



TEMPO

OPERA GALLERY

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

• TEMPO

OPERA GALLERY

● L'ART DU 20^{ÈME} SIÈCLE

a mis en jeu durant plusieurs décennies un renouvellement radical des méthodes de représentation caractérisé par une réévaluation en profondeur du rôle de l'artiste dans la société et des expressions artistiques qui l'ont suscité. Pour mettre en lumière la continuité créative entre les grands maîtres du 20^{ème} siècle et les pratiques artistiques contemporaines, *Tempo* présente les œuvres de ces virtuoses modernes qui ont contribué à transformer le paysage culturel de leur époque et dont l'influence résonne encore aujourd'hui.

Opera Gallery Monaco est très heureuse de présenter ce portrait intergénérationnel des grands maîtres, de l'ère moderne à l'époque contemporaine, à partir des génies incontournables tels que Picasso, Matisse, Chagall et Miró jusqu'aux icônes récentes comme Warhol, Calder et Botero, en passant par le magnétisme des expressionnistes abstraits Soulages, Zao Wou-Ki et Lansky. En rapprochant des artistes contemporains de renom comme Manolo Valdés ou Yayoi Kusama et des talents confirmés comme les coréens Bahk Seon-Ghi ou Lee Jae-Hyo, *Tempo* relate l'histoire fascinante de cinq décennies d'art international.

Cette exposition met en particulier l'accent sur le mouvement européen d'après-guerre Zéro, l'un des mouvements artistiques majeurs de ces dernières années, aussi éphémère qu'influent. Notre point de vue se focalise notamment sur les artistes italiens du monochrome continuateurs de ce mouvement. Initiée par Lucio Fontana en 1947, l'esthétique de

Zéro a rayonné jusque dans les travaux fondateurs d'Agostino Bonalumi ou de Turi Simeti, dont certaines des caractéristiques transparaissent encore dans les œuvres monochromes contemporaines de Marcello Lo Giudice, Alessandro Algardi et Umberto Mariani. Leurs œuvres qui se meuvent entre l'espace du silence et celui des purs possibles continuent ainsi de manifester cette manière distinctement indistincte. De par leur nature singulièrement viscérale, ces œuvres ont éveillé l'intérêt des collectionneurs passionnés par un mouvement artistique d'après-guerre. Nous sommes heureux de les présenter à un nouveau public.

Cette exposition représente une occasion rare de revivre la chronologie de l'histoire de l'art mise en perspective à travers plusieurs mouvements artistiques contemporains et d'appréhender les mutations de l'existence humaine par le biais de ces œuvres emblématiques.

Nous sommes fiers de nous associer avec l'organisation caritative monégasque Mission Enfance, dont l'action déterminée dans le domaine pédagogique a permis à des milliers d'enfants défavorisés du monde entier d'avoir accès à l'instruction qu'ils méritent. Afin d'exprimer notre soutien à cette cause essentielle, une partie des recettes perçues lors de cet événement sera reversée à l'organisation.

Gilles Dyan
Fondateur et Président
Opera Gallery Group

Didier Viltart
Directeur
Opera Gallery Monaco

● ART OF THE 20TH CENTURY

set in motion decades of radical new methods of representation, characterized by a profound reevaluation of the role of the artist in society and the artistic expression that gave rise to. Illuminating the creative continuum between masters of the early 20th century and contemporary artistic practice, *Tempo* presents works of those modern virtuosos whose contributions transformed the cultural landscape of their time, and whose influence continues to resonate with our own.

Opera Gallery Monaco is thrilled to present this cross-generational portrait of modern to contemporary masters, ranging from the towering geniuses of Picasso, Matisse, Chagall and Miró and the magnetism of Abstract Expressionist artists Soulages, Zao Wou-Ki and Lansky, to iconic modern artists such as Warhol, Calder and Botero. Together with renowned contemporary artists Manolo Valdés and Yayoi Kusama, as well established Korean talents Bahk Seon-Ghi and Lee Jae-Hyo, *Tempo* tells a fascinating story of five decades of international art.

As one of the most short-lived yet influential art movements of the past fifty years, this exhibition draws to attention the European post-war Zero movement at large, and its subsequent Italian monochrome artists in particular. Pioneered by Lucio Fontana in 1947, Zero gave rise to an aesthetic porousness seen in the foundational works of Agostino Bonalumi and Turi Simeti, with certain characteristics permeating into the contemporary monochromatic works of Marcello Lo Giudice, Alessandro Algardi and Umberto Mariani,

all of whom articulate a zone of silence and purity of possibility that continues to indicate this distinctly indistinct practice. The uniquely visceral quality of these works has made them significant pieces for collectors of a movement of post-war art, and we are delighted to share them with a new audience.

This show offers a rare opportunity to witness the chronology of Art History within the context of contemporaneous artistic movements, and to consider the transitions of human existence through these emblematic works.

We are proud to partner with Monaco-based charity organization Mission Enfance, whose action and dedication in the field of educational assistance for children in need has provided thousands of children worldwide with the education they deserve. To express our own support for this momentous cause, a portion of the proceeds from this event will be donated to the organization.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Didier Viltart
Director
Opera Gallery Monaco



● CHERS AMIS,

Comme vous, nous avons vécu ces derniers mois dans un questionnement légitime sur l'avenir de notre humanité. Comme vous, nous nous sommes souvent sentis découragés par notre propre incompréhension, consternés par des événements qui dépassaient notre entendement...

La seule réponse trouvée a été l'**action humanitaire** !

Nous avons résisté à l'afflux des déplacés yézidis et chrétiens au Kurdistan irakien, en agissant directement auprès des familles. Dès juillet 2014, nous étions auprès des expulsés de la ville de Mossoul pour distribuer notre soutien financier à tous ceux qui venaient d'abandonner leurs maigres économies aux mains des djihadistes. Parer à ces conflits qui s'éternisent, c'est ne pas en abandonner les victimes qui augmentent chaque jour...

Distribution de nourritures, de tentes, de couvertures... Tout ce que nous pouvons offrir à ces peuples d'Orient dans leur errance, nous le faisons, y compris et surtout l'**éducation**, vecteur de dignité humaine et d'espoir.

Du Liban à l'Irak, en passant par la Syrie, **40.000 enfants ont reçu notre aide au cours de l'année écoulée** ! Ils ont été alimentés, éduqués et rassurés.

Grâce à nos équipes locales professionnelles, nous agissons auprès de tous. Pour Mission Enfance, il s'agit de secourir l'autre, quel qu'il soit. L'humanité n'est pas un mythe, surtout lorsqu'elle est souffrante comme aujourd'hui...

Partout, aux confins de la Colombie, comme dans la brousse du Burkina Faso ou dans les montagnes afghanes, nous sommes concernés par la détresse de l'enfant, et surtout nous œuvrons à son développement. À travers lui, c'est de notre propre Histoire dont il s'agit, aussi. C'est pourquoi, nous sommes heureux, cette année encore, de nous associer à l'exposition *Tempo*, menée par Opera Gallery à Monaco. Leur engagement à nos côtés est un véritable encouragement !

Domitille Lagourgue
Mission Enfance
Directrice

Anne-Marie Fissore
Mission Enfance
Présidente

● DEAR FRIENDS,

Like you, the last few months have been filled with legitimate questions concerning the future of humanity. Like you, we have often felt discouraged by our total incomprehension, appalled by events that are far beyond our grasp...

The only response we've found has been **humanitarian aid**!

We helped the Iraqi Kurds welcome the deluge of Yazidi and Christian refugees, in close, direct action with the families. As of July 2014, we were right there ready to help those fleeing the town of Mosul, bringing financial support to families who had to abandon their last pennies into the hands of the jihadists. Facing up to conflicts that seem never-ending includes not abandoning the innocent victims whose numbers grow daily...

Distribution of food, tents, blankets... Everything we can offer these people of the Orient, throughout their wanderings, we do it, including and especially offering **education**, the very vector of human dignity and hope.

From Lebanon to Iraq and Syria, **40,000 children have received our assistance over the last year!** They have been fed, taught and comforted by us.

Thanks to our local, professional teams, we act on behalf of everyone. For Mission Enfance, our mission is to help our fellowman, whoever and wherever he is. Humanity is not a myth, especially when it is in such a pitiful state as today...

The world over, from the confines of Colombia to the grasslands of Burkina Faso or the Afghan mountains, children in distress is our business; we strive to help them thrive. These children represent our own History. That is why it's once again a great pleasure to be associated with the *Tempo* exhibition hosted by Opera Gallery Monaco. Their commitment to our cause and at our side is true encouragement, indeed!

Domitille Lagourgue
Mission Enfance
Director

Anne-Marie Fissore
Mission Enfance
President

- CLASSIC MODERN

RAOUL DUFY

HENRI MATISSE

FERNAND LÉGER

GEORGES BRAQUE

PABLO PICASSO

MARC CHAGALL

BERNARD BUFFET

ANDY WARHOL

• RAOUL DUFY

[1877-1953]

Raoul Dufy was a French Fauvist painter, book illustrator, draftsman and furniture designer known for his colourful and decorative style. Born in Le Havre in 1877, Dufy began taking evening classes in art at the age of 18 in 1895, winning a scholarship five years later to study at l'École des Beaux-Arts in Paris. Profoundly influenced by Claude Monet, Dufy's early work emphasized bright colours and bold contours. A decade later, after briefly flirting with Cubism, Dufy adopted a more distinctive stenographic style marked by foreshortened perspective and quickly, thinly applied colour washes. After years of exhibiting worldwide and suffering through rheumatoid arthritis, Dufy went on to win the grand prize for painting in the 26th Venice Biennial in 1952. He died one year later and was buried near Matisse in a suburb outside of Nice.

Nu dans l'atelier rouge de Vence, 1945

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

Provenance

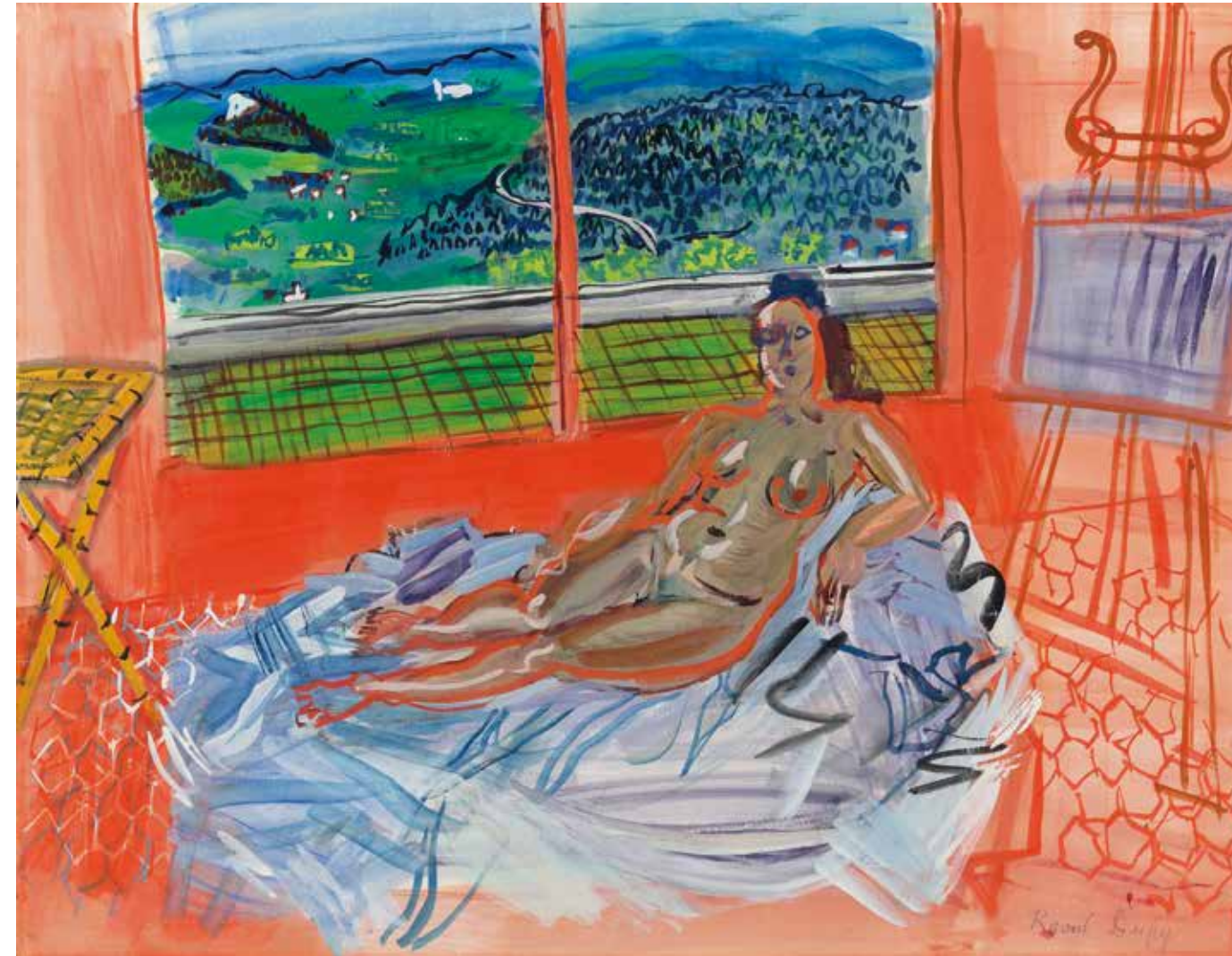
Berthe Reysz (with her collector's stamp and numbered '54' on the reverse)
Sale: Christie's London, 1 December 1981, lot 327
Private collection (acquired at the above sale), UK

Literature

Fanny Guillon-Laffaille, Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels, vol. II, Louis Carré & Cie, Paris, 1982, No. 1784, ill. p. 263

Public Notes

Dufy's bright colours and bold contours depicted events of the time, ranging from colourful regattas to scenes of the French Riviera to this stunning *Nu dans l'atelier rouge de Vence*. In optimistic, illustrative strokes Dufy captures the peaceful comfort of his young model, radiated by a thin red watercolour wash. Already battling rheumatoid arthritis, Dufy's painting abilities would diminish so drastically in the next five years that he would be forced to fasten a brush to his hand to continue painting.



L'Avenue du bois, le palais Rose, 1926

Signed 'Raoul Dufy' (lower left)
Oil on canvas
61 x 74.5 cm - 24 x 29.3 in.
Price on request

• RAOUL DUFY

[1877-1953]

Provenance

Galerie le Centaure, Brussels
Private collection (acquired from the above, *circa* 1950-1952),
Europe

Exhibited

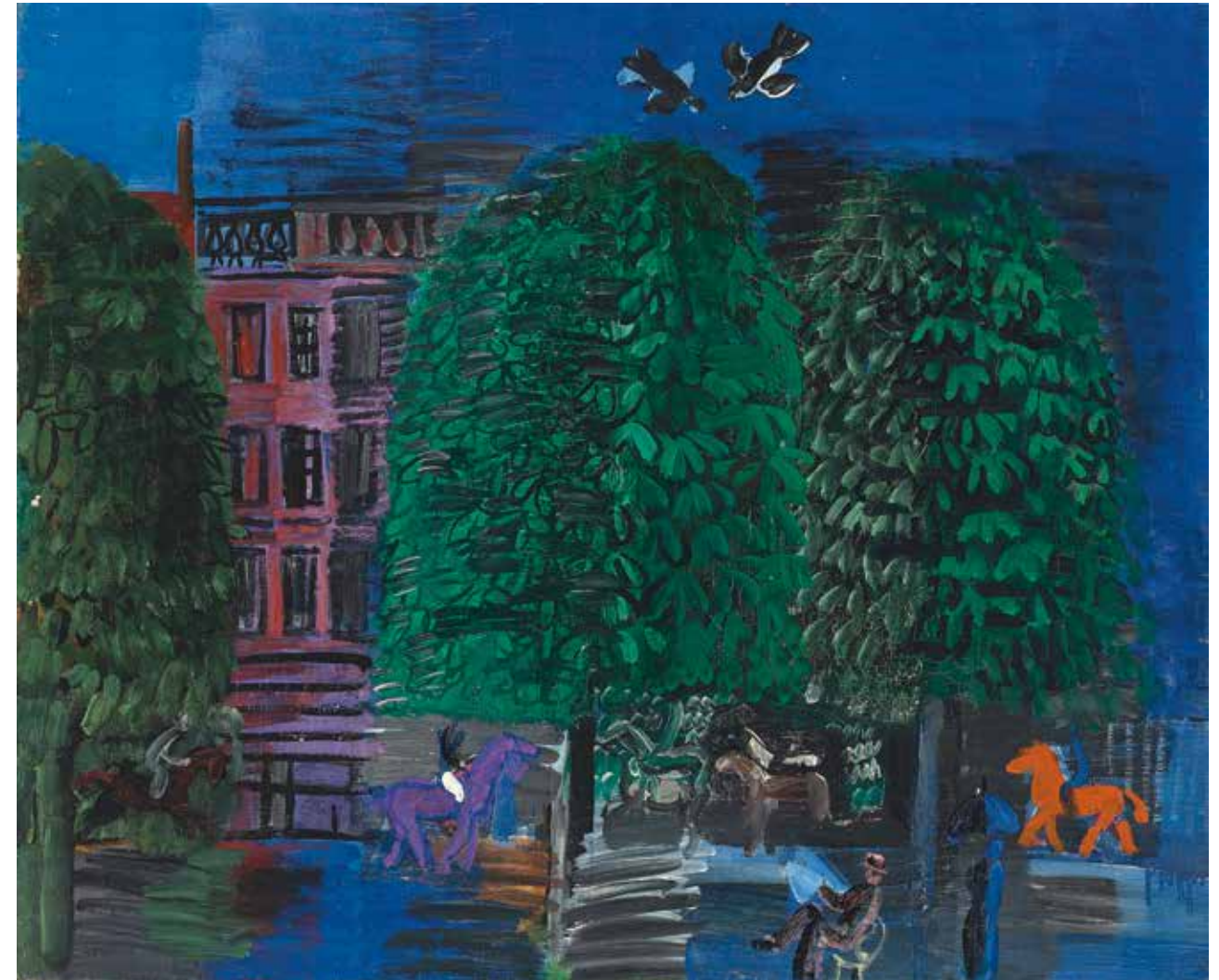
Brussels, Palais des Beaux-Arts, Dufy dans les collections
belges, November 1943
Paris, Musée National d'Art Moderne, Raoul Dufy, 18 June -
1st November 1953, No. 46
Munich, Haus der Kunst, Raoul Dufy, June - September 1973,
No. 62, ill.; titled Rosa Palais in der Avenue du Bois

Literature

Christian Zervos, Raoul Dufy, Paris, 1928, No. 57, ill.
Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre
peint, vol. III, Éditions Motte, Geneva, 1976, No. 965, ill. p. 36

Public Notes

Highly influenced by the strong painterly qualities of
Fauvism and later incorporating the subtler techniques of
Impressionism and Cubism, Dufy began developing his own
distinctive style in the 1920s. Employing flattened structures
arranged in a foreshortened perspective, Dufy's cheerful oils
and watercolours captured essential moments and nuances
of the time, as seen here in this stunning rendering of a quiet
Parisian avenue at dusk.



Port de Cherbourg, 1918

Signed 'Henri Matisse' (upper left corner)

Oil on canvas

28 x 35 cm - 11 x 13.8 in.

Price on request

• HENRI MATISSE

[1869-1954]

Born in 1869, Henri Matisse was a French draughtsman, printmaker, painter and sculptor, widely regarded as one of the most revolutionary plastic artists of the 20th century together with Pablo Picasso and Marcel Duchamp. A master of expression in colour and drawing, his body of work has situated him as a leading figure in Modern art. Henri Matisse studied law before attending the École des Beaux-Arts, Paris, and in 1905 at the Salon d'Automne the artist was given nickname 'Fauve' (wild beast), later leading the artistic movement of the same name. In 1941 Matisse was diagnosed with abdominal cancer that left him bed bound, which inspired him to create a new medium of cut outs and decoupage. Most recently, the MoMA in New York honoured the late artist with an extensive survey of his cut-out works.

Provenance

Bernheim-Jeune collection, Paris

Valotton collection, Lausanne

Gottlen collection, Lausanne

Bellerive collection, Ouchy

Exhibited

Paris, Matisse, œuvres récentes, May 1919, No. 9

Basel, Switzerland, Kunsthall, 1953

Washington D.C., The Obelisk Gallery

New York, The World House Gallery, No. 5106

Certificate

Wanda de Guébriant has confirmed the authenticity of this work

Public Notes

Ever inspired by his travels in Italy, Germany, Spain and North Africa, Matisse's works of the 1910s and 1920s render the traditional, classic scenes of beauty of landscape and portraiture universal. This 1918 painting contains the signature elements for which the artist is known. Produced with heavy brushstrokes, the flattened pictorial space and saturated colors are indicative of the artist's Fauvist style, infused with an Impressionistic softness of light and theme.



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

• HENRI MATISSE

[1869-1954]



Provenance

Estate of the artist

New Art Centre, London

Private collection (acquired from the above, 1986), Maryland

Public Notes

Quatre études d'une ballerine is a particularly graceful example of Matisse's work on paper. Communicating the atmosphere of beauty and sensuality for which he is most recognized, Matisse's early ballerina sketches demonstrate the fluidity and ease with which the artist brings to life his drawings.

FERNAND LÉGER

[1881-1955]

A French sculptor, painter and filmmaker born in 1881, Fernand Léger is widely regarded as a forerunner of Pop Art due to his bold simplification and distinct form of cubist subject matter. Initially trained as an architect, Léger moved to Paris from his home city of Normandy in 1900, auditing classes at the École des Beaux-Arts. His early work showed influence of Impressionism, but after witnessing a Cézanne retrospective at the Salon d'Automne in 1907 his interests shifted to geometric forms and simplistic draftsmanship. His first exploration of his personal form of Cubism has been termed 'Tubism' for its emphasis on cylindrical forms, as seen in his major 1910 piece *Nus dans la forêt* which he exhibited at the Salon d'Automne that same year. Developing his style to include irregular figuratism and ironic subject matter later in his career, Léger was one of the first painters to address the imagery of the machine age and include objects of consumerism among the subjects of his paintings. Léger went into exile to the United States during World War II. He returned to France after the war and joined the Communist Party, an act of ardent socialism that would greatly influence his later projects.

Les trois soleils, 1953

Signed with initials and dated 'F.L. 53' (lower right)

Gouache, brush and India ink on paper

44.5 x 35.2 cm - 17.5 x 13.9 in.

