

# Icons of Art II



OPERA GALLERY

After an overwhelming positive response to the first edition, Opera Gallery Dubai is proud to announce Icons of Art II, the continuation of a journey through the major artistic schools that marked the 20th century.

For this second edition, Opera Gallery Dubai is unveiling to the public a wide selection of works from great masters such as Pablo Picasso, Marc Chagall, Fernand Léger and Henri Matisse. Alongside these works we are also showcasing unique and thought-provoking pieces from prominent contemporary artists OSGEMEOS, Anselm Reyle, Alex Katz and Takashi Murakami, to name a few.

In line with Opera Gallery Dubai's desire to bring unique pieces of important cultural value to the region, this show will serve as visual voyage highlighting various styles and influences that have left a mark in 20th century art. Open to the collector as well as the curious, it is with immense pleasure that we invite you to join us for the rich cultural journey that is the second edition of Icons of Art.

بعد النجاح اللافت الذي حققه معرض "Icons of Art" في دورته الأولى، أعلن أوبيرا غاليري دبي أحد أهم معارض الفن المعاصر والحديث عالمياً عن إنطلاق الدورة الثانية من المعرض البارز، والتي سيقدم خلالها المزيد من الإبداعات الثقافية من المدارس الفنية الهمامة التي تميز بها القرن العشرين.

وستشهد الدورة الثانية للمعرض الرائد، تقديم مجموعة واسعة من الأعمال الفنية لكتاب المبدعين مثل: "بابلو بيكاسو"، "مارك شاغال"، "فرناند ليجييه"، "هنري مatisse"، بجانب قطع قيمة وفريدة من نوعها لمجموعة من الفنانين المعاصرين البارزين منهم: "أواس جيميس"، "أنسلم رالي"، "أليكس كاتز"، "تاكاشي موراكامي"، والعديد من كتاب المبدعين.

وبجانب حرص أوبيرا غاليري دبي على تقديم القطع الفنية الهمامة والفريدة إلى المنطقة، يعتبر هذا المعرض الرائد بمثابة رحلة بصرية تسلط الضوء على مختلف الأنماط التي كان لها أثر في الأعمال الفنية البارزة في القرن العشرين.

هذا، ويفتخر أوبيرا غاليري دبي بدعوتكم لزيارة هذا المعرض الهام والاستمتاع بهذه الرحلة الثقافية المميزة مع الأعمال الفنية الفريدة التي ستقدم في الدورة الثانية لـ "Icons of Art" ، والمعرض مفتوح لمحبي الفنون ومقتنى الأعمال الفنية.

#### Gilles Dyan

Founder & Chairman  
Opera Gallery Group

#### Sylvain Gaillard

Director  
Opera Gallery Dubai

# Raoul Dufy

(1877–1953)

## Instruments de musique, circa 1929

Signed 'Raoul Dufy' (lower right)

Watercolour on paper

39.4 x 68.5 cm – 15.5 x 27 in.

Price on request



### BIOGRAPHY

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 in 1895, when he was 18, and won a scholarship five years later to study at the 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.

### PROVENANCE

Galerie Nichido  
Private collection, Tokyo

### EXHIBITED

Tokyo, Galerie Nichido, La Gloire de l'Art français,  
1972

### LITERATURE

Fanny Guillon-Laffaille, Catalogue raisonné des aquarelles, gouaches et pastels de Raoul Dufy, vol. 2, Editions Louis Carré & Cie, Paris, No. 1648, ill., p. 213

### CERTIFICATE

Fanny Guillon-Laffaille has confirmed the authenticity of this work

### 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 still life of musical instruments.

# Léonard Tsuguharu Foujita

(1886–1968)

## Famille, 1917

Signed and dated 'Foujita 1917' (lower right)

Gouache, watercolour and ink on paper

35 x 29.6 cm – 13.8 x 11.7 in.

Price on request

### BIOGRAPHY

Foujita Tsuguharu was a painter and printmaker born in Tokyo, Japan, in 1886. He began studying western art in Japan shortly after graduating from high school, and in 1913 moved to France to continue his artistic studies. He immediately made the acquaintance of several leading artists including Soutine, Picasso and Matisse, eventually sharing a studio with fellow artist and friend Amedeo Modigliani. Foujita was an oddity of Montparnasse in the 1920s, renowned for his eccentric fashion taste and string of liberal lovers as much as his mystifying paintings combining Japanese ink with western techniques. A poster artist, muralist and portraitist, Foujita's *Book of Cats*, published in 1930, is ranked one of the top 500 rare books ever sold. He is widely considered to be one of the most important Japanese artists working in the West during the 20th century.

### PROVENANCE

Sale: Christie's New York, 7 November 2007, lot 148

Private collection

### PUBLIC NOTES

*Famille* is a stunning example of Foujita's early works incorporating elongated Japanese-inspired portraiture with western oil and ink techniques. Painted in 1917, the same year he met and married his second wife, Fernande Barrey, within 13 days of meeting her, this piece demonstrates a fleeting longing for the family structure.



# Henri Matisse

(1869–1954)

## 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

### BIOGRAPHY

Henri Matisse was born in 1869 in France and studied law before attending the École des Beaux Arts, Paris. At the Salon d'Automne of 1905, the artist was given the quite derogatory nickname of "fauve" (wild feline) and became the leader of the artistic movement of the same name. Among his many travels, two specific trips to Morocco (1912–1913) and one to Tahiti (1945) were said to greatly inspire his paintings. His favorite subjects were the female body, interior scenes and landscapes. Matisse is also famous for his gouaches découpées, using scraps of paper which he then combined or carved out, like little dabs of paint, in order to get a desired effect. From Moscow to New York, including Berlin, Munich and London, Matisse is perceived as one of the most inventive of modern painters. The Musée Matisse in Nice and the one in Cateau-Cambrésis (the town of his birth) are witnesses to the major contribution the artist has made, and such, for generations to come.

### 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 colours are indicative of the artist's Fauvist style, infused with an Impressionistic softness of light and theme.



# Maurice de Vlaminck

(1876–1958)

## Paysage de neige

Signed 'Vlaminck' (lower right)

Oil on canvas

65.5 x 81.8 cm – 25.8 x 32.2 in.

Price on request

### BIOGRAPHY

Born in 1876, Maurice de Vlaminck was a French painter and principal figure in the Fauvist movement together with Henri Matisse and André Derain. He exhibited with the aforementioned in the controversial Salon d'Automne in 1905, when his works were still characterised by the strong use of colour. During World War I Vlaminck was stationed in Paris, where he wrote poetry and continued to paint along the Seine. Opposed to the popularity of Cubism over Fauvism, he published a series of tirades and memoirs before his death in 1958. Of the lesser-known Fauvist artists, de Vlaminck's work nonetheless forms part of the world's most prestigious collections.

### PROVENANCE

Estate of Leon Oxman

Sale: Christie's, New York, 9 May 2000, lot 184

Private collection, Singapore

### LITERATURE

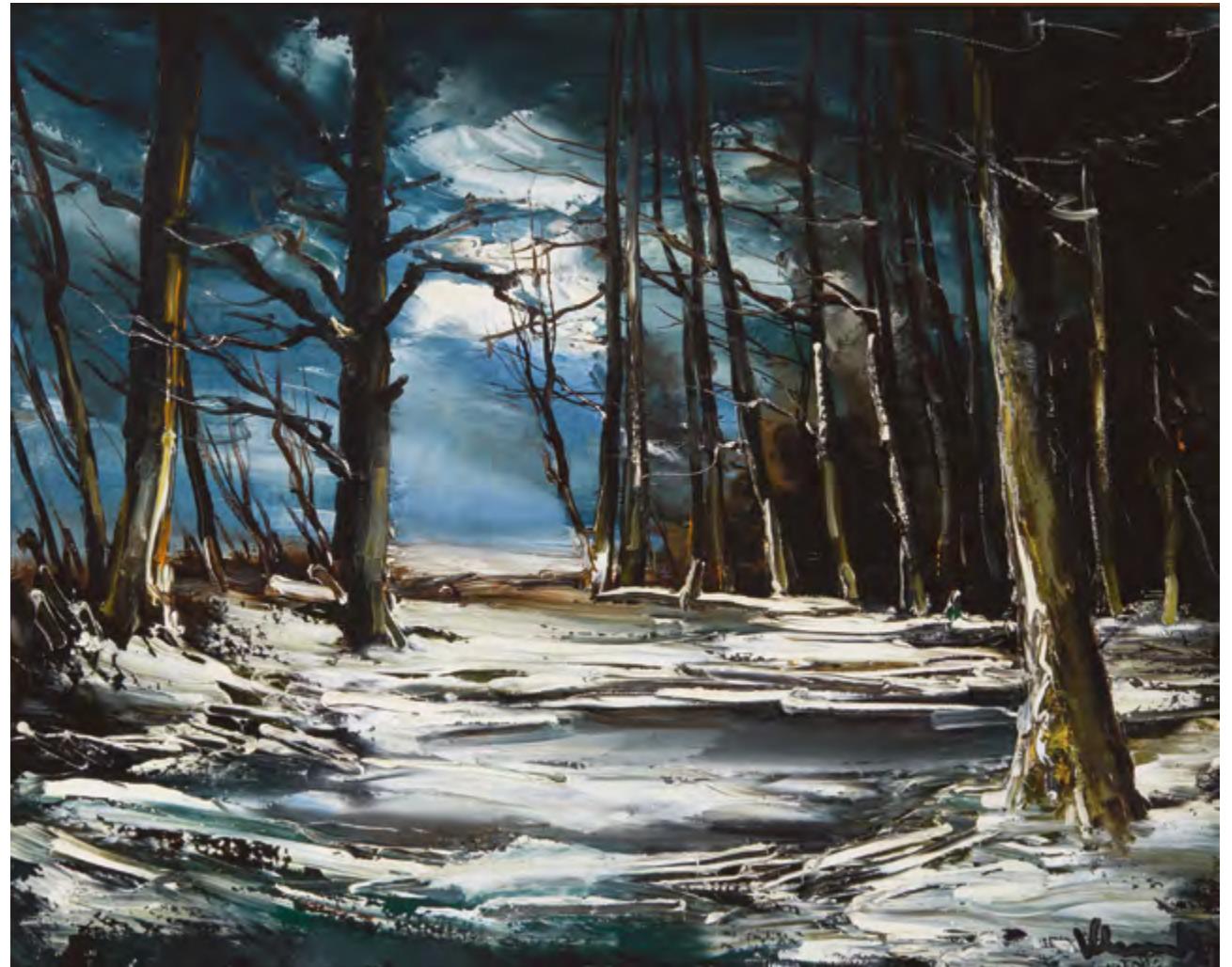
This work will be included in the forthcoming Catalogue raisonné being prepared by The Wildenstein Institute

### CERTIFICATE

The Wildenstein Institute has confirmed the authenticity of this work under the reference No. 1949

### PUBLIC NOTES

Vlaminck's 'Paysage de Neige' was likely painted near Chatou, France, where the artist spent the majority of the first decade of the 20th century. His paintings at the time were characterised by exuberant paint application and vibrant use of colour that displayed the influence of Van Gogh and Toulouse-Lautrec. In this piece, the chilly mood of the scene is expressed through violent colour and brushstroke, a trend that Vlaminck often applied in his landscape works.



