Institut français in the United Arab Emirates seeks to encourage artistic exchanges and to build bridges between civil societies.

This task is particularly relevant in a country like the United Arab Emirates where over 120 nationalities coexist. By joining the International Organization of Francophonie in 2010, the United Arab Emirates have proved their commitment to promoting multiculturalism, tolerance, respect of the rule of law, dialogue among cultures and politics dedicated to a peaceful world.

# RENOIR

PIERRE-AUGUSTE (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, 6 July 1960, lot 137  
Eric Estorick, London  
Sale: Sotheby's London, 26 June 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

Pierre-Auguste Renoir was born on February 25, 1841, in Limoges, France. The son 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 aegis of the academic painter Charles Gleyre. It was there that he met other figures such as Claude Monet and Alfred Sisley, who would exhibit with him in the first Impressionist exhibition in 1874. As he grew older, 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 until his death in 1919. The works produced in this later period are characterised by the dissolution of outlines and colour for which the artist is famous. Renoir's works are among the most immediately recognisable and celebrated in modern art. They form part of innumerable collections, both public and private.  
Painted circa 1910, *Deux filles dans un pré* is an excellent example of Renoir's later works. The two young ladies are sat among grasses and flowers and seem to merge with their surroundings.



# RENOIR

PIERRE-AUGUSTE (1841-1919)

## Le Repas des vendangeuses, 1895

Signed with the initial 'R' (lower right)  
Sanguine heightened with white on paper  
44.1 x 31.4 cm - 17.4 x 12.4 in.

Price on request

### PROVENANCE

Galerie André Weil, Paris  
Bliss Fine Art, New York  
Robert and Elizabeth Haskell's collection  
(acquired from the above, 2001)

### LITERATURE

Ambroise Vollard, *Tableaux, pastels & dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, No. 558, ill. pl. 140 (titled *Paysannes*)

### PUBLIC NOTES

Though he ceased to exhibit with the group after 1877 due to qualms regarding its march toward ultramodernity, Pierre-Auguste Renoir is best known as a founding member of the Impressionist movement.

As charming as it is celebrated, his œuvre features 'everyday' curvaceous pink-cheeked women, sensual bathing nudes, quotidian flirtations, and pleasant countryside idylls as recurring motifs. Renoir captured the light's flicker and flow in these delightful scenes through his Impressionist brushstroke. Painting en plein air, Renoir used truncated strokes in juxtaposed and varying colours to break down solid form and produce a shimmering, light-filled surface. It is important to note, however, that *Le Repas des vendangeuses* (the meal of the grape-pickers) is not purely Impressionist. Renoir produced the work in his mature period after time spent travelling abroad admiring and absorbing the masterpieces of Raphael, Velázquez, and Rubens.

Inspired by the work of these classical artists toward the latter part of his career, Renoir created figures that verged on the sculptural. The work at hand echoes Renoir's mature style as the women's forms appear particularly crisp and full-bodied against a dematerialized Impressionist landscape.

Pierre-Auguste Renoir's work is not moralizing or political. Rather, it is suffused with pleasure: a pleasure for Renoir to create, a pleasure for the viewer to behold, and a depiction of pleasure in action. This blissful approach is evident in *Le repas des vendangeuses*. The image lacks colour and fails to depict what exactly the women, who have likely worked a long and grueling day in the fields, are eating. Yet the relaxed gestures of the figures, the gentle rhythm of the strokes of chalk, and Renoir's predilection for a soft touch produce from this basis the very quintessence of pleasure, leisure, and enjoyment. In *Le Repas des vendangeuses* the small pleasures of grapes, the female form, the pleasant company and the sensual sweetness of the everyday, are embodied on the canvas.



# DUFY

RAOUL (1877-1953)

## Paddock, circa 1935

Signed 'Raoul Dufy' (lower centre)  
Gouache on paper  
50.5 x 64.5 cm - 19.9 x 25.4 in.  
Price on request

### PROVENANCE

Galerie Zak, Paris  
Dr. Ladislav de Weck (1938)  
Thence by descent

### LITERATURE

This artwork will be reproduced in the supplement au Catalogue raisonné des projets de tissus de Raoul Dufy, being prepared by Fanny Guillon-Laffaille

### CERTIFICATE

Fanny Guillon-Laffaille has confirmed the authenticity of this work

### PUBLIC NOTES

Le Havre-born draughtsman, printmaker and painter Raoul Dufy was a leading figure in Fauvism (from the French *Les Fauves*, or 'wild beasts'), an important movement in twentieth century painting that emphasised painterly technique and vivid colour over loyalty to representational form. Dufy attained immense popularity in France and abroad for his exuberant paintings and prints, which memorialised the achievements and activities of his age. His largest work, *La Fée Électricité*, was an enormous fresco celebrating developments in electrical engineering, displayed in 1937 during the Exposition Internationale in Paris. Many of Dufy's paintings capture the glamorous milieu of the French Riviera, with its chic parties, elegant yachts, and sparkling maritime vistas, but the artist's interests were broader than the Mediterranean beach scenes for which he is best known.

This study of racehorses demonstrates the influence of Cézanne on Dufy's approach to colour; the restrained blues and greens reflecting a more restrained spectrum than the exuberant, ultramarine seascapes. Dufy was well-known for his textile patterns for the fashion industry, and the repeated motifs of the leaves, echoed here by the delicately rendered clouds, reflect the painter's talent for decorative arts. Dufy produced a number of paintings of horseracing scenes, many of them set in the famous Deauville-La Touques racecourse in Normandy.



# DUFY

RAOUL (1877-1953)

## Marine, circa 1922

Signed 'Raoul Dufy' (lower right)  
Watercolour on paper  
48.5 x 65 cm - 19.1 x 25.6 in.  
Price on request

### LITERATURE

Fanny Guillon-Laffaille, supplément au Catalogue raisonné des aquarelles, gouaches et pastels de Raoul Dufy, Editions Louis Carré & Cie, Paris

### CERTIFICATE

Fanny Guillon-Laffaille has confirmed the authenticity of this work

### PUBLIC NOTES

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This painting demonstrates Dufy's lifelong fascination with the ocean, and is an excellent example of the artist's mature style. Dating from 1922, the fractured pictorial surface of painting, in which the ocean is evoked by a pulsating field of triangular waves, reflects Dufy's brief flirtation with Cubism and the work of Georges Braque, a former classmate, in particular. The skeletal structures of the boats, the foreshortened perspective and delicate washes of colour attest to Dufy's gestural technique, which critics later referred to as 'stenographic' for its ability to capture complex scenes in a 'shorthand' form.



# DUFY

RAOUL (1877-1953)

## Le Concert mexicain, 1951

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

### PROVENANCE

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

### LITERATURE

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

### CERTIFICATE

Fanny Guillon-Laffaille has confirmed the authenticity of this work

### PUBLIC NOTES

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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 26<sup>th</sup> Venice Biennial.





# DUFY

## RAOUL (1877-1953)

### Nice, le casino, 1925

Signed 'Raoul Dufy' (lower right)  
Watercolour on paper  
50 x 65 cm - 19.7 x 25.6 in.  
Price on request

### PROVENANCE

Galerie Bernheim-Jeune, Paris  
Galerie Manteau, Brussels  
M. Knoedler & Co., Inc., New York  
Edith N. Kahn  
Sale: Sotheby's, New York, 10 May 1995, lot 439  
Private collection (acquired at the above sale and thence by descent)

### LITERATURE

Marcelle Berr de Turique, Raoul Dufy, Paris, 1930, ill. p. 125  
Fanny Guillon-Laffaille, Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels, vol. I, Editions Louis Carré & Cie, Paris, 1981, No. 192, ill. p. 70

### PUBLIC NOTES

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# PICASSO

PABLO (1881-1973)

## Tête d'homme, 1<sup>st</sup> March 1967

Signed Picasso and dated 1<sup>er</sup> 3.67. I (upper left)  
Blue crayon on paper  
76 x 49 cm - 29.9 x 19.3 in.  
Price on request

### PROVENANCE

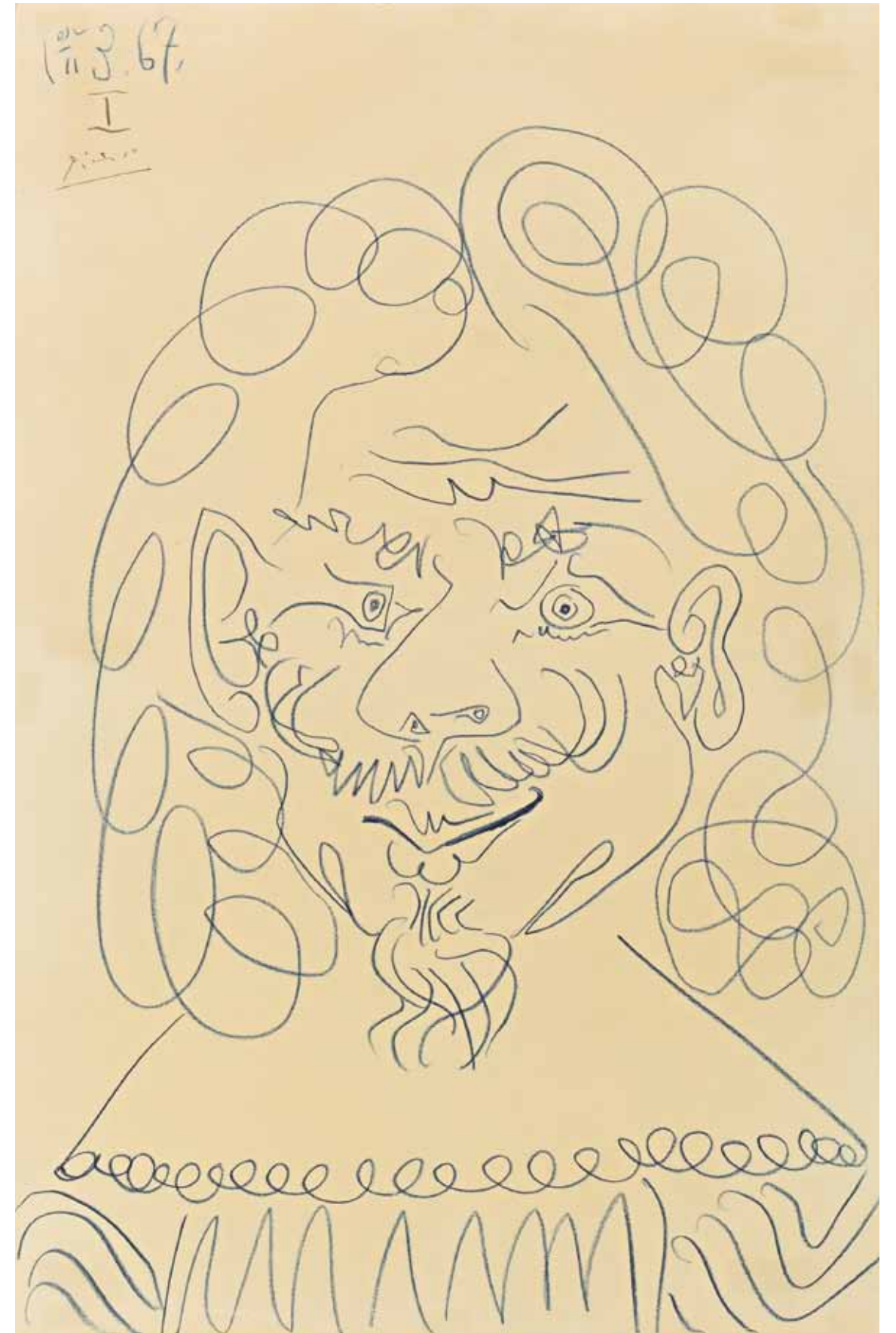
Dunkelman Gallery, Toronto  
Private collection, Canada (since 1969)

### LITERATURE

René Char & Charles Feld, *Picasso, dessins 27.3.66 - 15.3.68*, Paris, 1969, No. 129, ill. in colour n.p.  
Christian Zervos, *Pablo Picasso, Œuvres de 1965-67*, vol. XXV, Editions Cahiers d'art, Paris, 1978, No. 276, ill. pl. 124  
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties II, 1964-1967*, San Francisco, 2004, No. 67-085, ill. p. 291

### 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). *Tête d'homme* has been brilliantly rendered in fluid lines. The work is immediately recognisable as Picasso's, and exemplifies his well-known interest in classical mythology and the grotesque.



# PICASSO

PABLO (1881-1973)

## Tête de faune, 24 January 1956

Signed, dated and numbered 'Picasso 24.1.56.XI'  
(on the reverse)

Partially glazed ceramic tile, unique piece  
20.5 x 20.5 cm - 8.1 x 8.1 in.

Price on request

### LITERATURE

Georges Ramié, *Céramique de Picasso*, Editions Cercle d'Art, Paris, 1974, No. 321, ill. p. 150

### CERTIFICATE

Alain Ramié has confirmed the authenticity of this work

### PUBLIC NOTES

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# PICASSO

PABLO (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 10.1 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.



# PICASSO

PABLO (1881-1973)

## Fleurs, 3 May 1961

Signed, dated and dedicated 'Pour Georges / Picasso le 3.5.61.' (front lower right)

Colored wax crayons on toned paper

42 x 26.8 cm - 16.5 x 10.5 in.