Price on request

Provenance

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris
Private collection (acquired from the above, 1981)

Exhibited

Paris, Musée des Arts Décoratifs, Musée du Louvre, Fernand Léger, June-October 1956

Paris, Galerie Louise Leiris, F. Léger, 75 gouaches et dessins, 1911-1955, June-July 1981, No. 71, ill. p. 56

Public Notes

While teaching at Yale University during World War II Léger found inspiration in the industrial landscape of Connecticut juxtaposed with the organic. Returning to France shortly after the war, he incorporated his new enthusiasm for machinery into more figurative compositions depicting scenes of the common man. A passionate humanist, Léger's projects after the war were dedicated to portraying the popular life – acrobats, musicians, outings and parades, in addition to the more irregular organic figuratism that marked some of his earlier works, as seen in this sunflower piece.



• FERNAND LÉGER

[1881-1955]

Étude pour 'La grande parade', 1953

Signed with the initials and dated 'F.L. 53' (lower right)

Gouache, ink wash and watercolour on paper

54.5 x 71.6 cm - 21.5 x 28.2 in.

Price on request



Provenance

Michelle Rosenfeld Gallery, New York

Private collection

Public Notes

While teaching at Yale University during World War II Léger found inspiration in the industrial landscape of Connecticut juxtaposed with the organic. Returning to France shortly after the war, he incorporated his new enthusiasm for machinery into more figurative compositions depicting scenes of the common man. A passionate humanist, Léger's projects after the war were dedicated to portraying the popular life – acrobats, musicians, outings and, as seen in this study, grandes parades.

• FERNAND LÉGER

[1881-1955]

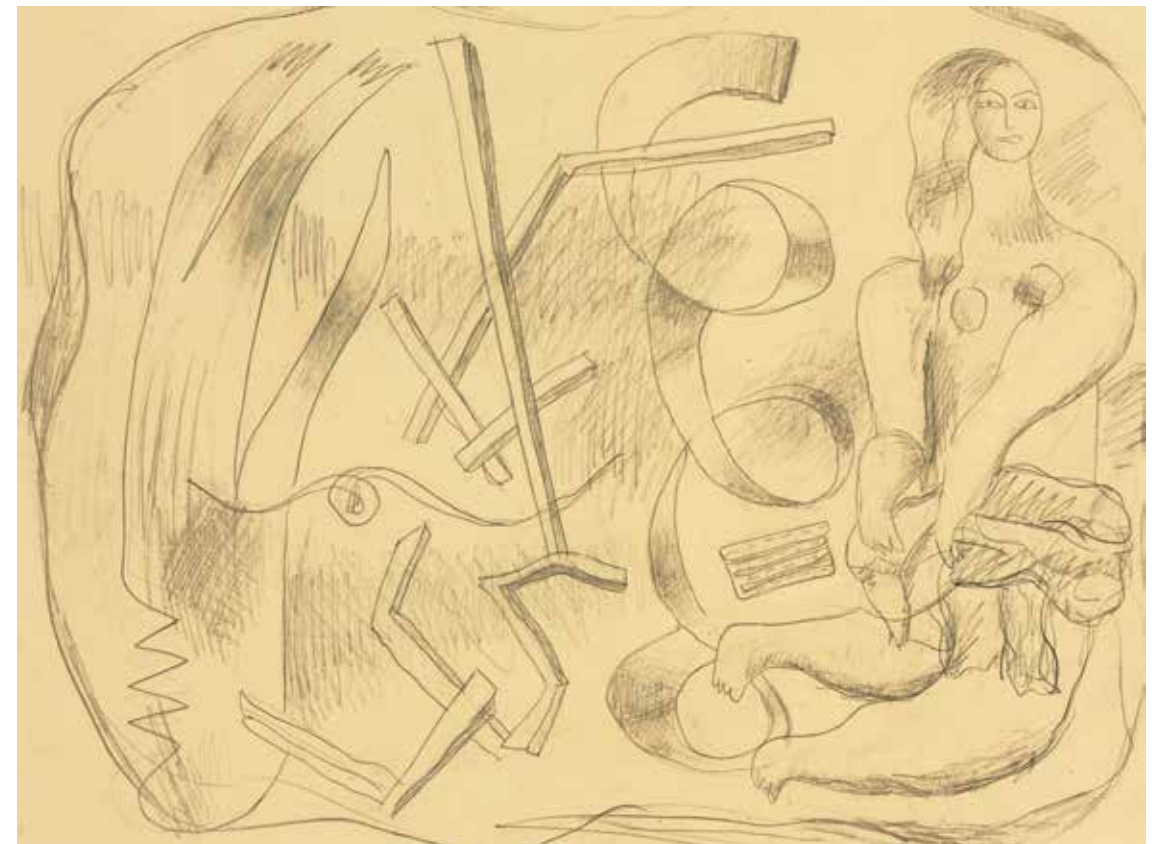
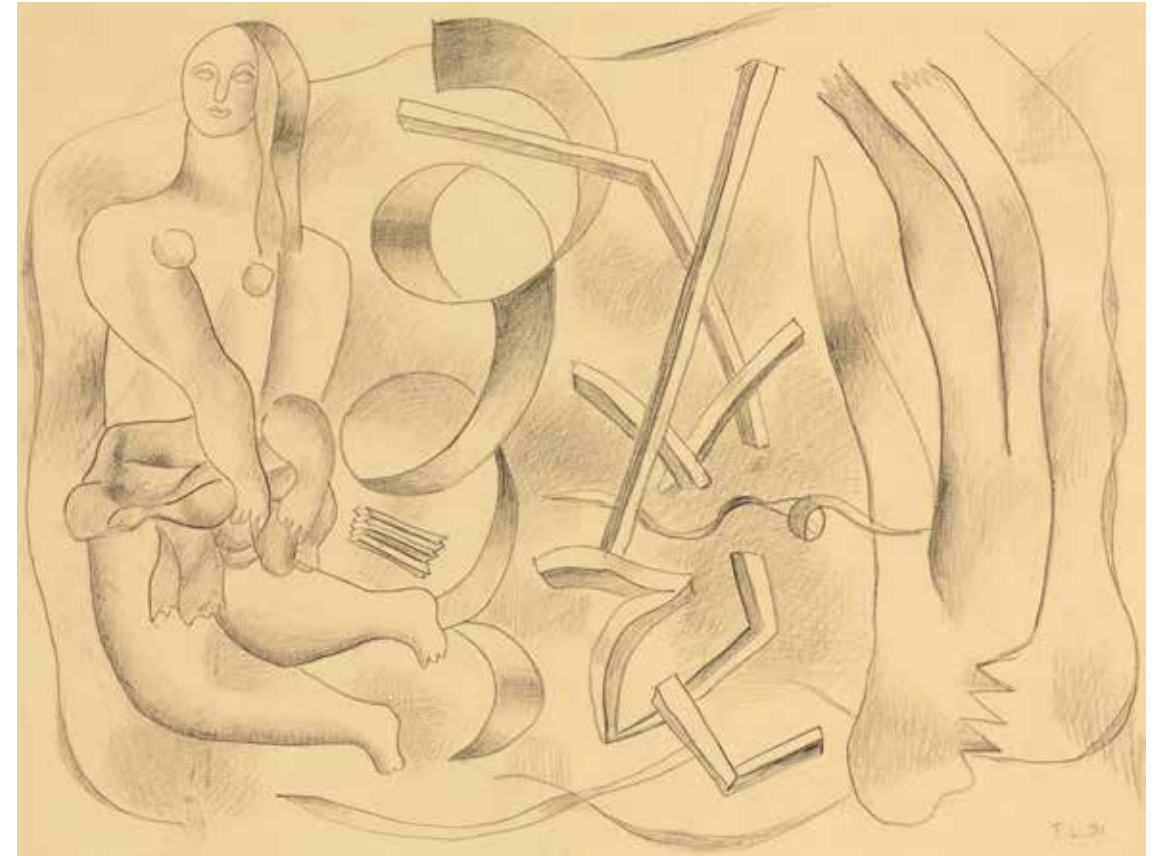
La Danseuse (recto-verso), 1931

Signed with initials and dated 'F.L. 31' (lower right)

Pencil and black Conté crayon on paper

47.6 x 62.5 cm - 18.7 x 24.6 in.

Price on request



Provenance

Galerie Louise Leiris, Paris

Private collection, Paris

Simon Capstick-Dale Fine Art, New York

Private collection (acquired from the above, 2008), Alpine,
New Jersey

Public Notes

In the 1930s Léger began incorporating organic, irregular figurative forms in his paintings rather than relying on the abstract geometrics of his early 'Tubist' works.

Pichet et poisson, 1943

Signed 'G Braque' (lower left)
Oil on paper laid down on canvas
49 x 63 cm - 19.3 x 24.8 in.
Price on request

• GEORGES BRAQUE

[1882-1963]

Georges Braque was a tremendously influential French painter, collagist, draughtsman and sculptor active in the 20th century. Born in Le Havre and trained to be a house painter like his father and grandfather, Braque studied artistic painting in the evenings and began his career as an impressionist painter before aligning with Fauvism in the early 1900s, working closely with artists Raoul Dufy and Henri Matisse. Around 1910 Braque began experimenting with geometry and simultaneous perspective in his works, reducing architectural structure to geometric form. Working closely with Pablo Picasso, Braque spent the next five years developing proto-Cubism and Analytic Cubism before adopting the umbrella term of Cubism in 1911. For many years the artists' Cubist works were virtually indistinguishable from each other, yet Picasso's public notoriety and personality partially eclipsed Braque's legacy in Art History. Today Braque's works are held in almost every major museum in the world.

Provenance

Galerie Louise Leiris, Paris
Jeanne Schlumberger, Paris
Pierre Schlumberger (acquired from the above)
Paul-Albert Schlumberger
Private collection (acquired from the above, 1998)

Literature

Maeght Éditeur, Catalogue de l'œuvre de Georges Braque :
Peintures 1942-1947, Paris, 1960, ill. p. 56 (with incorrect dimensions)

Public Notes

In 1916, after suffering a head injury in World War I that left him temporarily blind, Braque began to develop a more personalized style characterized by harshly textured surfaces and a neutral colour palette. Though starting his career as a landscape artist, he discovered the advantages of still life early on in his exploration of Cubism and maintained a passion for the tactile, manual space he could simulate in those works. While experimenting with a freer style of Cubism after World War I, Braque's early interest in still life was revived in the 1930s and remained the artist's preferred subject matter until his death in 1963.



• PABLO PICASSO

[1881-1973]

Born in Málaga in 1881, Pablo Picasso is one of the most widely celebrated modern artists in the world. Painter, sculptor, engraver and ceramist, he spent most of his career in France developing and experimenting with styles and movements that contributed significantly to revolutionary developments in 20th century art. Picasso is known for co-founding, together with Georges Braque and Juan Gris, the Cubist movement, which sought to deconstruct objects into two-dimensional geometric shapes. An extraordinarily talented painter, Picasso's most revered works include sensual portraits of his muses as seen in the 1907 *The Young Ladies of Avignon*, and the portrayal of the battle of Guernica in the large-scale painting of the same name. Picasso's anti-war paintings nonetheless revealed a subdued commitment to social issues of the time.

Tête de femme (Dora Maar), 1st May 1944

Signed 'Picasso' (lower right)
Oil on canvas
46 x 33 cm - 18.1 x 13 in.
Price on request

Provenance

Galerie Louis Carré, Paris
Diego della Valle, Milan
Sale: Sotheby's London, 26 March 1985, lot 51
Private collection
Sale: Franco Semanzato, Milan, 16 December 1998, lot 240
Carlo Corbelli, Brescia
Private collection

Literature

Christian Zervos, Pablo Picasso, vol. 13 : œuvres de 1943 et de 1944, Éditions Cahiers d'Art, Paris, 2013, No. 268, ill. p. 132
The Picasso Project 1940-1944, No. 44-060, ill. p. 336

Certificate

Claude-Ruiz Picasso has confirmed the authenticity of this work

Public Notes

Often comparing his paintings to the pages of a journal, Picasso's wives, muses and mistresses famously had an enormous impact on his art. In the early 1940s, his muse Marie-Thérèse was replaced by Dora Maar, who shortly after was replaced by his contentious lover Françoise Gilot; the woman who would come to rattle the artist when she walked out on him in 1953, taking their two children and retreating to Paris. Dora Maar was the subject of many of Picasso's drawing in the early 1940s, while Gilot was the subject of much of his work later in the decade.



• PABLO PICASSO

[1881-1973]

Nature morte, 13 July 1945

Signed Picasso (upper right) and dated '13 juillet 45' (on the reverse)

Oil on canvas

64.5 x 100 cm - 25.4 x 39.4 in.

Price on request

Provenance

Galerie Louise Leiris, Paris

Galerie Beyeler, Basel

Jane Wade, New York (acquired from the above, 1969)

Sale: Christie's, London, 30 November 1976, lot 69

Private collection, Europe

Exhibited

Culan, France, Château de Culan, Exposition Picasso, 1967, No. 28

Basel, Galerie Beyeler, Picasso - Werke von 1932-1965, 1967,

No. 27, ill. in colour in the catalogue

Baden-Baden, Staatliche Kunsthalle, Picasso - Das Spätwerk,

1968, No. 4, ill. in colour in the catalogue

Literature

Galerie Beyeler (ed.), Picasso, Basel, 1968, No. 72, ill. p. 107

Klaus Gallwitz, Picasso laureatus, Lucerne, 1971, No. 24, ill. p. 37

Certificate

Claude-Ruiz Picasso has confirmed the authenticity of this work

Public Notes

Still lifes preoccupied Picasso from the last years of World War II until his death. As powerful meditations on time, mortality and endurance, they combine a sense of despair and melancholy with a subdued political resistance. Serving as sort of a memento mori, his still lifes remind the viewer of the transience of human existence through the language of symbols.



• PABLO PICASSO

[1881-1973]

Nu debout et homme tenant un verre, 6 August 1972

Signed, numbered and dated 'Dimanche 6 août 1972 Picasso'
(lower left)

Ink on paper

35.5 x 42 cm - 14 x 16.5 in.

Price on request

Provenance

Galerie Taménaga, Paris

Exhibited

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

Literature

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

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

Public Notes

Picasso's later works mixed styles and means of expression that demonstrated the flux of the last years of his life. Painted one year before his death, this daring sketch expresses the artists' torrent of emotion, at the time misconstrued as the pornographic fantasies of an impotent old man, but later recognized as the discovery of Neo-Expressionism.



Avant la pique, 1st June 1960

Signed and dated '1.6.60' (upper left)

Brush, ink and ink wash on paper

47 x 72 cm - 18.5 x 28.3 in.

Price on request

• PABLO PICASSO

[1881-1973]

Provenance

Sala Gaspar, Barcelona

Private collection, Mexico

Private collection, London (acquired from the above, 2003)

Sale: Sotheby's London, 25 June 2009, lot 163

Private collection, London

Literature

Jaime Sabartés, *A Los Toros avec Picasso*, Monte-Carlo, 1961, No. 52, ill. p. 87

Christian Zervos, *Pablo Picasso*, vol. 19 : œuvres de 1959 à 1961, Éditions Cahiers d'Art, Paris, 1968, No. 307, ill. p. 96

The Picasso Project, *Picasso's Paintings Watercolors, Drawings and Sculpture. The Sixties 1960-1963*, San Francisco, 2002, No. 60-186, ill. p. 69

Tauromaquia - Picasso, Dalí, Goya, Filla, Capek, Carlo Cambi Editore, 2012

Public Notes

Picasso's love of the bullfight was an essential and deeply impassioned element in his personal sense of *españolismo*, and an important source of his imagery. Picasso championed the post-war revival of the bullfight in southern France. During the 1950s and early 1960s, the public often caught sight of the world's most famous living artist in the stands of the old Roman arenas at Arles, Nîmes and Fréjus, with his companion and future wife Jacqueline Roque, and their friends. Picasso executed most of his *corrida* scenes in brush and ink, working primarily with silhouetted forms in a kinetic and summary style.



• MARC CHAGALL

[1887-1985]

Born in Russia to Jewish parents, Chagall spent his painting career developing his personal style through constant experimentation with genres, ideas and trends. Flirting with Fauvism, Cubism and Surrealism, Chagall remained separate from conventions with his distinctive colour palette and fantastical iconography. Chagall's early years were spent in St. Petersburg and Paris, developing his artistic style and distinguishing himself from the Cubist forms in the works of French artists. He returned to Moscow in his late twenties before returning to France in 1923 and joining the burgeoning movement of writers, artists and musicians migrating west at the time. Chagall drew inspiration from his childhood in the pastoral countryside, from his Jewish culture, Russian folklore, the Bible, and his love for his wife Bella. The Musée National Marc Chagall in Nice was inaugurated in 1973, and retrospectives of his work have been held in major museums worldwide including the Musée du Luxembourg; the Jewish Museum of New York; the Tate Modern in London, the MoMA in New York and the Grand Palais in Paris.

Cirque rouge, variante, 1956-1960

Stamped with the signature 'Marc Chagall' (lower left)
Gouache and pastel on heavy watercolour paper
56.5 x 44.5 cm - 22.2 x 17.5 in.

Price on request

Provenance

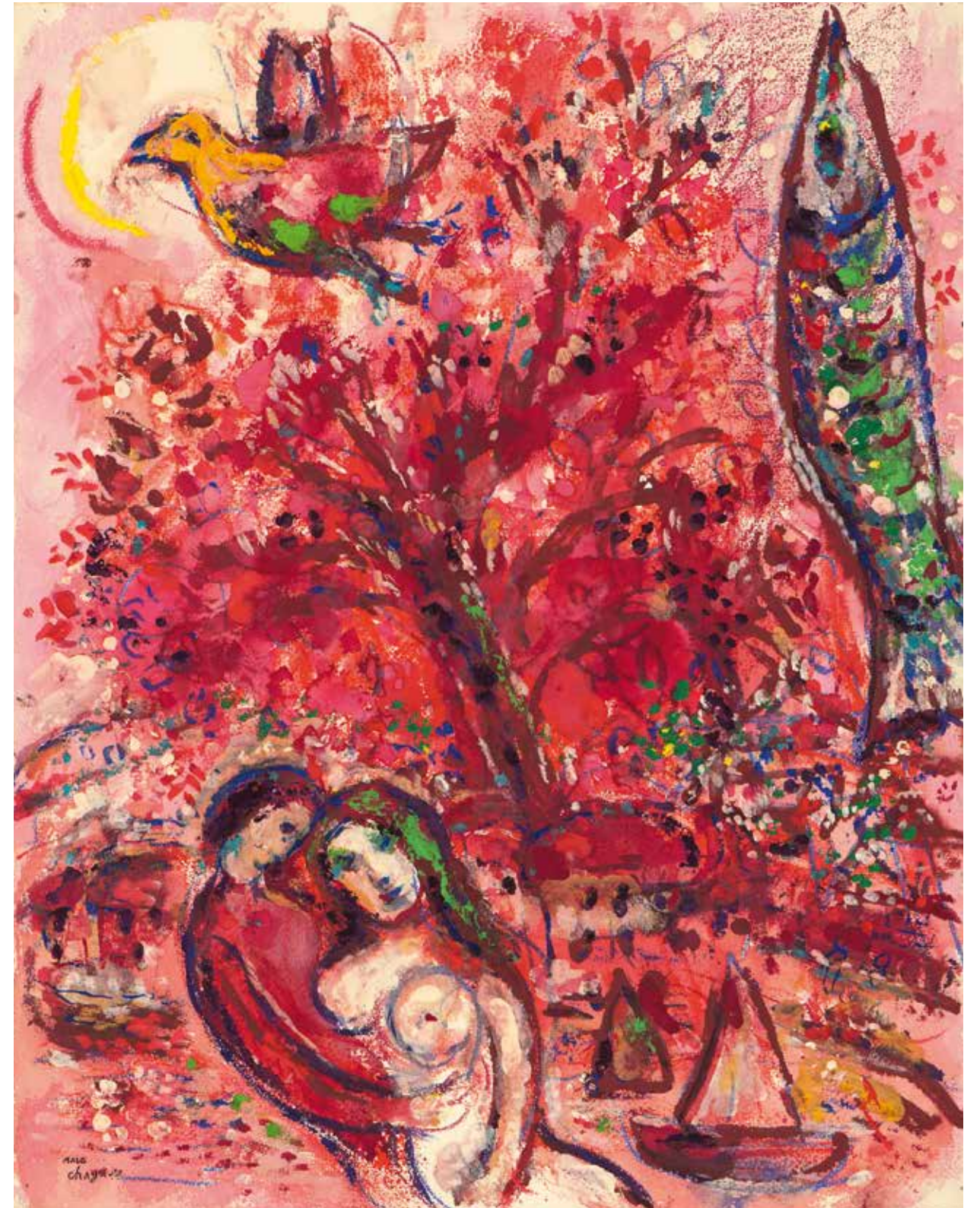
Galerie Kornfeld, Bern
Private collection (acquired from the above, 2014)

Certificate

The Comité Marc Chagall has confirmed the authenticity of this work

Public Notes

Cirque rouge, variante is a bold and resplendent example of the creative energy, sense of theatre and clandestine love that Chagall never ceased to find in the subject of the circus. The artist developed his fascination with the circus during his formative years in Vitebsk, and later in Paris, where he frequently attended performances. The theme was of great significance to him as a poetic, visionary experience, a transcendental parallel to real life that indulged his imagination and propensity towards pure, lyrical escapism. In this piece, two lovers embrace under brilliant red hues, illuminated by the rising moon yet hidden under the sprawling branches of the tree behind them. In this magical setting, a yellow bird perches cheerfully on the tree while a mysterious fish flies through the sky.



• MARC CHAGALL

[1887-1985]

Le Cirque, 1979-1981

Signed 'Marc Chagall' (lower right)
Oil on canvas
91.5 x 72.5 cm - 36 x 28.5 in.
Price on request

Provenance

Ida Chagall, daughter of the artist
Private collection (acquired as a gift from the above, 1990)
Israel Museum collection, Jerusalem
Private collection

Exhibited

Palm Beach, Wally Findlay Galleries, Chagall and the Circle of Jewish Painters of the 20th century, December 2012 - January 2013, ill. pp. 10-11

Certificate

The Comité Marc Chagall has confirmed the authenticity of this work

Public Notes

Le Cirque is an example of Chagall's fascination with the circus during his formative years in Vitebsk, and later in Paris, where he frequently attended performances. The theme was of great significance to him as a poetic, visionary experience, a transcendental parallel to real life that indulged his imagination and propensity towards pure, lyrical escapism. This most poignant of themes was to recur often throughout Chagall's oeuvre.