# Marc Chagall

(1887–1985)

## La Danse, 1928

Signed 'Marc Chagall' (lower right)  
 Gouache over pencil on paper laid down on board  
 50 x 65 cm – 19.7 x 25.6 in.  
 Price on request

### BIOGRAPHY

Born in 1887 in the city of Vitebsk to Jewish parents, Marc Chagall is considered one of the most respected and admired artists of the 20th century. Flirting with Fauvism, Cubism and Surrealism, Chagall remained separate from conventions throughout the 20th century with his distinctive colour palette and fantastical iconography. Spending his early years studying and working between Saint Petersburg and Paris, Chagall's colour palette and whimsical subjects distinguished his work from the Cubist forms in the works of French artists at the time. His oeuvre drew inspiration from his childhood in the pastoral countryside, as well as 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 in Paris; the Jewish Museum of New York; the Tate Modern in London, the MoMA in New York and the Grand Palais in Paris.

### PROVENANCE

Private collection, Prague  
 Private collection (circa 1970)  
 Private collection, Europe  
 (acquired from the above by descent)

### LITERATURE

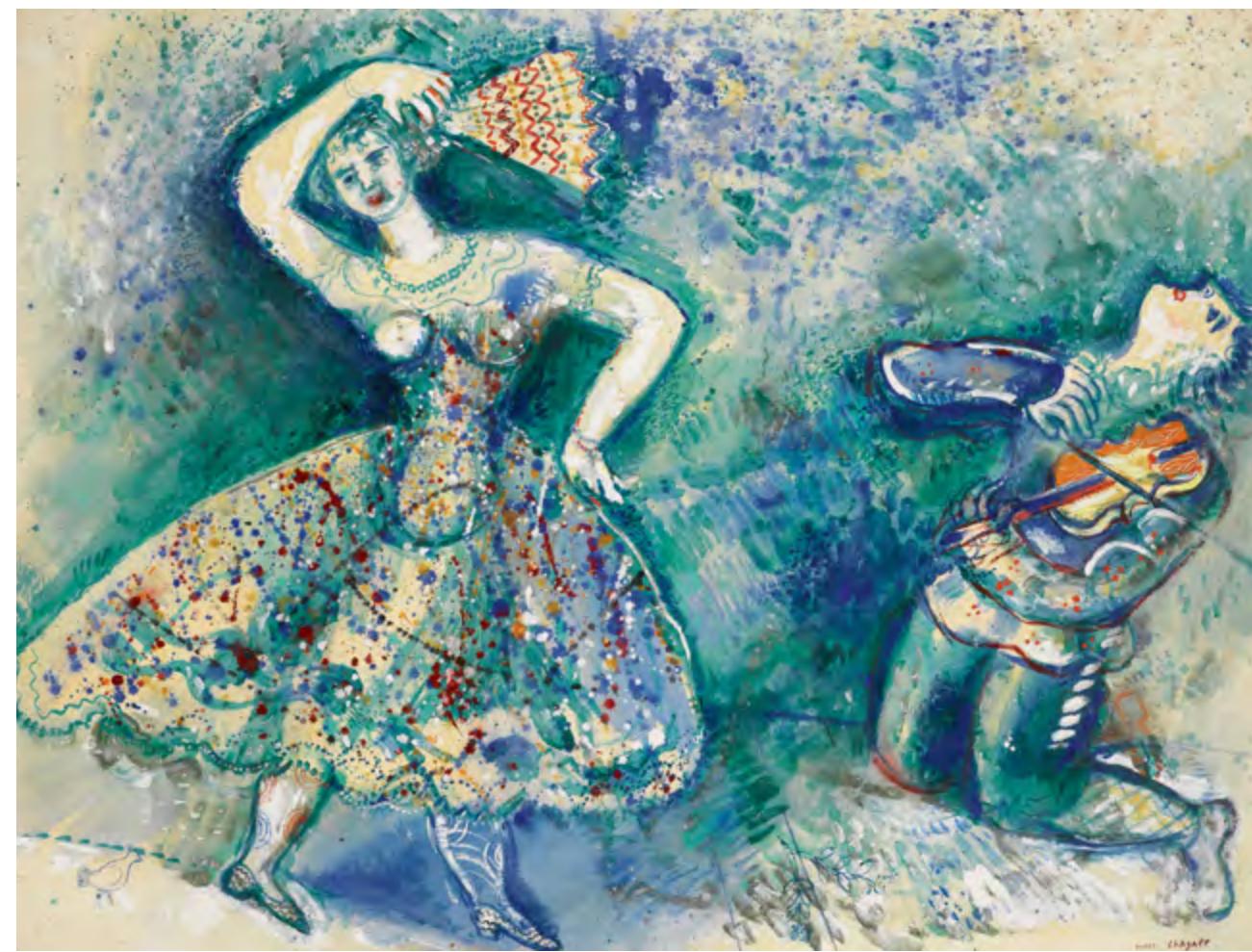
Franz Meyer, Marc Chagall, Life and Work, H.N. Abrams, New York, 1961, No. 501, ill. n.p.  
 (with incorrect measurements)

### CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

### PUBLIC NOTES

Chagall's fascination with dancing and the circus reflects an exuberance and celebration of the artistry of allure. Recalling an incident from his youth in Vitebsk, when he witnessed a young family performing acrobatic stunts on the streets for spare change, Chagall's circus scenes commemorate the difficult and fanciful life of the artist, and serve as a metaphor for his own life devoted to visions and dreams.



# Marc Chagall

(1887–1985)

## Scène de cirque, 1978

Pen, brush, ink, wash and coloured crayon on paper  
 76 x 57 cm – 30 x 22.4 in.  
 Price on request

**PROVENANCE**  
 Estate of the artist  
 Sale: Sotheby's, Tel Aviv, 26 May 1988, lot 12  
 Private collection (acquired at the above sale)

**CERTIFICATE**  
 The Comité Marc Chagall has confirmed the authenticity of this work

**PUBLIC NOTES**  
 Chagall's fascination with the circus reflects an exuberance and celebration of the artistry of attraction and allure. Recalling an incident from his youth in Vitebsk, when he witnessed a young family performing acrobatic stunts on the streets for spare change, Chagall's circus scenes commemorate the difficult and fanciful life of the artist, and serve as a metaphor for his own life devoted to visions and dreams.



# Fernand Léger

(1881–1955)

**Étude pour la façade de l'église  
Notre-Dame-de-Toute-Grâce, circa 1948–1949**

Stamped 'F.L' and inscribed 'Mosaïque Assy (étude)' (lower right)  
 Gouache and India ink on paper  
 48.5 x 97.8 cm – 19.1 x 38.5 in.  
 Price on request



**BIOGRAPHY**

Born in 1881 in Argentan, France, Fernand Léger was a painter, sculptor and filmmaker. His personal style consisted of a form of cubism that is often regarded as a forerunner of Pop Art. Initially trained as an architect, Léger moved to Paris from his home city of Normandy in 1900 and began 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 simplified geometric shapes. The first exploration of his personal form of Cubism was termed 'Tubism' for its emphasis on cylindrical forms. He became one of the first painters to address the imagery of the machine age, developing his style to include irregular Figuratism and ironic subject matter which included objects of consumerism among the subjects of his paintings. He fled to the United States during WWII where he taught at Yale University, created paintings inspired by the industrial refuse in a landscape. His legacy remains that of teacher and philosopher in addition to painter. His works are included in the collections of several

notable institutions including the Philadelphia Museum of Modern Art, the Davis Museum and Cultural Center, Wellesley and the UN Headquarters in New York. In 1960 the Musée Fernand Léger was inaugurated in Biot, South of France.

**PROVENANCE**

Private collection

**CERTIFICATE**

Irus Hansma has confirmed the authenticity of this work

**PUBLIC NOTES**

In 1947 Léger was commissioned to paint the façade for The Church of Notre-Dame de Toute Grâce du Plateau d'Assy, constructed on the mountain-side facing Mont Blanc in 1937-45 by architect Maurice Novarino. Léger's various drawings for the façade illustrated the *Litanies of Mary*. Made with gouache and ink on paper, they serve as works of art in their own right.

# Fernand Léger

(1881–1955)

## **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.



# Alexander Calder

(1898 – 1976)

## Untitled, 1968

Signed and dated 'Calder 68' (lower right)  
 Gouache on paper  
 74.2x109.2 cm – 29.2x43 in.  
 Price on request



### BIOGRAPHY

Alexander Calder was born in 1898 in Philadelphia, USA, the son of Alexander Stirling Calder and grandson of Alexander Milne Calder, both well-known sculptors. After obtaining his mechanical engineering degree from the Stevens Institute of Technology, Calder worked at various jobs before enrolling at the Art Students League in New York City in 1923, where he finished his first miniature travelling circus and made a name for himself as an innovative abstract sculptor. Calder is known as the originator of the suspended or standing moving sculpture made from delicately balanced shapes and set in motion by air currents; a device Marcel Duchamp named 'mobiles'. He was awarded the main prize for sculpture at the Venice Biennial in 1952 and first prize for sculpture in the 1954 Pittsburgh International. His work is held in nearly every major institution in the world.