Price on request

## PROVENANCE

Private collection (gift from the artist)

Sale: Christie's, London, 20 December 2006, lot 258

Private collection (acquired at the above sale)

## CERTIFICATE

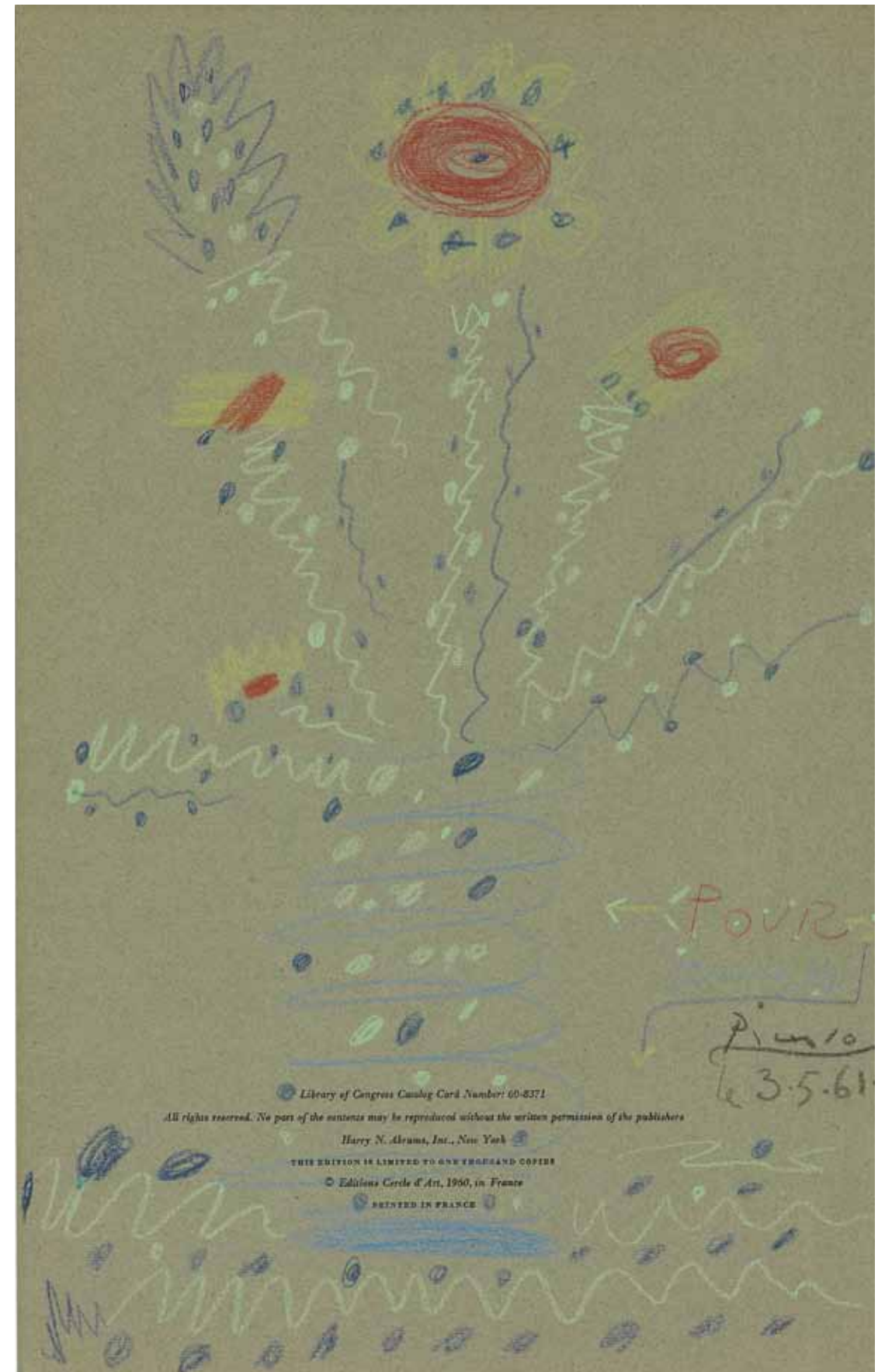
Maya Widmaier-Picasso has confirmed the authenticity of this work

Claude Ruiz-Picasso has confirmed the authenticity of this work

## PUBLIC NOTES

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In *Fleurs* Picasso has drawn flowers with an energy that is immediately recognisable. Dedicated to Georges Braque, Picasso's best friend and fellow founder of Cubism, the work is a rare and very personal drawing. The present drawing was executed on the frontispiece of *Picasso's Sketchbook*, published by Harry N. Abrams, Inc., New York, in 1960.



# DALÍ

SALVADOR (1904-1989)

## Four of Wands, 1971

Signed 'Dalí' (upper centre)  
Gouache on a photograph  
30.9 x 23.8 cm - 12.1 x 9.4 in.  
Price on request

### PROVENANCE

Gertrude Stein, New York  
Private collection, Hong Kong

### CERTIFICATE

Robert P. Descharnes & Nicolas R. Descharnes have confirmed the authenticity of this work under the reference No. d4835

### PUBLIC NOTES

The Spanish Catalan artist Salvador Dalí is the most significant artist to emerge from Surrealism, a twentieth art movement characterised by its impassioned embrace of the imaginative potential of the dreaming mind. Inspired by the Renaissance masters, the artist developed an extraordinary level of technical skill in both painting and draftsmanship. Instantly recognisable from their melting clocks, sulphurous backdrops and stunning juxtapositions of domestic objects, Dalí's most famous works draw on the theories of Sigmund Freud to explore the mesmerising landscapes of the subconscious. Dalí was a prolific artist who worked across mediums in film, sculpture, photography, and collage. In this work, the artist adorns an existing print of frolicking figures with delicate ribbons of green and purple gouache. The title of the work, and the four green 'wands' adorned with yellow leaves that predominate the picture itself, refer to the 'Four of Wands' card in the Tarot. As the smiling, gambolling figures suggest, 'Four of Wands' is considered a lucky card in the Tarot, and promises an impending joyful surprise. The purple marks to the left and right of the image are highly characteristic of Dalí, echoing the 'crutches' that feature in many of his larger paintings.



# DALÍ

SALVADOR (1904-1989)

## Nine of Wands, 1971

Signed 'Dalí' (upper centre)  
Gouache on a photograph  
28.5 x 19.5 cm - 11.2 x 7.7 in.  
Price on request

### PROVENANCE

Gertrude Stein, New York  
Private collection, Hong Kong

### CERTIFICATE

Robert P. Descharnes & Nicolas R. Descharnes have confirmed the authenticity of this work under the reference No. d4840

### PUBLIC NOTES

The Spanish Catalan artist Salvador Dalí is the most significant artist to emerge from Surrealism, a twentieth art movement characterised by its impassioned embrace of the imaginative potential of the dreaming mind. Inspired by the Renaissance masters, the artist developed an extraordinary level of technical skill in both painting and draftsmanship. Instantly recognisable from their melting clocks, sulphurous backdrops and stunning juxtapositions of domestic objects, Dalí's most famous works draw on the theories of Sigmund Freud to explore the mesmerising landscapes of the subconscious. Dalí was a prolific artist who worked across mediums in film, sculpture, photography, and collage. In this piece, Dalí adorns an existing print of a lone hunter in a woodland scene with vivid stripes of green gouache. The title of the work refers to the Tarot, particularly the 'Nine of Wands': a card that signifies courage, fortitude, and resilience in the face of adversity. Across the bottom of the image, Dalí has painted a reclining figure reaching out, as if in pain, towards the printed hunter. This haunting human figure is characteristic of Dalí's at times disturbing work, which often features the human body in states of distortion. Perhaps most striking of all the artist's interventions, however, is the large signature across the top of the page. The sharp purple letters, with their 'halo' of white paint, are striking enough to constitute a pictorial feature in itself, rather than a mere claim of authorship. Here Dalí, as ever, is acting the showman.



# DALÍ

SALVADOR (1904-1989)

## Reina

Signed 'Dalí' (lower right)  
Gouache on paper  
31 x 20.3 cm - 12.2 x 8 in.  
Price on request

## PROVENANCE

Private collection

## PUBLIC NOTES

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# DALÍ

SALVADOR (1904-1989)

## Rey

Signed 'Dalí' (lower right)  
Gouache on paper  
33 x 21 cm - 13 x 8.3 in.  
Price on request

## PROVENANCE

Private collection

## PUBLIC NOTES

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# DALÍ

SALVADOR (1904-1989)

## Surrealist Warrior, 1971-1984

Signed 'Dalí' on top of the base of the sculpture, in the top right corner and stamped on the edge with both the foundry mark and the edition size  
Bronze, edition of 350 + 35 EA  
H: 51 cm - 20.1 in.

Price on request

### LITERATURE

Robert P. Descharnes & Nicolas R. Descharnes,  
Dalí: The Hard and the Soft, Sculptures & Objects.  
Eccart, 2004, p. 251, No. 647

### CERTIFICATE

Inter Art Resources Ltd. has confirmed the authenticity of this work

### PUBLIC NOTES

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# DALÍ

## SALVADOR (1904-1989)

### Woman of Time, 1973-1984

Signed 'Dalí' on top of the base of the sculpture, in the top right corner and stamped on the edge with both the foundry mark and the edition size  
H : 65.5 cm - 25.6 in.

Price on request

### LITERATURE

Robert P. Descharnes & Nicolas R. Descharnes,  
Dalí: The Hard and the Soft, Sculptures & Objects.  
Eccart, 2004, p. 250, No. 644

### CERTIFICATE

Inter Art Resources Ltd. has confirmed the authenticity of this work

### PUBLIC NOTES

The Spanish Catalan artist Salvador Dalí is the most significant artist to emerge from Surrealism, a twentieth art movement characterised by its impassioned embrace of the imaginative potential of the dreaming mind. Inspired by the Renaissance masters, the artist developed an extraordinary level of technical skill in both painting and draftsmanship. Instantly recognisable from their melting clocks, sulphurous backdrops and stunning juxtapositions of domestic objects, Dalí's most famous works draw on the theories of Sigmund Freud to explore the mesmerising landscapes of the subconscious. Dalí was a prolific artist who worked across mediums in film, sculpture, photography, and collage. This bronze figure is characteristic of Dalí's technically virtuosic work, for which he drew inspiration from the Renaissance masters. With its classical sense of formal harmony and proportion, this goddess-like bronze represents some of Dalí's abiding fascinations. The melting watch draped across her left arm, for example, is one of the artist's most iconic and influential images: melting clocks featured prominently in his work from his famous Surrealist painting *The Persistence of Memory* (1931) onwards. In her right hand, the figure holds a delicate flower. Juxtaposition was one of Dalí's signature techniques, and here produces an enigmatic effect, both capturing the essence of natural beauty while pointing to its inevitable decay and demise at the hands of time.



# DALÍ

SALVADOR (1904-1989)

## Dance of Time III, 1971-1984

Signed 'Dali' on top of the base of the sculpture, in the top right corner and stamped on the edge with both the foundry mark and the edition size  
H: 51 cm - 20.1 in.

Price on request

### LITERATURE

Robert P. Descharnes & Nicolas R. Descharnes,  
Dalí: The Hard and the Soft, Sculptures & Objects.  
Eccart, 2004, p. 246, No. 634

### CERTIFICATE

Inter Art Resources Ltd. has confirmed the authenticity of this work

### PUBLIC NOTES

The Spanish Catalan artist Salvador Dalí is the most significant artist to emerge from Surrealism, a twentieth art movement characterised by its impassioned embrace of the imaginative potential of the dreaming mind. Inspired by the Renaissance masters, the artist developed an extraordinary level of technical skill in both painting and draftsmanship. Instantly recognisable from their melting clocks, sulphurous backdrops and stunning juxtapositions of domestic objects, Dalí's most famous works draw on the theories of Sigmund Freud to explore the mesmerising landscapes of the subconscious. Dalí was a prolific artist who worked across mediums in film, sculpture, photography, and collage. The melting clock is perhaps the most iconic of all Dalí's symbols. Famously appearing in his early Surrealist painting *The Persistence of Memory* (1931), in which pocket watches wilt on tree branches and drool down slabs of stone, the melting clock is among the most widely interpreted symbols in modern art, equally evocative of Einstein's theory of relativity and, according to Dalí, melting Camembert cheese. In this sculpture, Dalí extends his fascination with distorted time into three dimensions, producing a work which, as its title suggests, appears frozen mid-way through a sinuous dance. The deep emerald of the clock's face, meanwhile, demonstrates Dalí's fascination with intensities of colour.



# CHAGALL

MARC (1887-1985)

## Nature morte, 1975

Signed 'Marc Chagall' (lower right); signed Marc Chagall and dedicated 'pour Vava bonne année 1979 Marc' (on the reverse)

Oil on canvas  
92 x 73 cm - 36.2 x 28.7 in.

Price on request

## PROVENANCE

The estate of the artist  
Private collection

## CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

## PUBLIC NOTES

Chagall was a prominent Russian-French artist of the twentieth century. An early Modernist, he was associated with several major artistic styles including Cubism, Symbolism and Fauvism, later giving rise to Surrealism. His paintings are often characterised by fractured surfaces, fantastical characters and heightened, dreamlike environments. By infusing the abstract forms and bold colour combinations of Cubism and Fauvism with an exuberant sense of reverie, he developed a unique, dream-like style in which the artist's desires and memories dance and swirl across the canvas, like performers at a circus. In this painting, however, the artist adopts a more restrained approach to composition, transforming a humble still life into a poetic celebration of his inner world.

Chagall dedicated the painting to Valentina Brodsky, affectionately known to him as Vava, whom he married in 1952, and whom became the central female character in all his paintings. The embracing lovers depicted in the lower right of the work could be an expression of Chagall's love for his greatest muse. Based on his studio in the commune of Saint-Paul-de-Vence, the background scene is painted in calming, neutral tones, the lovers appearing to melt into the room's soft light. In exquisite contrast, the lavish bouquet explodes into vibrant daubs of yellow and red, a fulsome celebration of the natural world.



# CHAGALL

## MARC (1887-1985)

### Fleurs et amants, 1935

Signed 'Marc Chagall' (lower right)  
Gouache and watercolour on paper  
65.2 x 52.2 cm - 25.7 x 20.5 in.

Price on request

### PROVENANCE

James Vigeveno Gallery, California  
Mr & Mrs Fadiman collection  
Private collection (since the late 1970s)  
Thence by descent  
Private collection, Switzerland

### EXHIBITED

Pasadena, Pasadena Art Institute, 1949  
California, Santa Barbara Museum, 1953  
Pasadena, The Pasadena Art Museum,  
Marc Chagall: seventieth anniversary  
exhibition, 1957

### CERTIFICATE

The Comité Marc Chagall has confirmed  
the authenticity of this work

### PUBLIC NOTES

Chagall was a prominent Russian-French artist of the twentieth century. An early Modernist, he was associated with several major artistic styles including Cubism, Symbolism and Fauvism, later giving rise to Surrealism. Flowers fascinated the Russian-French artist Marc Chagall, and featured heavily in his work from the 1920s onwards. The artist claimed that the charm of flowers first struck him in 1924 in Toulon, southern France, later adding that he 'had not known flowers in Russia'. Evoking life, growth and the cyclical nature of existence, the effusive bouquet that dominates the plane of this image is also, for Chagall, a symbol of his adopted country. It was in France, and Paris in particular, that he developed his highly distinctive style, surrounded by the preeminent artists and thinkers of European Modernism. Emotional impulses, rather than formal imperatives, dictate the composition of this painting. Partially screened from view behind the effusive bouquet, Chagall depicts two embracing lovers. This may be the artist paying tribute to Valentina Brodsky, whom he married in 1952, and whom became the central female character in all his paintings. As ever with Chagall, who occasionally worked as a stage designer, there is an almost theatrical sense to the composition, the lovers here captured in a moment of high romantic intensity.



# CHAGALL

## MARC (1887-1985)

### Autoportrait, circa 1925

Signed 'Chagall' (lower right)  
Pen, brush and India ink on paper  
20.7 x 13.4 cm - 8.1 x 5.3 in.

Price on request

### PROVENANCE

David McNeil (the artist's son), Paris,  
by descent from the artist (No. D 1085)  
Acquired from the above in 1987

### EXHIBITED

Milan, Studio Marconi, Marc Chagall, Disegni inediti dalla Russia a Parigi, May-July 1988; this exhibition later travelled to Turin, Galleria della Sindone, Palazzo Reale, Dec. 1990-March 1991; Catania, Monastero dei Benedettini, Oct.-Nov. 1994; Meina, Museo e centro studi per il disegno, June-Aug. 1996  
Hannover, Sprengel Museum, Marc Chagall, 'Himmel und Erde', Dec. 1996-Feb. 1997  
Darmstadt, Institut Mathildenhöhe, Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967, Dec. 1997-Jan. 1998  
Abbazia Olivetana, Fondazione Ambrosetti, Marc Chagall, Il messaggio biblico, May-July 1998, p.27 (ill.)  
Klagenfurt, Stadtgalerie, Marc Chagall, Feb.-May 2000, p. 47 (ill.)  
Florida, Boca Raton Museum of Art, Chagall, Jan.-March 2002

### LITERATURE

Vasily Rakitin, Chagall: Disegni inediti dalla Russia a Parigi, Fabbri, Milan, 1989, p. 96, ill. p. 97

### CERTIFICATE

David McNeil has confirmed the authenticity of this work

### PUBLIC NOTES

The Russian-French artist Marc Chagall is widely recognised as one of the most significant artists of the twentieth century. In this self-portrait, however, he presents himself as an impish figure. Deftly composed with gestural marks of pen and brush, the artist here depicts himself in an animated state, poised on the brink of laughter. His hair, jacket and moustache appear to ripple outwards from his sprightly smile and glimmering eyes. The impression is of creative glee, the artist's joyfulness bordering on mischief. A polymath who employed etching, illustration, ceramic, stage sets and tapestries to uniformly stunning effect, Chagall is best known for his groundbreaking approach to painting. By infusing the abstract forms and bold colour combinations of Cubism and Fauvism with an exuberant sense of reverie, Chagall developed a unique, dream-like style in which the artist's desires and memories dance and swirl like circus performers. Chagall here treats his own likeness with the same beguiling blend of playfulness and intrigue that characterises his paintings.