• MARC CHAGALL

[1887-1985]

Le Pont Neuf, 1953-1954

Stamped with the signature 'Marc Chagall' (lower right)
Oil on canvas
41 x 33 cm - 16.1 x 13 in.
Price on request

Provenance

Estate of the artist
Private collection (acquired from the above, 1999)
Sale: Christie's, New York, 10 May 2007, lot 298
Private collection, New York

Certificate

The Comité Marc Chagall has confirmed the authenticity of this work

Public Notes

Le Pont Neuf, painted in 1953-1954, is a composition based on a series of paintings Chagall made during his stay in Paris in 1946, while still living in the safe haven of New York in the years after the war. Part of a series of 29 paintings, *Le Pont Neuf* evokes the essence of the city of Paris through interwoven themes: the painter on the left, with his head upside down, demonstrates artistic creation; the bride holding a bouquet of flowers is a symbol for the loving alliance of marriage; the blue ox carrying a flaming-haired woman and her children suggests fertility and birth. After his native town of Vitebsk was destroyed in World War II, Paris became Chagall's adopted home, a space where the artist felt the serenity and acceptance he could no longer find in Russia. *Le Pont Neuf* is an intimate glimpse into Chagall's personal connection to the city, and the pictorial elements that made it dear to him.



Vases bleus et assiettes sur fond jaune, 1963

Signed and dated 'Bernard Buffet 63' (upper centre)

Oil on canvas

81 x 100 cm - 31.9 x 39.4 in.

Price on request

• BERNARD BUFFET

[1928-1999]

Bernard Buffet was a well-known Expressionist painter and member of the Anti-Abstract art group L'Homme Témoin. Born in Paris in 1928, Buffet was only fifteen when he commenced his studies at the École des Beaux-Arts. His restricted palette, melancholy characters and unique sketching style using thick, angular strokes have made him one of the most recognizable painters of the 20th century. A prolific painter, Buffet's legacy remains one of public admiration and institutional scorn, though his distinct style is inarguable in influence and has inspired posthumous critical acclaim. In 1973, the Bernard Buffet Museum was inaugurated in Japan. Ever since, the artist's work has been featured in the most prestigious modern art collections around the world including the MoMA, New York, the Musée d'Art Moderne, Paris and the State Tretyakov Gallery in Moscow.

Provenance

Galerie Maurice Garnier, Paris

Certificate

Maurice Garnier has confirmed the authenticity of this work

Public Notes

During the 1960s Buffet's paintings channelled a sense of dual existentialism and absurdism that dominated France's intellectual elite in the post-war figurative scene. Already highly revered, Buffet's realistic style was infused with social criticism. In this angular still life Buffet fills every inch of the canvas with passive activity, relying on geometric composition that extends outside the borders of the canvas. Embellished in a vivid yellow unusual to his generally restrained palette, this piece conveys an overbearing sense of anxiety and dread permeating through France at the time.



Clown, 1968

Signed and dated 'Bernard Buffet 68' (centre right)
Oil on canvas
73 x 60 cm - 28.7 x 23.6 in.
Price on request

• BERNARD BUFFET

[1928-1999]

Provenance

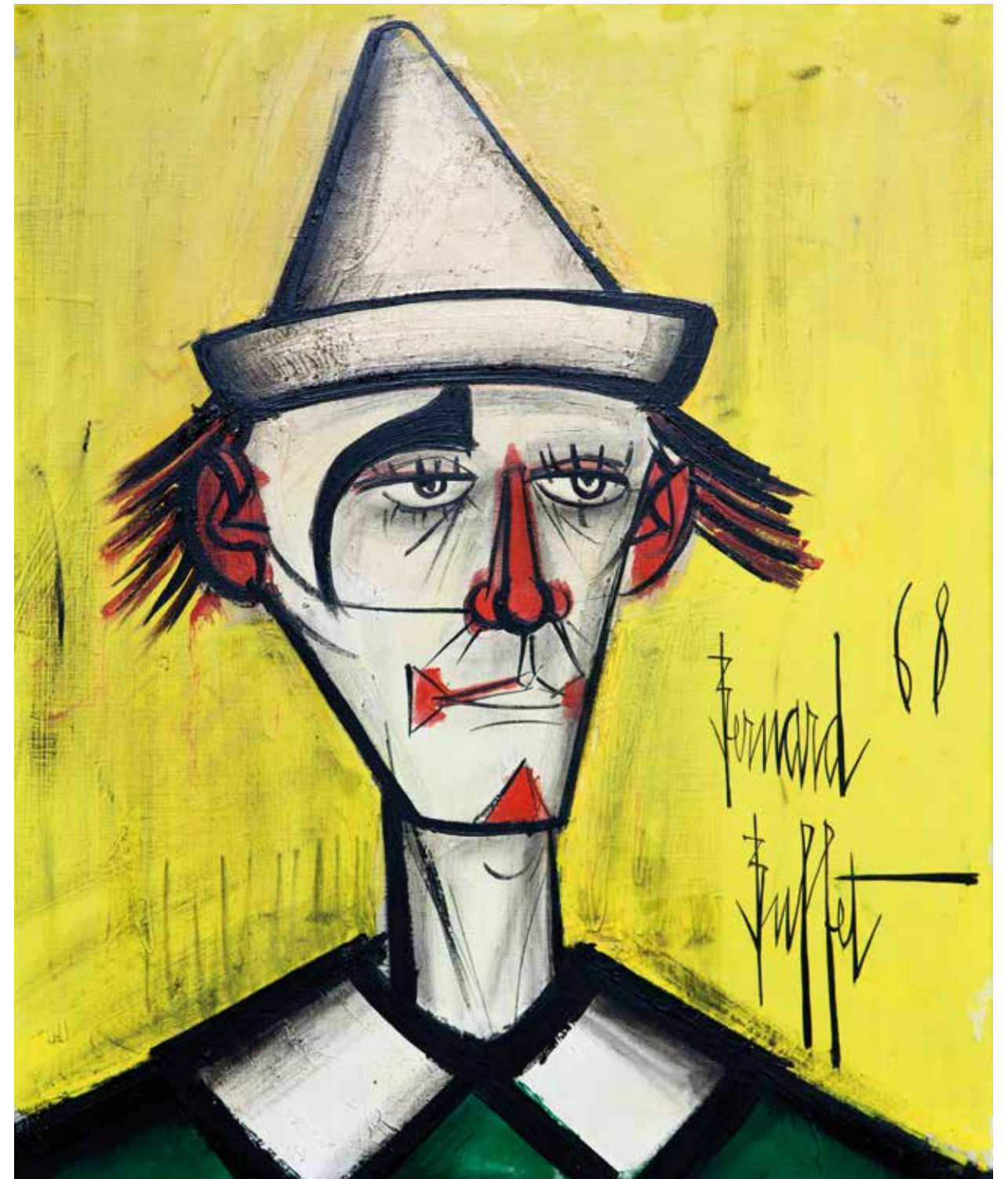
Galerie du Château, Auray, France
Private collection, Italy

Certificate

Maurice Garnier has confirmed the authenticity of this work

Public Notes

Buffet's trademark 'miserabilist expressionism' contained a dry poignancy illuminated by the artist's often cynical use of bright colour and angular forms. This piece is an example of the artist's sad clown series, a theme adopted by the artist early in his career that spoke to a tongue-in-cheek criticism of the institutionalized art world. Striking in stark yellow, red and green, *Le Clown* is a fascinating illustration of the artist's most popular, controversial and recognizable topic.



Le Pigeonnier, 1994

Signed 'Bernard Buffet' (upper middle) and dated '1994' (upper left)
Oil on canvas
60 x 81 cm - 23.6 x 31.9 in.
Price on request



• BERNARD BUFFET

[1928-1999]

Provenance

Galerie Maurice Garnier, Paris

Literature

Yann le Pichon, Maurice Garnier, Bernard Buffet, seconde réédition du 30 septembre 1990, Lausanne, No. 727, p. 297

Certificate

The Maurice Garnier gallery has confirmed the authenticity of this work

Public Notes

By 1986 Buffet had settled in a studio near Tourtour in the south of France, a move that produced a change in colour palette and attitude towards subject matter reflective of the late stages of a career. Succumbing to Parkinson's in the later years of his life, Buffet's landscapes remain as cold and severe as his work from thirty years earlier in defiance of the changing times and his failing health. This piece, painted in the last years of the artist's life before Parkinson's drove him to commit suicide at age 71, depicts a muted, bitter landscape rendered beautiful in its doleful barrenness.

Farah Diba, *circa 1977*

Stamped with the Andy Warhol Foundation for the Visual Arts logo (on the reverse)
Synthetic polymer paint and silkscreen ink on canvas
101.5 x 101.5 cm - 40 x 40 in.
Price on request

• ANDY WARHOL

[1928-1987]

A leading figure in the American Pop Art movement, Andy Warhol is one of the most exalted artistic and public figures of the 20th century. Exploring the relationship between artistic expression, celebrity culture and mass media through television, magazines and advertisement that flourished in the 1960s, Warhol's multi-media works have become iconic representations of a major shift in American cultural and social mentalities. His blatant commerciality in his lifetime became a brilliant and revealing mirror of contemporary consumerism and the Zeitgeist of American culture in the 1970s.

Provenance

Private collection, Monaco

Certificate

The Andy Warhol Foundation for the Visual Arts, Inc. has confirmed the authenticity of this work under the reference No. PO 50.336

Public Notes

In the 1960s, Warhol created several 'mass-produced' images of products and celebrities as a critique of the overtly commercial and consumerist art world. Moving away from the elitist avant-garde tradition with these works, the 'assembly line' effects of the silkscreen were experiments of the new marriage between art and commodity culture that Warhol was heavily invested in at the time.



Campbell's Soup Box: Chicken Noodle, 1986

Signed and dated '86' (on the overlap)
Acrylic and silkscreen ink on canvas
35.5 x 35.5 cm - 14 x 14 in.
Price on request

• ANDY WARHOL

[1928-1987]

Provenance

Michael Kohn Gallery, Santa Monica
Jonathan Novak, Los Angeles
Private collection (acquired from the above)

Literature

Los Angeles, Michael Kohn Gallery, Warhol: Campbell's Soup Boxes, Dec. 1986 - Jan. 1987, cat. No. 148, ill. p. 31

Public Notes

Andy Warhol's iconic Campbell's Soup Cans first came to light in 1962, when the artist exhibited an installation of 32 identical Campbell's Soup Can prints at the Ferus Gallery in Los Angeles. Challenging preconceived ideas of fine art aesthetics, Warhol's soup cans helped usher in Pop Art as a major art movement in the United States. Today, Warhol's name is synonymous with the Campbell's Soup Can paintings.



- INTERNATIONAL
CONTEMPORARY

ANDRÉ BRASILIER
FERNANDO BOTERO
PHILIPPE HIQUILY
ROBERT COMBAS
MANOLO VALDÉS
JEAN-LUC LE MOUNIER
DAVID MACH
MARC SIJAN
VALAY SHENDE
YUE MINJUN
ZHOU CHUNYA
ZHANG XIAOGANG
FANG LIJUN

Méditerranée, 2013

Signed 'André Brasilier' (lower right)

Oil on canvas

146 x 97 cm - 57.5 x 38.2 in.

Price on request

• ANDRÉ BRASILIER

[b. 1929]

André Brasilier was born into an artistic family in Saumur, France in 1929. Possessing a natural inclination for painting at an early age, at 20 he went to Paris to study at the École des Beaux-Arts. In 1952 he received a grant from the Florence Blumenthal Foundation, and in the following year, when he was only 23, won the Premier Grand Prix de Rome, entitling him to study at the Académie de France in Rome. While his works reflect the influences of expressionist artists and Japanese prints, he has retained a personal style of schematized nature and imagery that makes him anomaly in the contemporary Zeitgeist. His subdued works often feature themes and motifs of horses, nature, music and women, provocative in their timelessness and emotional subjectivity.

Brasilier had his first retrospective of one hundred artworks from 1950-1980 at the Château de Chenonceau in 1980 and a retrospective exhibition at the Musée Picasso - Château Grimaldi in Antibes, the French Riviera, in 1988. He has since been honoured with major retrospectives both at Russia's renowned State Hermitage Museum in Saint Petersburg in 2005 and at the Museum Haus Ludwig für Kunstausstellungen Saarlouis in Germany in 2007.

Provenance

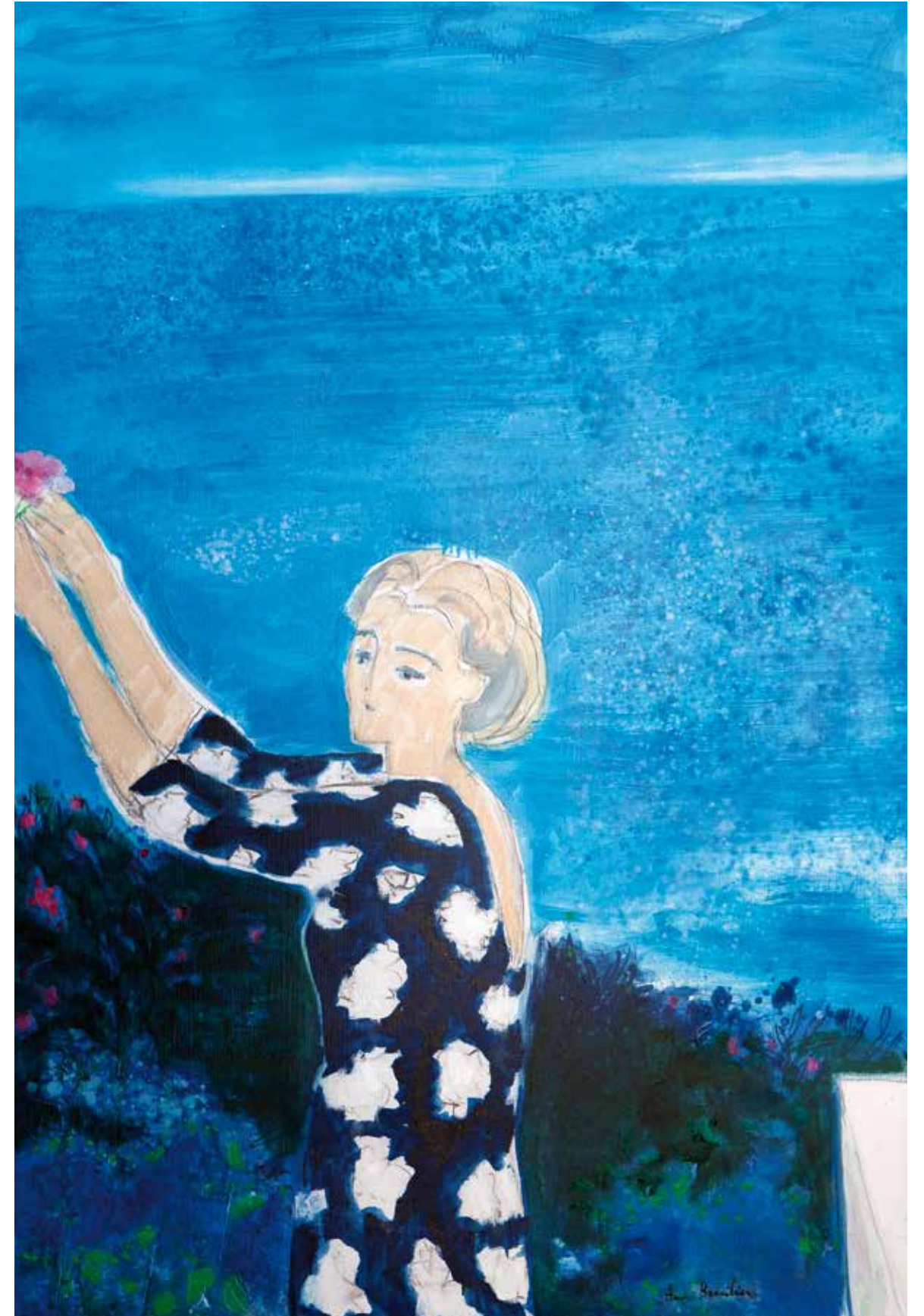
Artist's studio

Certificate

Alexis Brasilier has confirmed the authenticity of this work

Public Notes

Depicting the artist's wife Chantal – 'the love of my life... her exquisite beauty is the ingredient of my inspiration' – against a brilliant blue background, *Méditerranée* effortlessly transports us into the simplistic and romantic background of the ocean, lightening the soul with a dreamy infusion of femininity, colour, shape and form. In an intimate communion with nature, Brasilier draws his inspiration from its language, sounds and colours, reminding us of a natural beauty unperturbed by daily trivialities and events.



Uomo con fisarmonica, 2004

Signed and dated 'Botero 04' (lower right)

Oil on canvas

57 x 42 cm - 22.4 x 16.5 in.

Price on request

• FERNANDO BOTERO

[b. 1932]

With a uniquely recognizable style of distorted proportions and jocular imagery, Fernando Botero is the most prominent Latin-American artist in the world. His signature 'Boterismo', depicting figures in exaggerated volume in situational portraiture, has been interpreted to represent both social and political critique. He was only 16 years old when his drawings were first published in one of the most popular newspapers in Medellín, and in 1958 rose to national prominence when he won first prize at the Salón de Artistas Colombianos. Botero's sculptural work can be found in some of the most highly visible centres in the world, including Park Avenue in New York and the Champs-Élysées in Paris. A celebrated critic and documentarian of the Colombian regime, Botero's themes frequently address religion, bullfighting, family life and circus culture through a darkly humorous lens.

Provenance

Galleria Tega, Milan

Certificate

The artist has confirmed the authenticity of this work

Public Notes

In 2004, the year this painting was made, Botero had worked on a series of paintings exposing the violence of drug cartels in his home country of Colombia. After donating the fifty-artwork series to the Museo Nacional de Colombia he spent time capturing peaceful, positive moments of the Colombian lifestyle, including this private moment of a man with his accordion.



The Beach, 2009

Signed and dated 'Botero 09' (lower right)

Oil on canvas

147 x 208 cm - 57.9 x 81.9 in.

Price on request

• FERNANDO BOTERO

[b. 1932]



Provenance

Artist's studio

Public Notes

In 2005 Botero received significant attention for his *Abu Ghraib* series based on reports of abuse of prisoners by US forces during the Iraq War. After 'painting out the poison' over the course of 14 months through nearly 200 artworks, Botero returned to themes of early life, maternity and family, as depicted in this 2009 painting. In his signature velvety textured brushstrokes and café coloured skin tones, this series marks Botero's gradual return to simple, more jovial themes in work.

La Banquière, 1989-1990

Signed 'Hiquily' (on the front of the base), numbered and inscribed with the foundry mark 'Bocquel' (on the back of the base)
Patinated bronze and lock-box, edition of 8 + 4 EA
189 x 105 x 66 cm - 74.4 x 41.3 x 26 in.
Price on request

• PHILIPPE HIQUILY

[1925-2013]

Born in 1925 in Montmartre, French sculptor Philippe Hiquily is celebrated for his metal work and design pieces from the 1960s, and his electric mobile sculptures from the 1980s. When he was 18 he joined the French Resistance and fought alongside his father before spending two years in Indochina. When he returned, he enrolled in the École des Beaux-Arts in Paris and began developing a distinctive style of metal sculpture, mastering also clay, ceramics and plaster. In 1959, he exhibited in the New York gallery The Contemporaries where he met surrealist artists Max Ernst and Georges Bataille. His work *La Bicyclette* was acquired by the Musée d'Art Moderne in Paris in 1966. Over the course of his enigmatic career Hiquily experimented with numerous styles, using his craft and expertise of sculpture to explore numerous aesthetic, philosophical and psychological dimensions in his work.

Provenance

Galerie Trigano, Paris
Private collection, London

Public Notes

In this piece, *La Banquière*, Hiquily reveals a unity between realism, abstraction and intellectualism that marked many of his later sculptures. Dreamlike and distorted, Hiquily's banker adopts the erotic figuratism that touted him as a harbinger of the sexual liberation in 1968.



• ROBERT COMBAS

[b. 1957]

Born in 1957 in Lyon, France, Robert Combas is a sculptor and painter best-known as the founder of the Figuration libre (Free Figuration) movement established in Paris in the 1980s. Rooted to Fauvism and Expressionism, Figuration libre was established in reaction to the more minimalist and conceptual art establishment, drawing from pop cultural references such as graffiti, cartoons and rock music in a dual critique and celebration of the excesses of contemporary culture. Combas attended the École des Beaux-Arts in Montpellier, France until 1978, the same year that he created his first paintings out of recycled materials. A retrospective of his work was held at the Seoul Museum of Art in 2006. He currently lives and works in Paris.

Énergie pour oreilles décaties, 2005

Signed 'Combas' (lower right)

Acrylic on canvas

305.5 x 205 cm - 120.3 x 80.7 in.

Price on request

Provenance

Artist's studio

Public Notes

In vivid tertiary hues and uninterrupted lines, Combas' large, unstretched *Énergie pour oreilles décaties* exemplifies the artist's common theme of wild, violent scenes rooted around strange human figures. Crowding his pictorial surface with compulsive movement, shape and colour, Combas' visual narrative speaks to a modern flux born out of constant inundation of stimuli. Subliminally autobiographical, *Énergie pour oreilles décaties* is both self-aware and critical, a lampoon of a society where the need for verification and individual recognition overrides a quest for collective harmony.



Reina Mariana, 2010

Aluminium, edition of 9

H: 112 cm - 44.1 in.

Price on request

• MANOLO VALDÉS

[b. 1942]

Manolo Valdés is a Spanish painter, sculptor and mixed-media artist currently living and working in New York. Born in 1942 in Valencia, Valdés studied for two years at the Escuela de Bellas Artes de San Carlos, where he established the artists' group Equipo Crónica, a movement that sought to depart from Art Informel into a more pop-art inspired figurative style. Influenced by Picasso, Rembrandt, Rubens and Velázquez, Valdés creates large works expressing a sense of tactility and embellished with symbols of art history. In addition to this exhibitions within the context of Equipo Crónica, Valdés has held over 70 exhibitions worldwide. He is the recipient of numerous prestigious awards from international art institutions.

Provenance

Artist's studio

Public Notes

Valdés's eponymous sculpture refers to the Mariana of Austria, a Queen Consort of Spain in the 17th century and the second wife of King Phillip IV. In 1650, Spanish painter Diego Velázquez was commissioned to paint Mariana, a painting that today hangs in the Museo Prado in Madrid. The painting, as in Valdés sculpture homage, depicts the queen in a tightly encased bodice and stiff farthingale, as was the fashion of the type. Appearing stiff in both painting and sculpture, *Reina Mariana* captures the theatricality of courtly constraint.



Dune, 2015

Signed with initials and numbered 'LM /8' (on the front leg, right)

White bronze and ebony wood, edition of 8
100 x 210 x 35 cm - 39.4 x 82.7 x 13.8 in.