### PROVENANCE

Galerie Maeght, Paris  
 Kiko Gallery, Houston  
 Maria Paige, Houston  
 Private collection (acquired from the above)

### CERTIFICATE

This work is registered in the archives of the Calder Foundation, New York, under application No. A12433

### PUBLIC NOTES

Calder began a series of paintings in gouache during his time in Aix-en-Provence in 1953 in parallel to his sculptural practice. The gouache allowed Calder to quickly 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.

# Alexander Calder

(1898 – 1976)

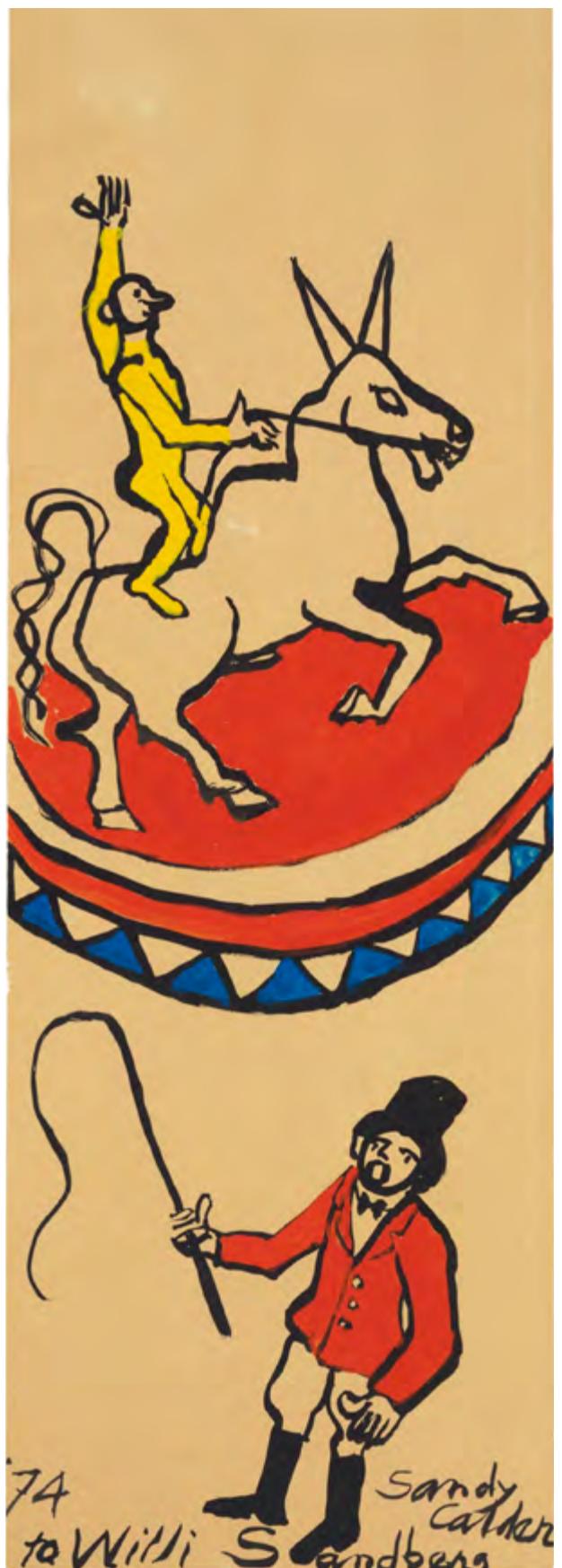
## Untitled, 1974

Signed, inscribed and dated  
 '74 to Willi Sandberg Sandy Calder' (lower edge)  
 Gouache on paper  
 109.8 x 37.7 cm – 43 x 9.5 in.  
 Price on request

**PROVENANCE**  
 Gift of the artist to Willi Sandberg, Amsterdam, 1974  
 Private collection, Amsterdam  
 Private collection (acquired from the above, 2013)

**CERTIFICATE**  
 This work is registered in the archives of the Calder Foundation, New York, under application No. A16466

**PUBLIC NOTES**  
 Calder began a series of paintings in gouache during his time in Aix-en-Provence in 1953 in parallel to his sculptural practice. The gouache allowed Calder to quickly 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.



# Alexander Calder

(1898 – 1976)

## Kakémono, 1971

Signed and dated 'AC 71' (lower right)

Gouache on paper

109.2 x 24.1 cm – 43 x 9.5 in.

Price on request

**PROVENANCE**  
 Galerie Maeght, Paris  
 Irving Galleries, Milwaukee  
 Private collection  
 Michael Lord Gallery, Milwaukee  
 Private collection (acquired from the above, 1999)

**CERTIFICATE**  
 This work is registered in the archives of the Calder Foundation under application No. A13124

### PUBLIC NOTES

Calder began a series of paintings in gouache during his time in Aix-en-Provence in 1953 in parallel to his sculptural practice. The gouache allowed Calder to quickly 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.



# Alexander Calder

(1898 – 1976)

## Red Circus Ring, 1974

Signed and dated 'Calder 74' (lower right)

Ink and gouache on paper

74 x 109 cm – 29.1 x 42.9 in.

Price on request



### PROVENANCE

Perls Galleries, New York  
Private collection, New York  
Hopkins Custot, Paris  
Robert Vallois

### EXHIBITED

Paris, Galerie Alfa, 'Calder Gouaches', Sept. 15 – 23  
2007

### CERTIFICATE

This work is registered in the archives of the Calder Foundation under application No. A06983

### PUBLIC NOTES

Calder began a series of paintings in gouache during his time in Aix-en-Provence in 1953 in parallel to his sculptural practice. The gouache allowed Calder to quickly 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.

# Georges Mathieu

(1921–2012)

## **Passé Fantôme, 1987**

Signed and dated 'Mathieu 87' (lower right)  
and titled 'Passé Fantôme' (on the stretcher)

Oil on canvas  
89 x 162 cm – 35 x 63.8 in.  
Price on request



### BIOGRAPHY

Georges Mathieu was born in Boulogne-sur-Mer, France, in 1921. An abstract painter, 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. Interested in the spontaneous gesturing handling of painting as expressed by Jackson Pollock, Mathieu was the first European artist to organize a group exhibition dedicated to American Abstract Expressionism and introduce the importance of the movement to the French public. A radical supporter of public culture and education, Mathieu's theories and advocations for a strong presence of art in public institutions are as much integral to his legacy as his contributions to painting, tapestry, advertising and architecture. Some of his work anticipated the execution of modern-day graffiti and have been noted as inspiration for the Japanese Gutai group.

### PROVENANCE

Galerie Semiha Huber, Zurich  
Private collection, Italy  
Sale: Sotheby's New York, 10 March 2009, lot 56  
Private collection, Europe

### LITERATURE

Mathieu, 50 ans de création, Editions Hervas, Paris, 2003 (mentioned p. 513)

### EXHIBITED

Zurich, Galerie Semiha Huber, Mathieu, October 1987–February 1988

### CERTIFICATE

A certificate will be provided by the Comité Georges Mathieu

### PUBLIC NOTES

This painting exemplifies Mathieu's mode of gestural abstraction coupled with the calligraphic aspect that defined his later work. In this painting Mathieu's controlled execution can be sensed, starting from a single point and thrusting outwards in every direction.

# Sam Francis

(1923–1994)

## Untitled (SFP94-124) (SFF.1794), 1994

Stamped with the Sam Francis Estate stamp (on the reverse)

Acrylic on canvas

61x38.1cm – 24 x 15 in.

Price on request

### BIOGRAPHY

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. 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 New York, the Metropolitan Museum of Art, New York and the Centre Georges Pompidou, Paris.

### PROVENANCE

Galleri Faurschou, Copenhagen (June 1996)  
 Private Collection, Europe  
 Kaarte Berntsen, Oslo  
 Sotheby's New York  
 Jonathan Novak Contemporary Art

### LITERATURE

Installation views of The last works, in total or in part, appear in the following publications: Agee, William C. Sam Francis: paintings 1947–1990 Los Angeles: Museum of Contemporary Art, 1999; exh. cat. fig.51, ill. p. 57 Sam Francis. Mendrisio, Switzerland: Museo d'Arte, 1997, ill. pp. 20–21 Sam Francis: les années parisiennes 1950-1961. Paris: Galerie nationale du Jeu de Paume, 1995. exh. cat., ill. p. 39 Burchett-Lere, Debra ed. Sam Francis: Catalogue raisonné of Canvas and Panel paintings, 1923–1994, Berkeley: University of California press, 2011, No. 1794, DVD I, ill.

### CERTIFICATE

The Sam Francis foundation has confirmed the authenticity of this work

### PUBLIC NOTES

Made in the last year of his life, this painting reveals the snake and web-like forms that dominated much of the later works of Francis's life, illuminated by the striking contrasts between primary colours. Suffering from prostate cancer, Francis was unable to paint with his dominant right hand and, in a final burst of energy, used his left hand to produce a remarkable series of nearly 150 artworks such as this one.



# Sam Francis

(1923–1994)

## Untitled, 1965-1966

Stamped with the Sam Francis Estate stamp

(on the reverse)

Acrylic on paper mounted to canvas

53.3 x 31.1 cm – 21.3 x 12.3 in.

Price on request

### PROVENANCE

Felix Landau Gallery, Los Angeles

Waddington Galleries, London (acquired in April 1970)

Sale: Sotheby's, London, 8 July 1971, lot 113

Arthur Tooth and Sons, Ltd., London  
(acquired at the above sale)

John Berggruen Gallery, San Francisco  
(acquired, July 1974)

Private collection

Private collection, Japan

### LITERATURE

This work is identified with the interim identification number of SF66-034; SF65-034 in consideration for the forthcoming Sam Francis: Catalogue raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation

### PUBLIC NOTES

This work was painted at the height of Francis's exploration of Asian culture and Zen Buddhism, whereby the artists 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.



# Andy Warhol

(1928–1987)

## Moon Explorer, 1983

Signed and dated 'Andy Warhol 83' (on the overlap)

Acrylic screen print on canvas

35.5 x 28 cm – 14 x 11 in.