# CHAGALL

## MARC (1887-1985)

### Portrait de jeune fille, circa 1930

Signed 'Chagall' (lower right)  
India ink on paper  
27.2 x 20.8 cm - 10.7 x 8.2 in.

Price on request

#### PROVENANCE

David McNeil (the artist's son), Paris,  
by descent from the artist (No. D 1549)  
Private collection (acquired from the above,  
1987)

#### EXHIBITED

Milan, Studio Marconi, Marc Chagall, Disegni  
inediti dalla Russia a Parigi, May-July 1988;  
this exhibition later travelled to Turin,  
Galleria della Sindone, Palazzo Reale, Dec.  
1990-Mar. 1991; Catania, Monastero dei  
Benedettini, Oct.-Nov. 1994; Meina, Museo  
e centro studi per il disegno, June-Aug. 1996  
Hannover, Sprengel Museum, Marc Chagall,  
"Himmel und Erde", Dec. 1996-Feb. 1997  
Darmstadt, Institut Mathildenhöhe,  
Marc Chagall, Von Russland nach Paris,  
Zeichnungen 1906-1967, Dec. 1997-Jan. 1998  
Abbazia Olivetana, Fondazione Ambrosetti,  
Marc Chagall, Il messaggio biblico,  
May-July 1998  
Klagenfurt, Stadtgalerie, Marc Chagall,  
Feb.-May 2000, ill. p. 50  
Florida, Boca Raton Museum of Art, Chagall,  
Jan.-Mar. 2002

#### LITERATURE

Werner Haftmann, Chagall, Gouachen,  
Zeichnungen, Aquarelle, Cologne, 1975,  
ill. pl. 35  
Vasily Rakitin, Chagall: Disegni inediti dalla  
Russia a Parigi, Fabbri, Milan, 1989, p. 114,  
ill. p. 115

#### CERTIFICATE

David McNeil has confirmed the authenticity of this work

#### PUBLIC NOTES

The paintings of Russian-French artist Marc Chagall are often characterised by fractured surfaces, fantastical characters and heightened, dreamlike environments. By marrying the abstract forms and bold colour combinations of Cubism and Fauvism to an exuberant sense of reverie, he developed a unique, dream-like style in which the artist's desires and memories dance and swirl across the canvas like circus performers. Here, however, the artist tackles one of the more traditional, even formulaic, genres of visual art: the portrait of a young lady. The result, however, is all Chagall's own. Executed around 1930, the caricaturist aspect of the female sitter echos the projects on which Chagall was working at the time, particularly his illustrations for the Cirque Volland. The artist gives a comical touch to the posing woman by placing her in a window, the boundary between indoors and the outside world, as if caught between human and the animal states. The scale-like patterning on the shoulders of her dress, echoed by the detailed shading on her hair, produces the sense that this lady is a mercurial, almost shape-shifting presence; a suggestion further enhanced by her hands, which appear to dissolve into the surrounding air. Chagall has infused the familiar and traditional format of the portrait painting with subtle flourishes of his own inimitable imagination.





# MATISSE

HENRI (1869-1954)

## Quatre études d'une ballerine, 1927

Stamped with the initials 'HM.' (lower left)  
Pen and ink on paper  
24.1 x 31.8 cm - 9.5 x 12.5 in.  
Price on request

### PROVENANCE

The estate of the artist  
New Art Centre, London  
Private collection, USA (acquired in 1986)

### CERTIFICATE

Wanda de Guébriant has confirmed the authenticity of this work

### PUBLIC NOTES

Born in 1869, Henri Matisse was a French artist known primarily for his paintings and drawings, which are among the most important in twentieth-century Modern art. Matisse began painting relatively late in life when, after a bout of illness, his mother gave him art supplies to pass the time. "From the moment I held the box of colours in my hands," Matisse writes, "I knew this was my life. I threw myself into it like a beast that plunges towards the thing it loves." Matisse became one of the key figures in Fauvism, the movement that engendered the birth of the historical avant-garde. His stylistic innovations knew no bounds and impacted every subsequent movement, though Matisse is perhaps most famous for his brilliant use of colour and for the elegance of his line. Matisse's works are exhibited in every well-known museum in the world.

*Quatre études d'une ballerine* is a particularly graceful example of Matisse's work on paper. Drawn with a fine, prolonged line, the drawings are testament to the artist's brilliant draughtsmanship.



# DUBUFFET

JEAN (1901-1985)

## Arabe et palmiers sous le soleil, January 1948

Signed and dated 'J. Dubuffet 48'  
(lower right)

Coloured wax crayons on paper  
23.5 x 32 cm - 9.2 x 12.6 in.

Price on request

### PROVENANCE

Noah Goldowsky Gallery, New York  
Sale: Sotheby's, New York, 12 Nov. 1988, lot 171  
Sale: Sotheby's, London, 8 Feb. 2007, lot 139  
Private collection, London

### LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet,  
Fascicule IV : Roses d'Allah, clowns du désert, Jean-Jacques  
Pauvert Éditeur, Paris, 1979, No. 167, ill. p. 95

### PUBLIC NOTES

The paintings of Jean Dubuffet celebrated what he called 'the values of savagery': 'instinct, passion, mood, violence, [and] madness.' He began painting at age 17 but, stifled by the conservatism of the Académie Julian in Paris, abandoned art and became a wine merchant. He painted again for a short time during the thirties, but it was not until 1942 that he developed in earnest the raw, expressive work that distinguished him as one of the most radical painters in postwar European art.

At the root of Dubuffet's radicalism was his rejection of the traditional emphasis on formal beauty and technical skill that predominated in high art, preferring instead the vigour and immediacy that came with spontaneous creation, as evidenced in this drawing. The childlike execution, with its scrawled crayon evoking the radiant sun and tropical palms of the drawing's title, is of course deliberate. In 1948, the year he produced this drawing, Dubuffet founded the Compagnie de l'Art Brut to promote the study of Art Brut. Dubuffet coined the phrase Art Brut ('raw art') to refer to art produced by psychiatric patients, cavemen and other untrained artists, and ultimately expanded the parameters of visual art in the process.



# DUBUFFET

JEAN (1901-1985)

## Palmeraie aux oiseaux et scorpions, 1949

Watercolour, pen and ink on paper  
21 x 26 cm - 8.3 x 10.2 in.

Price on request

### PROVENANCE

The estate of the artist  
Sale: Sotheby's, Olympia London, 7 Feb. 2007, lot 592  
Private collection, Europe

### EXHIBITED

Paris, Galerie Jeanne Bucher, Jean Dubuffet, Paysages du mental, 1989, ill. in exh. catalogue, p. 43  
London, Waddington Galleries, Jean Dubuffet, Works on paper from 1943-1985, Sept. 2000, No. 5

### LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule V : Paysages grotesques, Jean-Jacques Pauvert Éditeur, Paris, 1965, No. 16, ill p. 17

### PUBLIC NOTES

The paintings of Jean Dubuffet celebrated what he called 'the values of savagery': 'instinct, passion, mood, violence, [and] madness.' He began painting at age 17 but, stifled by the conservatism of the Académie Julian in Paris, abandoned art and became a wine merchant. He painted again for a short time during the thirties, but it was not until 1942 that he developed in earnest the raw, expressive work that distinguished him as one of the most radical painters in postwar European art. Dubuffet's fascination with primitive art extended, as this drawing shows, into an interest in exotic, even primal subject matter apparently at odds with human culture. Underpinned by large areas of brown, green and blue watercolour, the drawing's pictorial surface is decoratively adorned with the spoke-like branches of the palms, among which characterful birds and scorpions can be seen. Dubuffet's Art Brut-influenced approach, which often possesses a primitive or childlike quality, was an attack on the 'intellectual terrorism' of the highly formalised, overtly cerebral art promoted in the French academies. In the words of prominent American art critic Hilton Kramer, however, Dubuffet's deceptively untutored work revealed the artist to be 'quite the opposite of the naïve visionary.'



# DUBUFFET

## JEAN (1901-1985)

### Palmeraie aux trois oiseaux, 1949

Watercolour, pen and ink on paper  
21 x 26 cm - 8.3 x 10.2 in.

Price on request

#### PROVENANCE

The estate of the artist  
Sale: Sotheby's, Olympia London, 7 Feb.  
2007, lot 593  
Private collection, Europe

#### EXHIBITED

Paris, Galerie Jeanne Bucher, Jean Dubuffet,  
Paysages du mental, 1989, ill. in exh.  
catalogue, p. 42  
London, Waddington Galleries, Jean  
Dubuffet, Works on paper from 1943- 1985,  
Sept. 2000, No. 7

#### LITERATURE

Max Loreau, Catalogue des travaux de Jean  
Dubuffet, Fascicule V: Paysages grotesques,  
Jean-Jacques Pauvert Éditeur, Paris, 1965,  
No. 19, ill. p. 18

#### PUBLIC NOTES

Jean Dubuffet began painting at age 17 but, stifled by the conservatism of the Académie Julian in Paris, abandoned art six months later to become a wine merchant. He painted again for a short time during the thirties, but it was not until 1942 that he began in earnest the work that distinguished him as an outstanding innovator in postwar European art. Dubuffet's Parisian street scenes and portraits of Metro commuters, jazz musicians and friends, were painted in a raw, expressive style that celebrated what he called 'the values of savagery': 'instinct, passion, mood, violence, [and] madness.' In 1948 he coined the term Art Brut ('raw art') to refer to art produced by psychiatric patients and other non-professional artists.

As this drawing demonstrates, Dubuffet's admiration for Art Brut greatly influenced his own work, which often possesses a primitive or childlike quality. The sketch-like ink lines, which appear to float atop the diffuse patches of bright watercolour beneath, belie a masterly control of composition, colour and form. Indeed Dubuffet's entire œuvre is characterised by the tension he establishes between instinct and intellect. In the words of prominent American art critic Hilton Kramer, Dubuffet's apparently untutored work revealed the artist to be 'quite the opposite of the naïve visionary.' The complexity with which Dubuffet renders these palm trees betrays the workings of an artist highly sensitive to the decorative potential of the pictorial plane.



# DUBUFFET

## JEAN (1901-1985)

### Arabe en prière, 1948

Signed and dated 'J. Dubuffet 48'  
(lower right)

Pencil and crayon on paper  
34.5 x 25.5 cm - 13.6 x 10 in.

Price on request

### PROVENANCE

Arthur Tooth & Sons, London  
The Lefevre Gallery, London  
Galleries Maurice Sternberg, Chicago  
Private collection, Chicago  
Gerhard Wurzer Gallery, Houston  
Private collection (acquired from the above)  
Sale: Sotheby's, New York, 12 Sept. 2007,  
lot 283  
Private collection, Paris

### LITERATURE

Max Loreau, Catalogue des travaux  
de Jean Dubuffet, Fascicule IV: Roses d'Allah,  
clowns du désert, Fondation Dubuffet,  
No. 604, ill. p. 266

### PUBLIC NOTES

The paintings of Jean Dubuffet celebrated what he called 'the values of savagery': 'instinct, passion, mood, violence, [and] madness.' He began painting at age 17 but, stifled by the conservatism of the Académie Julian in Paris, abandoned art and became a wine merchant. He painted again for a short time during the thirties, but it was not until 1942 that he developed in earnest the raw, expressive work that distinguished him as one of the most radical painters in postwar European art.

The scrawled, almost childlike way with which the central figure in this drawing is drawn belies the artist's masterly control of colour and composition; the clothes, hands, hood and shoes comprising a fractured pictorial surface that recalls the decorative abstractions of Cubism. Dubuffet, however, rejected intellectual movements, and sought to reconnect the act of picture making with the primitive impulses of the human animal. The artist coined the phrase Art Brut ('raw art') to refer to art produced by psychiatric patients, cavemen and other untrained artists. In 1948, the same year he produced this drawing, he founded the Compagnie de l'Art Brut to promote its study, and ultimately expand the parameters of visual art.



# MIRÓ

JOAN (1893-1983)

## **Oiseaux dans l'espace, 29 January 1960**

Signed with the initial 'M' (lower left),  
signed, dated and inscribed 'MIRÓ 29/1/60  
oiseaux dans l'espace' (on the reverse)  
Oil, gouache, charcoal and pastel on paper  
50 x 65 cm - 19.7 x 25.6 in.