Price on request

• JEAN-LUC LE MOUNIER

[b. 1976]

Jean-Luc Le Mounier is a French furniture designer living and working in his studio in Brittany. Passionate about textures and materials, Jean-Luc Le Mounier started in 1995 as a cabinetmaker. After his high school graduation he studied cabinetmaking for eight years at the Compagnon du devoir et du Tour de France, and later was the recipient of the Youth Art Workshop Creators of France contest in 2009 as a participant of the design exhibition at the Carrousel du Louvre. Combining tradition and modernity, his creations favor contemporary lines while reflecting the history of furniture. An exceptional furniture designer, Jean-Luc Le Mounier raises cabinetmaking up to the level of art. Working in his in the heart of his native Brittany, Le Mounier conceives his creations with precious materials including crystal and Spanish cedar.



Provenance

Artist's studio

Public Notes

Inspired by the Atlantic Coast in France, Le Mounier's furniture is evocative of the natural landscapes he encounters. *Dune* depicts the windbreaks and movements of the ridges of sand formed by the wind near the coast. Indicative of Le Mounier's elegant, sculptural style, *Dune* pushes the border between art and design.

Silver Back, 2007-2008

Signed, dated and numbered (on the inside of the right back leg)
Coathangers, edition of 3
200 x 125 x 290 cm - 78.7 x 49.2 x 114.2 in.
Price on request

• DAVID MACH

[b. 1956]

Appointed Professor of Sculpture at the Royal Academy Schools, London in 2000, Scottish sculptor David Mach had his first solo exhibition in Lisson Gallery, London in 1982 and has continued to gain prominence since then. In 1988 the artist was nominated for the Turner Prize at the Tate Gallery in London, and in 1992 was the recipient of the Lord Provost's Prize in Glasgow. Considered one of the leaders of New English Sculpture movement, Mach's work is exhibited in several museums worldwide, including the Tate Britain, the National Portrait Gallery in London, City Art Centre of Edinburgh, and the Museum of Contemporary Art in San Diego.

Provenance

Galerie Jérôme de Noirmont, Paris
Private collection, Switzerland
Private collection (acquired from the above)

Public Notes

Best-known for his flowing assemblages made from mass-produced objects, David Mach's works are painstaking studies of form and temporality many of Mach's public works are temporary and socially critical in nature, representing the artist's insistence on creating coherence out of the relentless objects and imagery that inundate us.



Standing Guard (MS), 2014

Signed (on the leg)

Polyester resin and oil with clothes and accessories

183 x 51 x 71 cm - 72 x 20 x 28 in.

Price on request

• MARC SIJAN

[b. 1946]

Inspired by Michelangelo's execution of the human body and a prior student of anatomy and biology, Marc Sijan's eerily life-like sculptures turn the ordinary into inexplicable works of art. Communicating a deep sense of humanism, Sijan's work strays away from the traditional rules of hyperrealism in its exclusion of narrative elements, human emotion and political value. Sijan's meticulous creative process begins with the construction of a plaster mold from a live model. He then uses a magnifying glass to sculpt the interior of the mold before casting the figure in resin. Realistic flesh tones are then achieved with up to 25 layers of oil paint and varnish, a process that takes around six months to complete. His works have been exhibited in over 60 solo museum exhibitions worldwide, including the Smithsonian Museum of Modern Art in Washington, D.C., the San Francisco Museum of Modern Art and the Philadelphia Museum of Modern Art, among many others.

Provenance

Artist's studio

Public Notes

Standing Guard depicts Sijan's version of hyper-realism, whereby the often overlooked in society become tender amalgamations of the elements that comprise each and every one of us. Their confidence is tinged with a hint of vulnerability yet their faces carry the amused expression of one who knows they are being admired. Based on live models, Sijan's *Standing Guard* is a tangible story from the gamut of humanity.



The Golden Scooter, 2011-2012

Gold-plated brass discs
112 x 178 x 72 cm - 44 x 70 x 28.2 in.
Price on request

VALAY SHENDE

[b. 1980]

Valay Shende is an Indian sculptor and mixed media artist. His life-size sculptural installations question the maladies afflicting urban society, especially in his home country of India. Concerned with the common-man's tribulations of everyday life, Valay's superbly crafted observations reveal themselves through skillfully rendered objects, profiles and symbols. Valay received his Diploma in Art Education in Nagpur in 2000 before graduating with a BFA in sculpture in 2004 from the Sir J.J. School of Art in Mumbai. His work has been exhibited widely in India and internationally. Notable solo shows include 'Still Moving Image' at the Devi Art Foundation, Gurgaon, in 2008, 'New Narratives: Contemporary Art from India' at the Jane Voorhees Zimmerli Art Museum, New Brunswick, the Salina Art Center, Salina, and the Chicago Cultural Centre, Chicago, in 2007 and 200 and 'Between Myth and History: Indian Video Art' at the Tate Modern, London in 2006. Among Valay's honours are the 2004 K.K. Hebbar Foundation Award; First Prize at the India Sabka Festival, Mumbai in 2002; and the Best Sculpture Award from the All India Fine Arts & Crafts Society, New Delhi, in 2002.



Provenance

Artist's studio

Public Notes

Scooter is a wry observation of India's phenomenal economic boom and rapidly expanding middle class. Being newly able to afford the luxuries they were denied during the pre-liberalisation era, the scooter has become the iconic symbol of the 'middle-class luxury', zipping through the metropolitan cities and delivering food and items from newly opened Western chains to the upper class nouveau riche.

• YUE MINJUN

[b. 1962]

Yue Minjun is an internationally renowned contemporary Chinese artist known for his bubblegum-pink depictions of his own face frozen in manic laughter. Born in 1962 in Daqing to oil labourers, Yue Minjun began his professional life as an electrician while painting on the side. Living a nomadic existence for most of his life, Yue Minjun's paintings were heavily inspired by his co-workers in deep-sea oil drilling on one hand, and his bohemian lifestyle on the other. Labeled as a foundational member of the Cynical Realism group of the 1990s in China, a movement that engaged individual expression of socio-political issues following the period of the Cultural Revolution, he has often and publicly dismissed his affiliation with this or other artistic labels. He has exhibited widely worldwide and is considered an influential and preeminent figure in contemporary Chinese art.

Untitled, 2001

Signed and dated (lower right)
Oil on canvas
120 x 140 cm - 47.2 x 55.1 in.
Price on request

Provenance

Schoeni Art Gallery, Hong Kong
Private collection, Europe

Literature

Today's Chinese Painters, Yue Minjun: The Lost Self, Hebei Education Press, China, 2005, pp. 176-237
Collected Edition of Chinese Oil Painter Volume of Yue Minjun, Sichuan Fine Arts Publishing House, China, 2006, pp. 140-141

Public Notes

Deceptively light-hearted, this piece draws connotations from the images of the Laughing Buddha and the infamous gap-toothed grin Alfred E. Newman; a self-irony that responds to the indiscretion of modern-day China. Depicting cloned doppelgängers wearing identically contorted expressions, Yue Minjun addresses the oppressive mass consciousness imposed by the Chinese government through a fervently humorous lens.



• ZHOU CHUNYA

[b. 1955]

Born in Chongqing in 1955, Zhou Chunya is a contemporary Chinese painter and sculptor known for his surrealist-expressionist *Green Dog* series. Zhou Chunya began his art studies at the Sichuan Academy of Fine Arts, at a time when the institution aimed at producing artists for the Cultural Revolution to create political agenda. After graduating, Zhou Chunya played an active role in the early Chinese art movements of the 1980s that incorporated Western techniques with experimental personal expression in opposition to the traditional realism he had learned in school. In 1988, Zhou Chunya pursued graduate studies at the Kassel Academy of Fine Arts in Germany, where he was heavily inspired by the frenetic exuberance of Neo-Expressionism. Today one of China's most renowned contemporary artists, Zhou Chunya also serves as the Vice President of the Sichuan Association of Fine Arts, the Director of the Committee of the Art of Oil Painting, and the Deputy Director of the Chengdu Association of Fine Arts. His work has been shown in important museum institutions in China and Europe.

Titi No. 2, 2007

Signed and dated (lower right)
Oil on canvas
150 x 200 cm - 59.1 x 78.7 in.
Price on request

Provenance

ChinaToday Gallery, Brussels
Private collection, Europe

Exhibited

Brussels, Belgium, Zhou Chunya, Paintings & Sculptures', solo show, ChinaToday Gallery, 2007
Madrid, Spain, Zhou Chunya, 'Fauna and Flora', solo show - Arco, 2010

Literature

Zhou Chunya, Paintings & Sculptures' solo show, ChinaToday Gallery, Brussels, Belgium, 2007, ill. pp. 36-37
Zhou Chunya, Fauna and Flora, ChinaToday Gallery, Brussels, Belgium, 2010, ill. p. 25
Timezone 8 Ltd., 1971-2010 Forty Years Retrospective Review of Zhou Chunya, exh. cat., Shanghai, China, 2010, ill. p. 57

Certificate

The artist has confirmed the authenticity of this work

Public Notes

Inspired by German Neo-Expressionism and his German shepherd, Heigen, Zhou Chunya's famous green dog series has been described by the artist as a form of symbolic self-portraiture that contrasts the pain felt by man with the joy expressed by dogs. When Heigen died in 1989 Zhou Chunya was shattered, leading to a yearlong hiatus from painting that ended when the artist arbitrarily picked up a brush to add a bright green stroke onto a painting of the black German shepherd. Moved by the striking colour, Zhou Chunya's green dog became his signature subject for over a decade of his career.



The Son, 2005

Signed and dated (lower right)
Oil on canvas
150 x 120 cm - 59.1 x 47.2 in.
Price on request

• ZHANG XIAOGANG

[b. 1958]

Heavily influenced by the period of the Cultural Revolution and European Surrealism, Zhang Xiaogang's paintings engage with the notion of individual versus collective concepts of family and identity. Often painted in black and white with an occasional splotch of colour or red 'genealogy' line connecting his expressionless characters, Zhang Xiaogang's paintings are wrought with nostalgia, recollection, social stigma and forced perceptions of collectivity. Born in Kunming in 1958, Zhang Xiaogang was only 8 years old when the Cultural Revolution began in 1966, forcing his parents into the countryside and leaving him and his three brothers behind. Following the collapse of the Cultural Revolution in 1976, Zhang Xiaogang began studying at the prestigious Sichuan Institute of Fine Arts. He has since become one of the most important, poignant and internationally recognizable contemporary Chinese artists working today.

Provenance

ChinaToday Gallery, Brussels, Belgium
Private collection, Europe

Exhibited

Today's China, Musée Belvue, Place des Palais, Brussels, 2008

Literature

Today's China, Musée Belvue, Brussels, Belgium, 2008, pp. 48-49
The work will be included in the artist's 'catalogue raisonnee' due to be published by the Zhang Xiaogang Studio in 2016

Certificate

The artist has confirmed the authenticity of this work

Public Notes

This haunting portrait is an example of Zhang Xiaogang's most distinct works exploring the notion of 'family' and the disillusionment of youth in the wake of the Cultural Revolution. With an expression of vacuity reminiscent of a mug-shot or identity card photograph, Zhang Xiaogang's *The Son* is solemn and serene, with only a strip of rogue lighting casting a hopeful glaze on an otherwise despondent youth.



• FANG LIJUN

[b. 1963]

Fang Lijun is a leading artist of the 1990s Cynical Realism group, a Chinese art movement that engaged individual expression of socio-political issues following the period of the Cultural Revolution. Born in the Hebei Province in 1963, Fang Lijun's work deals largely with disillusionment, angst and rebellion. Deeply rooted in the aftermath of the Cultural Revolution, Fang Lijun's meticulously executed works recall the flawed domestic policies exhibited in events such as Tiananmen Square. His work is characterized by reoccurring themes such as bald-headed men, clouds, and sky; personalized sentiments suggesting his relationship to a national identity in flux.

2004.1.8, 2004

Signed in Chinese (on the reverse), dated '2004.1.8' (lower left) and inscribed '110.5 x 140' (on the stretcher)

Oil on canvas

110.5 x 140 cm - 43.3 x 55.1 in.

Price on request

Provenance

Alexander Ochs Gallery, Berlin, Germany

Private collection (acquired from the above)

Sale: Christie's Hong Kong, 28 November 2010, lot 1221

Private collection, Europe

Exhibited

Taipei, Taiwan, Taipei Fine Arts Museum, Endlessness of Life:

25 Years Retrospective of Fang Lijun, Live Like a Wild Dog

1963-2008 Archival Documentation of Fang Lijun, 18 April - 5 July 2009

Literature

Hebei Education Press & Documentation Library of Today Art Museum, Chinese Artist of Today: Fang Lijun, Hebei, China, 2006, ill. pp. 289 & 418

Sichuan Fine Arts Publishing House, Collected Edition of Chinese Oil Painter Volume of Fang Lijun, Sichuan, China, 2006, ill. pp. 122-123

Lo Yinhua (ed.), Taipei Fine Arts Museum & She Jie Yi Shu Chu Ban She, Live Like a Wild Dog: 1993-2008 Archival Documentation of Fang Lijun, Taipei, Taiwan, 2009, ill. p. 301

Public Notes

Lijun's canvases explore the plight of the individual against the collective, generating a quest for personal identity and spiritual enlightenment in the face of an oppressive society. In rare hyperrealistic skill acquired after years of rigorous training in Social Realism, this piece exhibits Lijun's signature application of tempestuous clouds, darkly humorous figures and grotesquely rendered shrubs, all washed in the cynicism of his paradoxically kitsch colour palette.



- POST-WAR TO
CONTEMPORARY
ABSTRACT

JOAN MIRÓ
ALEXANDER CALDER
JEAN DUBUFFET
BERNAR VENET
HANS HARTUNG
GEORGES MATHIEU
ANDRÉ LANSKOY
SAM FRANCIS
PIERRE SOULAGES
YVES KLEIN
ZAO WOU-KI
CHU TEH-CHUN

YAYOI KUSAMA
BAHK SEON-GHI
LEE JAE-HYO
EDUARDO GUELFENBEIN
KATRIN FRIDRIKS
ANSELM REYLE
AGOSTINO BONALUMI
TURI SIMETI
UMBERTO MARIANI
ALESSANDRO ALGARDI
MARCELLO LO GIUDICE

• JOAN MIRÓ

[1893-1983]

Joan Miró was a Catalan painter, sculptor and ceramist internationally acclaimed for his distinctly surrealist and childlike technique. Initially studying business as well as art, Miró left the business world after suffering a nervous breakdown to focus exclusively on his art career. His first solo exhibition in 1918 in Barcelona was ridiculed by the art elite, drawing him to the more liberal art community gathering in Montparnasse at the time. In 1920 he settled in Paris where he finished a number of key pieces in his early style, establishing himself as a painter with distinct accomplishment in depicting the essence of Catalan. Four years later Miró joined the Surrealist group where he developed his signature style of flattened planes and sharp lines. A significant influence on the American Abstract Expressionism, Miró's oeuvre holds an essential place in the development of late 20th century art.

Untitled (Oiseau), 1950

Signed and dated 'Miró 1950' (on the reverse)
Oil, gouache, pastel, ink and charcoal on cardboard
60.7 x 44.1 cm - 23.9 x 17.4 in.

Price on request

Provenance

Pierre Matisse Gallery, New York
Galería Theo, Madrid
Private collection, Japan
Russeck Gallery, New York & Palm Beach
Private collection (acquired from the above, 2002), USA

Literature

Jacques Dupin, *Miró*, Paris, 1962, No. 770, ill. p. 558
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings, vol. III: 1959 - 1968*, Paris, 2000, No. 881, ill. p. 169

Public Notes

This painting's eponymous bird is realised in four rings that spiral up from the centre of the canvas like an uncoiled spring, overseen by a sickle moon that situates it in an eerie landscape. The economy with which the central figure is realised is a startling example of Miró's technical control over an instinctive gesture. The enormous influence he would exert over Colour Field painters such as Mark Rothko and Robert Motherwell can be perceived in the shifting tones of the monochromatic red backdrop.



• JOAN MIRÓ

[1893-1983]

Untitled, 1934

Signed and dated 'Joan Miró 2/6/34' (on the reverse)

Gouache on black paper

65 x 50 cm - 25.6 x 19.7 in.

Price on request

Provenance

Pierre Matisse Gallery, New York (acquired by the late 1930s)

Private collection, Florida

Private collection, USA

Exhibited

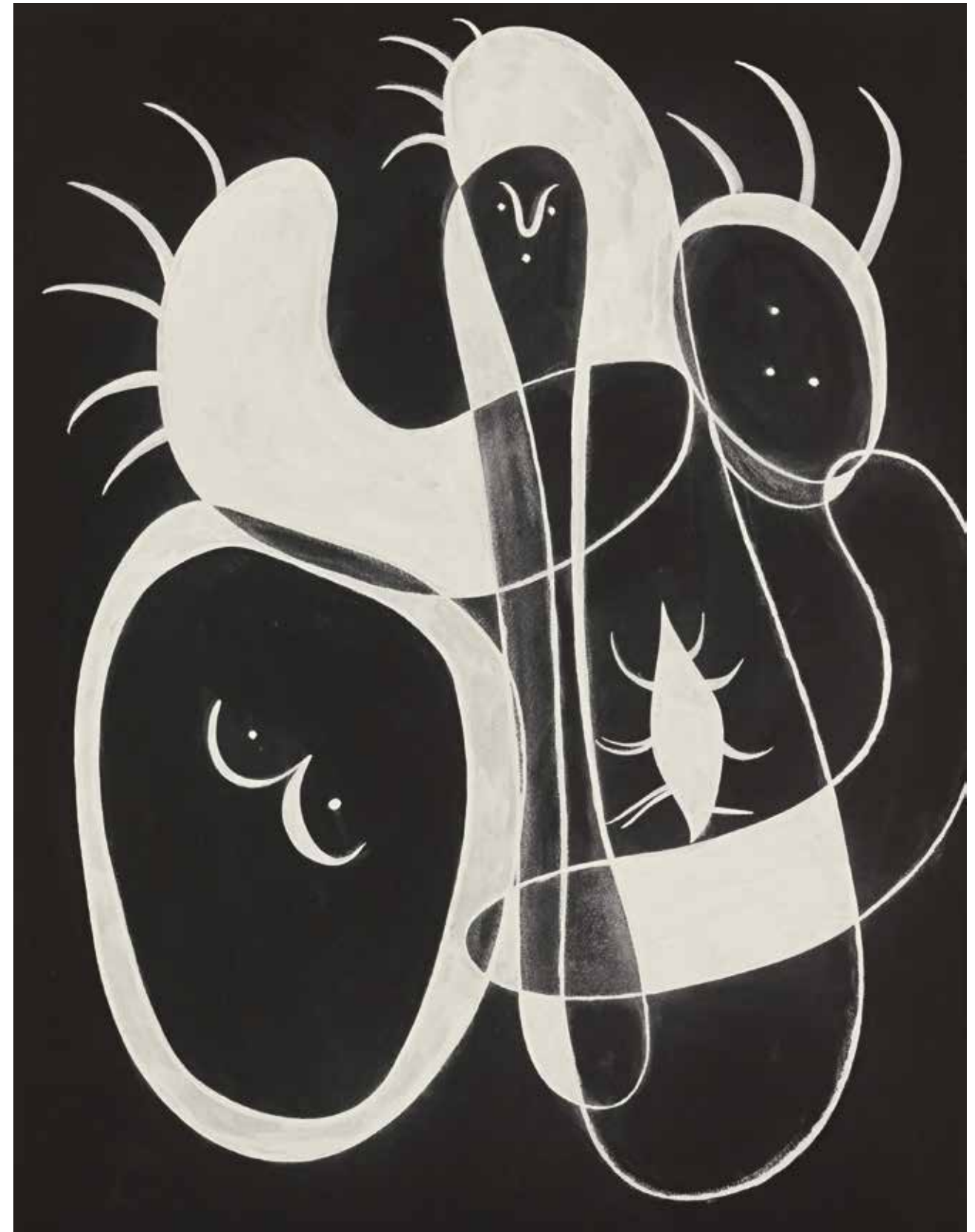
Wilmington Museum of Art; University of Pittsburgh; Illinois, Springfield Art Association; Art Association of New Orleans; Des Moines Art Association & Durham, Duke University, Classic and Romantic Traditions in Abstract Painting (travelling exhibition organised by the MoMA, New York), 1939-40

Certificate

ADOM (Association pour la Défense de l'Œuvre de Joan Miró) has confirmed the authenticity of this work

Public Notes

While Miró's work has been interpreted as Surrealism, in the 1930s he began expressing his contempt for conventional painting methods and the fine art stigma that surrounded them, famously declaring an 'assassination of painting' in favour of challenging traditional visual elements. In this 1934 gouache piece, Miró demonstrates his affinity for childlike illustrations in this monochromatic piece that demonstrates his enduring preoccupation with celestial symbolism.



• JOAN MIRÓ
[1893-1983]

Femme et oiseau sous la lune, May 1977

Signed 'Miró' (lower left) and dated 'V 77' (on the reverse)
Oil on corrugated cardboard
45.5 x 42 cm - 17.9 x 16.5 in.
Price on request

Provenance

Galerie Maeght, Barcelona
Private collection (acquired from the above)

Literature

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

Public Notes

Using a language of symbols reflecting a personal sense of freedom and energy, Miró's works trace one of the most turbulent periods on Modern European History. His abstract paintings from the 1970s, seen here in *Femme et oiseau sous la lune*, mark a period of 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 his mature work.



ALEXANDER CALDER

[1898-1976]

Calder was born in 1898 in Philadelphia, the son of well-known sculptor Alexander Stirling Calder and portrait painter Nanette Calder. After obtaining his mechanical engineering degree from the Stevens Institute of Technology, Calder worked in various jobs before enrolling at the Art Students League in New York City in 1923. During his college years Calder worked as an illustrator for the *National Police Gazette*. In 1926 he moved to Paris, established a studio in Montparnasse and began his *Cirque Calder* project, a miniature circus that soon became popular with the Parisian avant-garde and marked the beginning of his interest in wire sculpture and Kinetic Art. Marcel Duchamp would ultimately dub Calder's Kinetic sculptures as 'mobiles'. By the end of the 1960s Calder had established himself as a preeminent American sculptor, and is today celebrated for his artistic innovation, intellectual energy and tremendous contribution to Kinetic Art.

Enseigne de lunettes, 1976

Signed with the artist's monogram and dated '76' (on the yellow element)

Painted metal hanging mobile

98 x 142 x 42 cm - 38.6 x 55.9 x 16.5 in.

Price on request

Provenance

Estate of the artist

PaceWildenstein, New York

Private collection, New York

Gallery Hyundai, Seoul

Private collection (acquired from the above)

Exhibited

Paris, Galerie Maeght, Calder: Mobiles and Stables, (1976-1977)

Barcelona, Galería Maeght, Calder Exposicio Antologica (1932-1976), 1977, ill. p. 12

Turin, Palazzo A Vela, Calder: A Retrospective Exhibition, 1983, No. 276, ill. p. 154

New York, PaceWildenstein, Calder 76: The Cutouts, 2002, No. 2, ill.