Price on request

### BIOGRAPHY

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. He was born in Pittsburgh, PA in 1928 and moved to New York in 1949 where he began working as a commercial artist making drawings for advertisements during the postwar consumer boom. His first solo exhibition at the Hugo Gallery, New York in 1952 was met with a mixture of acclaim and derision. Interested in popular culture and the mass-produced language of advertising, Warhol began integrating these elements into his work from the 1960s, producing during this time his iconic *Campbell Soup Can* screen prints. In 1962 Warhol participated in the New Realists exhibition in New York, which was hailed as the first significant survey of Pop Art. 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.

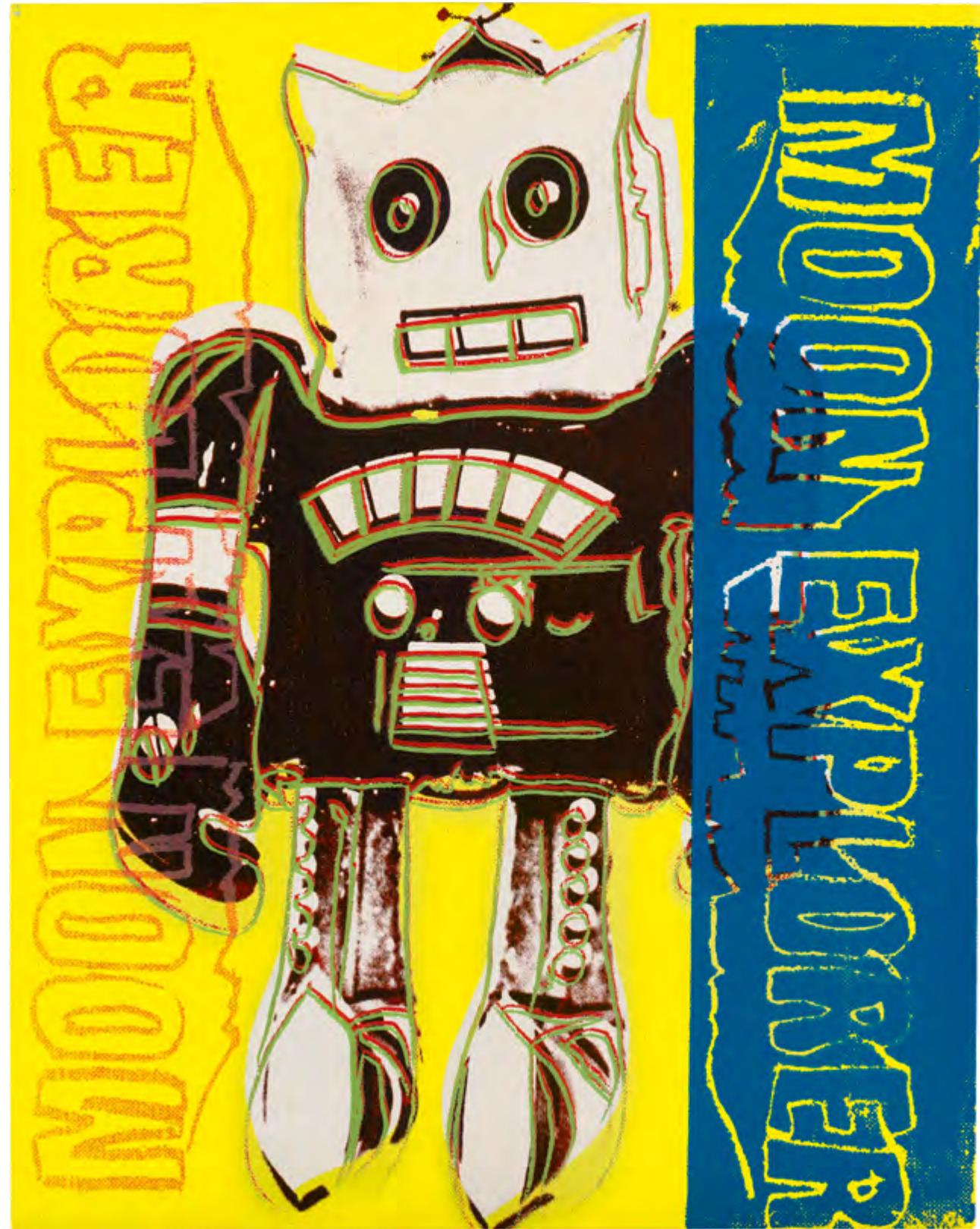
### PROVENANCE

Martin Lawrence Galleries, Los Angeles

Private collection, Germany (acquired from above, 1993)

### PUBLIC NOTES

In 1983, art dealer Bruno Bischofberger asked Warhol to create a series of paintings for children. Intrigued by the idea, Warhol created a series of small-scale works of fish, monkeys, parrots, dogs and circus clowns based on his own extensive collection of mechanical toys. The paintings were first exhibited in 1982 in Zurich, hung low to allow them to be easily seen by children, against a backdrop of fish wallpaper that Warhol also designed. *Moon Explorer Robot* was one of the silkscreen prints Warhol produced for the occasion.



# Andy Warhol

(1928–1987)

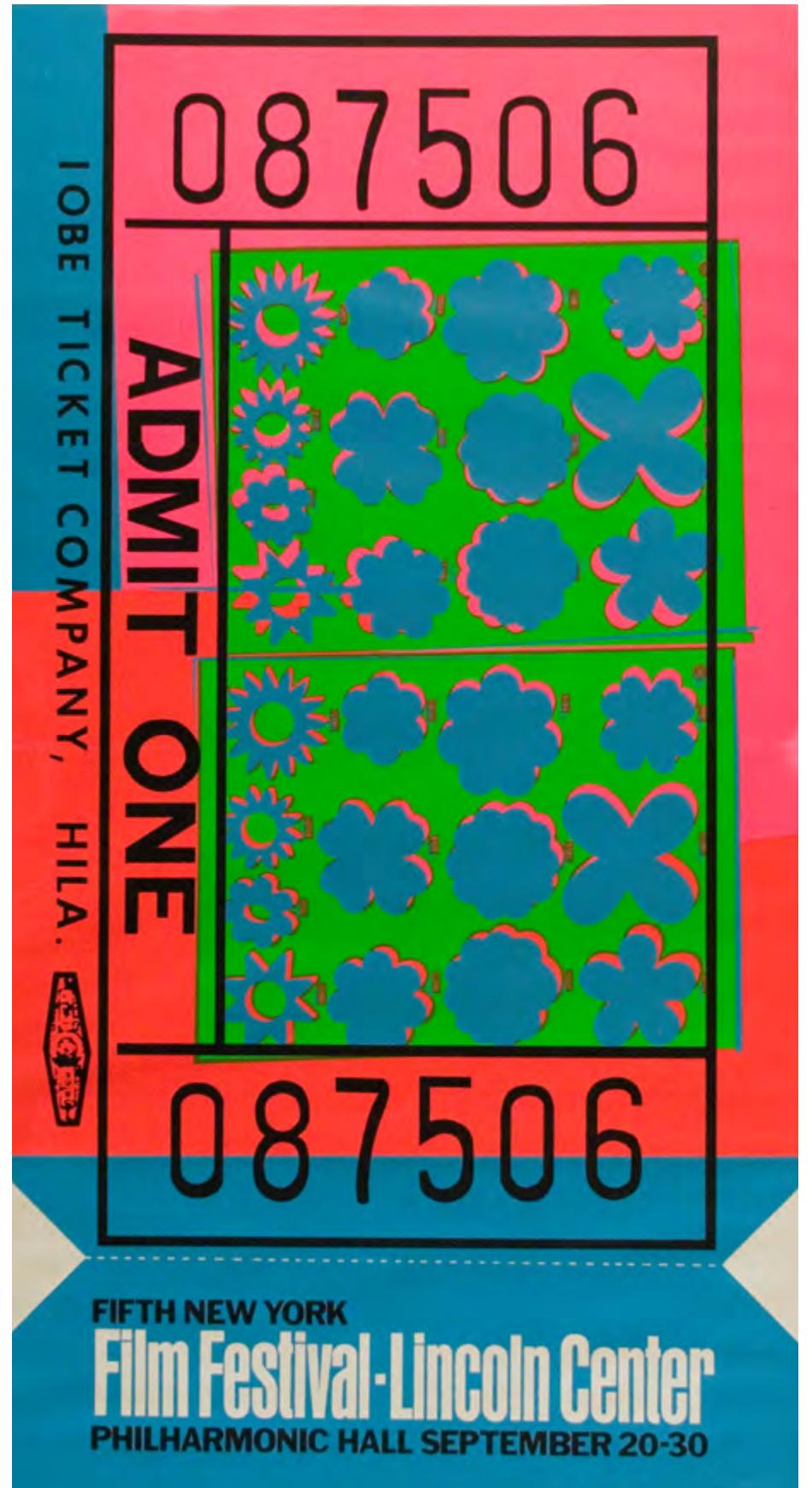
## Lincoln Center Ticket, 1967

Screenprint in colours on wove paper, edition of 500  
 114.3 x 61.5 cm – 45 x 24 in.  
 Publisher: List Art Posters, New York,  
 for the Lincoln Center for the Performing Arts  
 Price on request

**PROVENANCE**  
 Sale: Christie's, London, 18–19 September 2007, lot 584  
 Private collection, Singapore

**LITERATURE**  
 Frayda Feldman and Jörg Schellmann, Andy Warhol Prints: A Catalogue Raisonné 1962–1987, fourth edition revised and expanded by Frayda Feldman and Claudia Defendi, Distributed Art Publishers, Inc., New York, 2003, p. 66, No. 11.19, representing an other edition on opaque acrylic

**PUBLIC NOTES**  
 This piece is one of five hundred posters Warhol produced in 1967 to commemorate the Fifth New York Film Festival in Lincoln Centre, New York. In 1965 Warhol claimed to 'retire' from painting, after which he spent most of his time making films. This screenprint, based on a ticket of the same design published by the Leo Castelli Gallery in New York, celebrates the impact of films on Warhol's life and career.