Price on request

### PROVENANCE

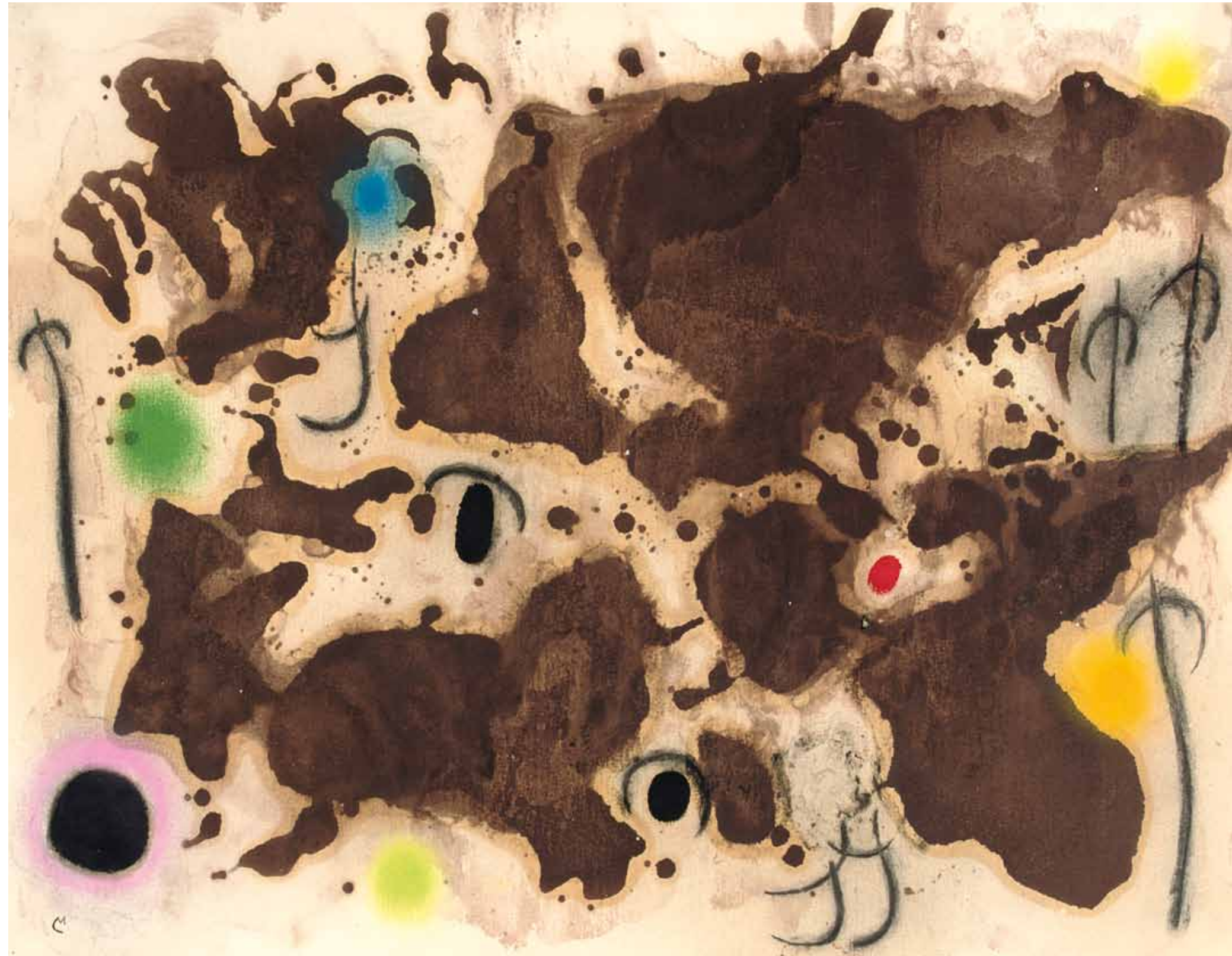
Galerie Beyeler, Basel  
Private collection, Italy, (acquired from the above circa 1980)  
Sale: Christie's, London, 25 June 2008, lot 246  
Private collection, London

### 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 a Spanish painter, sculptor and ceramicist,  
and one of the key figures in twentieth century art.  
Developing an interest in art at an early age (his father  
was a jeweller), Miró began classes at the Fine Arts school  
in Barcelona and then later studied at the Franceso Galli  
academy. Often considered one of the principle members of  
the Surrealists, Miró in fact rejected most affiliations in order  
to develop his own idiosyncratic style. Miró absorbed the  
best of the various artistic movements of the time – Cubism,  
Dadaism, Surrealism – and combined them to highly original  
effect. Miró is one of the key figures in modernism and the  
historical avant-garde. He has been the subject of numerous  
retrospectives, at the Centre Georges Pompidou in Paris,  
the Tate Modern in London and the Kunsthaus in Zurich.  
*Oiseaux dans l'espace* is a striking example of Miró's mature  
work. Brightly coloured spots punctuate the murky brown  
gouache. The bird is dispersed across the pictorial plane  
and fragmented to the point of sheer abstraction.



# MIRÓ

JOAN (1893-1983)

## Femme, Oiseau, 1979

Signed 'Miró' (lower right)  
Watercolour, India ink and Crayola on paper  
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,  
24 Jan. - 12 Feb. 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 a Spanish painter, sculptor and ceramicist, and one of the key figures in twentieth century art. Developing an interest in art at an early age (his father was a jeweller), Miró began classes at the Fine Arts school in Barcelona and then later studied at the Franceso Galli academy. Often considered one of the principle members of the Surrealists, Miró in fact rejected most affiliations in order to develop his own idiosyncratic style. Miró absorbed the best of the various artistic movements of the time – Cubism, Dadaism, Surrealism – and combined them to highly original effect. Miró is one of the key figures in modernism and the historical avant-garde. He has been the subject of numerous retrospectives, at the Centre Georges Pompidou in Paris, the Tate Modern in London and the Kunsthaus in Zurich. *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 in a vivid explosion of colour.



# MIRÓ

JOAN (1893-1983)

## Les Essències de la Terra – M 509

Signed 'Miró' (lower right)

Black wax crayon over colour lithograph  
on Japan paper

50 x 36 cm - 19.7 x 14.2 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

Joan Miró was a Spanish painter, sculptor and ceramicist, and one of the key figures in twentieth century art. Developing an interest in art at an early age (his father was a jeweller), Miró began classes at the Fine Arts school in Barcelona and then later studied at the Franceso Galli academy. Often considered one of the principle members of the Surrealists, Miró in fact rejected most affiliations in order to develop his own idiosyncratic style. Miró absorbed the best of the various artistic movements of the time – Cubism, Dadaism, Surrealism – and combined them to highly original effect. Miró is one of the key figures in modernism and the historical avant-garde. He has been the subject of numerous retrospectives, at the Centre Georges Pompidou in Paris, the Tate Modern in London and the Kunsthaus in Zurich. In *Les Essències de la Terra* a central figure has been rendered in crude strokes of black wax crayon. Surrounded by a red circle, the work is a dramatic example of Miró's work on paper.





# MIRÓ

JOAN (1893-1983)

## Femmes dans la nuit, 14 April 1977

Signed 'Miró' (lower right); dated and titled '14/IV/77 Femmes dans la nuit' (on the reverse)

Pastel, pencil and chalk on board

24 x 45.5 cm - 9.4 x 17.9 in.

Price on request

### PROVENANCE

Galería Mayoral, Barcelona

Weinstein Gallery, San Francisco

Sale: Christie's, New York, 4 Nov. 2009, lot 154

Private collection, Singapore

### 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 a Spanish painter, sculptor and ceramicist, and one of the key figures in twentieth century art. Developing an interest in art at an early age (his father was a jeweller), Miró began classes at the Fine Arts school in Barcelona and then later studied at the Franceso Galli academy. Often considered one of the principle members of the Surrealists, Miró in fact rejected most affiliations in order to develop his own idiosyncratic style. Miró absorbed the best of the various artistic movements of the time – Cubism, Dadaism, Surrealism – and combined them to highly original effect. Miró is one of the key figures in modernism and the historical avant-garde. He has been the subject of numerous retrospectives, at the Centre Georges Pompidou in Paris, the Tate Modern in London and the Kunsthau in Zurich. In *Femmes dans la nuit* (1977) several women have been drawn in Miró's trademark style. One also encounters the iconography for which he is famous: crudely drawn stars, bold lines and child-like suns.



# MIRÓ

JOAN (1893-1983)

## Les Essències de la Terra, 1968

Signed 'Miró' (lower right)  
Brush and ink over lithograph on paper  
50 x 36 cm - 19.7 x 13.2 in.

Price on request

### PROVENANCE

Ediciones Polígrafa, Barcelona  
Private collection, Spain

### LITERATURE

Joan Teixidor, Joan Miró, Lithographs, 1964-1969, vol. III,  
No. 578, ill. p. 165

### CERTIFICATE

The ADOM (Association pour la défense de l'œuvre  
de Joan Miró) has confirmed the authenticity of the work

### PUBLIC NOTES

Joan Miró was a Spanish painter, sculptor and ceramicist, and one of the key figures in twentieth century art. Developing an interest in art at an early age (his father was a jeweller), Miró began classes at the Fine Arts school in Barcelona and then later studied at the Franceso Galli academy. Often considered one of the principle members of the Surrealists, Miró in fact rejected most affiliations in order to develop his own idiosyncratic style. Miró absorbed the best of the various artistic movements of the time – Cubism, Dadaism, Surrealism – and combined them to highly original effect. Miró is one of the key figures in modernism and the historical avant-garde. He has been the subject of numerous retrospectives, at the Centre Georges Pompidou in Paris, the Tate Modern in London and the Kunsthau in Zurich. Produced in 1968, *Les Essències de la Terra* develops Miró's fascination with the natural world. In the centre of the work are images that recall cave drawings or the doodles of children. Cutting across the surface of the work are black stripes that lend the work a degree of violence characteristic of Miró mature work. The present work is one of eight hand-painted examples by the artist executed on Japan paper in 1968. An additional five hand-painted examples were executed on vellum in 1970.



# LANSKOY

ANDRÉ (1902-1976)

## Untitled, 1952

Signed 'Lansky' (upper left)  
Oil on canvas  
97 x 195 cm - 38.2 x 76.8 in.  
Price on request

## PROVENANCE

Private collection, Switzerland  
Sale: Pierre Bergé & Associés, Brussels, 17 June 2008,  
lot 125  
Private collection, Monaco

## LITERATURE

This work will be included in the Catalogue raisonné  
being prepared by André Schoeller

## PUBLIC NOTES

Born March 31, 1902, André Lansky was the son of the Russian nobleman Count Lansky. Forced to flee Russia during the Bolshevik Revolution, the artist settled in Paris in 1921. Interested in art at an early age, Lansky studied at the Académie de la Grande Chaumière and later drew inspiration from the works of Vincent van Gogh, Chaïm Soutine and Henri Matisse. His works, which at the time were largely figurative, came to prominence in 1923 when he was included in the important 'Salon d'Automne'. From the 1930s onwards, Lansky's paintings became increasingly abstract, as though in anticipation of the historical catastrophes that lay ahead. Developing his own brand of Lyric abstraction along with his friend Nicolas de Staël, it is perhaps these works that are the most famed in Lansky's oeuvre. His paintings form part of innumerable collections, both public and private. Painted in 1952, the present work is a beautiful example of Lansky's lyrical abstraction. The vibrant reds, blues, greens and yellows have been set against a dark backdrop, evoking an almost musical harmony.



# MATHIEU

GEORGES (1921-2012)

## Untitled, 1970

Signed and dated 'Mathieu 70' (lower right)  
Oil on canvas  
89 x 146 cm - 35 x 57.5 in.  
Price on request

## PROVENANCE

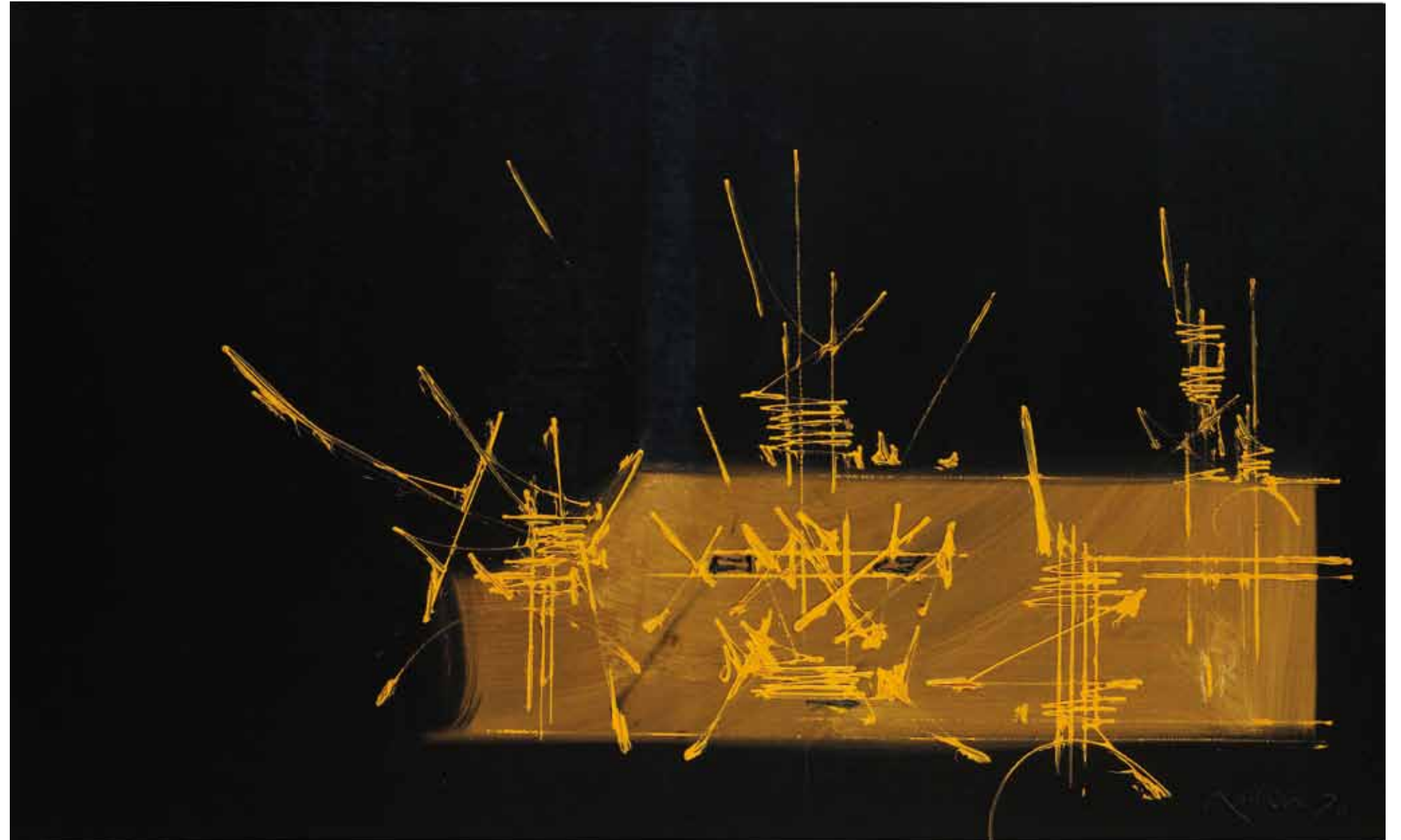
Private collection, Paris

## PUBLIC NOTES

The French painter Georges Mathieu was a leading figure in the Lyrical Abstraction movement, the putative European equivalent to American Abstract Expressionism. A flamboyant provocateur who craved media attention, Mathieu's influence is most keenly felt in his invention of "live" painting in front of an audience, a practice which would be echoed by Allan Kaprow's "happenings", Yves Klein's experiments in painting and Hans Namuth's film of Jackson Pollock at work.

His performances on French television drew huge audiences throughout the 1950s, while his physical, improvisatory style has often been compared to Pollock.

The central compositional element of this piece is the brown shape occupying the bottom right of the frame, enlivened by a series of dynamic, electrifying marks that seem almost to spark against the deep black plane over which it has been laid. These calligraphic curves exemplify the expressive power of Mathieu's best work.



# MATHIEU

GEORGES (1921-2012)

## **Argyropec, 1967**

Signed and dated 'Mathieu 67' (lower left)  
Oil on canvas  
100 x 65 cm - 39.4 x 25.6 in.  
Price on request

## PROVENANCE

Private collection, Paris

## PUBLIC NOTES

The French painter Georges Mathieu was a leading figure in the Lyrical Abstraction movement, the putative European equivalent to American Abstract Expressionism. A flamboyant provocateur who craved media attention, Mathieu's influence is most keenly felt in his invention of "live" painting in front of an audience, a practice which would be echoed by Allan Kaprow's "happenings", Yves Klein's experiments in painting and Hans Namuth's film of Jackson Pollock at work. His performances on French television drew huge audiences throughout the 1950s, while his physical, improvisatory style has often been compared to Pollock. *Argyropec* is a beautiful example of Mathieu's particular brand of abstraction. Bold strokes of colour surround a void. The work seems to invoke musical notation as well as the swift brushwork associated with traditional Japanese painting.