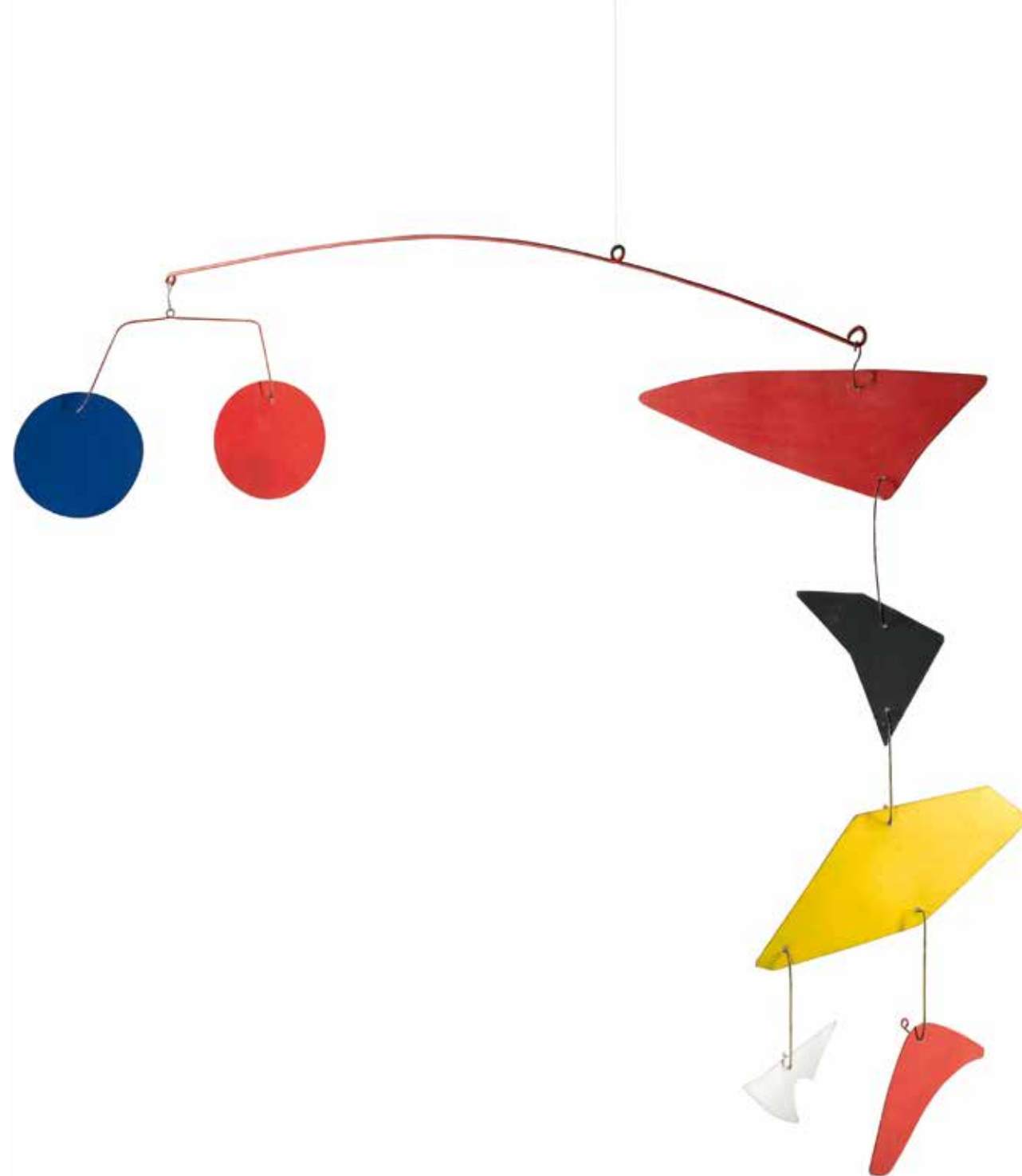
Basel, Galerie Beyeler; Seoul, Gallery Hyundai, Poetry in Motion, 2007, ill. pp. 40-41

Certificate

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A01204

Public Notes

In 1963 Calder began working exclusively out of a large studio in Tours, France, where he devoted the last decade of his life to fabricating monumental works and public commissions across France. Made in the final year of his life, this piece demonstrated Calder's expertise in constructing suspended forms that move with the changing flow of the air, redefining the space around it. Animated and colourful, the piece recalls the delicate balance of form and subtle genius for which Calder was revered both in his lifetime and posthumously.



• ALEXANDER CALDER

[1898-1976]

Elements in Orbit, 1956

Signed and dated 'Calder 56' (lower right)

Gouache on paper

55.9 x 72.4 cm - 22 x 28.5 in.

Price on request

Provenance

Perls Galleries, New York

Park West Gallery, Southfield (acquired from the above, 1973)

Private collection (acquired from the above, 1974)

Certificate

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A06775

Public Notes

Calder began a series of paintings in gouache during a yearlong stay in Aix-en-Provence in 1953 in parallel to his sculptural practice. Painting quickly, the gouache allowed Calder to translate the vocabulary of sculpture into something more immediate, using the angular figuratism as inspiration for later metal works. Presenting a synthesis of geometric forms with more representational subjects, such as animals or plants, Calder's lines convey the simple delights of nature and the spontaneous impressions it evokes. The artist used gouache as a means for immediate artistic expression throughout the remainder of his career, oscillating between figurative and abstract depictions though nearly always retaining the primary colour palette that imbues such a magnetic, carnal energy into his works.



• ALEXANDER CALDER

[1898-1976]

Good Shot, 1974

Signed and dated '74 Calder' (lower right)
Gouache and ink on paper
109.5 x 74.9 cm - 43.1 x 29.5 in.
Price on request

Provenance

Galerie Maeght, Paris
Harold Reed Gallery, New York (acquired in 1974)
Private collection, Florida
Joni Gordon, Newspace Gallery (acquired from the above,
circa 1983), USA

Certificate

This work is registered in the archives of the Calder Foundation,
New York, under the reference No. A12811

Public Notes

Calder began a series of paintings in gouache during a yearlong stay in Aix-en-Provence in 1953 in parallel to his sculptural practice. Painting quickly, the gouache allowed Calder to translate the vocabulary of sculpture into something more immediate, using the angular figuratism as inspiration for later metal works. Presenting a synthesis of geometric forms with more representational subjects, such as animals or plants, Calder's lines convey the simple delights of nature and the spontaneous impressions it evokes. The artist used gouache as a means for immediate artistic expression throughout the remainder of his career, oscillating between figurative and abstract depictions though nearly always retaining the primary colour palette that infuses such a magnetic, carnal energy into his works.



• ALEXANDER CALDER

[1898-1976]

Black Butterfly, 1969

Signed and dated 'Calder 69' (lower right)

Gouache and ink on paper

75.2 x 109.2 cm - 29.6 x 43 in.

Price on request

Provenance

Private collection, London

Private collection (acquired, 1992), New York

Joni Gordon, Newspace Gallery (acquired from the above, circa 1992), USA

Certificate

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A14423

Public Notes

Calder began a series of paintings in gouache during a yearlong stay in Aix-en-Provence in 1953 in parallel to his sculptural practice. Painting quickly, the gouache allowed Calder to translate the vocabulary of sculpture into something more immediate, using the angular figuratism as inspiration for later metal works. Presenting a synthesis of geometric forms with more representational subjects, such as animals or plants, Calder's lines convey the simple delights of nature and the spontaneous impressions it evokes. The artist used gouache as a means for immediate artistic expression throughout the remainder of his career, oscillating between figurative and abstract depictions though nearly always retaining the primary colour palette that infuses such a magnetic, carnal energy into his works.



• ALEXANDER CALDER

[1898-1976]

The Red Stag, 1973

Incised with the artist's initials and dated '73'
Sheet metal and paint
98.4 x 37.1 x 66 cm - 38.7 x 14.6 x 26 in.
Price on request

Provenance

The Pace Gallery, New York
Private collection
Sale: Christie's, London, 6 December 1990, Lot 548 (acquired from the above)
Private collection (acquired from the above)

Exhibited

St. Louis, Greenberg Gallery; St. Louis, Missouri Botanical Garden, Calder in Retrospect, 1983

Certificate

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A02096

Public Notes

Since childhood Calder had been fascinated with animals, using them as a motif throughout his artistic career both in his gouache and sculptural works. As early as 1937 Calder created his first standing animal-inspired sculpture entitled *Devil Fish*. Over 35 years later, *The Red Stag* pays lyrical homage to the artist's most enduring fascination and reflects his extraordinary creative energy even in the final years of his illustrious career. In a bright red hue, *The Red Stag* affirms Calder's mastery of metal sculpting and eternal whimsicality in the movement of his works.



Scène tragique (site avec deux personnages),
1974

Dedicated, signed and dated 'A Armande J. Dubuffet 74' (lower left)
Felt-marker and collage on paper
45.5 x 31 cm - 17.9 x 12.2 in.
Price on request

• JEAN DUBUFFET

[1901-1985]

Born in Le Havre in 1901, Jean Dubuffet was a self-taught painter, lithographer and writer. He is considered the founding father of the Art Brut, a collection of spontaneous works made by outsiders of the art world such as the mentally ill and children. Doubting the value of art and culture, Dubuffet made two major attempts to abort his painting career until his first solo exhibition at the Galerie René Drouin in 1942 that propelled him into the Parisian art scene. Embracing the idea of 'low art' to express what he believed to be a more authentic approach to creation, Dubuffet was and remains one of the most criticized and admired post-war French artists in history. His oeuvre includes paintings, collages, sculptures, monuments, sound recordings and philosophical essays, perhaps the most notable being his *Hourloupe* style developed from a chance doodle while on the telephone. Retrospectives of his work have been held in the Guggenheim Museum in New York; the MoMA, New York; the Tate Gallery, London; and the Palazzo Grassi, Venice.

Provenance

Armande Ponge, Paris
Galerie 1900-2000, Paris
Jonathan Novak Contemporary Art, Los Angeles

Literature

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXVIII : Roman burlesques, Sites tricolores, Les Éditions de Minuit, Paris, 1979, No. 155a, p. 117

Public Notes

Painted in December 1974, *Scène tragique* is a culmination of Dubuffet's *Hourloupe* series, created over a ten year period when the artist restricted himself to a stripped palette of white, black, blue and red canvases created in the felt-tip pens beloved by pop artists, likely in response to him being mislabelled as a pop artist in the early years of his career. Ever inspired by the common man, *Scène tragique* exemplifies the artist's devotion to the use of simplistic instruments and rustic colour schemes in a conscious rebellion against canonical Western Art.



211.5° Arc x 10, 2014

Titled '211.5° Arc x 10' (on the bottom)

Rolled steel

H: 80 cm - 31.5 in.

Price on request

• BERNAR VENET

[b. 1941]

Bernar Venet is a French conceptual artist influenced by the works of Arman and the Parisian New Realism School. Since the 1960s Venet has been creating and conceptualizing various mediums of art, from sculpture to mathematics to the concept of logic, leading to equal amounts of production and contemplation over the years, including a period as an Art Theory lecturer at the Université Paris Sorbonne. He was the recipient of the Chevalier de la Légion d'Honneur, France's highest honour, in 2005, and has been commissioned for sculptures and designs by prestigious collectors worldwide. His work is internationally known and collected.

Provenance

Artist's studio

Public Notes

Created as part of the series *Indeterminate lines*, this piece exemplifies Venet's governing principle in the revelation of inexact production. Diametrically opposed, *211.5° Arc x 10* seeks an harmony and physical certainty that replaces geometric perfection with the constraint and manipulation of raw material.



• HANS HARTUNG

[1904-1989]

Hans Hartung was a German-born abstract artist identified mostly by his artistic activity in Paris and involvement in the Art Informel and Tachist movements. Known for his gestural abstract style, he was also a decorated World War II veteran and a notoriously solitary painter. Before the war, Hartung had spent time studying at the Fine Arts academy of Dresden and copying paintings of revered masters. While Germany began deteriorating Hartung decided to leave for Paris, where he continued to copy works before developing an interest in the philosophy of harmony and proportions in painting, specifically the golden ratio. For four years he served in the French Foreign Legion before being arrested and tortured by the Gestapo. Eventually surviving the war, Hartung was granted French citizenship and held his first exhibition in Paris shortly after. In 1960 Hartung was awarded the International Grand Prize for painting at the Venice Biennial.

T1985 - H13, 1985

Signed with the artist's initials and dated 'H.H 85' (lower left), titled and dated 'T 1985-H13' (on the stretcher), signed and dated 'Hartung 1985' (on the reverse)

Acrylic on canvas

130 x 102 cm - 51.2 x 40.2 in.

Price on request

Provenance

Galerie Bodenschatz, Basel

Galerie Daniel Gervis, Paris

Sale: Christie's London, 22 October 2003, lot 31

Galerie Von Vertes, Switzerland

Private collection, France

Literature

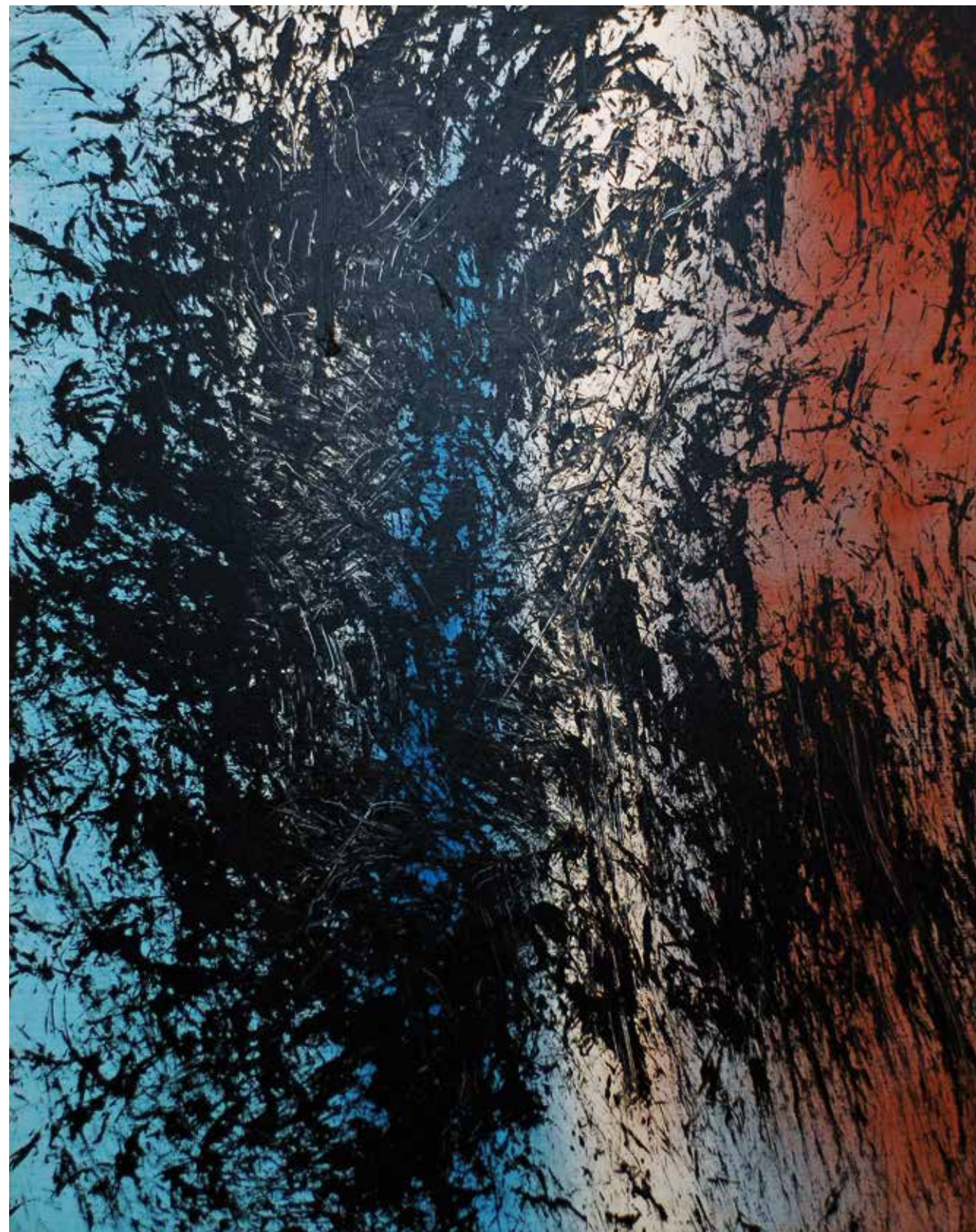
This work will be reproduced in the Catalogue raisonné being prepared by the Foundation Hans Hartung and Anna-Eva Bergman

Certificate

This work is registered in the Hans Hartung archives under the reference No. HH 145

Public Notes

Hartung's abstract painting style was highly influential for American painters of the 1960s, themselves coping with anxiety and dread associated with war. He was widely considered a forerunner of American Lyrical Abstraction that developed in the 1960s and 1970s. In this late piece, Hartung's rhythmical brushstrokes and scratched canvas generate a textural depth reminiscent of his earlier monochromatic works.



• GEORGES MATHIEU

[1921-2012]

Georges Mathieu was born in Boulogne-sur-Mer, France, in 1921. A self-taught painter, he began his artistic career in 1942. Mathieu's early abstract investigation consisted of amorphous shapes and experimentation with drip techniques. In 1947 he resettled in Paris, and quickly became attracted to the works of artists such as Camille Bryen and Alfred Otto Wolfgang Schulze (Wols), which he referred to as Lyrical Abstraction. Within his first year in Paris he had organized L'imaginaire at Galerie du Luxembourg to promote the Lyrical Abstraction movement. Mathieu's own works were closely associated with Tachist painters (from the French *tache*, meaning blot or stain), often squeezing paint directly onto the canvas and emphasizing the necessity of rapid execution to harness intuitive expression. He identified his work as aligned with abstract history painting, as many of his titles refer to events in French history. Mathieu's artistic experimentation expanded into performance art, often executing large canvases before an audience.

Gorgias, 1958

Signed and dated 'Mathieu 58' (lower right); titled 'Gorgias' (on the stretcher)

Oil on canvas

98 x 162 cm - 38.6 x 63.8 in.

Price on request

Provenance

Kootz Gallery, New York

Galerie Arditti, Paris

Private collection, Paris

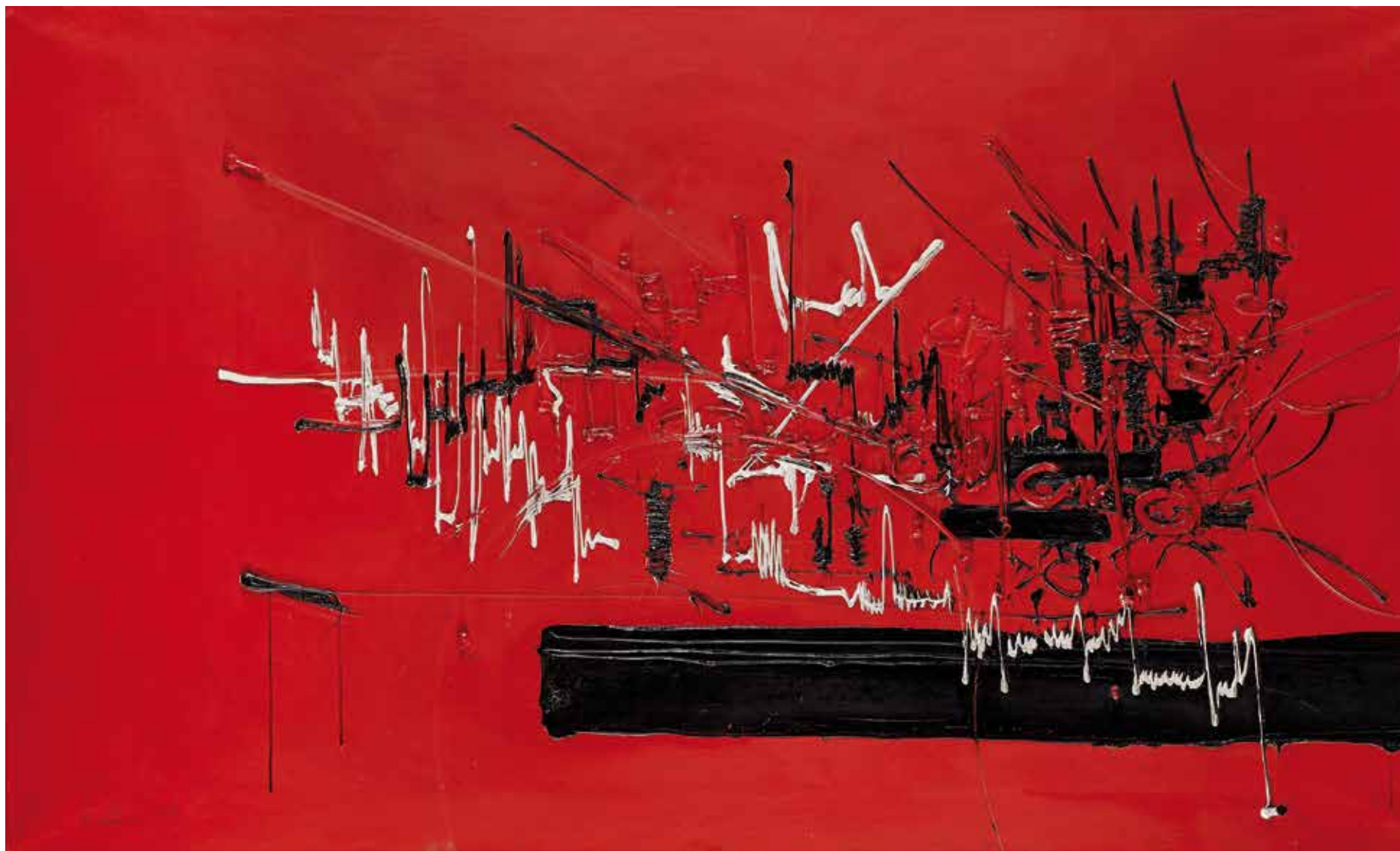
Exhibited

New York, Kootz Gallery, Mathieu,

Paintings of 1958, April 1959

Public Notes

These paintings exemplify Mathieu's mode of gestural abstraction coupled with the calligraphic aspect that defined his work in the 1950s and 1960s. In these paintings Mathieu's controlled execution can be sensed, starting from a single point and thrusting outwards in every direction.



Alliance du 20 mars 1571, 1959

Signed and dated 'Mathieu 59' (lower right); titled (on the reverse)

Oil on canvas

200 x 123 cm - 78.7 x 48.4 in.