# Andy Warhol

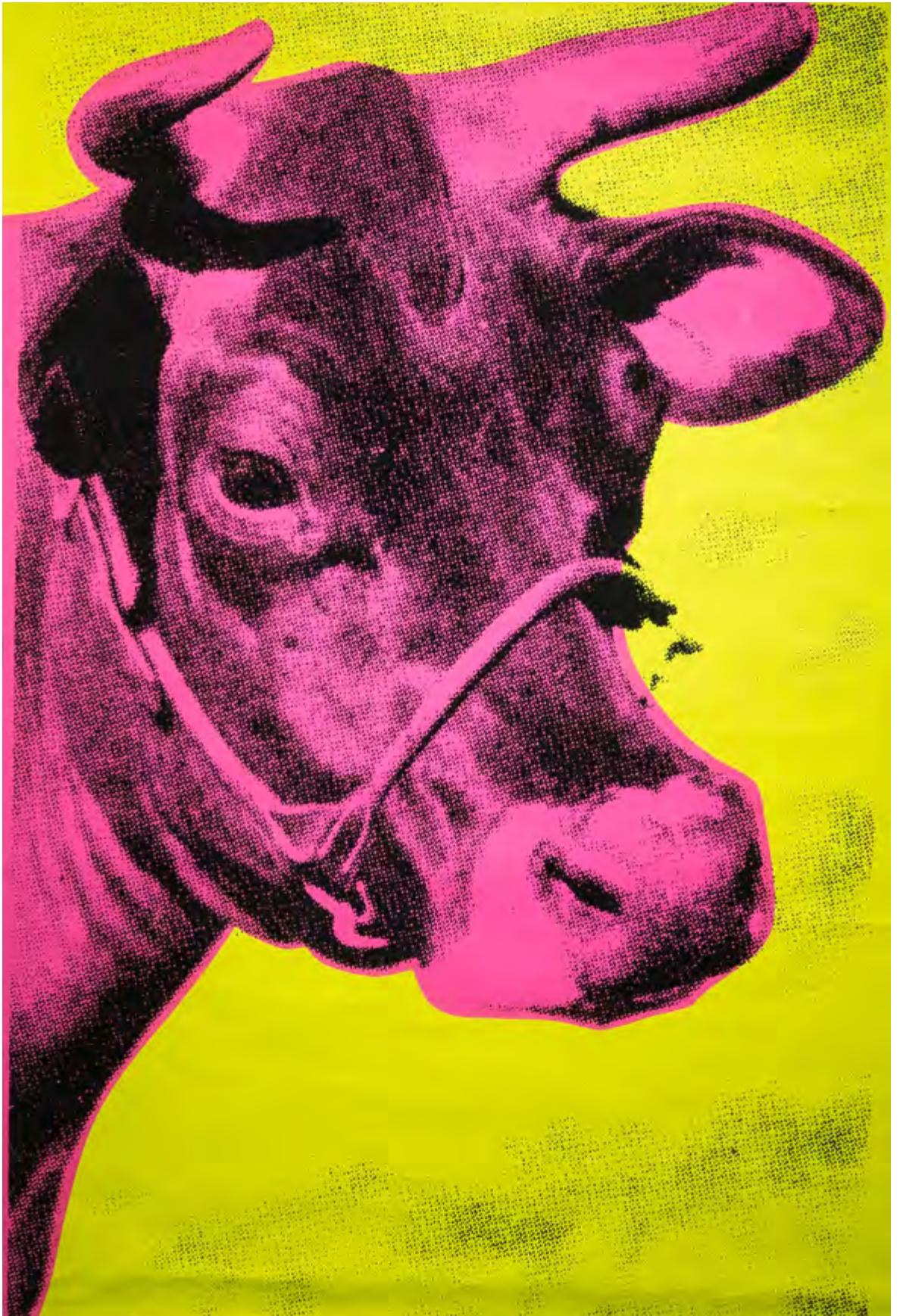
(1928–1987)

## Untitled (Cow Wallpaper), 1989

Stamped with the copyright  
'The Estate and Foundation of Andy Warhol' (right edge)  
Screenprint on wallpaper  
231x76.2cm – 91x30 in.  
Price on request

### PUBLIC NOTES

The present screenprint presents an extract of the Cow Wallpaper that constitutes the double installation that Warhol prepared for the Leo Castelli Gallery in April 1966. The exhibition comprised of a quantity of floating silver sculptures, *The Silver Clouds*, which occupied the front gallery at Castelli, while the walls of the adjacent back room were completely covered with Cow Wallpaper.



# Andy Warhol

(1928–1987)

## Mao (Feldman & Schellman 11.94 & 11.96), 1972

Screenprint on Beckett High White paper

91.4 x 91.4 cm – 36 x 36 in.

Edition: 250 signed in ballpoint pen and numbered  
with a rubber stamp on verso.

There are 50 AP signed and numbered in pencil on verso;  
some signed and numbered in ballpoint pen.

Printer: Styria Studio, Inc., New York

Publisher: Castelli Graphics and Multiples, Inc., New York  
Price on request



11.94



11.96

### LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, fourth edition revised and expanded by Frayda Feldman and Claudia Defendi, Distributed Art Publishers, Inc., New York, 2003, p. 83, No. 11.94 and No. 11.96

### PUBLIC NOTES

This print is part of a series of works comprised of paintings, prints and pencil drawings based on the image of Mao Zedong that Warhol created between 1972 and 1977. Returning to painting after a dormant period in the late 1960s, Warhol's Mao pieces developed against the backdrop of gradually releasing Cold War tensions and renewed friendship between the US and China. The series was adapted from the official Mao portraits reproduced on Communist leader's manifesto, *The Little Red Book*.

# Roy Lichtenstein

(1923–1997)

## Bicentennial Print, 1975

Numbered, signed 'rf Lichtenstein'  
and dated '75' in pencil (lower right)  
Blind stamp (lower right)  
Lithograph and screenprint on white wove paper  
Edition of 200 + 25 AP and 25 HC  
63.5x46 cm – 25 x 18.1 in.  
Publisher: APC Editions,  
division of Chermayeff & Geismar Associates,  
Inc., New York (underwritten by Mobil Oil Corporation)  
Printer: Styria Studio, New York  
Price on request

### BIOGRAPHY

Roy Lichtenstein was an American pop artist born in Manhattan in 1923. He was a leading figure of the new art movement in the 1960s alongside Andy Warhol and Jasper Johns, deriving much of his inspiration from colourful comic strip and advertising imagery. An early pioneer of Appropriation Art, Lichtenstein works tackled the way in which the mass media portrayed recurring subject matter and imagery. His 1963 painter *Whaam!* is one of the earliest known examples of pop art, and led to him being the first American artist to exhibit at the Tate Gallery in London. Today, his work is represented in the collections of virtually every major public institution in the world.

### PUBLIC NOTES

Lichtenstein's *Bicentennial Print* was commissioned to celebrate America's bicentennial in 1976. A mid-career work, this design sees Lichtenstein experiment with a looser, more abstract style to his comic book imagery and block prints. The poster incorporates motifs of American culture: red, white and blue lines; a wheel, symbolising industry; and the moulding of a building, representing the strength and endurance of the United States.



110/200 rf Lichtenstein '75

# Roy Lichtenstein

(1923–1997)

**M-Maybe he became ill  
and couldn't leave the studio!, 1965**

Signed 'R Lichtenstein' (lower right)  
 Serigraphy in colours on cardboard  
 93.5 x 93.5 cm – 36.8 x 36.8 in.  
 Price on request



**PROVENANCE**

Sale: Piasa, Drouot Richelieu, 19 October 2007, lot 107  
 Private collection, Italy

**PUBLIC NOTES**

*M-Maybe he became ill and couldn't leave the studio!* is one of Lichtenstein's most famous romance comic adaptations, in which an attractive girl is depicted waiting for a man in an urban setting. The artist attempted to make his paintings as mechanical as possible, selecting teen comic tropes that were illustrated by teams and thus devoid of personal stylistic elements. The women in his paintings similarly appeared uniformly modish; a device used by Lichtenstein that blurs the line between personalized artistic expression and mass produced imagery.

# Bernard Buffet

(1928 – 1999)

## **Rolls-Royce 1937 grise, 1984**

Signed 'Bernard Buffet' (upper left)

Oil on canvas

97x130 cm – 38.2x51.2 in.

Price on request



### BIOGRAPHY

Born in Paris in 1928, Bernard Buffet was a well-known painter of Expressionism and member of the anti-abstract art group 'The Witness Man'. At only fifteen he attended the École des Beaux-Arts in Paris, and when he was 19 held his first solo exhibition in Paris in 1949. A precocious young talent, Buffet experienced a meteoric rise to celebrity status with his dark, highly structured and angular works that communicated the austerity and instability of post-war France. His prolific oeuvre of barren landscapes, gaunt caricatures and sad circus clowns brought him fame and fortune throughout his lifetime, and he continued to produce annual exhibitions until his death in 1999. Posthumously, Buffet's work and contribution to art history has been met with much critical re-evaluation, and is today included in the most prestigious modern art collections around the world including the MoMA, New York; the Musée d'Art Moderne, Paris; the State Tretyakov Gallery, Moscow; and the Tate Gallery, London. In 1973, a museum dedicated solely to his work was inaugurated in Japan.

### PROVENANCE

Sale: Sotheby's New York, 6 May 2004, lot 474  
Private collection, Singapore

### LITERATURE

Yann le Pichon, Bernard Buffet 1982-1999, Maurice Garnier, tome III, No. 927 p. 16

### PUBLIC NOTES

Buffet experienced a meteoric rise to stardom in his early twenties, with his elongated 'Miserabilist' figures representing the popular Zeitgeist of post-war France. Commercially wealthy from his paintings, Buffet's early ostentatiousness – of which his Rolls-Royce was an overt symbol – both irked and intrigued the French art elite.