# CALDER

ALEXANDER (1898-1976)

## Untitled, 1971

Signed, dated and dedicated 'für Alf & Anne Sandy Calder 71' (lower right)

Gouache on paper

58.1 x 77.5 cm - 22.9 x 30.5 in.

Price on request

## PROVENANCE

Collection of Alfred and Anne Hentzen (gift of the artist in 1971)

Sale: Hauswedell & Nolte, Hamburg, 8 Dec. 2001, lot 503

Maxwell Davidson Gallery, New York (acquired in 2001)

Private collection, New York

Private collection (acquired from the above)

## EXHIBITED

New York, Ameringer Yohe Fine Art, Calder: Four Maquettes, Two Stables & a Little Bird Too, Sept.-Oct. 2002

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A02468

## PUBLIC NOTES

Alexander Calder is among the most important of the great modern artists who reshaped the practice of art in the first half of the twentieth century, and a key figure in the development of modern and contemporary art in the United States. His place in the canon is secured by his pioneering experiments in kinetic sculptures, composed of moving parts that were activated at first by hand or an electric motor, and later by currents of air. Christened 'mobiles' by Marcel Duchamp, these perilous-seeming three-dimensional sketches in motion paved the way for a new style of art that was less concerned with permanence than movement, evanescence and chance.

Painted in 1971, the present work is a vibrant example of Calder's work on paper. The colourful semi-lunar shapes recall the artist's kinetic sculptures and seem to be suspended on the pictorial plane.



# CALDER

ALEXANDER (1898-1976)

## Les Tropiques, 1972

Signed and dated 'Calder 72' (lower right)

Gouache on paper

74.9 x 109.8 cm - 29.5 x 43.2 in.

Price on request

### PROVENANCE

Galerie Maeght, Paris

Private collection, Milan (1974)

Private collection, Tokyo

Sale: Christie's, New York, 23 Feb. 1994, lot 344

Private collection, Spain

Private collection (acquired from the above)

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A11201

### PUBLIC NOTES

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In parallel to his pioneering work in sculpture, Calder worked throughout his career on illustrations, drawings and paintings. This late gouache is characterised by its playful Constructivism, composed of intersecting flat planes of abstract colour. The relationship between the sharp-angled, alpha-numeric form and the central sphere recalls El Lissitzky, while the primary colour scheme and the lively arrangement of its constituent parts brings to mind the work of Piet Mondrian after his relocation to New York. As so often in Calder's work there is the strong sense of a collision of European and American sensibilities.



# CALDER

ALEXANDER (1898-1976)

## 1,5,5, 1973

Signed and dated 'Calder 73' (lower right)

Gouache on paper

44.5 x 109.9 cm - 17.5 x 43.3 in.

Price on request

## PROVENANCE

Perls Galleries, New York

Waddington Galleries, London (1973)

Private collection, London

Avanti Galleries, Inc., New Jersey (1988)

Private collection (acquired from the above, 1988)

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A06592

## PUBLIC NOTES

Born in Pennsylvania to artist parents, Alexander Calder nevertheless forsook art in his youth to study as an engineer. In his mid-twenties he enrolled at art college in New York, and made his first forays into sculpture and performance (two arenas over which he would exert an enormous influence) with the construction of an elaborate model circus and a series of figurative sculptures constructed out of wire. His encounters in Paris with artists such as Joan Miró, Fernand Léger and Piet Mondrian prompted his move into abstraction, out of which emerged the moving sculptures for which he remains most famous. Christened 'mobiles' by Marcel Duchamp, these sculptures elevated Calder to the first rank of twentieth-century American artists.

An accomplished draughtsman, Calder's career-long engagement with the practice of painting shares with his sculpture a fascination with the dynamic interplay of geometric forms. Movement, combination and patterns are the primary concerns of this late gouache, enacted through a familiarly bold, primary palette and the interaction of regular geometric shapes with more organic-seeming, almost biomorphic forms. The enigmatic atmosphere of the piece is reinforced by the inclusion of the three encircled numbers. This lively, engaging work is infused with Calder's curiosity around the graphic organisation of shapes in space.





# CALDER

ALEXANDER (1898-1976)

## Untitled, 1953

Signed and dated 'Calder 53' (lower right)

Gouache on paper

48.3 x 63.5 cm - 19 x 25 in.

Price on request

## PROVENANCE

Private collection, Rome (gift of the artist in 1968)

Thence by descent

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A18039

## PUBLIC NOTES

Alexander Calder is among the most important of the great modern artists who reshaped the practice of art in the first half of the twentieth century, and a key figure in the development of modern and contemporary art in the United States. His place in the canon is secured by his pioneering experiments in kinetic sculptures, composed of moving parts that were activated at first by hand or an electric motor, and later by currents of air. Christened 'mobiles' by Marcel Duchamp, these perilous-seeming three-dimensional sketches in motion paved the way for a new style of art that was less concerned with permanence than movement, evanescence and chance.

During a year-long visit to Aix-en-Provence in the south of France in 1953, by which time his towering reputation as a sculptor had been reinforced by a famous piece of criticism written by Jean-Paul Sartre, Calder created a series of paintings in gouache. It is from this period that this untitled work dates, and it exhibits Calder's conflation of figurative and abstract forms, the birdlike creatures expressed through a combination of sharp and flowing shapes while a snake (a recurring motif) intrudes like an undulating wave from the bottom corner, all under the observation of the sun and the moon.



# CALDER

ALEXANDER (1898-1976)

## **Cattails and Yellow Moon, 1968**

Signed and dated 'Calder 68' (lower right)

Gouache on paper

74.6 x 110.5 cm - 29.4 x 43.5 in.

Price on request

### PROVENANCE

Private collection, New York

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A06029

### PUBLIC NOTES

Alexander Calder is among the most important of the great modern artists who reshaped the practice of art in the first half of the twentieth century, and a key figure in the development of modern and contemporary art in the United States. His place in the canon is secured by his pioneering experiments in kinetic sculptures, composed of moving parts that were activated at first by hand or an electric motor, and later by currents of air. Christened 'mobiles' by Marcel Duchamp, these perilous-seeming three-dimensional sketches in motion paved the way for a new style of art that was less concerned with permanence than movement, evanescence and chance.

*Cattails and Yellow Moon* is an extraordinary, immediately engaging synthesis of the geometric forms reminiscent of Calder's sculptural work with a traditionally figurative landscape. The almost Japanese elegance of the composition – ascending lines topped by stains of colour in front of a shining orb – is offset by the exuberant lines and delightful colours that express a powerful love of nature.



# CALDER

ALEXANDER (1898-1976)

## Eagle and Fish, 1975

Signed and dated 'Calder 75' (centre right)

Gouache and ink on paper  
58.4 x 77.4 cm - 23 x 30.5 in.

Price on request

### PROVENANCE

G. Goodstadt, Westport, CT (acquired from the artist)  
Private collection, Switzerland  
Sale: Christie's, New York, 4 May 1989, lot 236  
Crane Kallman Gallery, London, 1989  
Sale: Sotheby's, New York, 11 Oct. 2006, lot 265  
Private collection, Geneva (acquired at the above sale)  
Private collection (2008)

This work is registered in the archives of the Calder Foundation, New York, under reference No. A07385

### PUBLIC NOTES

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*Eagle and Fish*, a vibrant late gouache, demonstrates his continued interest in animals and nature as subjects for his work. Expressing an obvious delight in its subjects, there is also a disturbing, dreamlike aspect to the scenario, reflecting Calder's lifelong fascination with the operations of the unconscious.



# FRANCIS

## SAM (1923-1994)

### Untitled, 1965

Signed, dated '1965' and inscribed 'LA'  
(on the reverse)

Acrylic on paper

73.7 x 101.7 cm - 29 x 40 in.

Price on request

### PROVENANCE

Sam Francis Estate, California

Jonathan Novak Contemporary Art,  
Los Angeles

Sale: Sotheby's, London, 15 Oct. 2007,  
lot 289

### EXHIBITED

Florida, Bruk-Kahan Gallery, Sam Francis:  
Paintings/Works on paper 1947-1990, 2000

### CERTIFICATE

This work is registered in the archives  
of the Sam Francis Foundation under  
the reference No. SF65-063

### PUBLIC NOTES

Dubbed 'the hottest American painter in Paris' in a 1956  
article for Time magazine, the painter and printmaker

Sam Francis is significant for the unique synthesis of Eastern  
and Western influences he brought to Abstract Expressionist  
painting. Trained in psychology at the University of California,  
Francis was fascinated by Zen Buddhism and the analytic  
psychology of Carl Jung. Initially influenced by the first  
generation of Abstract Expressionist painters, such as  
Clyfford Still, Mark Rothko and Arshile Gorky, Francis's early  
works were predominantly monochrome, but after moving  
to Paris and encountering the work of the post-Impressionists  
he developed a mastery of colour.

This painting illustrates the artist's sixties period, which was  
characterised by extreme openness, pure colour, strong  
lines and minimal shapes, as well as the growing influence of  
Eastern thinking on his approach. Zen philosophy provided  
Francis with a model for understanding the relationship  
between human psychology and the pictorial plane.

He considered the large, empty rectangles of his famous  
'edge' paintings, of which this is an example, to be spaces  
into which the viewer could project their own thoughts.

The vigorous dots and splashes of black, yellow and blue  
that adorn the upper left corner of the painting are reminiscent  
of Pollock, but Francis brought to Abstract Expressionism a  
contemplative attitude that sets him apart from the at times  
aggressive work of his forebears.



# FRANCIS

SAM (1923-1994)

## Untitled (Spider), 1987

Signed and dated (on the reverse)  
Acrylic on paper  
Diptych: 35 x 54 cm - 13.8 x 21.3 in.  
Price on request

### PROVENANCE

Heland Thordén Wetterling Galleries, Stockholm  
Private collection, Europe

### EXHIBITED

Stockholm, Heland Thordén Wetterling Galleries,  
Sam Francis, Nov. 1987

### CERTIFICATE

This work is registered in the archives of the Sam Francis  
Foundation under the reference No. SFP81-94

### PUBLIC NOTES

Dubbed 'the hottest American painter in Paris' in a 1956 article for Time magazine, the painter and printmaker Sam Francis is significant for the unique synthesis of Eastern and Western influences he brought to Abstract Expressionist painting. Trained in psychology at the University of California, Francis was fascinated by Zen Buddhism and the analytic psychology of Carl Jung. Initially influenced by the first generation of Abstract Expressionist painters, such as Clyfford Still, Mark Rothko and Arshile Gorky, Francis's early works were predominantly monochrome, but after moving to Paris and encountering the work of the post-Impressionists he developed a mastery of colour. With its explosive dots and slashes of exuberant acrylic, this diptych reveals the artist's expansive late style. After the tightly controlled formal experiments of the sixties, in later decades Francis developed a more open, gestural style of painting featuring large areas of whiteness enlivened by splashes of radiant colour. This looser and more playful style intensifies Francis's belief that 'colour is light on fire'.



# WARHOL

ANDY (1928-1987)

## Parrot (Toy Painting), 1983

Signed and dated 'Andy Warhol 83' (on the overlap)  
Acrylic and silkscreen ink on canvas  
25.4 x 20.3 cm - 10 x 8 in.  
Price on request

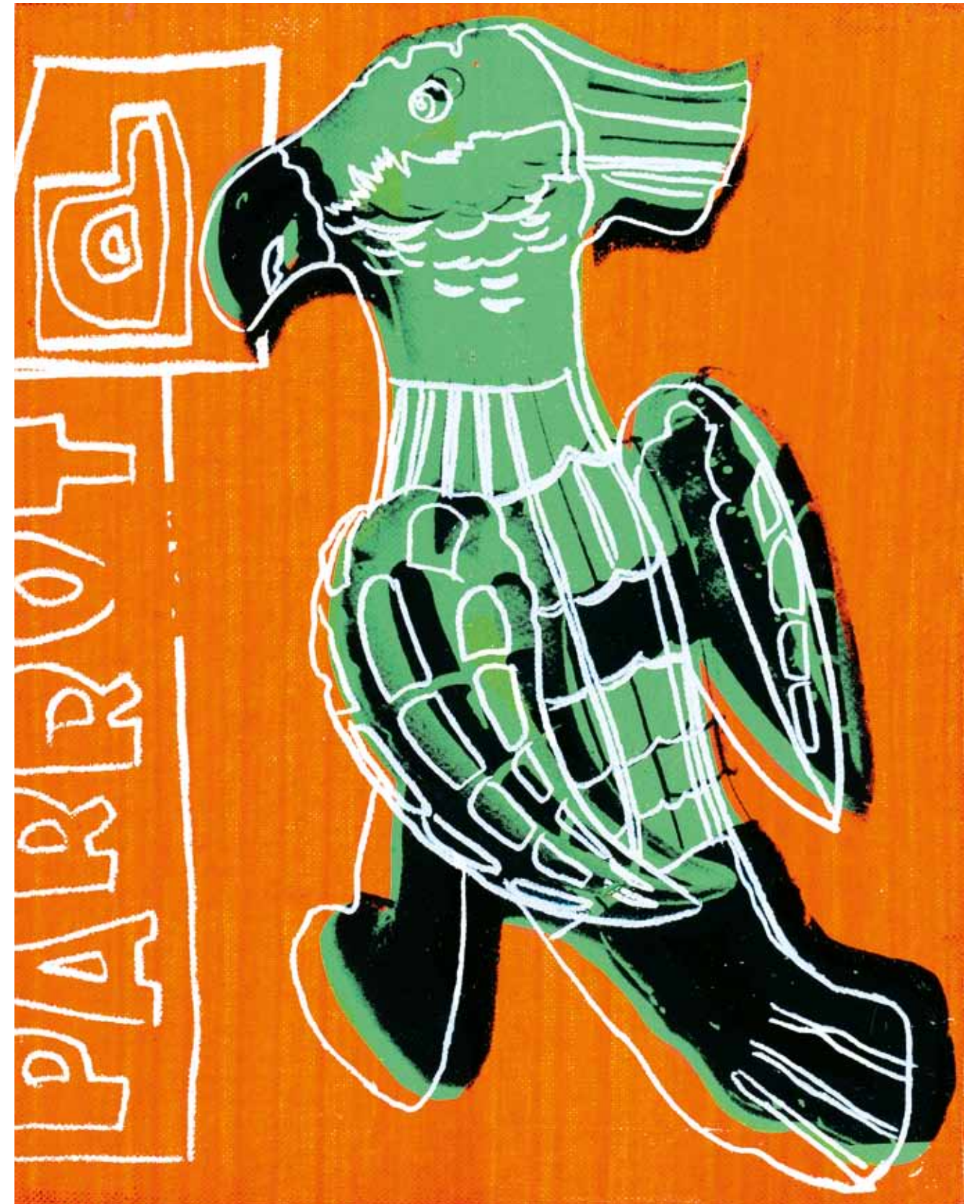
### PROVENANCE

Galerie Bischofberger, Zurich  
Private collection, Switzerland

### PUBLIC NOTES

Born in Pittsburgh in 1928, Andy Warhol was perhaps the most important artist in the late twentieth-century. Warhol moved to New York in 1949 where he worked as a commercial artist, making drawings for advertising agencies during the 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 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 and other images taken from American culture and consumerism. In 1962, Warhol participated in the Nouveau Réalisme exhibition with key figures such as Roy Lichtenstein and Yves Klein, marking the beginning of the movement known today as Pop Art. Warhol's works form part of every major museum collection, and are among the most celebrated and recognisable in the history of art.