Price on request

• **GEORGES MATHIEU**

[1921-2012]

Provenance

Private collection

Certificate

The Comité Georges Mathieu has confirmed the authenticity of this work

Public Notes

Mathieu was the self-taught leader of the post-war Lyrical Abstraction movement, which peaked in the 1950s and gave birth to a period of vibrant and emotional artistic collaboration. *Alliance du 20 mars 1571* is an example of Mathieu's yearning to liberate painting from geometric abstraction into a form of pure self-expression. Produced in 1959, this painting forms part of a series created between 1957 and 1960 and dedicated to significant historical events. Its freedom of form, colour and composition are indicative of an artistic consciousness divorced from figurative interpretations, allowing both the creator and the viewer to experience a singular moment in the painter's emotional milieu.



Composition

Signed 'Lansky' (upper right)
Gouache on paper
24 x 65 cm - 9.5 x 25.6 in.
Price on request

• ANDRÉ LANSKOY

[1902-1976]

André Lansky was a Russian painter most closely associated with the Abstract School of Paris and Tachist movement that began in the 1940s. Arriving in Paris after sustaining an injury during his military service in the Russian Civil War, Lansky began his painting career in the figurative style inspired by Van Gogh, Matisse and Soutine. By 1942 he was painting only abstract works, with the interaction of form and colour becoming a major theme in his works. Lansky spent the latter part of his life on a magnanimous project of original prints and collages to accompany Nikolai Gogol's novel *Diary of a Madman*, an undertaking he worked on until his death in 1976. He is one of the most important exponents of Lyrical Abstraction within the School of Paris, and was honoured with numerous exhibitions throughout his lifetime.



Provenance

Sale: Sotheby's Paris, 26 May 2008, lot 176
Private collection, Singapore

Certificate

André Schoeller has confirmed the authenticity of this work

Public Notes

This piece is an important example of an abstract composition from Lansky's post-war abstract period. The intensity and saturation of colours, tactile richness and compositional clarity creates a powerful impression on the viewer.

Untitled SF 54-071, 1954

Signed and dated 'Sam Francis, 1954' (on the reverse)

Ink on paper

35 x 27.5 cm - 13.8 x 10.8 in.

Price on request

• SAM FRANCIS

[1923-1994]

Samuel Lewis Francis was born on June 25, 1923 in San Mateo, California. Though Francis's distinctive manner of painting remained recognisable throughout his career, he continuously developed and transformed his artistic practice until his death in 1994, making him one of the most original and daring painters of the 20th century. His time in Paris in the 1950s exposed him to Tachism, Asian culture and Zen Buddhism, which greatly affected his artistic development. After returning to California in the 1960s and moving between the United States and Japan over the next period of his life, Francis's work further evolved under the influence of Jungian analysis whereby his dreams played a role in the images he conjured. His vast exhibition reach throughout his lifetime has credited him with helping secure international recognition for post-war American painting, though his work is specifically acclaimed in Europe and Japan. His works can be found in some of the world's most prominent museum collections, including the MoMA, the Metropolitan Museum of Art and the Centre Pompidou in Paris.

Provenance

Galerie Proarta, Zurich

Private collection, Brussels

Exhibited

Ludwigsburg, Kunstverein Ludwigsburg, Sam Francis - The Shadow of Colours, April-June 1995

Humblebaek, Louisiana Museum of Modern Art, Sam Francis - The Shadow of Colours, August - October 1995

Chemnitz, Städtische Kunstsammlung Chemnitz - The Shadow of Colours, January - February 1996, reproduced under the reference No. 73

Public Notes

This work was painted at the height of Francis's exploration of Asian culture and Zen Buddhism, whereby the artist translated teachings of minimalism, coherence and balance into a series of monochromatic abstractions. His paintings in the 1950s evolved over a number of stages, often featuring richly coloured murals or large canvases featuring large white areas. Painted in a number of thick, gestural ink strokes on paper, this piece marks the beginning of the artist's lifelong survey of American post-war Expressionism and its philosophical, intellectual and social reach.



Peinture 114 x 146 cm, 15 février 1954

Signed and dated 'Soulages 54' (lower right); signed, titled and dated 'Soulages «Peinture» 15/2/54' (on the reverse); dated '15 Fev. 54' (on the stretcher)

Oil on canvas

114 x 146 cm - 44.9 x 57.5 in.

Price on request

• PIERRE SOULAGES

[b. 1919]

French painter, engraver and sculptor, Pierre Soulages is a leading figure of Abstract Art and one of the most renowned living artists in the world. Born in Rodez in 1919, Soulages moved to Paris in 1938 where his exposure to exhibitions of Picasso and Cézanne inspired him to pursue a career as an artist. Self-taught, by 1946 he had made a name for himself for his poetic monochromatic paintings, a series he named *Outrenoir* that became highly influential in the development of post-war Abstract Expressionism. Soulages was awarded one of four main prizes for painting at the 1964 Pittsburgh International and is the first living artist invited to exhibit at the State Hermitage Museum of St. Petersburg in 2011. In 2009 a retrospective of his work was shown at the Centre Pompidou in Paris. Most recently, he has been honoured with a museum in his name in his hometown of Rodez.

Provenance

Kootz Gallery, New York

Private collection, New York

Private collection, Spain

Sale: Christie's London, 8 February 2007, lot 44

Private collection (acquired from the above)

Exhibited

New York, Kootz Gallery, Soulages, 1954

Chicago, The Arts Club of Chicago, Mathieu-Soulages, 1954, No. 2

Paris, Galerie de France, Soulages, 1956, No. 5

Literature

Pierre Encrevé, Soulages, L'Œuvre complet - Peintures, vol. I : 1946 - 1959, Paris, 1994, No. 143, ill. p. 185

Public Notes

Soulages is known for his career-long examination of black as a basis for investigations for light and depth. While his early paintings were comprised of broad, dashing strokes of non-representational forms, his mature oeuvre consists of thousands of radiant canvases reflecting textured surfaces.



Gouache sur papier 109 x 115 cm, 1977

Signed 'Soulages' (lower left)

Gouache and ink on paper laid down on canvas

109 x 115 cm - 42.9 x 45.3 in.

Price on request

• PIERRE SOULAGES

[b. 1919]

Provenance

Galerie de France, Paris

Private collection, France

Private collection (acquired from the above), France

Exhibited

Paris, Galerie de France, Bronzes et peintures sur papier de Soulages, November - December 1977

Vienne, Galerie Ulysses, Soulages, 1978

Literature

Pierre Encrevé, Soulages, 90 peintures sur papier, Paris, 2007, ill. pp. 98-99

Public Notes

Soulages is known for his career-long examination of black as a basis for investigations for light and depth. While his early paintings were comprised of broad, dashing strokes of non-representational forms, his mature oeuvre consists of thousands of radiant canvases reflecting textured surfaces.



Peinture 71 x 181 cm, 29 juillet 2011

Signed and dated (on the reverse)

Oil on canvas

71 x 181 cm - 28 x 71.3 in.

Price on request

• PIERRE SOULAGES

[b. 1919]



Provenance

Private collection, Germany

Certificate

The artist has confirmed the authenticity of this work

Public Notes

Soulages is known for his career-long examination of black as a basis for investigations for light and depth. While his early paintings were comprised of broad, dashing strokes of non-representational forms, his mature oeuvre consists of thousands of radiant canvases reflecting textured surfaces.

• YVES KLEIN

[1928-1962]

A leading member of the Nouveau Réalisme movement founded in 1960 by art critic Pierre Restany, Yves Klein is highly regarded as an important figure in post-war European art and a pioneer in the development of performance art. Born in Nice to two painters, Klein was exposed to leading practitioners of the Art Informel and Post-Impressionist movements from a young age through soirées in his family home. At 25 he had become a judo master, travelling the world before returning to Paris in 1954 and permanently establishing himself in the art world. Known for his monochrome works and signature International Klein Blue, Klein produced numerous series that blurred the line between painting, performance and sculpture. His legacy as a founding member of New Realism, or New Perceptual Approaches to the Real, has situated him as a radical and influential forerunner to Minimal and Pop art. Yves Klein died tragically at the age of 34 from a heart attack.

Monochrome bleu, *circa* 1957

Signed 'YK' (on the reverse)
Pure pigment and synthetic resin on plaster
24.5 x 19 cm - 9.6 x 7.5 in.
Price on request

Provenance

Private collection

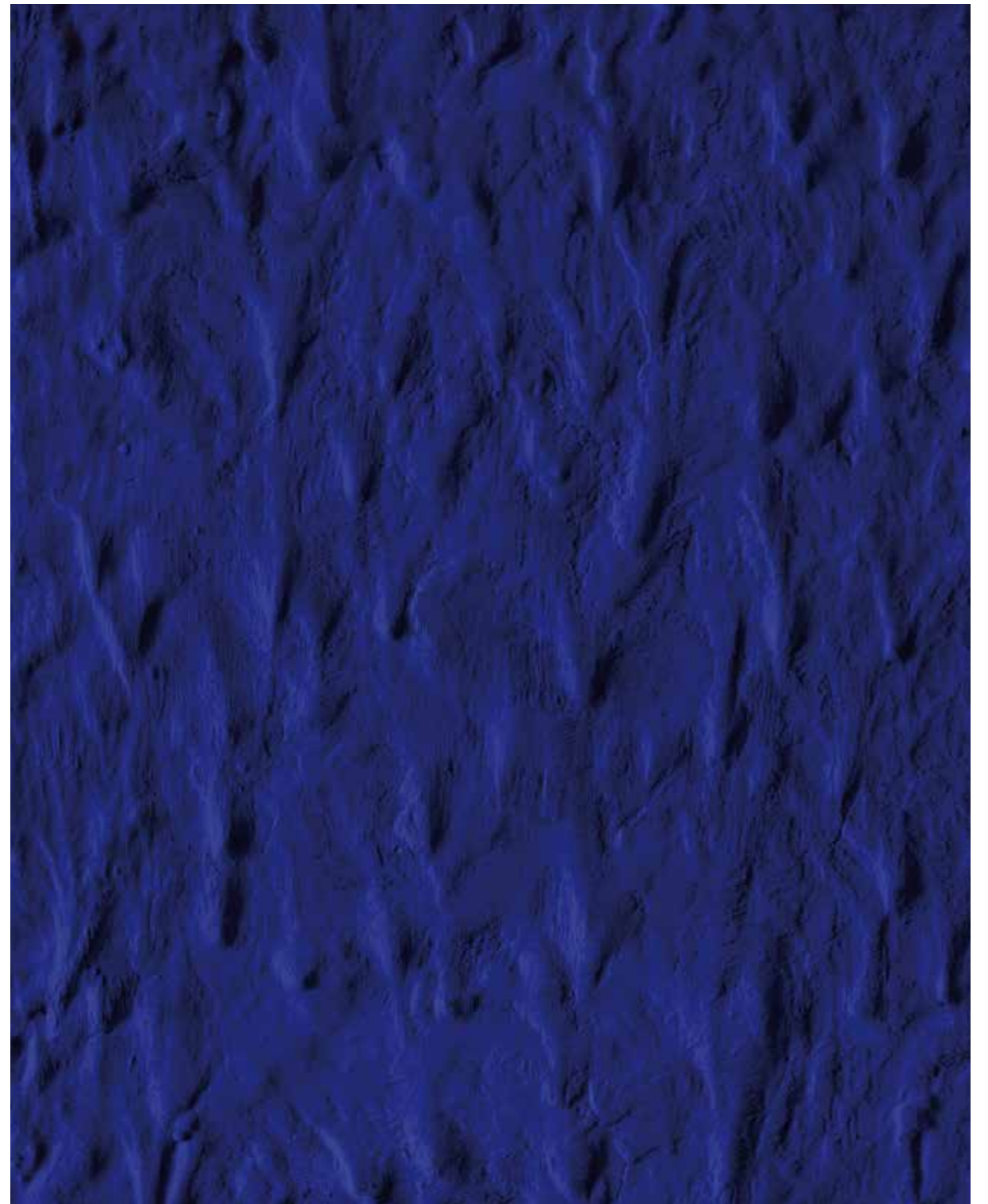
Certificate

Rotraut Klein-Moquay has confirmed the authenticity of this work.

The Archives Yves Klein has registered this work under the reference No. IKB 285

Public Notes

Klein's private exhibition and first public showing of his artist book *Yves Peintures* featured a series of intense canvases painted blue, pink, orange, red and green. Exhibiting this series of monochromes in the gallery, he was dismayed to discover that people linked the paintings together as a kind of abstract interior decoration. Furthering his exploration of Monochrome Art, Klein decided to focus solely on one single, primary colour, subsequently developing an ultramarine pigment suspended in synthetic resin that became famous as the International Klein Blue. Following the inaugural traveling show featuring 11 identical canvases, Klein would later experiment with different methods of applying the paint onto varying surfaces.



• ZAO WOU-KI

[1920-2013]

Zao Wou-Ki was Chinese-French painter and one of the first artist of Chinese descent to become a member of the Académie des Beaux-Arts in Paris. Born in Beijing in 1920, the artist grew up in his parents' hometown of Dantu where he studied calligraphy and, later, painting. Upon moving to Paris in 1948 Zao Wou-Ki began experimenting with abstract painting, infusing his calligraphic background with a style similar to Abstract Expressionism. His stranded cultural identity became emblematic in his artistic direction, as his painting showcase an exemplary reconciliation of Chinese sensibility and modern Western abstraction.

02.05.2004, 2004

Signed in Pinyin and dated '2004' (lower right); signed and titled 'ZAO WOU-KI 2/2004 Mai' (on the reverse)

Oil on canvas

65 x 81 cm - 25.6 x 31.9 in.

Price on request

Provenance

Artist's studio

Private collection, Europe

Certificate

The artist has confirmed the authenticity of this work

Public Notes

Influenced by the works of Paul Klee, Zao Wou-Ki's works are stylistically similar to the abstract expressionists while incorporating influences of Impressionism, India ink techniques and Chinese traditional drawing. In his paintings, masses of colour swirl and materialize to reveal hidden, illuminated landscapes.



• ZAO WOU-KI

[1920-2013]

Untitled, 2003

Signed in Chinese and Pinyin and dated 'Wou-Ki Zao 2003'
(lower right)

India ink on paper laid down on paper

117.6 x 97 cm - 46.3 x 38.2 in.

Price on request

Provenance

Marlborough Gallery, Madrid

Private collection, Paris

Exhibited

Madrid, Arco, Marlborough Gallery Madrid, 2006

Literature

This work will be included in the forthcoming Catalogue raisonné currently being prepared by Françoise Marquet, assisted by Yann Hendgen

Public Notes

Influenced by the works of Paul Klee, Zao Wou-Ki's works are stylistically similar to the abstract expressionists while incorporating influences of Impressionism, India ink techniques and Chinese traditional drawing. In his paintings, masses of colour swirl and materialize to reveal hidden, illuminated landscapes.



Les Météores, 1987

Signed, dated and titled (lower right); countersigned (on the reverse)

Oil on canvas

81 x 65 cm - 31.9 x 25.6 in.

Price on request

• CHU TEH-CHUN

[1920-2014]

Chu Teh-Chun was a Chinese-French abstract painter known for pioneering a style that integrated traditional Chinese and abstract Western painting techniques. One of the first Modernist Chinese painters acclaimed in France, he is also the first native Chinese member elected into the Académie des Beaux-Arts in 1997.

Chu Teh-Chun graduated in 1941 in Chongqing where he was a contemporary of Zao Wou-Ki, an acclaimed Chinese abstract painter who would later become his contemporary in Paris. He taught Fine Arts for three years at the National Central University before leaving for Taiwan in 1949 and arriving in Paris in 1955. Combining the Western tradition of abstract expressionist painting with Eastern metaphysics, Chu Teh-Chun developed a highly original style influenced by Nicolas de Stael's abstract landscape paintings and evocative of Japanese calligraphy. His approach was an immediate success and brought him international fame, with major exhibitions held in numerous international museums. His paintings are now in the permanent collections of more than fifty museums worldwide.

Provenance

Artist's studio
Galerie Régis Dorval, Lille
Private collection, Paris

Literature

This work will be included in the forthcoming Catalogue raisonné being prepared by Chu Ching-Chao

Certificate

Ching-Chao Chu, the artist's wife, has confirmed the authenticity of this work

Public Notes

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



Atmosphère bleue III, 1988

Signed, dated and titled (lower right); countersigned (on the reverse)

Oil on canvas

92 x 65 cm - 36.2 x 25.6 in.

Price on request

• CHU TEH-CHUN

[1920-2014]

Provenance

Private collection, Belgium

Public Notes

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



● YAYOI KUSAMA

[b. 1929]

Yayoi Kusama was born in Matsumoto City, Japan in 1929. After completing her studies in Japan, Kusama was drawn to the experimental post war art scene and subsequently moved to New York City in 1958. She quickly established herself as a leader of the avant-garde movement through her use of dot and net motifs and dazzlingly vast canvases. She returned to Japan in 1973 and continued to pursue art and writing, producing a series of shockingly visceral novels, short stories and poetry infused with the autobiographical, psychological and sexual content evident in all of her artwork. In Kusama's 1993 Venice Biennial pavilion, the artist constructed an astonishing mirror room filled with pumpkin sculptures. The success of her project led her to produce a giant, yellow vivid pumpkin as an outdoor sculpture. The pumpkin has since become something of an alter ego for the illustrious artist, who continues to produce and exhibit her work worldwide, and is included in the collections of leading museums throughout the world, such as the MoMA, New York; the Tate Modern, London; the Centre Pompidou, Paris; the National Museum of Modern Art, Tokyo.

Nets infinity (OPQA), 2004

Signed, titled in English and Japanese and dated '2004' (on the reverse)

Acrylic on canvas

130.8 x 96.5 cm - 51.5 x 38 in.

Price on request

Provenance

Ota Fine Arts, Japan

Alan Koppel Gallery, Chicago

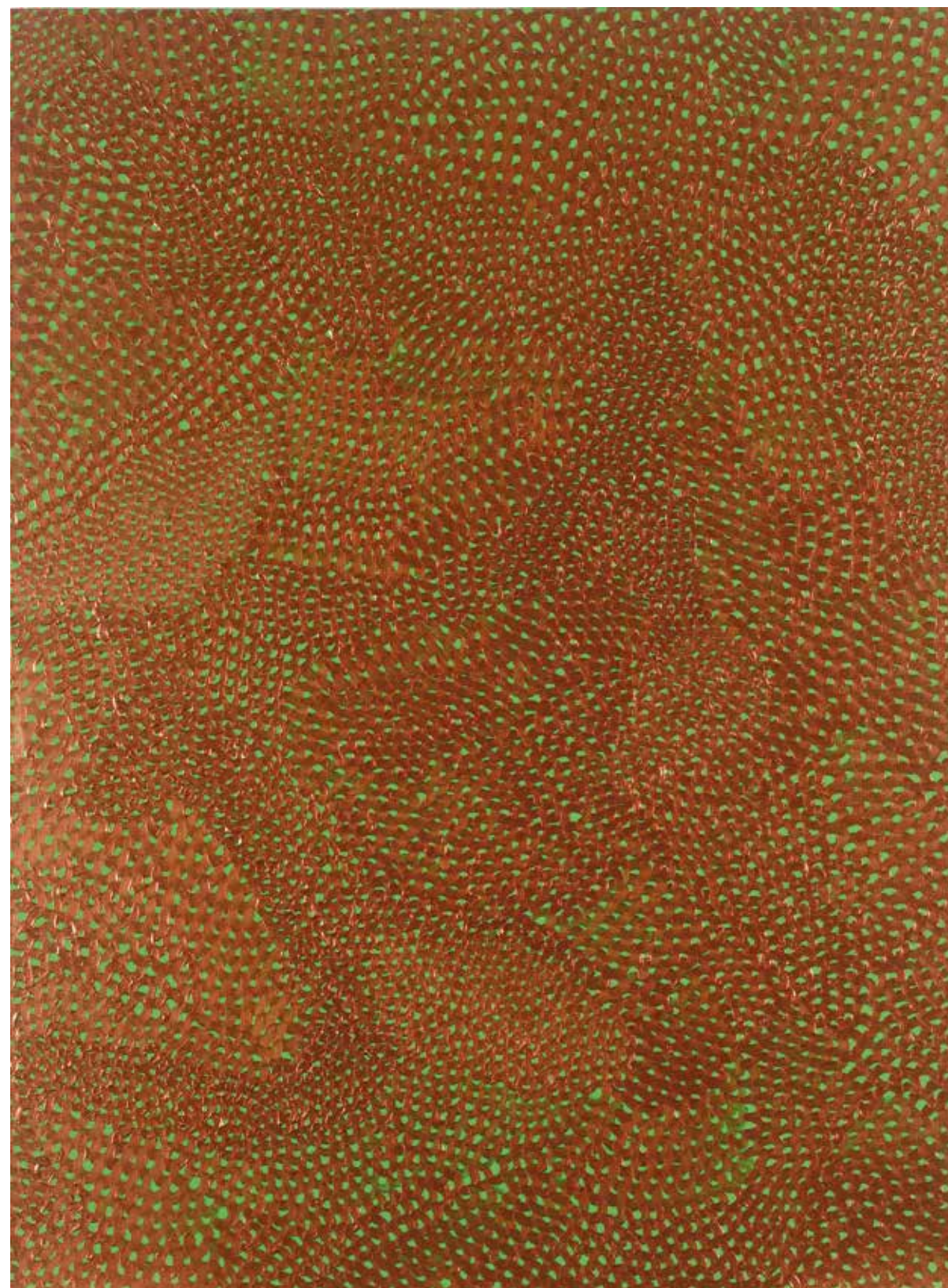
Private collection (acquired from the above, 2007)

Certificate

The Yayoi Kusama's studio has confirmed the authenticity of this work

Public Notes

Kusama's trademark polka dots visually approximate the hallucinations the artist has reportedly been suffering since she was a child, in which the entirety of her surrounding space appeared in repeating patterns of dots. Exhibiting scrupulous attention to the construction of space through colour and form, Kusama's dots have been developed into a psychological strategy of self-obliteration for sake of reconstruction and harmony. 'Obliterate yourself with polka dots'. The artist has said, 'Become one with eternity. Become part of your environment. Take off your clothes. Forget yourself. Make love. Self-destruction is the only way to peace.'