### CERTIFICATE

A certificate will be provided by the Galerie Maurice Garnier

# Bernard Buffet

(1928 – 1999)

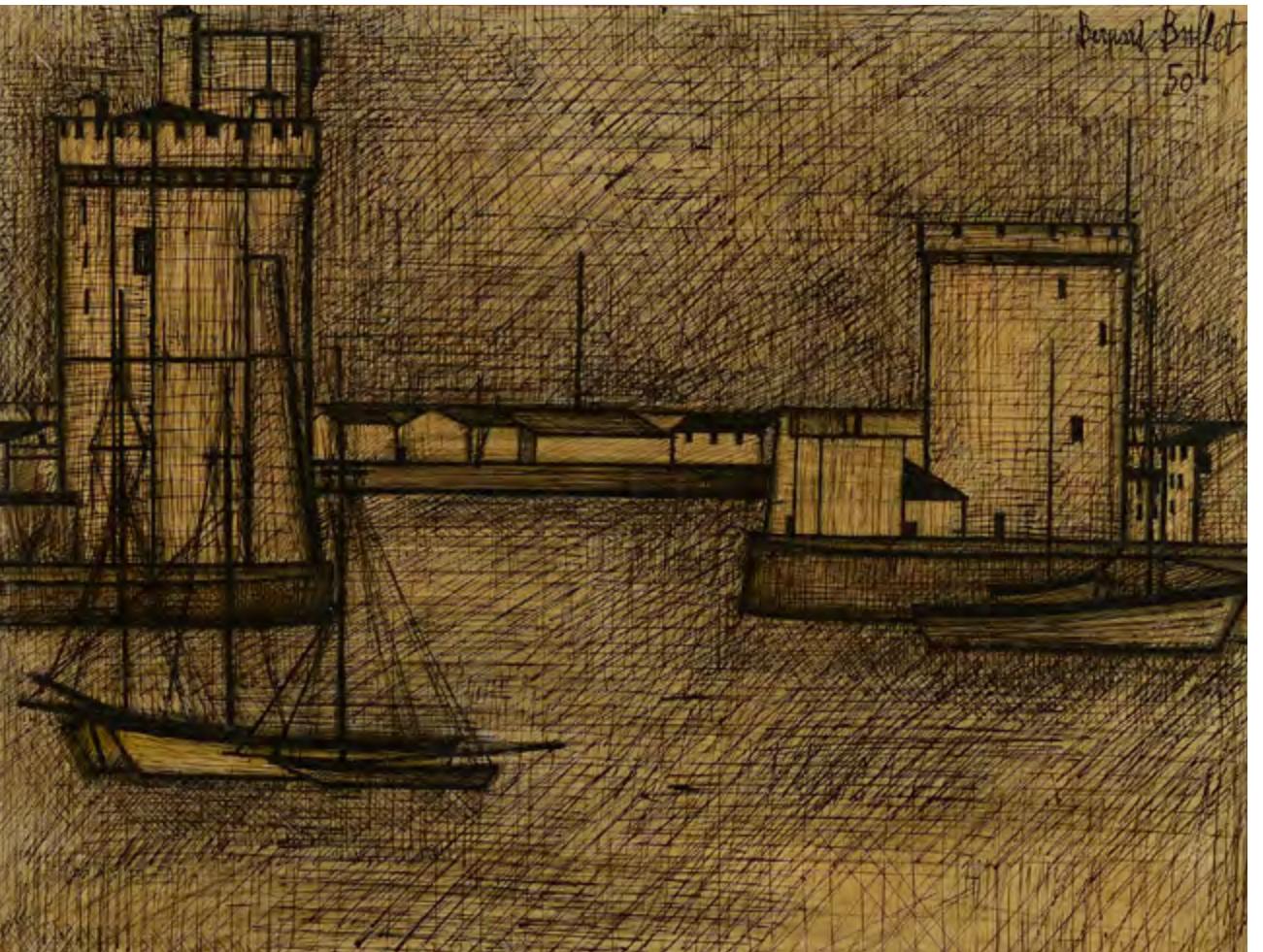
## **Le Port de la Rochelle, 1950**

Signed and dated 'Bernard Buffet 50' (upper right)

Mixed media on paper laid on canvas

48.5 x 64 cm – 19.1 x 25.2 in.

Price on request



### PROVENANCE

Private collection, Paris

### CERTIFICATE

A certificate will be provided by the Galerie  
Maurice Garnier

### PUBLIC NOTES

Buffet experienced a meteoric rise to stardom in his early twenties, with his elongated 'Miserabilist' figures representing the popular Zeitgeist of post-war France. *Le Port de la Rochelle* is a particularly stark example of his early works, applying muted mixed media on paper to create this monochromatic scene.

# Bernard Buffet

(1928 – 1999)

## Torero, 1958

Signed and dated 'Bernard Buffet 58' (center right)

Coloured crayons on paper

75.8 x 55.9 cm – 29.8 x 22 in.

Price on request

**PROVENANCE**  
Private collection

**CERTIFICATE**  
A certificate will be provided by the Galerie  
Maurice Garnier

### PUBLIC NOTES

The torero represents the main performer in the sport of bullfighting practiced in countries influenced by Spanish culture. Part of a series dedicated to the tradition, this piece captures the expression of fear and concentration prior to the bullfight. Buffet's renderings of the torero reflect the duality of tragedy and the absurd of the human condition, where one casts oneself into the line of potential death for the sole purpose of entertainment.



# Bernard Buffet

(1928 – 1999)

## **Le Cirque, l'écuypère, 1966**

Mixed media on paper laid on canvas  
65 x 50 cm – 25.6 x 19.7 in.  
Price on request

**PROVENANCE**  
Private collection, France  
Private collection, Middle East

**CERTIFICATE**  
Maurice Garnier has confirmed the authenticity  
of this work

**PUBLIC NOTES**  
The circus was a recurring theme in Buffet's work, with images such as the miserable clown becoming his most recurring iconic subject. Encapsulating both the absurdity and quest for absurdity of mankind, these scenes spoke to a collective desire to escape from the miseries of real life and into the irony of forced humour and entertainment.



# Bernard Buffet

(1928 – 1999)

## **Le Terre-Neuvas, 1965**

Signed 'Bernard Buffet 65' (upper right);  
inscribed 'Bateau Saint-Malo'  
and dated 'Le 10 juillet 1965' (on the reverse)

Oil on canvas  
116 x 80 cm – 45.6 x 31.5 in.  
Price on request

**PROVENANCE**  
Private collection (1980s)

**CERTIFICATE**  
A certificate will be provided by the Galerie  
Maurice Garnier

**PUBLIC NOTES**  
The Terre-Neuvas were fishermen who sailed from the coasts of Europe to the Grand Banks off the Canadian coast from the sixteenth century to the early twentieth to bring back tons of salt cod. Sometimes, a boat of fisherman would venture too far from the ship and get lost in the fog – many men tragically lost their lives this way. In this painting, Buffet captures the immensity of the ship, the colonialism it represents and the tragedy of the fisherman who lost their lives in its wake.



# Fernando Botero

(b. 1932)

## Family on a Beach, 2009

Signed and dated 'Botero 09' (lower right)

Oil on canvas

97.8 x 130.2 cm - 38.5 x 51.3 in.

Price on request

### BIOGRAPHY

With a uniquely recognizable style of distorted proportions and jocular imagery, Fernando Botero is one of the most prominent Latin-American artists in the world. He was born in Medellín in 1932 and was only sixteen years old when his drawings were first published in a popular local newspaper. In 1958 he rose to national prominence when he won first prize at the Salón de Artistas Colombianos, and over the last four decades has achieved international recognition for his contribution to Latin American art. His signature 'Boterismo' style, depicting figures in exaggerated volume in situational portraiture, represents acute social and political critique of the Colombian regime, with themes frequently addressing religion, bullfighting, family life and circus culture through a darkly humorous lens. His art is included in the collections of numerous major museums and private collections. In 2012 he was awarded the International Sculpture Centre's Lifetime Achievement.

### PROVENANCE

Tasende Gallery, USA (acquired from the artist)  
Private collection

### EXHIBITED

Los Angeles, Botero in LA, Tasende Gallery,  
West Hollywood, California, 2010  
Los Angeles, Art Show, Tasende Gallery, 2011

### CERTIFICATE

Fernando Botero has confirmed the authenticity  
of this work

### 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 coffee-coloured skin tones, this series marks Botero's gradual return to simple, more jovial themes in his work.



# Fernando Botero

(b. 1932)

## **Smoking Man, 2011**

Signed 'Botero 11' (lower right)

Oil on canvas

43 x 36 cm - 16.9 x 14.2 in.

Price on request

PROVENANCE  
Private collection, Asia

CERTIFICATE  
The artist has confirmed the authenticity of this work

### PUBLIC NOTES

Botero's signature style has always been intimately tied to the memories and traditions of Latin America, approaching his work in homage to the everyday beauties and human tendencies of his culture.

Reflecting a world of turmoil, youth and the quiet moments of contemplation in between, *Smoking Man* is a wonderful example of Botero's impassive yet deeply intimate portrayals of humankind.



# Fernando Botero

(b. 1932)

## The Clown, 2007

Signed and dated 'Botero 07' (lower right)  
 Pencil and watercolour on paper  
 41x31cm - 16.1x12.2in.  
 Price on request

### PROVENANCE

Private collection (acquired from the artist through his son, Mexico City, 2011)

### EXHIBITED

The Circus series was first exhibited by Gmurzynska Gallery, Zurich, 2009

### CERTIFICATE

The artist has confirmed the authenticity of this work

### PUBLIC NOTES

*The Clown* forms part of Botero's 2007–2008 series 'Circus', a book of nearly 200 paintings, drawings and watercolours that showcase his boyhood enchantment with the circus. Believing the spectacle to embody a global theme of catharsis and pleasure, the series speaks to the transition between the mundane and the fantastic.



Botero 07

# Fernando Botero

(b. 1932)

## The Bird, 2006

Signed and numbered 'Botero / 6' (under the base)

Bronze, edition of 6

50x18x22 cm - 19.7x7x8.7 in.

Price on request

PROVENANCE  
Private collection

CERTIFICATE  
The artist has confirmed the authenticity of this work

### PUBLIC NOTES

Voluminous and overstuffed, Botero's *The Bird* is a classic 'Boterismo' sculpture representing the joy of living and the power of optimism. Known for inviting a sense of humour into his works despite the dark subject matter they critique, *The Bird* is a testimonial to the hope that lingers even in times of difficulty.