*Parrot (Toy Painting)* forms part of a series of works known as Warhol's "paintings for children", which the artist produced at the suggestion of his dealer Bruno Bischofberger, whose son was passionate about toys (Warhol was famously more comfortable with children than he was with adults). The work's vibrancy and humour are testament to the artist's colourful imagination.



# WARHOL

ANDY (1928-1987)

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

Signed and numbered in pencil '122/150' (lower left) and stamped with the Andy Warhol 1983 red ink stamp (on the reverse)

Screenprint in colours on Lenox Museum Board, edition of 150, 30 AP, 5 PP, 5 EP, 3 HC, 10 numbered in Roman numerals, 1 BAT, 30 TP  
Printer: Rupert Jasen Smith, New York  
Publisher: Ronald Feldman Fine Arts, Inc., New York  
96.5 x 96.5 cm - 38 x 38 in.

Price on request

### PROVENANCE

Sale: Mallet, Japan, 26 Oct. 2007, lot 128  
Private collection

### LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987, Fourth Edition Revised and Expanded* by Frayda Feldman and Claudia Defendi, Distributed Art Publishers, Inc., New York, 2003, p. 130, No. II.296, ill. in colour

### PUBLIC NOTES

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# WARHOL

ANDY (1928-1987)

## Aeroplane, 1983

Silkscreen on canvas  
30 x 35.5 cm - 11.8 x 14 in.  
Price on request

### PROVENANCE

Andy Warhol Foundation (1998)  
Lary Powell  
Private collection, Miami

### PUBLIC NOTES

Warhol's series of paintings for children was commissioned by Bruno Bischofberger in 1983 for display in Bischofberger's gallery in Zurich. That Warhol would choose to focus his attention on imagery associated with childhood is not surprising, as Nicholas Paley noted "childhood became directly connected to Andy Warhol's version of the Modernist enterprise." For the exhibition Warhol hung all the paintings at a low eye level to accommodate children of different ages and the wall surface was papered with a limited edition silver and blue wallpaper featuring fish motifs.

This particular image depicts a commercial airliner. Warhol once commented that "Airplanes and airports have my favorite kind of food service, my favorite kind of bathrooms, my favorite peppermint Life Savers, my favorite kinds of entertainment, my favorite loudspeaker address systems, my favorite conveyor belts, my favorite graphics and colors, the best security checks, the best views, the best perfume shops, the best employees, and the best optimism". Given Warhol's artistic practice which embraced mass production and popular culture, it seems of relevance here to note that Warhol's interest in air travel focused on the bureaucratic, mechanical and consumeristic facets of the airport experience.

In his series *Paintings for Children* Warhol included several international toys. In this work, bright orange Chinese characters feature alongside the image of the airplane. The use of Chinese characters serves a dual function suggesting both the origins of the toy as well as pointing to the international pull of consumerism.

For this work the image has been silkscreened onto the canvas in bright industrial-age acrylic colors of purple and pink. The design and colours of the piece have been specifically chosen to stimulate creative interaction with children.





# WARHOL

## ANDY (1928-1987)

### Mao (F&S II.98), 1972

Signed and numbered in pencil (on the reverse)  
Screenprint in colours on Beckett High white  
paper, edition of 250 + 50 AP

250 signed in ball-point pen and numbered  
with a rubber stamp on verso. There are 50 AP  
signed and numbered in pencil on verso;  
some signed and numbered in ball point pen.

Printer: Styria Studio, Inc., New York

Publisher: Castelli Graphics and Multiples, Inc.,  
New York

91.4 x 91.4 cm - 36 x 36 in.

Price on request

### LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987, Fourth Edition Revised and Expanded* by Frayda Feldman and Claudia Defendi, Distributed Art Publishers, Inc., New York, 2003, p. 83, No. II.98, ill. in colour

### PUBLIC NOTES

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This print is part of the series of works comprised of paintings, a portfolio of prints and pencil drawings based on the image of Mao Zedong. The Mao series signals Warhol's return to painting after a relatively dormant period after he was shot by Valerie Solanas on June 3, 1968.



# WARHOL

ANDY (1928-1987)

## Lincoln Center Ticket, 1967

Screenprint on paper, edition of 500  
The full sheet, from the unsigned edition of 500  
(there was also a signed edition of 200 on opaque  
acrylic), published by Lincoln Center List Poster  
and Print Program, New York  
114.3 x 61 cm - 45 x 24 in.  
Price on request

### PROVENANCE

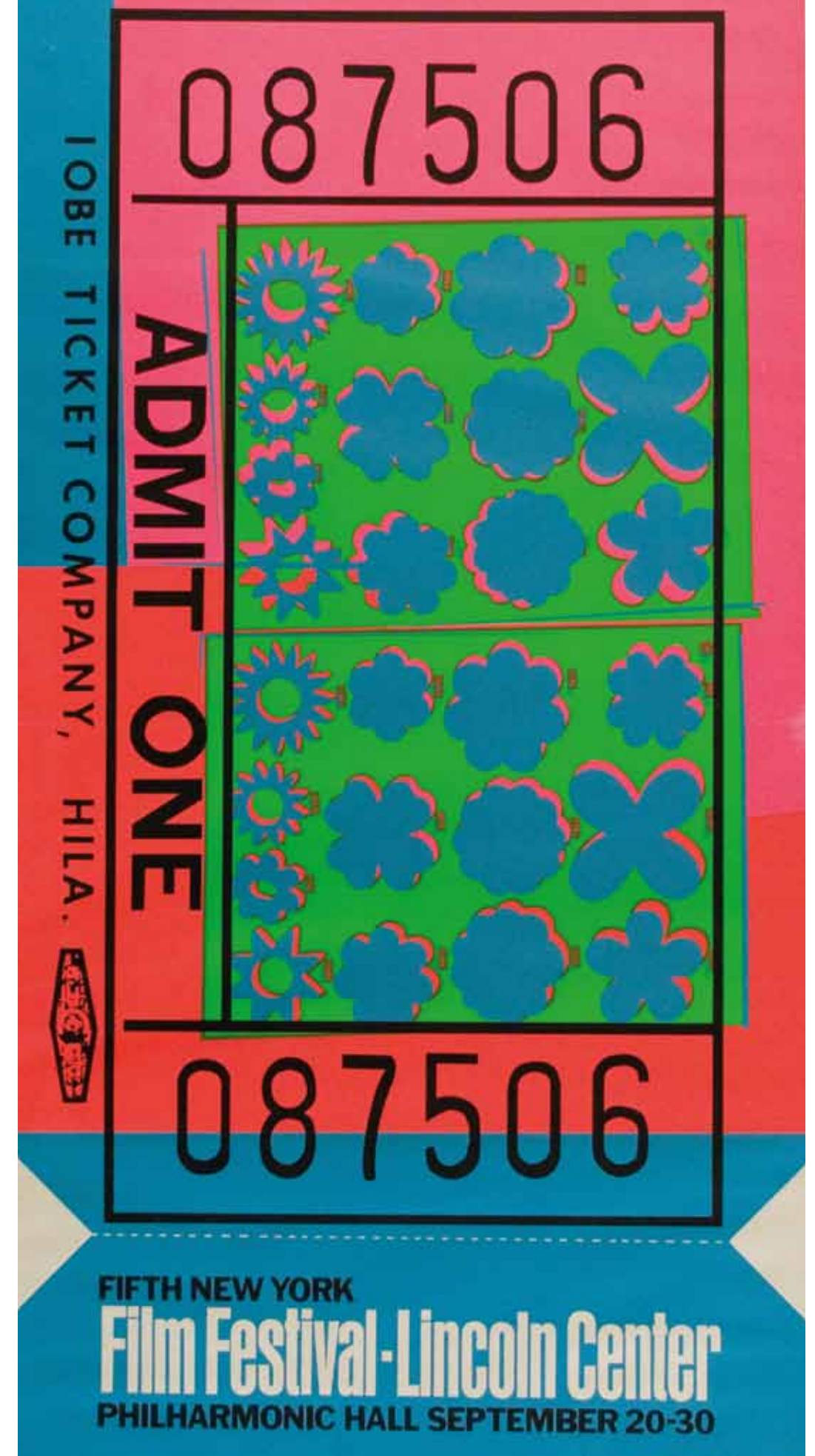
Private collection, Asia

### LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987, Fourth Edition Revised and Expanded* by Frayda Feldman and Claudia Defendi, Distributed Art Publishers, Inc., New York, 2003, p. 66, No. II.19, ill. in colour

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# VASARELY

## VICTOR (1906-1997)

### Citra, 1955-1959

Signed 'Vasarely' (lower centre); countersigned twice, titled and dated 'Vasarely Citra 1955-1959' (on the reverse)

Oil on wood laid down on canvas  
110 x 100 cm - 43.3 x 39.4 in.

Price on request

### PROVENANCE

Galerie Denise René-Hans Mayer, Düsseldorf (1972)

### EXHIBITED

Stuttgart, Württ. Kunstverein, No. 344/1

### LITERATURE

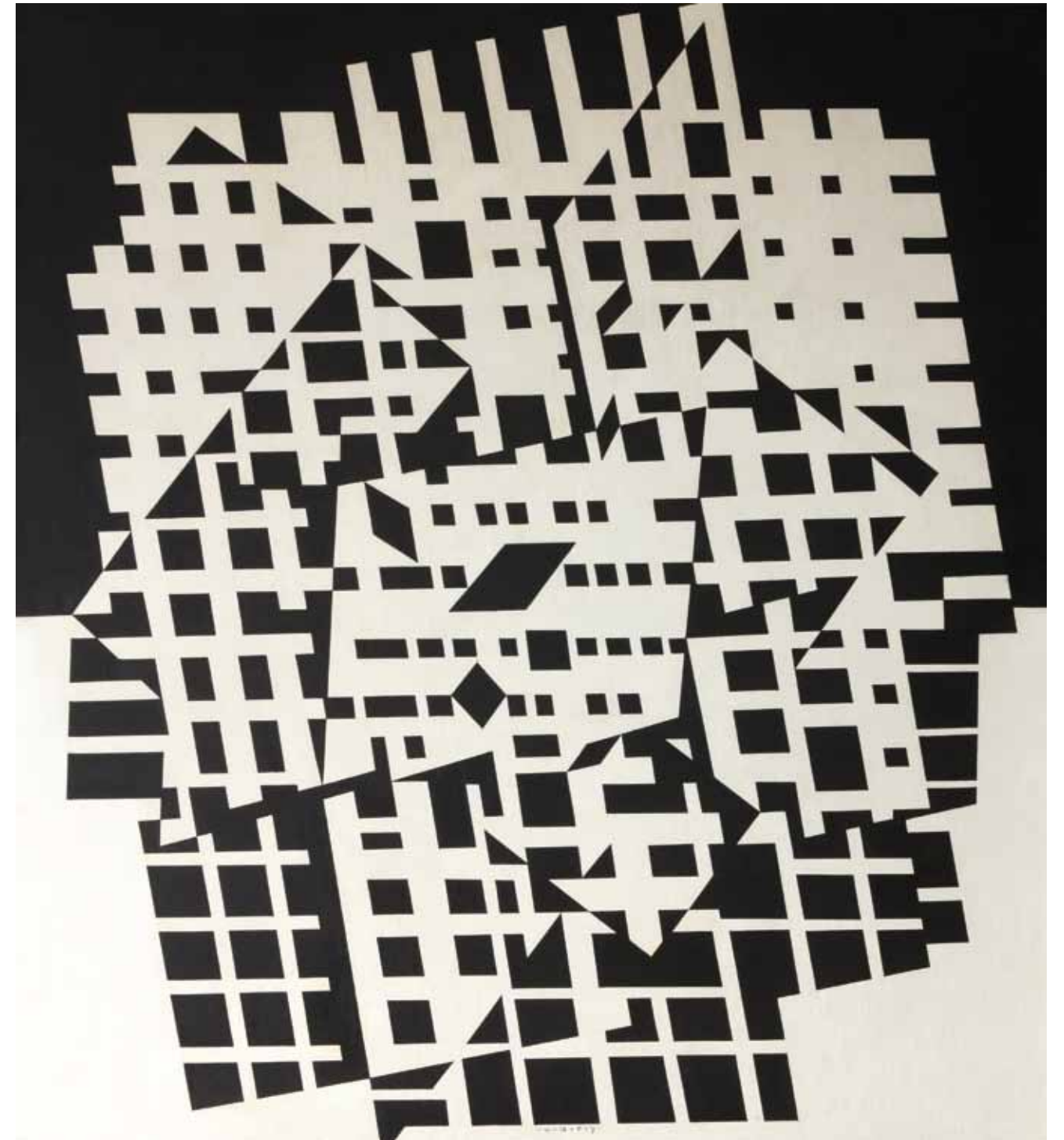
Marcel Joray, Plastic Arts of the 20<sup>th</sup> century, vol. I, Editions du Griffon Neuchâtel, 1965, similar artwork, No. 130, ill. p. 116

### CERTIFICATE

Pierre Vasarely has confirmed the authenticity of this work

### PUBLIC NOTES

A pioneer in Kinetic Art and the Op Art movement, Vasarely explored the possibilities of virtual movement by creating graphic structures that coerced the spectator's eye. A work of art such as *Citra* is emblematic of the intricate and combinatorial dimensions of Vasarely's lifework. The artist purposefully distorted his materials, creating optical illusions by simply playing with geometric shapes and the relationship between white and black. This, in turn, provokes interesting special effects with respect to mass and relief. This bidimensional work of art seems genuinely profound, a "perpetuum mobile and trompe l'œil" as Vasarely liked to say. The result is an ambiguous, visual and destabilizing experience for the viewer.



# ARMAN

(1928-2005)

## **Before Cellular, 1997**

Fusion in bronze and wax, edition of 8  
163 x 70 x 57 cm - 64.2 x 27.6 x 22.4 in.

Price on request

## **PROVENANCE**

Artist's studio

## **CERTIFICATE**

The artist has confirmed the authenticity of this work

## **PUBLIC NOTES**

Born in 1928 in Nice, France, Arman was one of the most important artists to emerge in Europe in the postwar period. In 1960, under the auspices of writer and art critic Pierre Restany, Arman founded the Nouveaux Réalistes movement along with artists such as Yves Klein and Jean Tinguely. Intrigued by the effects of the consumer boom in France, it was then that Arman began to make his well-known 'accumulations', works in which he collected ready-made objects. For the artist the accumulations called attention to and subverted the detrimental 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 expansive oeuvre forms part of most important public collections, including the Metropolitan Museum of Art in New York, the Tate Gallery in London and the Centre Pompidou in Paris.

*Before Cellular* is a striking example of Arman's sculptural work. Developing the artist's interest in waste and obsolete technology, a series of cast telephones have been combined with a classically sculpted female body.



# ARMAN

(1928-2005)

## Violon, 1979

Signed 'Arman' (bottom centre)

Assemblage of burned violins

75 x 50 cm - 29.5 x 19.7 in.