• YAYOI KUSAMA

[b. 1929]

Infinity-Dots (HOFS), 2014

Titled, signed and dated 'Infinity-Dots, Yayoi Kusama, 2014'
Acrylic on canvas
130 x 97 cm - 51.2 x 38.2 in.
Price on request

Provenance

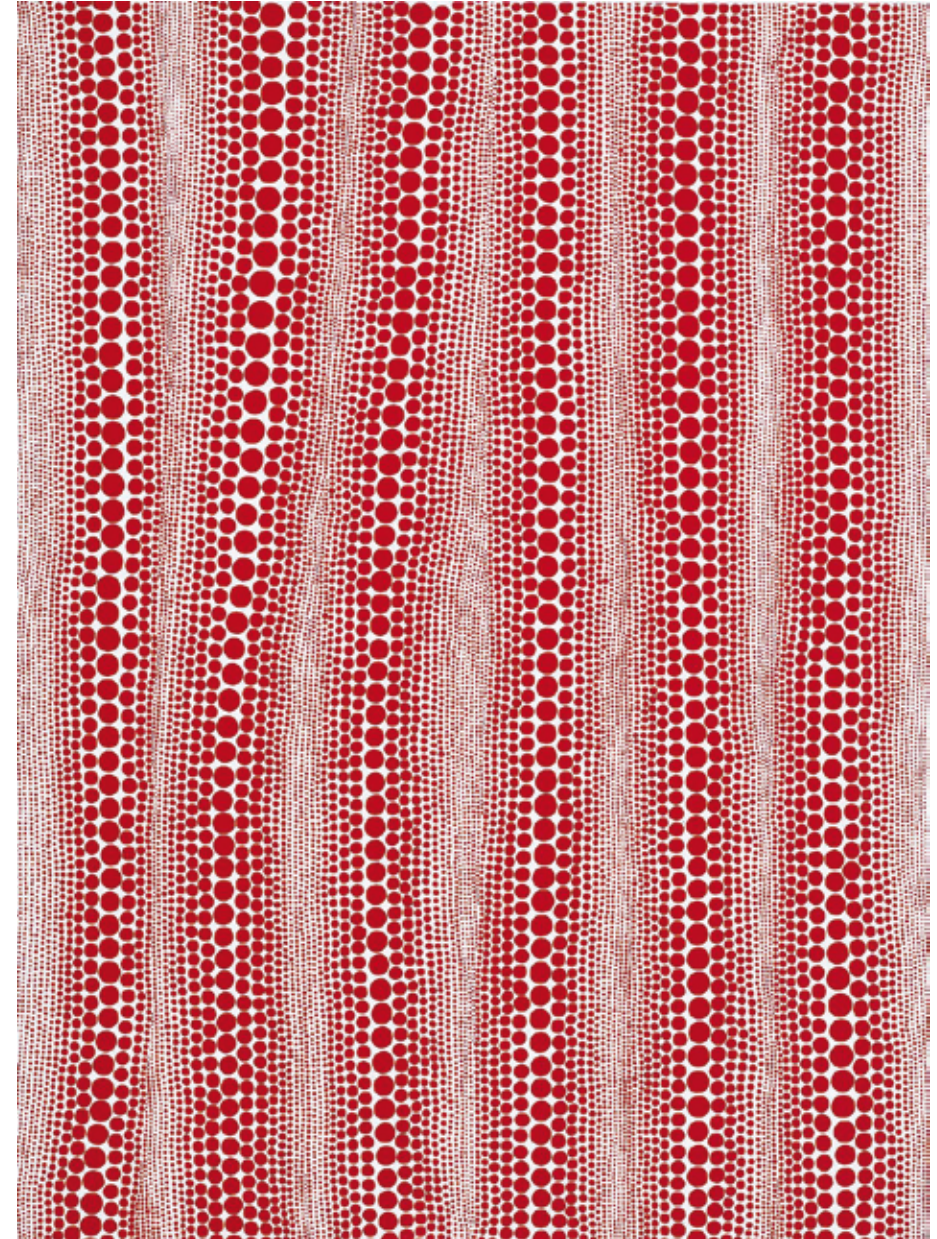
Artist's studio
Victoria Miro Gallery, London
Private collection, Europe

Certificate

The Yayoi Kusama's studio has confirmed the authenticity of this work

Public Notes

Kusama's trademark polka dots visually approximate the hallucinations the artist has reportedly been suffering since she was a child, in which the entirety of her surrounding space appeared in repeating patterns of dots. Exhibiting scrupulous attention to the construction of space through colour and form, Kusama's dots have been developed into a psychological strategy of self-obliteration for sake of reconstruction and harmony. 'Obliterate yourself with polka dots'. The artist has said, 'Become one with eternity. Become part of your environment. Take off your clothes. Forget yourself. Make love. Self-destruction is the only way to peace.'



An Aggregate 220113, 2011

Charcoal, nylon threads and stone
270 x 60 x 60 cm - 106.3 x 23.6 x 23.6 in.
Price on request

• BAHK SEON-GHI

[b. 1966]

Bahk Seon-Ghi is a Korean sculptor and installation artist living and working in Gyeonggi-Do, South Korea. Following his graduation from Chung-Ang University in Seoul, he spent several years in Europe, studying sculpture at the Accademia di Belle Arti Brera in Milan and at Barnet College in London. Bahk Seon-Ghi is known for his monumental, ethereal installations using natural materials (mostly charcoal) to create everyday objects such as tables, staircases, picture frames and circles, which appear to float through light in space. His works thematically explore the natural circle of life, in particular the relationship between birth, death, and decay. Charcoal, his material of choice, is fundamental in this exploration - the natural substance holds traditional importance in Korean rituals related to matters of birth or death.

Provenance

Artist's studio

Public Notes

Made from suspended coal, *An Aggregate 220113* reflects on the importance coal has played in the modernization of South Korea in manufacturing, while also alluding to the spiritual significance, where it is used in daily purification rituals. Apparently floating in space, the installation embodies the relationship between the relative temporality of man to nature.



0121-1110=114103, 2014

Titled (on the bottom centre)

Larch wood

205 x 205 x 35 cm - 80.7 x 80.7 x 13.8 in.

Price on request

LEE JAE-HYO

[b. 1965]

Born in 1965 in Hapchen, Korea, Lee Jae-Hyo graduated from Hongik University (Seoul) with a Bachelor's degree in Art. He has held many solo exhibitions in Korea, Japan, China, the United Kingdom and the United States. He has won a number of awards, including the Grand Prize at the Osaka Triennial (1998), the Young Artist of the Day Award presented by the Korean Ministry of Culture (1998) and the Prize of Excellence in the 2008 Olympic Landscape Sculpture Contest in Beijing. His work combines natural materials such as wood, branches and leaves with nails or steel bars, integrating them into three-dimensional pieces. The artist likes to say that he works 'with things which are unattractive, useless, displeasing and ordinary' and explores them to reveal their often neglected, intrinsic beauty. The results are breathtaking organic constructions, both pensive and dynamic. Lee Jae-Hyo's talent is rooted in a unique combination of Korean artistic traditions of today and yesterday.

Provenance

Artist's studio

Public Notes

Lee Jae-Hyo's choice of material articulates his division with nature and landscape. Creating manipulated harmony out of calcified wood, or arranging nails into silvery patterns and cosmic shapes, speaks to a formal sculptural language that both cooperates with and imposes on the natural world.

Combining traces of Land Art and Minimalism together with the question of functionality and form, the artist's carefully sculpted work examines man's manipulation of the organic into the precise.



Sudden, 2011

Titled and dated (on the reverse)
Acrylic on canvas
81 x 100 cm - 31.9 x 39.4 in.
Price on request

• EDUARDO GUELFENBEIN

[b. 1953]

A Chilean artist based in Paris, Eduardo Guelfenbein's aesthetic is inspired by his nomadic lifestyle and sensibilities. After travelling through Italy and Lake Varese, the artist settled in the French capital where he paints his thick, expressive and colourful pieces enriched with the energy of South America. Dominated by a commanding presence of bold strokes and riveting colour tones, Guelfenbein's work is an energetic blend of both pictorial and sculptural properties.



Provenance

Artist's studio

Public Notes

In thick acrylic texture and refractory light elements, Guelfenbein's carved, gestural strokes resemble a frozen liquid through infinite twisting patterns and forms. Using abstraction as a method of figuration, this piece strikingly resembles a cosmic swirl of pattern and gradience.

Golden Awareness Ride, 2015

Acrylic on canvas

130 x 130 cm - 51.2 x 51.2 in.

Price on request

KATRIN FRIDRIKS

[b. 1974]

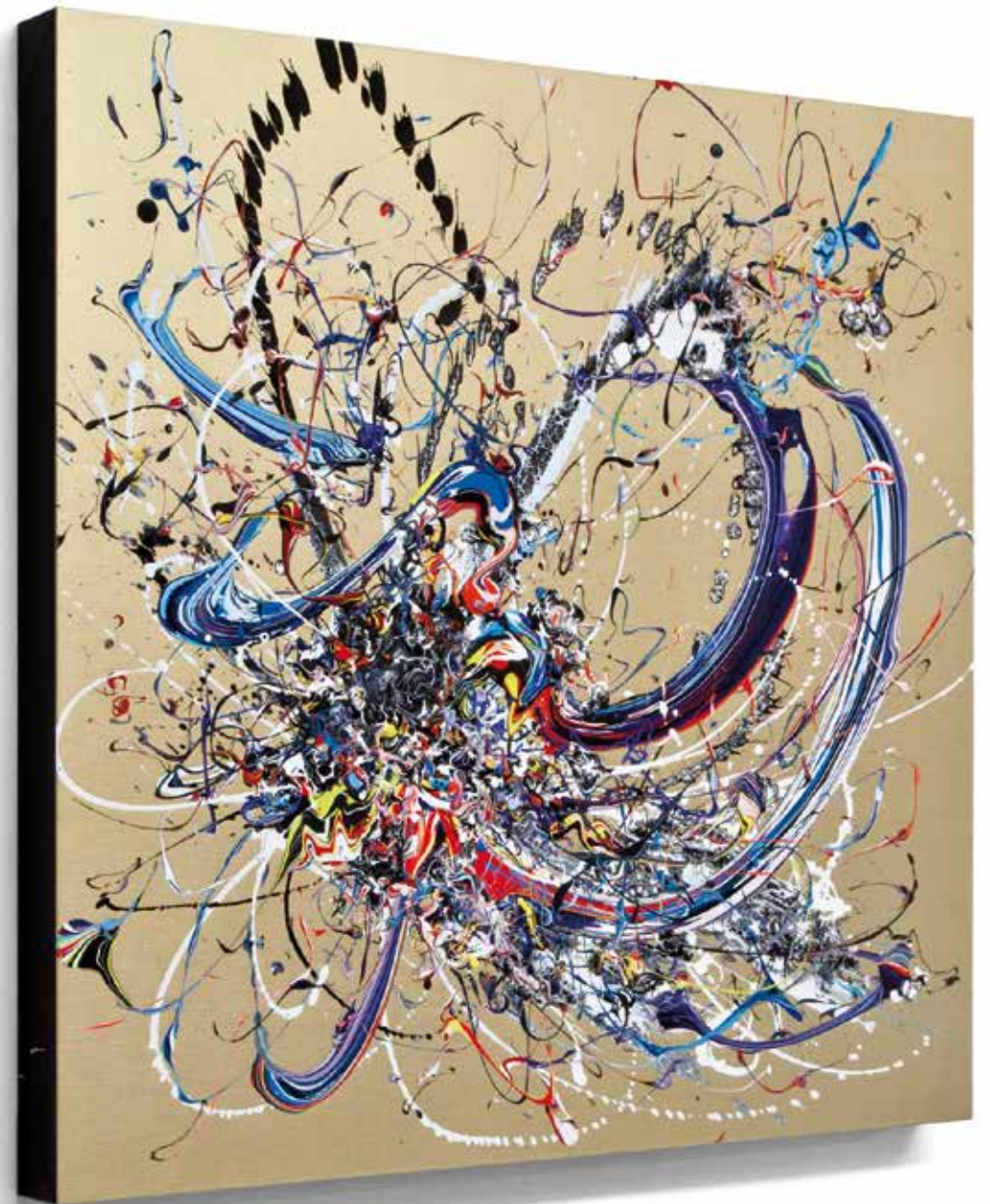
Born in 1974 in Iceland, Katrin Fridriks is a conceptual abstract painter living and working in France. Fusing Abstract Expressionism with subtle nuances of Japanese calligraphy, Fridriks's works explore concepts of human classification, technology, architecture and installation. In 2007 she was commissioned by the French government to create a fresco for the Olympic Stadium, participated in the Liverpool Biennial in 2008 and has created works for numerous prestigious commissions for premium global brands. Her new solo show, *Perception of the Stendhal Syndrome*, was exhibited at the Palazzo Bembo in the context of the 56th Venice Biennial.

Provenance

Artist's studio

Public Notes

Addressing the political atmosphere of her remote home country and the controversy of scientific innovation, Fridriks explosive works are striking in their dynamics of colour and movement. Maintaining a liquid-like viscosity on the canvas, Fridriks's paintings are surreal and incessant, consistently appearing on the verge of a drip or a change. At once amorphous and intriguingly meticulous, Fridriks's works of Abstract Expressionism are as emotional as there are intelligent.



**Silver Awareness - Emotional Mothernature,
2015**

Acrylic on canvas
130 x 180 cm - 51.2 x 70.9 in.
Price on request

• **KATRIN FRIDRIKS**

[b. 1974]



Provenance

Artist's studio

Public Notes

Addressing the political atmosphere of her remote home country and the controversy of scientific innovation, Fridriks explosive works are striking in their dynamics of colour and movement. Maintaining a liquid-like viscosity on the canvas, Fridriks's paintings are surreal and incessant, consistently appearing on the verge of a drip or a change. At once amorphous and intriguingly meticulous, Fridriks's works of Abstract Expressionism are as emotional as there are intelligent.

Untitled, 2006

Signed and dated 'A. Reyle 2006' (on the reverse)

Acrylic and foil on canvas in artist's acrylic glass

143 x 122 x 17 cm - 56.3 x 48 x 6.7 in.

Price on request

• ANSELM REYLE

[b. 1970]

Anselm Reyle was born in 1970 in Tübingen, Germany and currently lives in Berlin. After studying at the National Academy of Fine Arts in Stuttgart and Karlsruhe, Reyle moved to Berlin in 1997 where he opened an art gallery in association with other artists. His major exhibitions are those at Palazzo Grassi, Venice and the Tate Modern in London. Reyle's most important piece to date is a series of 'foil paintings': an abstract composition of aluminium pieces assembled in a box of fluorescent coloured Plexiglas. The works simulate a tactile experience due to the reflection of light. Reyle's work also incorporates other light-reflecting materials such as glitter and mirrors, as well as everyday objects transformed into Readymade Art. Reyle is one of the only contemporary German painters exploring the influence of abstraction and its role in contemporary painting following the formalist vocabulary of the 1950s and 1960s.

Provenance

Galerie Giti Nourbakhsch, Berlin

Private collection, Singapore

Public Notes

Untitled forms part of Anselm Reyle's highly celebrated 'foil paintings' series: abstract works created by arranging and installing fluorescent coloured foil into Perspex boxes. The shimmering material trifles with light and movement, stimulated a tactile response, while the Perspex box denies the possibility of touch. Reyle's 'foil paintings' series emphasize spatial presence, fragility of material and the illusionary effects of geometry.



Untitled, 2003

Signed and dated 'A. Reyle 2003' (on the reverse)

Acrylic and foil on canvas in artist's acrylic glass

133.5 x 114 cm - 52.6 x 44.9 in.

Price on request

• ANSELM REYLE

[b. 1970]

Provenance

Gavin Brown's Enterprise, New York

L&M Arts, New York

Private collection (acquired from the above, 2008)

Literature

Uta Grosenick (ed.), Jens Asthoff and Michael Turnbull, *The Art of Anselm Reyle*, Cologne 2009, ill. p. 66

Public Notes

Untitled forms part of Anselm Reyle's highly celebrated 'foil paintings' series: abstract works created by arranging and installing fluorescent coloured foil into Perspex boxes. The shimmering material trifles with light and movement, stimulated a tactile response, while the Perspex box denies the possibility of touch. Reyle's 'foil paintings' series emphasize spatial presence, fragility of material and the illusionary effects of geometry.



Azzuro, 1997

Signed, titled and dated 'AGOSTINO BONALUMI AZZURRO 1997' (on the stretcher)
Vinyl tempera on shaped canvas
200 x 200 x 11.5 cm - 78.7 x 78.7 x 4.5 in.
Price on request

• AGOSTINO BONALUMI

[1935-2013]

Born in 1935 in Vimercate, Italy, Bonalumi was a leading figure in the post-World War II Italian avant-garde. A painter, draughtsman and sculptor, Bonalumi sought an alternative to the gestural abstraction of the Informel painting that predominated in the 1950s European art world. In 1959 he innovated the discovery of the 'extroflexion', whereby he outfitted stretcher bars into dynamically shaped relief elements to press against the back of a taut canvas. This method produced paintings that appear animated in their three-dimensionality, abandoning the picture and interacting with the real space of the viewer. Inspired by Lucio Fontana's radical conceptions of space in his slices and punctured canvases, Bonalumi devised practices that emphasized the physical presence and forthright materiality of the work of art, an idea they referred to as *pittura-oggetto* (painting-object). Bonalumi held exhibitions in galleries and museums around the world, including thrice at the Venice Biennial, before his death in September 2013. In 2002 he was awarded the Presidente della Repubblica Prize, and in October 2013 he was honoured with the first retrospective of his work at the Robilant + Voena Gallery in London.

Provenance

Studio F. 22 Modern Art Gallery, Brescia

Literature

Rovato, The Convent of the Annunciation of Rovato,
The Geometry of the Universe, 1997
Museum of Gazoldo degli Ippoliti, Les Couleurs de la Mémoire,
1997

Public Notes

In 1997 Bonalumi began working with Galleria Fumagilli in Bergamo, which served as a podium for numerous solo exhibitions, retrospectives and collaborations with influential artists at the time. Devoted to the philosophical deconstruction of the three-dimensional plane, *Azzurro* represents the artist's mature works marking a fundamental stage in his career. In this series of works, objects are at once detained within the canvas and invading the space outside of it.



Giallo, 1978

Signed and dated 'Bonalumi 78' (on the reverse)
Acrylic on canvas
70 x 70 cm - 27.6 x 27.6 in.
Price on request

• AGOSTINO BONALUMI

[1935-2013]

Provenance

Studio Lattuada, Milan
Sale: Christie's, Milan, 23 - 24 November 2010, lot 55
Private collection, Hong Kong

Certificate

This work is registered in the Archives Bonalumi, Milan, under the reference No. 78-013

Public Notes

In 1997 Bonalumi began working with Galleria Fumagilli in Bergamo, which served as a podium for numerous solo exhibitions, retrospectives and collaborations with influential artists at the time. Devoted to the philosophical deconstruction of the three-dimensional plane, *Giallo* represents the artist's mature works marking a fundamental stage in his career. In this series of works, objects are at once detained within the canvas and invading the space outside of it.



• TURI SIMETI

[b. 1929]

Turi Simeti was a Sicilian artist of the Zero movement influential in the Italian post-war art scene. Working and exhibiting together with artists Lucio Fontana, Enrico Castellani, Piero Manzoni and Agostino Bonalumi, Simeti's work has situated him as a pioneer of 21st century Italian art. His work has been exhibited in galleries and museums worldwide, and is included in prominent collections such as the Museu de Arte Moderna in Rio de Janeiro, the Museo d'Arte Moderna di Bolzano, Italy and the Wilhelm-Hack-Museum in Ludwigshafen, Germany.

Rosso, 2014

Signed and dated 'Simeti 2014' (on the reverse)
Acrylic on shaped canvas
50 x 50 cm - 19.7 x 19.7 in.
Price on request

Provenance

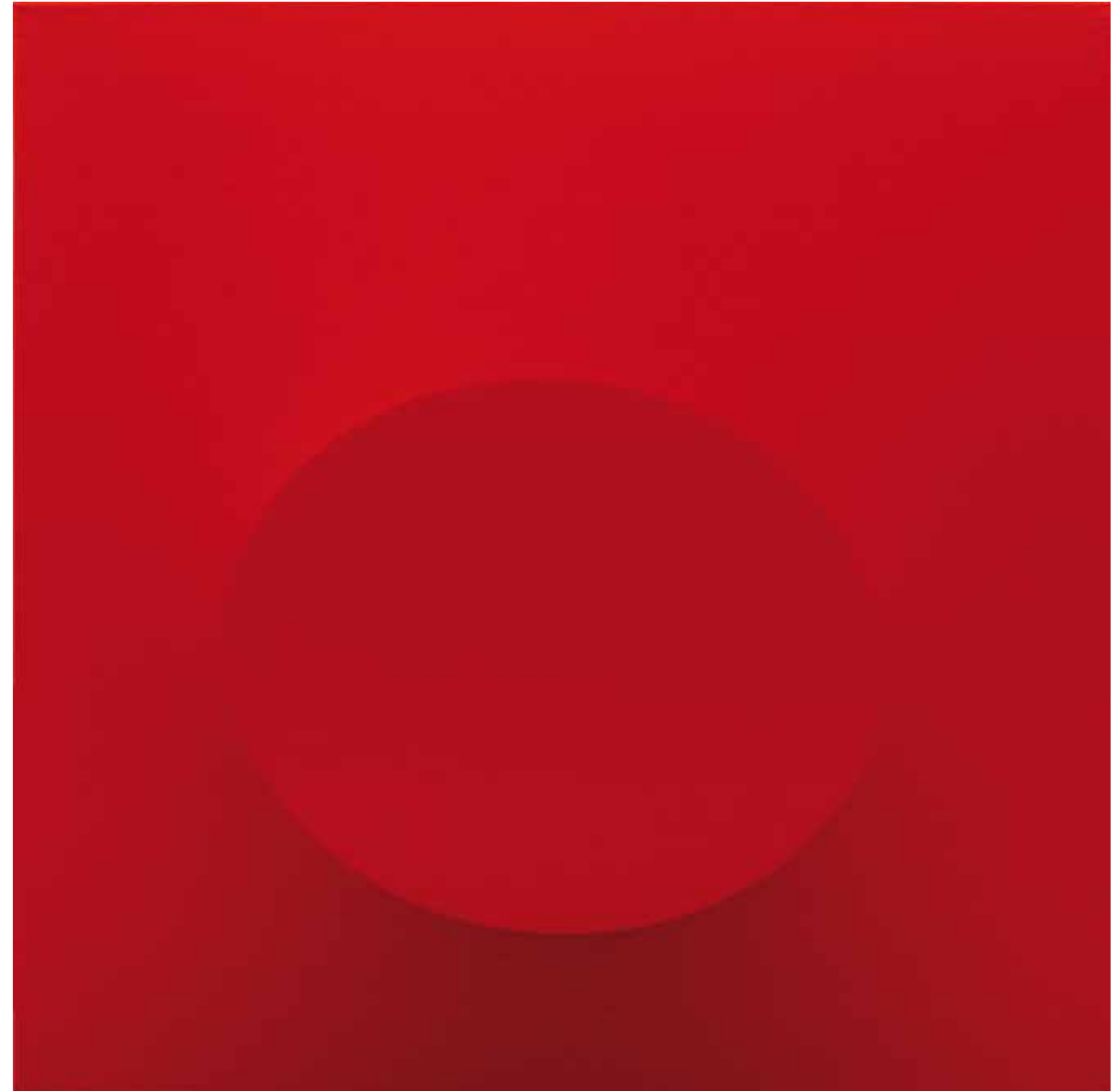
Artist's studio

Certificate

Turi Simeti's archives has confirmed the authenticity of this work

Public Notes

Minimalist in conception, Simeti explores dynamic patterns of shapes that dance across the monochromatic surfaces of structured canvases. Existing not as single entities but rather as an active experience of colour and shape, Simeti examines the dynamism and symbiotic nature of these two elements.