# Turi Simeti

(b. 1929)

## Untitled (light blue), 2014

Acrylic on shaped canvas  
100 x 120 cm – 39.4 x 47.2 in.  
Price on request



### BIOGRAPHY

Born in Sicily in 1929, Turi Simeti was an active member of the Zero group, a short-lived art movement founded in 1957 that argued against colour, emotion and individual expression in art. Highly intellectual in form, Simeti and his constituents - Lucio Fontana, Enrico Castellani, Piero Manzoni and Agostino Bonalumi - pioneered a century of Minimalist Art that reacted to Abstract Expressionism, a prominent art movement at the time. Still actively creating today, Simeti's exploration of light and shadow onto tactile, monochromatic surfaces have challenged key theories of minimalism and established him as a highly influential Italian artist of the 20th and 21st centuries. His work is included in prominent public collections including the Museu de Arte Moderna in Rio de Janeiro, Brazil; the Museo d'Arte Moderna in Bolzano, Italy and the Wilhelm-Hack-Museum in Ludwigshafen, Germany.

### PROVENANCE

Artist's studio

### 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. The essence of Simeti's work, which draw from the influence of Lucio Fontana and Alberto Burri, is the modular modification of the monochromatic flat surface, which can be clearly seen in this work. Using the ellipse as a central geometric form, Simeti has maintained a coherence of form through monochromatic manipulation of the classic canvas.

# Takashi Murakami

(b. 1962)

## Born to kill! – M. Matsubara, 1997

Signed, titled, dated  
 'Takashi 97 Born to Kill! M. Matsubara' (on the reverse)  
 Acrylic on canvas on board  
 64.7x50.2 cm – 25.5 x 19.8 in.  
 Price on request

**BIOGRAPHY**  
 Takashi Murakami was born in 1962 in Tokyo, Japan, and is considered one of the most prolific contemporary Japanese artists in the world. He received his BFA, MFA and PhD from Tokyo University of the Arts, and in 1996 founded the Hiropan factory in Tokyo. The company later evolved into Kaikai Kiki, an arts movement and supporting platform for emerging Japanese artists. Pioneer of the 'Superflat' style, Murakami's blend of Japanese painting techniques, manga, Pop and anime flattened on a picture-plane recollects the origin of Western visual culture in historical Japanese art. A curator, cultural entrepreneur and critical observer of contemporary Japanese society, Murakami's exhibitions have become some of the most iconic in contemporary Japanese discourse. He has held major solo exhibitions at the Museum of Contemporary Art, Tokyo; Serpentine Gallery, London; Guggenheim Museum, Bilbao; Brooklyn Museum, New York and the Museum of Contemporary Art, Los Angeles, among others.

**PROVENANCE**  
 Pinksummer, Genoa

**EXHIBITED**  
 Genoa, Pinksummer and Newsantandrea, Murakami and Manetas, 19 February – March 2000

**PUBLIC NOTES**  
 In 1993 Murakami manifested an image that he deemed 'quintessentially Japanese', derived from an amalgamation of eastern and western comics, anime and manga animations. Mr. DOB, (a contraction of the Japanese slang expression *dobojite*, or 'why?') has since been incorporated and augmented into countless transformations in Murakami's work. His presence, as seen here in 'Born to Kill!', explores the significance of meaninglessness and the elevation of manufactured products to an artistic level in contemporary culture.



# Damien Hirst

(b. 1965)

## Butterfly Spin Painting, 2009

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

Acrylic on paper

54 x 68.6 cm – 21.3 x 27 in.

Price on request



### BIOGRAPHY

Born in Bristol in England in 1965, Damien Hirst first emerged in the public eye after conceiving and curating Freeze in 1988, an exhibition featuring works by him and his friends from Goldsmiths College in London. Considered one of the most prominent artists of his generation and a spearhead of the loosely coined Young British Artists group of the 1990s, Hirst's work often pushed boundaries and tested the limits of public acceptance. Notable for its strong associations to life and death, Hirst's work calls into question our awareness and convictions about preconceived societal truth.

### PROVENANCE

Private collection

### PUBLIC NOTES

Created with public collaboration at the Damien Hirst Spin Workshop to celebrate the opening of Requiem at the Pinchuk Art Centre, Ukraine.

# Damien Hirst

(b. 1965)

## Circle Spin Painting, 2009

Bears Hirst blind stamp and stamped with signature and inscription  
'This painting was made by/to celebrate the opening/of Damien Hirst,  
Requiem,/at the PinchukArtCentre/on/  
Damien Hirst [stamped signature] / © Damien Hirst' (on the reverse)  
Acrylic on paper  
D: 52 cm – 20.5 in.  
Price on request



PROVENANCE  
Private collection

PUBLIC NOTES  
Created with public collaboration at the Damien Hirst  
Spin Workshop to celebrate the opening of Requiem  
at the Pinchuk Art Center, Ukraine.

# Alex Katz

(b. 1927)

## **Ulla, 2009**

Signed and dated 'Alex Katz 09' (on the overlap)

Oil on canvas

152.5 x 213.5 cm - 60 x 84 in.

Price on request

### BIOGRAPHY

Alex Katz is an American artist born in 1927 in Brooklyn, New York. His family left Brooklyn for Queens at the onset of the Great Depression in 1928. In 1946, Katz entered The Cooper Union Art School in Manhattan, a prestigious college of art, architecture, and engineering. He later studied at the Skowhegan School of Painting and Sculpture in Skowhegan, Maine, a location and landscape that would remain a staple in his artistic practice. Known for his large-scale portraits and landscape paintings, the bold, flattened colours and forms, economy of line and cool emotional detachment of Katz's works have made him the subject of over 200 solo exhibitions worldwide. Notable museum solos include the Whitney Museum of American Art, New York; the Brooklyn Museum, New York; the Irish Museum of Modern Art, Dublin; and the Saatchi Gallery, London, among many others. Among the collections in which his work is included are the Tate Gallery, London; the MoMA, New York; the Whitney Museum of American Art, New York; the Smithsonian Institution, Washington D.C.; Carnegie Museum of Art, Pittsburgh and the Centre Georges Pompidou, Paris.

### PROVENANCE

Private collection, New York  
(acquired from the artist, 2010)

### PUBLIC NOTES

*Ulla* is a classic example of Katz's trademark flatness of form and colour. Depicting an air of leisure and detachment, Katz's sister, Ulla, is mesmerizing in her seductive detachment. Though staring straight at the viewer, her expressionless face prevents the intimacy of traditional styles of portraiture.



# Robert Longo

(b. 1953)

## **Study for Jet Pilot No. 1, 2007**

Signed, titled and dated (on the bottom)

Charcoal on tracing paper

47x40 cm - 18.5x15.7 in.

Price on request

### BIOGRAPHY

Robert Longo is an American painter and sculptor. He was born in Brooklyn, New York in 1953 and briefly studied sculpture at the Accademia di Bella Arti in Florence, Italy before returning to finish his BFA at Buffalo State College. Following his studies in the 1970s, Longo moved to New York City and joined the underground art scene. He is best known for his sculptural 'Men in the Cities' works; a series of life-size graphite drawings of people lurching backwards and forwards that made him one of the most exhibited and collected artists of the 1980s. Longo has had retrospective exhibitions in Hamburg Kunsthalle; the Menil Collection in Houston; the Los Angeles County Museum of Art; the Museum of Contemporary Art in Chicago; the Hartford Athenaeum and the Isetan Museum of Art in Tokyo. Group exhibitions include Documenta; the Whitney Biennial and the Venice Biennial. His work is represented in the collections of the MoMA, the Guggenheim and the Whitney Museum, New York; the Centre Georges Pompidou, Paris; and many others.

### PROVENANCE

Metro Pictures, New York

Private collection (acquired from the above)

### PUBLIC NOTES

In the 1980s Longo began focusing on themes of power and authority in his works, producing a series of blackened American flags followed by documentary images, breaking waves and baroque rendering of atomic bomb blasts. In this 2007 *Study for Jet Pilot No. 1*, Longo uses graphite and coal to signify the military-industrial complex in impeccable sculptural detail.



# OSGEMEOS

(b. 1974)

**O diam em que a primavera virou outono  
(The Day Spring Became Fall), 2014**

Mixed media on wood  
204 x 164 x 14 cm – 80.3 x 64.5 x 5.5 in.  
Price on request

BIOGRAPHY

Gustavo and Otávio Pandolfo, known by their collaborative artist name OSGEMEOS are twin brothers and graffiti artists born in São Paulo, Brazil in 1974. They began painting graffiti locally in 1987 and soon became a major influence in Brazil's burgeoning street art scene. Inspired by hip hop and street culture in the 1980s, the twins started out as break-dancers before becoming involved in graffiti culture. Their work often features yellow-skinned characters ranging from family portraits to commentary on Brazilian folklore and politics. Their work has come to epitomize Brazilian graffiti culture, and is often commissioned for international art fairs and museums, including Art Basel Miami Beach and the façade of the Tate Modern, London.

PROVENANCE

Lehmann Maupin, New York  
Private collection (acquired from the above)

LITERATURE

Lauren Pellerano Gomez, In living color, interview with Osgemeos, Cultured, August 2015, ill.

CERTIFICATE

The artists have confirmed the authenticity of this work

PUBLIC NOTES

OSGEMEOS' work is characterised by their yellow skinned characters and incorporation of popular imagery. Inspired by North American graffiti, their work eventually evolved to include elements of Brazilian culture. This piece features their signature lanky yellow figure standing out against a psychedelic optical illusion.



# Reza Derakshani

(b. 1952)

## Rose and Nightingale, pink, 2009

Oil and tar on canvas  
250x40 cm - 98.4x15.7 in.  
Price on request

## Rose and Nightingale, blue, 2009

Oil and tar on canvas  
250x40 cm - 98.4x15.7 in.  
Price on request

### BIOGRAPHY

Reza Derakshani is a painter, musician and performance artist born in Sangsar, a small village in the northeast of Iran. Raised in a nomadic family in the mountains, Derakshani's diverse creative energies were deeply influenced by the changing seasons and landscapes he grew up amongst. Harnessing the wonders of creation in multiple avenues of artistic expression, his admiration for natural beauty is enormously present in his work. Derakshani's career includes collaborations with renowned artists, musicians and poets including Deepack Chopra, Madonna and Dawn Avery among many others. He currently lives and works between Tehran, the USA and Europe and is considered one of Iran's most important contemporary artists.