Price on request

## PROVENANCE

Franck Baille, France

Sale: Faresettiarte, 1 Dec. 2006

Private collection, London

## PUBLIC NOTES

Born in 1928 in Nice, France, Arman was one of the most important artists to emerge in Europe in the postwar period. In 1960, under the auspices of writer and art critic Pierre Restany, Arman founded the Nouveaux Réalistes movement along with artists such as Yves Klein and Jean Tinguely. Intrigued by the effects of the consumer boom in France, it was then that Arman began to make his well-known 'accumulations', works in which he collected ready-made objects. For the artist the accumulations called attention to and subverted the detrimental 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 expansive oeuvre forms part of most important public collections, including the Metropolitan Museum of Art in New York, the Tate Gallery in London and the Centre Pompidou in Paris.

*Violon* is an excellent example of Arman's engagement with musical instruments. Recalling early phases of Cubism and the work of Kurt Schwitters, in *Violon* a shattered and burned violin has been fixed onto a wooden board. The fragments of the instrument are caught in a frozen explosion and seem to echo the music it once played. 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 and referred to the long series of broken instruments that he made as 'Colères'. 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.



# ARMAN

(1928-2005)

## Mandoline

Signed 'Arman' (on top of the base)  
and inscribed 'bocquel fd EA 5/40'  
(on the edge of the base)

Bronze, edition of 100 + 40 EA  
62 x 30 cm - 24.4 x 11.8 in.

Price on request

## PROVENANCE

Artist's studio

## PUBLIC NOTES

Born in 1928 in Nice, France, Arman was one of the most important artists to emerge in Europe in the postwar period. In 1960, under the auspices of writer and art critic Pierre Restany, Arman founded the Nouveaux Réalistes movement along with artists such as Yves Klein and Jean Tinguely. Intrigued by the effects of the consumer boom in France, it was then that Arman began to make his well-known 'accumulations', works in which he collected ready-made objects. For the artist the accumulations called attention to and subverted the detrimental 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 expansive oeuvre forms part of most important public collections, including the Metropolitan Museum of Art in New York, the Tate Gallery in London and the Centre Pompidou in Paris.

In the present work the *Winged Victory of Samothrace* seems to emerge out of a mandoline like a blossoming flower. The strange juxtaposition of forms makes *Mandoline* a particularly striking example of Arman's sculptural work.



# ARMAN

(1928-2005)

## Violon double

Signed 'Arman' (lower right)  
Bronze, edition of 8 + 4 AP  
70 x 50 x 9 cm - 27.6 x 19.7 x 3.5 in.  
Price on request

## PROVENANCE

Artist's studio

## PUBLIC NOTES

Born in 1928 in Nice, France, Arman was one of the most important artists to emerge in Europe in the postwar period. In 1960, under the auspices of writer and art critic Pierre Restany, Arman founded the Nouveaux Réalistes movement along with artists such as Yves Klein and Jean Tinguely. Intrigued by the effects of the consumer boom in France, it was then that Arman began to make his well-known 'accumulations', works in which he collected ready-made objects. For the artist the accumulations called attention to and subverted the detrimental 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 expansive oeuvre forms part of most important public collections, including the Metropolitan Museum of Art in New York, the Tate Gallery in London and the Centre Pompidou in Paris.

In *Violon Double* two violins have been cast in bronze. Their broken pieces fan out and mirror each other. While this highlights the beauty of the musical instrument, the doubling of the violin also undermines the notion of a singular or fetishised object.



# KLEIN

YVES (1928-1962)

## Table bleue, designed 1961-1963

International Klein blue pigment, glass, Plexiglass,  
wood and steel

125 x 100 x 36 cm - 49.2 x 39.4 x 14.7 in.

Price on request

### PUBLIC NOTES

Born in 1928, Yves Klein was one of the most important artists in postwar European art and a key figure in the French artistic movement Nouveau Réalisme, which was founded in 1960 by the art critic Pierre Restany. Klein is known above all for his blue monochrome paintings, which were rendered in International Klein Blue, a bright blue pigment that was to become the artist's trademark. Influenced by Zen and other metaphysical philosophies, Klein believed his blue paintings opened onto an immaterial and infinite space that was akin to a pure idea. 'Blue... is beyond dimensions', the artist once famously said, 'whereas the other colours are not'. Klein's works have been exhibited in numerous museums and form part of important private and public collections across the world.

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





# SAINT PHALLE

NIKI DE (1930-2002)

## Chauve-souris, 1997-1999

Signed and dated 'Niki de Saint Phalle 1997'

(on the left wing)

Fiberglass and painted polyester with  
hand coloring, edition of 3

160 x 72 x 13 cm - 63 x 28.3 x 5.1 in.

Price on request

## LITERATURE

Niki de Saint Phalle, Niki de Saint Phalle : Catalogue  
raisonné, 1949-2000, Lausanne, 2001, No. 674

## PUBLIC NOTES

The self-taught, Paris-born artist Niki de Saint Phalle began her career as a painter, but it was through sculpture that she attained international fame. Initially placed by critics within the Nouveau Réalisme movement due to her early experiments with found objects and plastic toys, Saint Phalle is today best known for her monumental sculptures, particularly the Nanas series of athletic females glorified in acts of dance and play. In 1979, while married to the sculptor Jean Tinguely, she began her most ambitious project, a sculpture garden based on the cards of the Tarot. Situated in Garavicchio, Tuscany, the vast and exuberant sculptures that populate *The Tarot Garden* encapsulate the qualities for which Saint Phalle is celebrated: energy, vivacity, and joy. Saint Phalle was fascinated by animals and beasts throughout her career, and drew enormous inspiration from the animal energies of the natural world. As demonstrated by this arresting work, Saint Phalle's sculptures, for all their playful, spontaneous qualities, are deceptively complex. With its bulbous contours and hand-moulded appearance, this sculpted bat resembles a child's toy, yet the sharp teeth and multiple eyes suggest a nightmarish dimension that complicates our reading of this sculpture as a purely decorative object. The rhythmic use of startling red, which adorns the bat's wings and ear, draws our attention to the connection between colour and rebellion in the artist's biography. Aged 14, Saint Phalle was expelled from the prestigious Brearley school, New York, for painting all the fig leaves in its statuary bright red.



# SAINT PHALLE

NIKI DE (1930-2002)

## Chat, 1988

Signed, dated and numbered 'Niki de Saint Phalle  
88 1/5' (lower centre)

Painted resin and light bulbs, edition of 5

H: 64 cm - 25.2 in.

Price on request

## PUBLIC NOTES

The self-taught, Paris-born artist Niki de Saint Phalle began her career as a painter, but it was through sculpture that she attained international fame. Initially placed by critics within the Nouveau Réalisme movement due to her early experiments with found objects and plastic toys, Saint Phalle is today best known for her monumental sculptures, particularly the Nanas series of athletic females glorified in acts of dance and play. In 1979, while married to the sculptor Jean Tinguely, she began her most ambitious project, a sculpture garden based on the cards of the Tarot. Situated in Garavicchio, Tuscany, the vast and exuberant sculptures that populate *The Tarot Garden* encapsulate the qualities for which Saint Phalle is celebrated: energy, vivacity, and joy. Niki de Saint Phalle was fascinated by animal forms throughout her career, and drew enormous inspiration from the primitive energies of the natural world. In this highly characteristic work, the artist demonstrates the qualities for which she is famous: a vivacious sense of sculptural form, exuberant use of colour, and an infectious playfulness.

The artist's joy in creation is evident on the surface of the work, particularly in the vein-like branching pattern that adorns the cat's blue body and suggests a circulatory system. Saint Phalle's sculptures were often large in scale, adorning public squares and fountains, but the scale here is closer to the domestic. The lightbulbs add a wonderfully comic touch, playfully invoking the relationship between fine art and furniture.



# BUFFET

BERNARD (1928-1999)

## Tête de clown, 1955

Signed and dated 'Bernard Buffet 55' (upper right)  
Watercolour, gouache and India ink over pencil  
on paper affixed to board  
65 x 50 cm - 25.6 x 19.7 in.

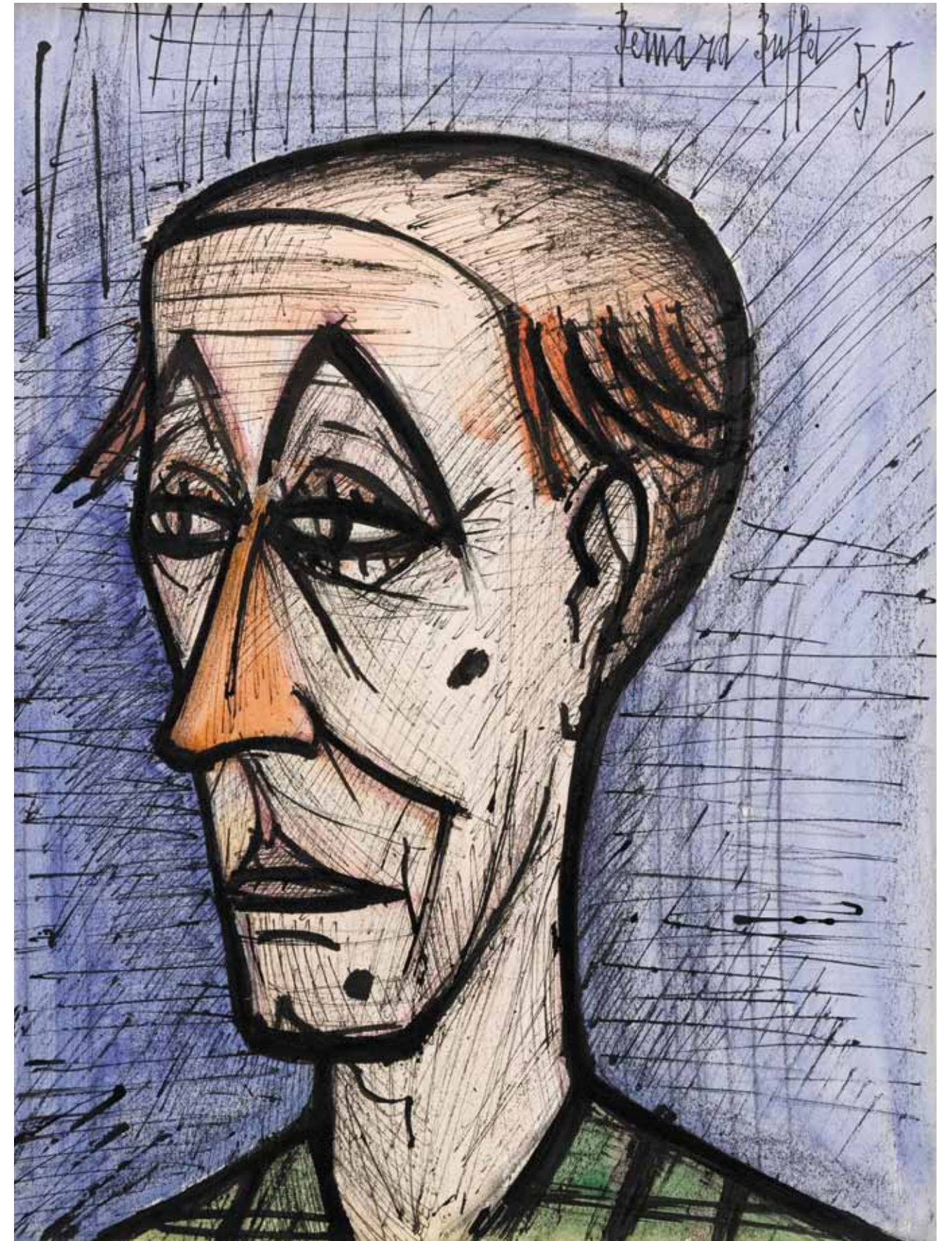
Price on request

### PROVENANCE

Private collection, New York  
Thence by descent

### 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 notorious figures in twentieth century Western art. Buffet came to prominence after the Second World War and received unparalleled acclaim for his expressionistic paintings, which seemed to capture the horrors of recent times. Few artists have risen to fame as swiftly as he, and Pablo Picasso was famously jealous of him for this very reason. Buffet's use of line and his dark palette combine to produce some of the most vivid and atmospheric images in modern art. Buffet's works form part of several important private collections and are exhibited in museums worldwide. He was awarded the prestigious title Chevalier de la Légion d'Honneur and in 1973 the Bernard Buffet Museum was opened in Japan. In *Tête de Clown*, 1955, 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.



# BUFFET

BERNARD (1928-1999)

## Mouche, 1952

Signed and dated 'Bernard Buffet 52' (lower right)

Oil on canvas

26 x 37 cm - 10.2 x 14.6 in.

Price on request

## EXHIBITED

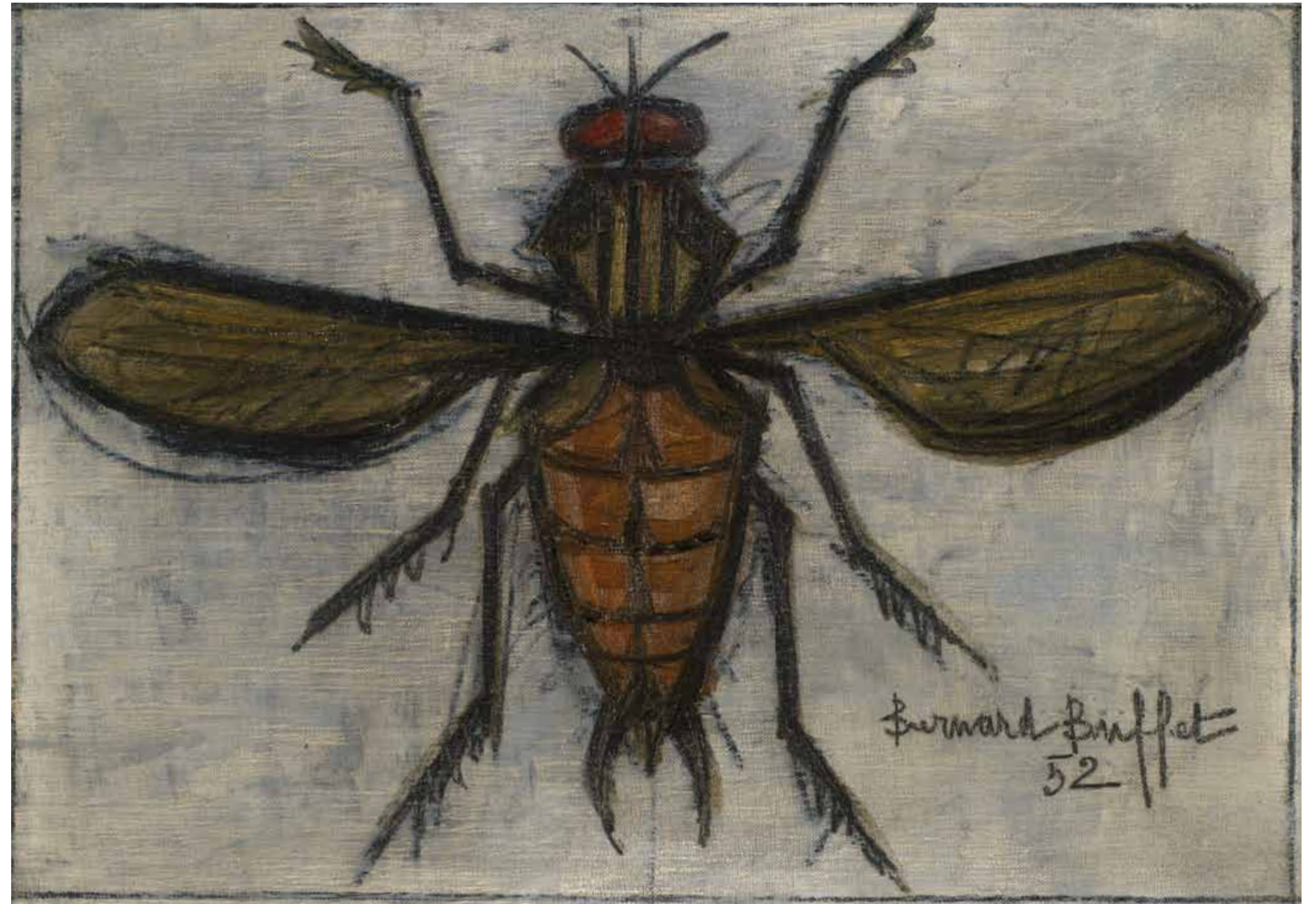
Abilene Texas, USA, The Grace Museum, French Art:  
Avant et après 1900, Oct. 14 – Dec. 30, 2000

## CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

## PUBLIC NOTES

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# BUFFET

BERNARD (1928-1999)

## Nature morte au compotier, 1955

Signed and dated 'Bernard Buffet 55' (lower left)

Oil on canvas

50 x 65 cm - 19.7 x 25.6 in.