• TURI SIMETI

[b. 1929]

Un ovale bianco, 2014

Signed and dated 'Simeti 2014' (on the reverse)

Acrylic on shaped canvas

40 x 40 cm - 15.7 x 15.7 in.

Price on request

Provenance

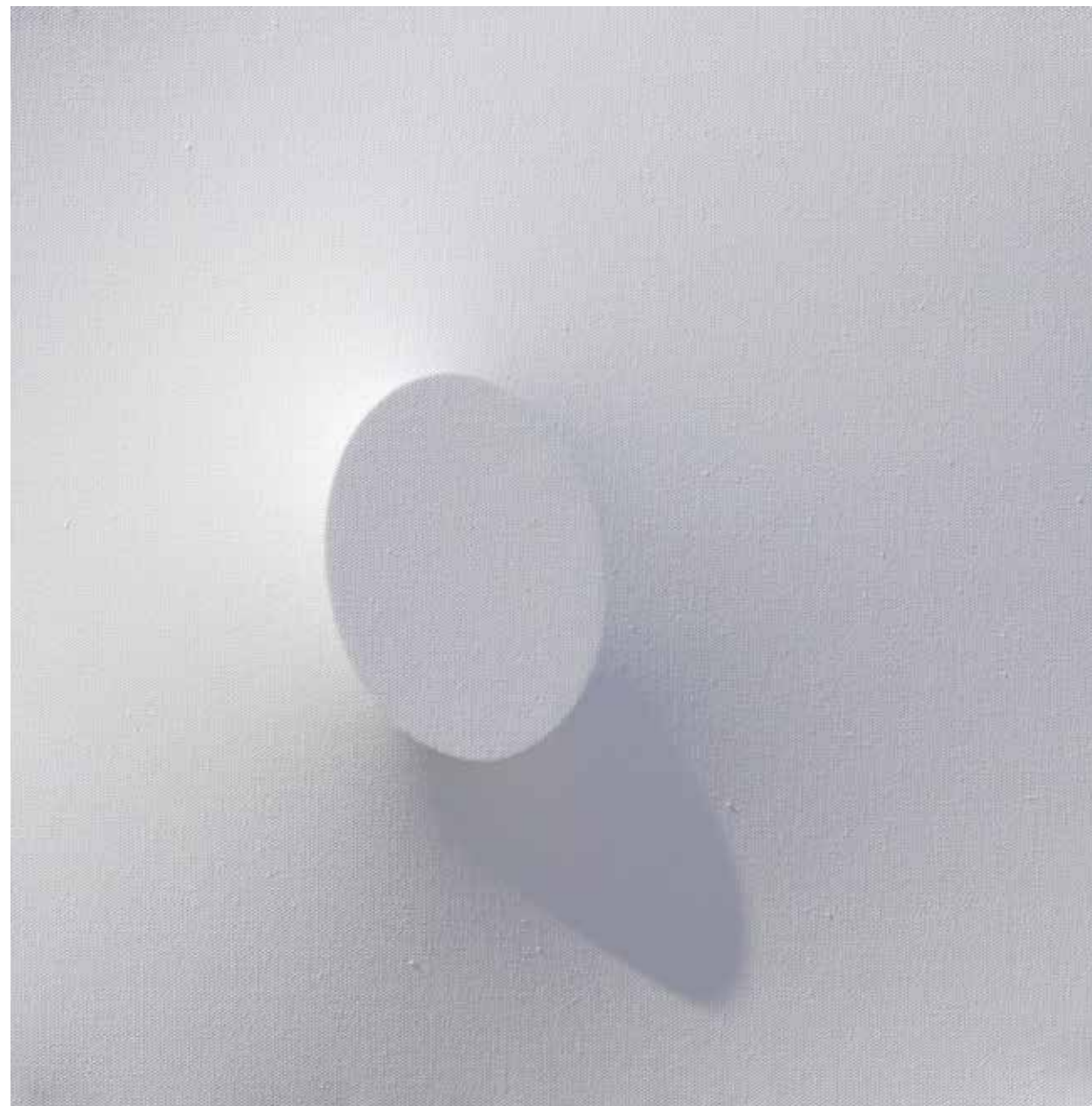
Private collection, USA

Certificate

Turi Simeti's archives has confirmed the authenticity of this work

Public Notes

Minimalist in conception, Simeti explores dynamic patterns of shapes that dance across the monochromatic surfaces of structured canvases. Existing not as single entities but rather as an active experience of colour and shape, Simeti examines the dynamism and symbiotic nature of these two elements.



La forma celata, June 2013

Signed, dated and titled with size mentioned (on the reverse)
Vinyl and sand on lead sheet
120 x 84 cm - 47.2 x 33.1 in.
Price on request

• UMBERTO MARIANI

[b. 1936]

Umberto Mariani is a post-World War II multimedia artist reminiscent of the three dimensional spatialism of the Italian avant-garde. Recognized for his affinity to the folds of textiles, Mariani's work was inspired by the delicate folds of fabric carved out of white marble of the Classical Greek statues he grew up observing on the streets of Italy. His first monumental narrative work in the 1960s was for the St. Peter's Basilica in the Vatican, and in the 1970s he exhibited widely in prominent institutions in Europe such as the Palais des Beaux-Arts in Brussels and the Musée Moderne in Paris. Mariani lives and works in Milan, and has become the subject of academic essays by virtually every critic in Italy.

Provenance

Artist's studio

Public Notes

Mariani's artistic practice investigates the three dimensional potential of different textiles, as well as their capacity to reflect and absorb the surrounding light. *La forma celata* is a particularly beautiful example of Mariani's recent work. Red vinyl has been stretched over a lead sheet in such a way that the work's surface is undulated. The folds fan outwards from the top left to the bottom right, creating a sense of movement on the pictorial plane. As the work's title suggests, *La forma celata* explores the paradoxical relationship between revelation and concealment.



La forma celata, June 2014

Signed, dated and titled with size mentioned (on the reverse)
Vinyl and sand on lead sheet
80 x 60.5 cm - 31.5 x 23.8 in.
Price on request

• UMBERTO MARIANI

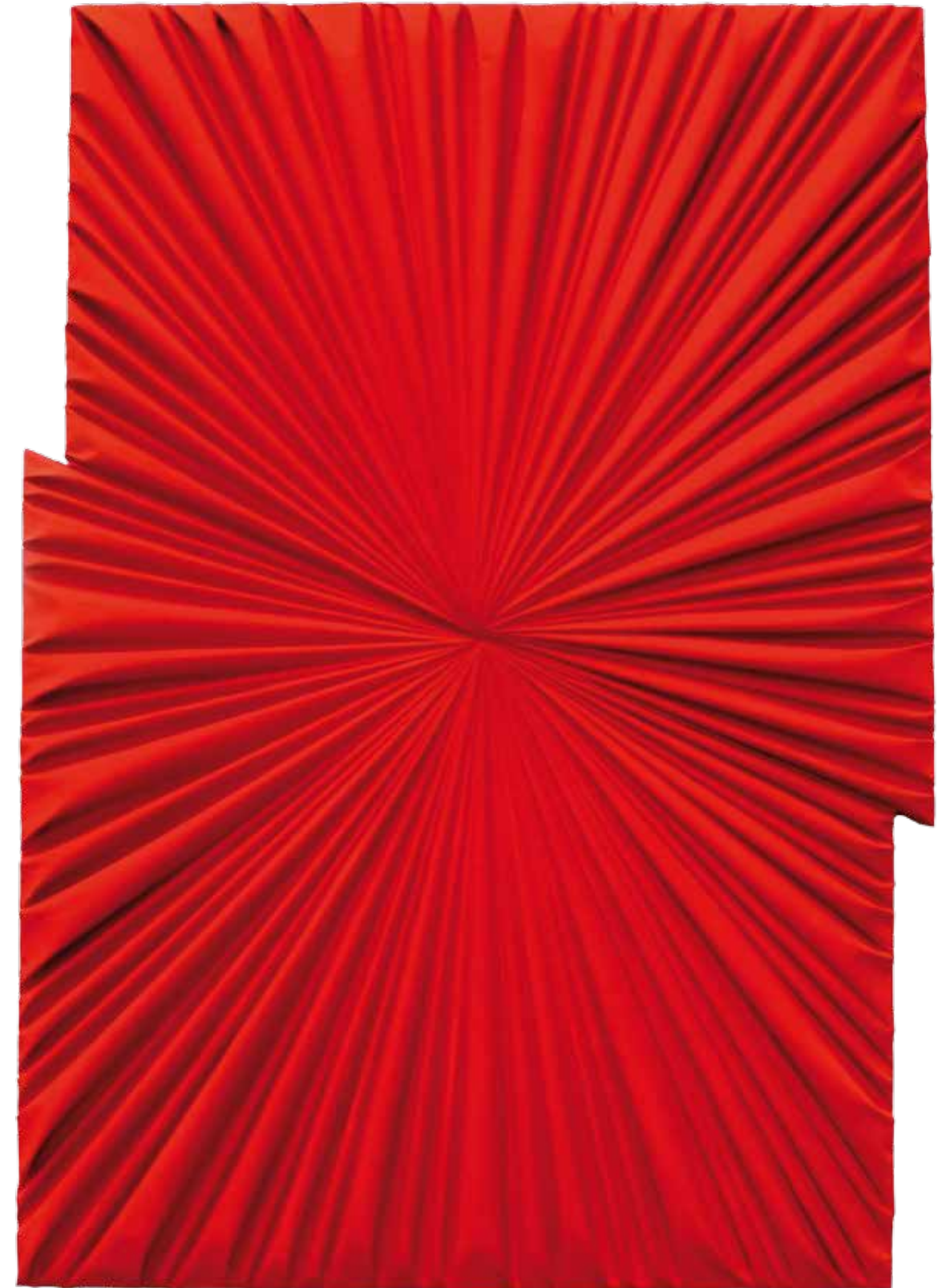
[b. 1936]

Provenance

Artist's studio

Public Notes

Mariani's artistic practice investigates the three dimensional potential of different textiles, as well as their capacity to reflect and absorb the surrounding light. *La forma celata* is a particularly beautiful example of Mariani's recent work. Red vinyl has been stretched over a lead sheet in such a way that the work's surface is undulated. The folds fan outwards from the top left to the bottom right, creating a sense of movement on the pictorial plane. As the work's title suggests, *La forma celata* explores the paradoxical relationship between revelation and concealment.



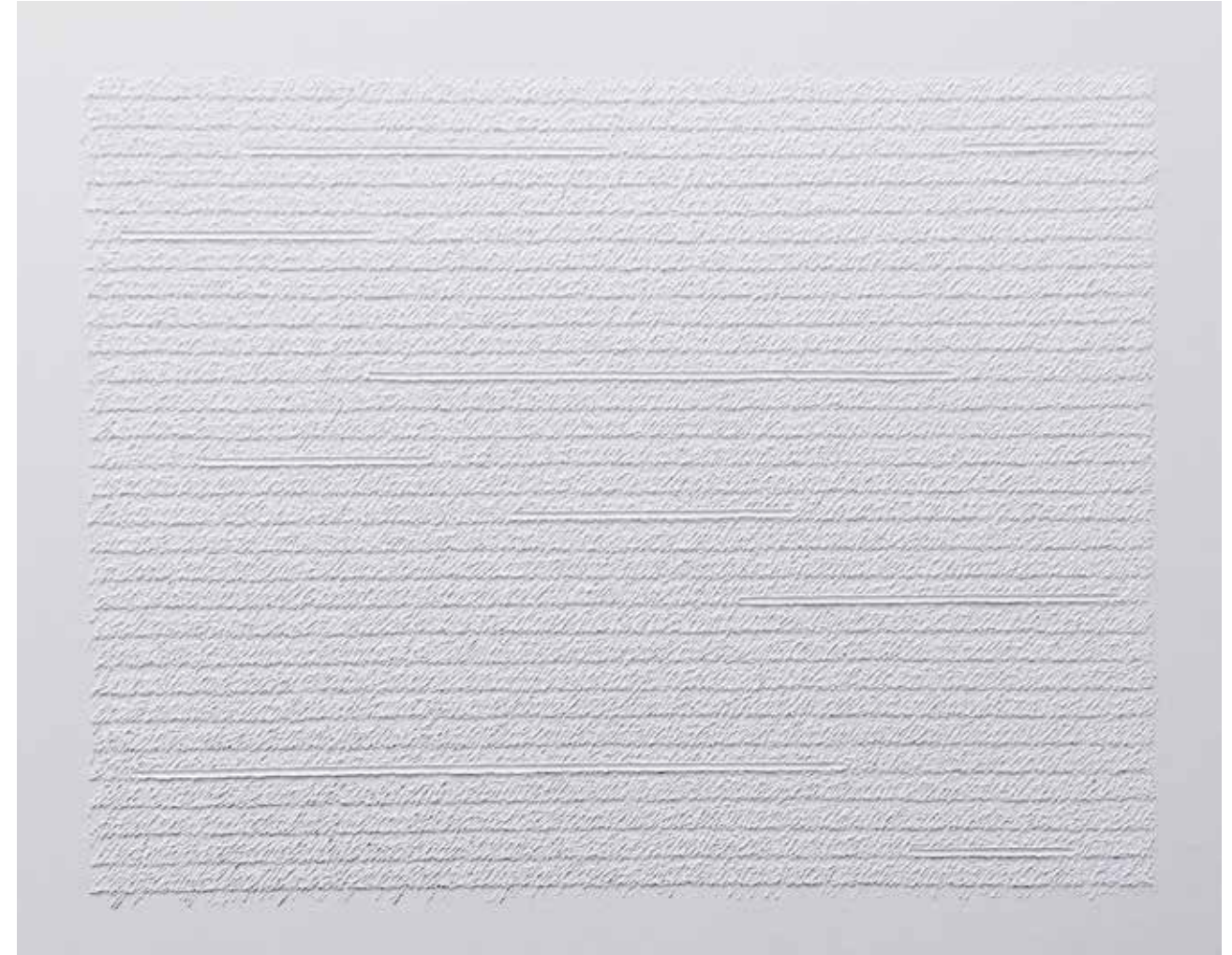
Untitled (White), 2014

Signed, dated, titled with size and technique mentioned
(on the reverse)
Oil on canvas
81 x 100 cm - 31.9 x 39.4 in.
Price on request

• ALESSANDRO ALGARDI

[b. 1945]

Alessandro Algardi is an Italian artist born in Milan in 1945. Fluctuating within the experimental field of the visual-poetic, Algardi's works examine the fluidity between the act of writing and the materiality of the canvas. Algardi has participated in over one hundred gallery exhibitions worldwide, including the Imago Art Gallery in London, the International Arts Center in Venice and the MoMA in New York, throughout his career. His works appear in permanent collections of the Dubuque Museum of Art in Iowa, the Savannah College of Art & Design in Georgia, USA and the Museo Giovanni Verga in Vizzini, Italy, the Mart Museum in Rovereto and the Museo del Novecento in Milan, among others.



Provenance

Artist's studio

Public Notes

Working on monochromatic canvas and paper, Algardi carves several layers of scripture onto one line, rendering the words unreadable and ultimately devoid of meaning. The painting, then, becomes the storyteller - a visual poetry suggesting the limitations of language to denote a complete reality.

Poema negato, 2010

Signed, dated, titled with size and technique mentioned (on the reverse)

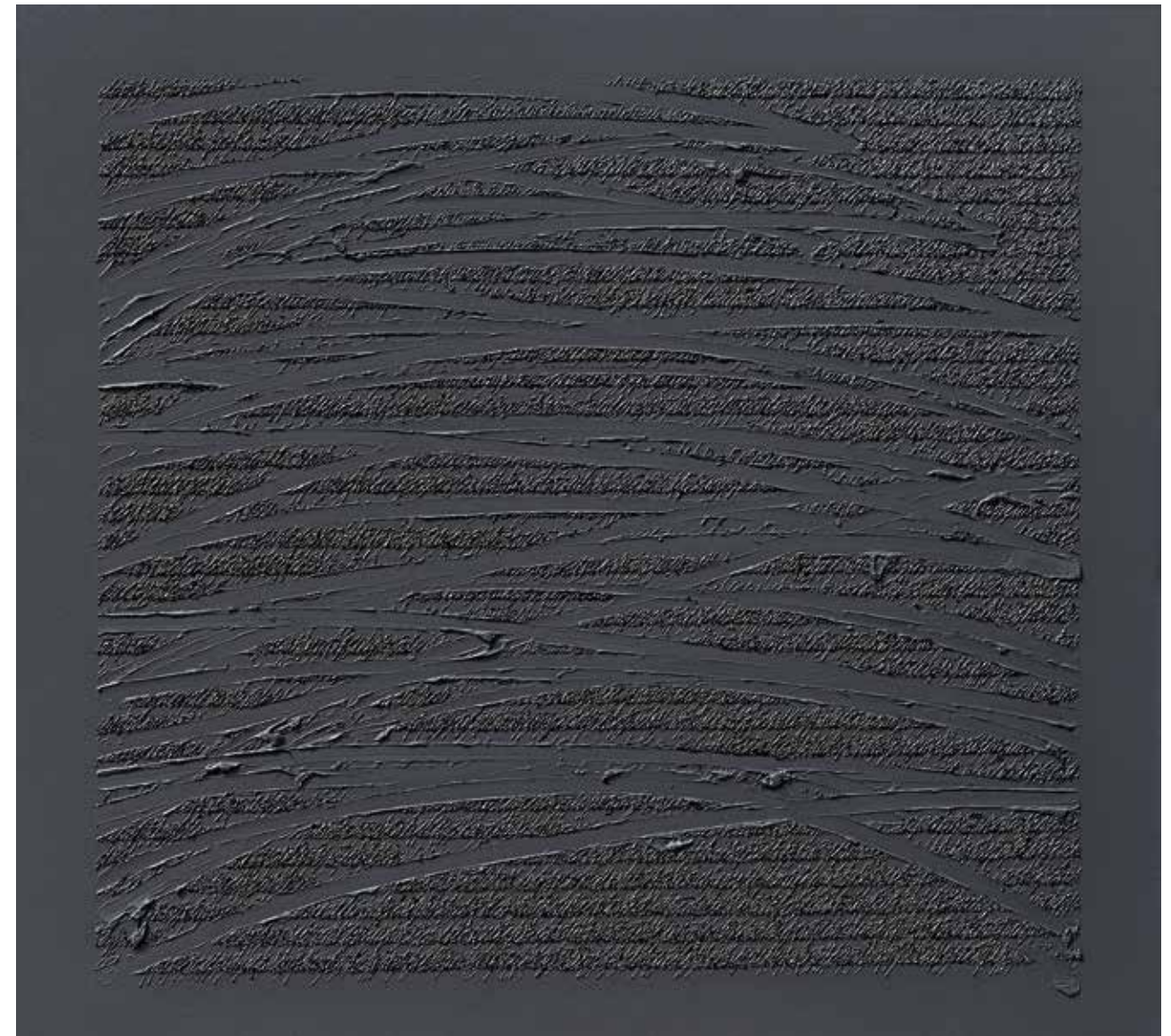
Oil on canvas

100 x 110 cm - 39.4 x 43.3 in.

Price on request

• ALESSANDRO **ALGARDI**

[b. 1945]



Provenance

Artist's studio

Public Notes

Working on monochromatic canvas and paper, Algardi carves several layers of scripture onto one line, rendering the words unreadable and ultimately devoid of meaning. The painting, then, becomes the storyteller – a visual poetry suggesting the limitations of language to denote a complete reality.

Red / Rouge, 2010

Signed, dated and titled (on the reverse)

Pigment and oil on canvas

100 x 100 cm - 39.4 x 39.4 in.

Price on request

• MARCELLO LO GIUDICE

[b. 1957]

Marcello Lo Giudice is considered one of the most innovative artists in the second wave of the European Art Informel, a form of Abstract Expressionism pioneered in France following the Second World War. Lo Giudice graduated from the University of Bologna in 1988 with a degree in geology. He then attended the Accademia di Belle Arti in Venice, where he studied under three figures of modern Italian art: Emilio Vedova (1919-2006), Giuseppe Santomaso (1907-1990), and Virgilio Guidi (1892-1984). He has been written about and reviewed by numerous esteemed art critics, including Italian contemporary art critic and professor of History of Contemporary Art at La Sapienza University in Rome, and internationally renowned French art critic and philosopher, Pierre Restany. He participated in the Venice Biennial in 2009 and 2011, and has exhibited in numerous exhibitions throughout the world. His works can be found in major public collections and museums including the MoMa, Zagreb; The Museum of the Ministry of Foreign Affairs, Rome; John Elkann Collection, George Segal Collection, Phillip Morris, Switzerland, among many others.

Provenance

Artist's studio

Public Notes

Structured by thick layers of pigment and coating, buried and reemerging under various phases of scratching, abrasions, removals and levels, Lo Giudice's canvases give shape to the matter and inconsistent bodies of hue and material. A graduate of geology, Lo Giudice's works bring attention to the cyclical alliance between man and matter. Their colours, often monochromatic in nature, encompass the muddy and the vibrant, the dark and flat, the embellished and illuminated. Combining his knowledge of the Earth's organic processes with a sympathetic passion for geological substances, the artist's energetic, gestural paintings speak to our existence as an imposition on and direct influence of the changing shape of our planet.



Blu / Eden, 2013

Signed, dated and titled (on the reverse)
Pigment and oil on canvas
100 x 100 cm - 39.4 x 39.4 in.
Price on request

• MARCELLO LO GIUDICE

[b. 1957]

Provenance

Artist's studio

Public Notes

Structured by thick layers of pigment and coating, buried and reemerging under various phases of scratching, abrasions, removals and levels, Lo Giudice's canvases give shape to the matte and inconsistent bodies of hue and material. A graduate of geology, Lo Giudice's works bring attention to the cyclical alliance between man and matter. Their colours, often monochromatic in nature, encompass the muddy and the vibrant, the dark and flat, the embellished and illuminated. Combining his knowledge of the Earth's organic processes with a sympathetic passion for geological substances, the artist's energetic, gestural paintings speak to our existence as an imposition on and direct influence of the changing shape of our planet.



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