### PROVENANCE

Artist's studio

### PUBLIC NOTES

Derakshani's rebellious exploration of form and style are brilliantly rendered in the link between tradition and modernism present in this piece. Seduced by abstract art during his personal exodus to New York in the 1980s, Derakshani's work is heavily inspired by the soul of Persian miniatures with the freedom displayed by the artists of New Wave American Modernism. A trained and established musician as well as painter, Derakshani's *Rose and Nightingale, Pink & Blue* symphonically merges the abstract to the figurative.



# Murat Pulat

(b. 1978)

**The Flow, 2013**

Oil on canvas  
180x180 cm – 70.9 x 70.9 in.  
Price on request



## BIOGRAPHY

Murat Pulat is a Turkish artist born in 1978 in Akşehir. He studied Fine Art at the Marmara University in Istanbul. Painting scenes from famous Hollywood films, Pulat employs short, heavy brushstrokes in a pseudo-pixelated style that resembles the movement of the motion picture. Using traditional oil on canvas, Pulat generates a textural grain that reminds the viewer of the origin of the painting's subject matter and highlights the familiar within the new. His work has been exhibited internationally, including Istanbul, London, Dubai, Los Angeles and New York.

## PROVENANCE

Artist's studio

## PUBLIC NOTES

*The Flow* is a striking example from Pulat's Interface series, where the artist has appropriated famous shots of glamourous Hollywood stars into pointillist photorealism. Incorporating shades of colour onto the primarily black and white painting enhances the antiquated feel of the piece, and illuminates Marilyn Monroe's face in a way that harks back to television of the 1960s and 1970s.

# Anselm Reyle

(b. 1970)

## Untitled, 2013

Signed and dated 'A. Reyle 2013'

(on the reverse)

Mixed media on canvas, acrylic and glass

143 x 121 x 15.5 cm – 56.3 x 47.6 x 6.1 in.

Price on request

### BIOGRAPHY

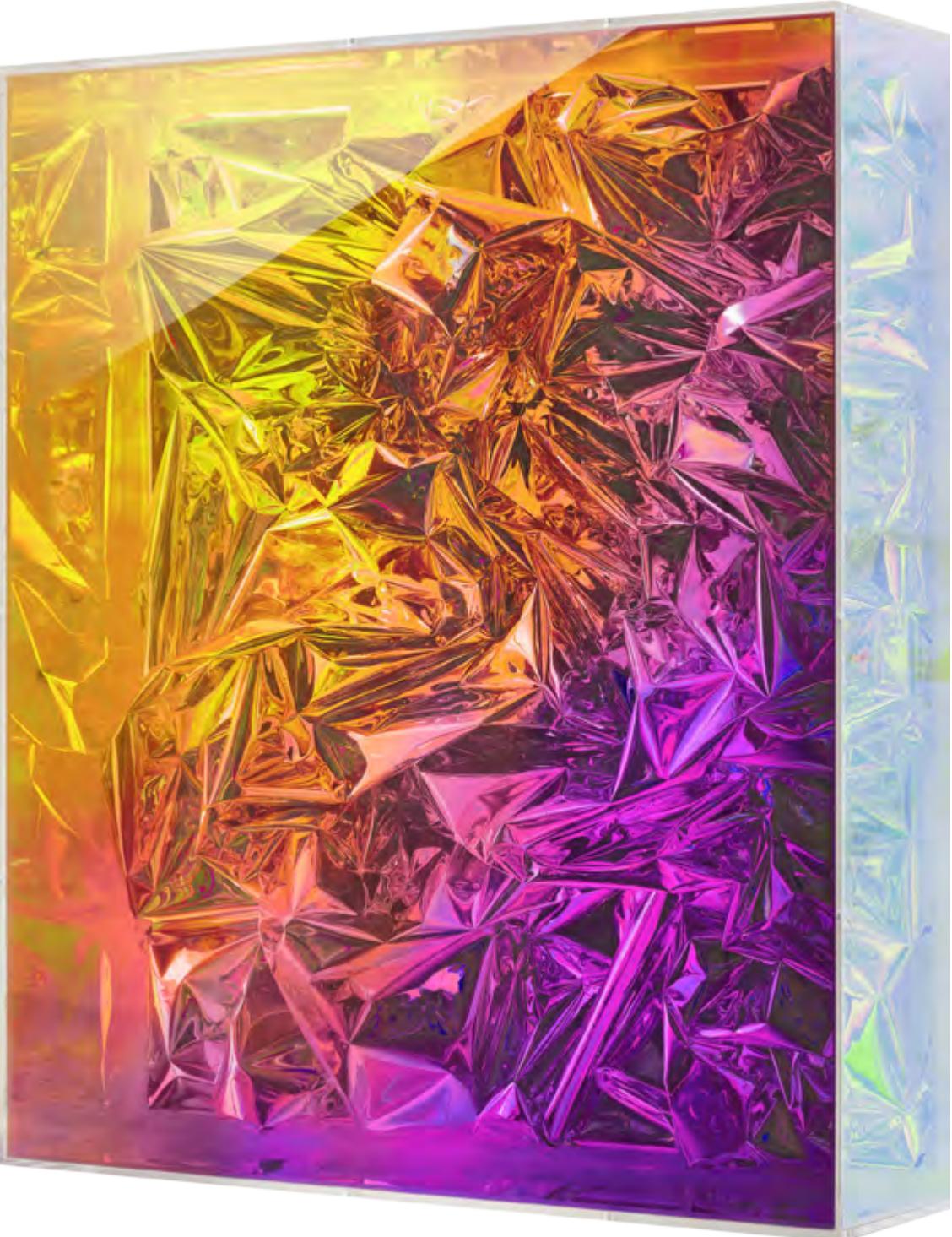
Anselm Reyle was born in 1970 in Tübingen, Germany and currently lives in Berlin. After studying at the Akademie der Bildenden Künste in Stuttgart and Karlsruhe, Reyle moved to Berlin in 1997 where he opened an art gallery in association with other artists. His major exhibitions are those at Palazzo Grassi, Venice and the Tate Modern, London. Reyle's most important piece to date is a series of 'aluminium paintings': an abstract composition of aluminium pieces assembled in a box of brightly, fluorescently coloured Plexiglas. The piece generates a tactile experience thanks to reflecting light and an original texture. Reyle likes to use other light-reflecting materials such as glitter and mirrors. The artist is also famous for his 'Lost and Found' series where he purposefully transformed the use of everyday objects into original art.

### PROVENANCE

Artist's studio

### 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, stimulates a tactile response, while the Perspex box denies the possibility of touch. Reyle's 'foil painting' series emphasize spatial presence, fragility of material and the illusionary effects of geometry.



# Gérard Rancinan

(b. 1953)

## **Batman Family en voyage, 2015**

Signed, dated and titled (on the reverse)  
 Argentic print mounted on plexiglass, edition of 8  
 125 x 208 cm – 49.2 x 81.9 in.  
 Price on request



### BIOGRAPHY

Born in 1953 near Bordeaux, France, Rancinan began to work at the Sygma News Agency in 1973, becoming a self-employed photographer in 1989. By turning the icons of pop culture on their heads, Gérard Rancinan ponders modern society, its excesses and paradoxes, with a unique allegorical and theatrical style. Of international reputation, the artist's work is exhibited in museums around the globe: in Paris at the Musée des Arts et Métiers and the Palais de Tokyo, but also in Barcelona, Milan, Bratislava and New York. Chosen to represent France at the 50th anniversary of the recognition of China, the entire series comprising his 'Trilogy of the Moderns' was exhibited at the Himalayas Contemporary Art Museum of Shanghai (2014).

### PROVENANCE

Artist's studio

### CERTIFICATE

The artist has confirmed the authenticity of this work

### PUBLIC NOTES

Rancinan's staged photographs are bold testimonies of our time. Exhaustively composed, they calculatingly highlight the subtleties and exaggerations of contemporary society. *Batman Family* sees the continuation of a series following the misadventures of this masked, fictional family. Its stark monochromatic hue and glossy finish removes it from the narrative of realism, yet its facetious undertones are artfully constructed in this familiar, if not eccentric, familial narrative.

# Valay Shende

(b. 1980)

## Teddy Bear Pink, 2015

Stainless steel discs, mixed media  
and colour-coated MS Base  
Edition of 5 + 2AP  
147.3 x 67.3 x 70 cm – 58 x 26.5 x 27.5 in.  
Price on request

### BIOGRAPHY

Valay Shende is an Indian sculptor and artist born in 1980. 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, Shende's keen observations reveal themselves through skilfully rendered objects, profiles and symbols. Shende received his Diploma in Art Education in Nagpur in 2000 before graduating with a BFA in sculpture in 2004 from the Sir JJ School of Art in Mumbai. His work has been exhibited widely in India and internationally, including at the Devi Art Foundation, Gurgaon; the Jane Voorhees Zimmerli Art Museum, New Brunswick; the Salina Art Center, Saline, the Chicago Cultural Center, Chicago; and the Tate Modern, London.

### PROVENANCE

Artist's studio

### CERTIFICATE

The artist has confirmed the authenticity of this work

### PUBLIC NOTES

The Teddy Bear is a universal symbol of love and care. Valay Shende's *Teddy Bear* is comprised of the molecular images of the children who make up this form. However, these images inversely contrast the comfort the teddy bear would otherwise provide. These are portraits of Mumbai's street children, who may never have owned a teddy bear for themselves.



# Valay Shende

(b. 1980)

## Dabbawala, 2015

Copper-plated brass cases, wrist watches,  
gold-plated fibreglass stomach  
and colour-coated MS Base, edition of 5 + 2AP  
170 x 68.5 x 76 cm – 67 x 27 x 30 in.  
Price on request

**PROVENANCE**  
Artist's studio

**CERTIFICATE**  
The artist has confirmed the authenticity of this work

**PUBLIC NOTES**  
The *Mumbai Dabbawala* has been a recurrent motif in the artist's work. Made up of numerous working clock faces, with a lunch box shaped as the stomach organ in hand, Valay Shende's *Dabbawala* represents the importance of precision and punctuality of India's 'tiffin-carriers' to ensure the satiation of hunger. The Mumbai Dabbawala System, which promises 'on-time delivery, every time', was the subject of an extensive Harvard Business School study in 2010.



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