Price on request

### PROVENANCE

Mr. and Mrs. Malcolm Pitt

Private collection (gift from the above to the previous owner, 1973)

The Frances Lehman Loeb Art Center, Vassar College

Private collection, Europe

### CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

### PUBLIC NOTES

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# BUFFET

BERNARD (1928-1999)

## **Bouquet de fleurs au vase, 1959**

Signed and dated 'Bernard Buffet 59' (centre right)

Gouache, watercolour and ink on paper

64.1 x 50.1 cm - 25.2 x 19.7 in.

Price on request

### PROVENANCE

Alex and Elisabeth Lewyt collection

### PUBLIC NOTES

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# BUFFET

BERNARD (1928-1999)

## Iris bleus dans un vase, 1966

Signed and dated 'Bernard Buffet 66' (centre right)  
Mixed media on paper laid down on hardboard  
65 x 50 cm - 25.6 x 19.7 in.

Price on request

### PROVENANCE

Emmanuel David and Maurice Garnier, Paris  
Findlay Galleries, Chicago  
Private collection, Chicago  
Sale: Sotheby's, New York, 9 May 2007, lot 465  
Private collection, Hong Kong

### CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

### PUBLIC NOTES

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# BUFFET

BERNARD (1928-1999)

## Le Pont levant Haarlem, 1985

Signed 'Bernard Buffet' (upper right); inscribed 'Le Pont levant Haarlem' (on the reverse)

Oil on canvas

97 x 130 cm - 38.2 x 51.2 in.

Price on request

### PROVENANCE

Galerie Maurice Garnier, Paris  
Private collection, Europe

### CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

### PUBLIC NOTES

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# BUFFET

BERNARD (1928-1999)

## Le Temple des Lamas, l'arche cérémoniale, 1995

Signed 'Bernard Buffet' (upper right)  
and dated '1995' (upper left)

Oil on canvas  
114 x 146 cm - 44.9 x 57.5 in.

Price on request

### PROVENANCE

Private collection, Europe

### CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

### PUBLIC NOTES

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# BOTERO

## FERNANDO (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

James Goodman Gallery, New York  
Private collection, Los Angeles

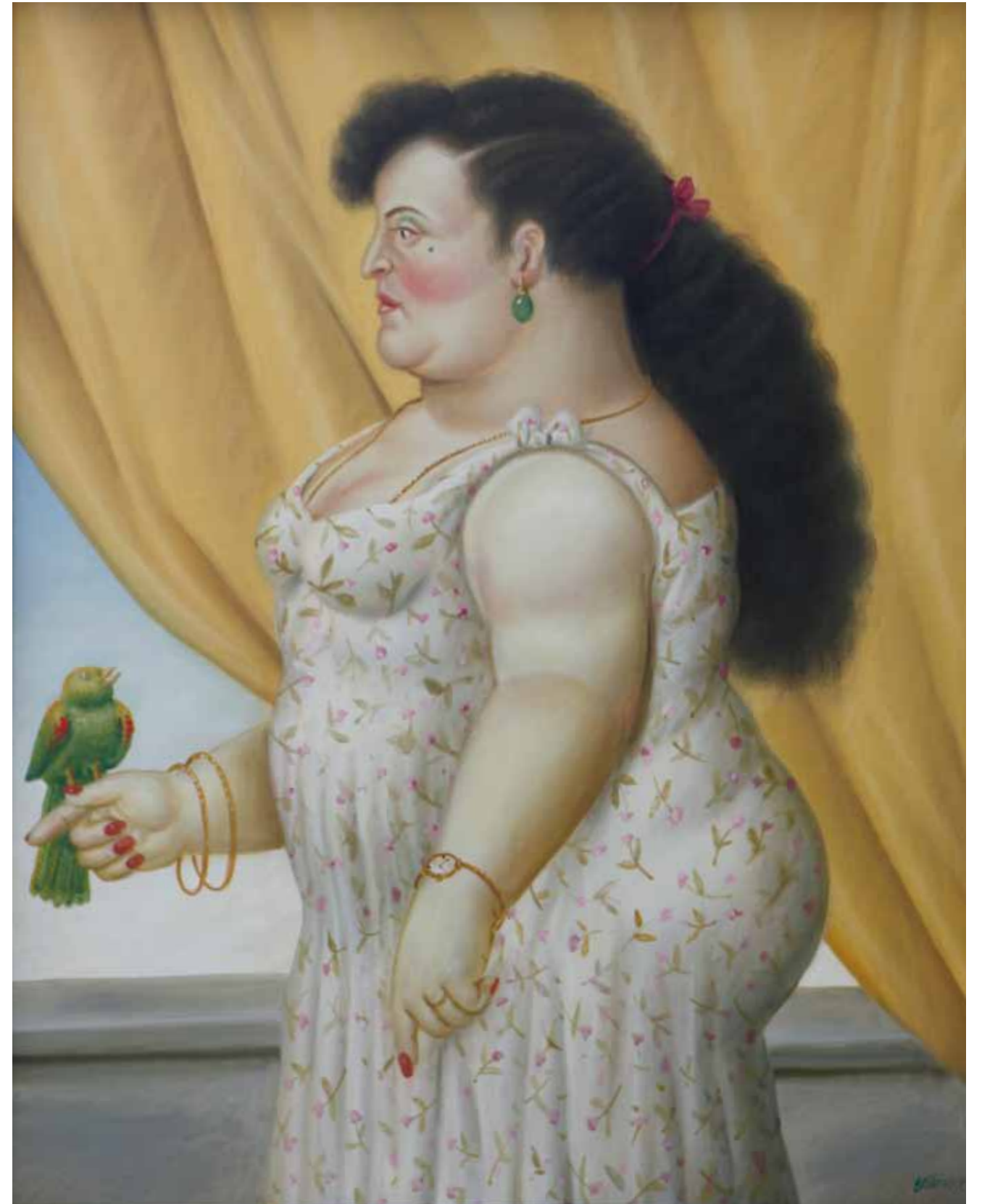
#### CERTIFICATE

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.



# BOTERO

## FERNANDO (1932-)

### **Femme assise cousant, 2006**

Signed and dated 'Botero 06' (lower right)

Watercolour on paper  
40 x 30 cm - 15.7 x 11.8 in.

Price on request

### **PROVENANCE**

Artist's studio

### **CERTIFICATE**

The artist has confirmed the authenticity of this work

### **PUBLIC NOTES**

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*Femme assise cousant* is a beautifully rendered drawing of a woman sat sewing. Her curvaceous body exudes a sense of lightness and homeliness. The portrait is testament to Botero's sympathetic approach to the human figure.



# BOTERO

FERNANDO (1932-)

## Fillette à la balançoire, 2004

Signed and dated 'Botero 04' (lower right)

Pencil on paper

39.2 x 29.5 cm - 15.4 x 11.6 in.

Price on request

### PROVENANCE

Artist's studio

### CERTIFICATE

The artist has confirmed the authenticity of this work

### PUBLIC NOTES

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In *Fillette à la balançoire*, a young girl is seen floating on a swing. A typical 'Boteromorph', the work is testament to artist's skill as a draughtsman and to his always surprising lightness of touch.



# BOTERO

FERNANDO (1932-)

## Still Life, 2009

Signed and dated 'Botero 09' (lower right)  
Watercolour on paper  
105.5 x 75 cm - 41.5 x 29.5 in.  
Price on request

## PROVENANCE

Artist's studio

## CERTIFICATE

The artist has confirmed the authenticity of this work

## PUBLIC NOTES

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*Still Life* is a particularly striking example of Botero's work on paper. A jug, a pear and an orange have been rendered in the artist's trademark style and seem to fill the pictorial plane with their expanded volumes.



# BOTERO

FERNANDO (1932-)

## Circus Musicians, 2008

Signed and dated 'Botero 08' (lower right)

Oil on canvas

140.5 x 100 cm - 55.3 x 39.4 in.

Price on request

### EXHIBITED

München, Galerie Thomas, 2009-2010, Fernando Botero, ill. in the catalogue p.19

### CERTIFICATE

The artist has confirmed the authenticity of this work

### PUBLIC NOTES

Few Latin American artists have achieved such an international reputation as the Colombian painter and sculptor Fernando Botero. His personal and idiosyncratic style, which is recognisable for its clear lines and its expansion of volumes, has been met with admiration by critics and the public alike. A few years ago, the Colombian-born artist Fernando Botero chanced upon a circus in a small Mexican town on the Pacific coast. The poor troupe attracted him because it was similar to those that visited his hometown near the Andes when he was a young boy. Botero found the circus deeply inspiring. As the artist put it, 'at the circus one finds colours, movement, poetry, animals, expressions of the human spirit that one finds nowhere else'. The circus also allowed Botero to develop his fascination with people who exist on the margins of society, those normally forgotten in the grand sweep of history. The works from this series are among the most celebrated in Botero's oeuvre, which forms part of private and public collections across the world.

In *Circus Musicians* two men dressed in green costumes play different wind instruments. Rendered in patches of dark green, the paintwork is brilliant – Botero is a virtuoso, one of the most powerful and exciting painters working today. The distortions of perspective and scale are typical of his artistic practice.



# BOTERO

## FERNANDO (1932-)

### Circus Act, 2007

Signed and dated 'Botero 07' (lower right)  
Watercolour on paper  
106.7 x 75.4 cm - 42 x 29.7 in.  
Price on request

### PROVENANCE

Artist's studio

### CERTIFICATE

The artist has confirmed the authenticity of this work

### PUBLIC NOTES

Few Latin American artists have achieved such an international reputation as the Colombian painter and sculptor Fernando Botero. His personal and idiosyncratic style, which is recognisable for its clear lines and its expansion of volumes, has been met with admiration by critics and the public alike. In recent times Botero has turned to the circus as a theme. It is well-known that in the history of art the circus has offered artists a source of much inspiration. Botero situates his Circus series in relation to the important painterly interpretations of the circus in modernist art. 'It is no coincidence that many great artists have worked on the subject including Renoir, Lautrec, Picasso, and Léger. *Circus Act* is an excellent example of Botero's original take on this diversely interpreted subject. The two central figures stare at each other, frozen in the moment before the beginning of the performance, thereby reawakening in the spectator a childlike sense of joy, wonder and possibility.



# VASCONCELOS

JOANA (1971-)

## Chimène, 2011

Signed, titled and dated '2011'

Rafael Bordalo Pinheiro faience painted with ceramic glaze and hand-made cotton crochet  
62 x 42 x 15 cm - 24.4 x 16.5 x 5.9 in.

Price on request

## PROVENANCE

Galerie Nathalie Obadia, Paris  
Private collection, Paris

## PUBLIC NOTES

Born in Paris in 1971, Joana Vasconcelos has become a key female artist in the contemporary moment. Her works often deal with wider political issues, especially those related to feminism and women's emancipation, while her highly original aesthetic is indebted to the displacement of the object by earlier movements such as Nouveau Réalisme and Pop Art. Of particular interest to Vasconcelos is the artificial distinction between categories such as the handmade and the industrial, the traditional and the modern. Her work came to prominence when it was exhibited at the 51<sup>st</sup> Venice Biennial in 2005. In 2011 Vasconcelos participated in a group exhibition at the François Pinault Foundation in Venice; in 2012 she held a solo exhibition at the Château de Versailles; and in 2013 she participated in a project for the Pavilion of Portugal at the 55<sup>th</sup> Venice Biennial.

The present work is an excellent example of Vasconcelos' unique style. The sculpture sits somewhere between the handmade and the industrial, its beauty undermined by the potential danger of the mythological snake.





# LONGO

ROBERT (1953-)

## Study of Tiger Head 16, 2012

Signed, titled and dated (on the reverse)  
Graphite and charcoal on vellum  
60 x 47.9 cm - 23.6 x 18.9 in.  
Price on request

### PROVENANCE

Private collection, France

### PUBLIC NOTES

Born in 1953 in New York and raised in Long Island, Robert Longo is one of the most important artists of his generation. Longo developed an interest in images from mass-culture at an early age that he draws upon these to make his world-renowned works. Famous for his expansion of the possibilities of drawing and for his brilliant draughtsmanship, Longo has revolutionised the way in which we see this traditional medium. Trained as a sculptor, his drawings often retain a three-dimensional quality, their sharp, elegantly rendered lines opening out into the space of the viewer. Longo has been the subject of several important retrospective exhibitions including the Hamburg Kunstverein and Deichtorhallen; the Menil Collection in Houston; the Los Angeles County Museum of Art; the Museum of Contemporary Art in Chicago; the Hartford Wadsworth Atheneum; and the Isetan Museum of Art in Tokyo. *Study of Tiger Head* is a brilliant example of Longo's drawing. The tiger's head is beautifully rendered and its high-photographic quality is testament to the artist's skill and imaginative vision.



# NAWA

KOHEI (1975-)

## **Pixcell Toy Fire Mario #2, 2007**

Mixed media  
27 x 15 x 17.5 cm - 10.6 x 5.9 x 6.9 in.  
Price on request

### **PUBLIC NOTES**

Kohei Nawa was born in Osaka, Japan, in 1975. He graduated with a BA in Fine Art Sculpture at Kyoto City University of Arts, where he was awarded a PhD in 2003. Nawa is known for his meticulous sculptures which are comprised of found objects covered with transparent glass beads. According to the artist, 'the existence of the object itself is replaced by a husk of light', and a new image, what he refers to as 'the cell of an image', is revealed. Nawa's works are meticulous and painstaking. Nawa has held numerous solo and group exhibitions, including a solo exhibition at the Museum of Modern Art in Tokyo in 2011. He is the recipient of several prizes, most recently the Kyoto New Artist's Award, which he received in 2012.

In *Pixcell Toy Fire Mario #2* a figure representing the well-known character of Mario has been covered in small glass beads. This painstaking and precise process lends the figure a degree of luminosity and transforms this twentieth-century icon into something both ethereal and comic.



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