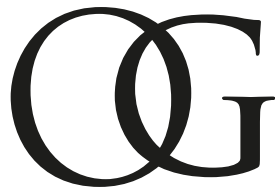




25th ANNIVERSARY

AMERICAN ICONS

OPERA GALLERY



25th ANNIVERSARY

AMERICAN ICONS

OPERA GALLERY



The world's mightiest rivers all flow from humble sources. Meander to meanders and merge gathering momentum. For over two decades, Opera Gallery has charted a path which now surges ahead like a mighty torrent, growing its presence in thirteen major international cities and representing over a dozen of the most renowned contemporary artists of the modern age. Now our dynamic enterprise has reached a significant milestone - a quarter of a century since its inception.

Solidifying our base from the heart of Europe and Asia, our doors first opened in just Paris before Singapore began its operations in the same year. Within our first 10 years Opera Gallery rapidly blossomed and branched out into leading cities like Geneva, Hong Kong, London, Monaco and Seoul with a presence which set the bar for these centres.

In Singapore in particular, Opera Gallery's first outdoor Masters Exhibition featuring the monumental works of Salvador Dalí was a major triumph for both the gallery and the Singaporean art scene. Scoring a first in the city state with the public exhibition of several monumental sculptures by the Surrealist master, *Dalí in Singapore* was a top-billing regional art event that attracted significant attention for Singapore's inaugural F1 Night Races. This initial success spurred many more years of Masters Exhibitions featuring seminal works by Amedeo Modigliani, Pablo Picasso, Claude Monet and Fernando Botero, to name a few.

Tapping into our unique relationships with artist estates and foundations, Opera Gallery has been granted access to some of the finest and most sought after artists the world has ever seen. To mark our 25th anniversary, *American Icons* will feature the forefathers and spearheads of the American art realm, showcasing works from the likes of Alexander Calder, Keith Haring, Andy Warhol, Sam Francis, Frank Stella, Tom Wesselmann, Robert Indiana and Alex Katz amongst others.

Leaving their mark in art history and revolutionising the modern art world, these diverse and experimental New World artists have pushed boundaries forging forward, reimagining the functionality of sculpture and painting, exploiting taboo subject matters and social commentaries, appropriating popular imagery and giving them a new lease of life. This conversion and juxtaposition of creative thoughts and methods has completely redefined the Tao of art for our modern age.

Having arrived at the forefront of this modern age, Opera Gallery is poised for the opportunities and challenges of the next 25 years with a forward momentum marked by further grand expansions, significant exhibitions and treasured connections.

Gilles Dyan
Chairman and Founder
Opera Gallery Group

Stéphane Le Pelletier
Director
Opera Gallery Asia Pacific









AMERICAN ICONS

"Art is always the expression of a revolution and a struggle. Progressive man and progressive art are affiliated to this struggle, intellectually and anthropologically. It's our history as artist. It's the history of man as a primate."

David Smith

With the end of WWII, a period where a great many European avant-garde artists (André Breton, Fernand Léger, etc.) as expatriates or visitors went to the United States, the worlds of art, politics and economics saw a shift in their zones of influence. The United States, and New York in particular, was at the cutting edge of the artistic avant-garde (Serge Guilbaut, *Comment New York vola l'idée d'art moderne : expressionisme abstrait, liberté et guerre froide*, Nîmes, Jacqueline Chambon, 1988). Emerging American artists of this period were inspired by European Masters of Modern Art (such as Fernand Léger, Pablo Picasso, Joan Miró) installed as tutelary figures. Alongside talented gallerists (Leo Castelli, Samuel Kootz...), curators and art critics (Clement Greenberg, Harold Rosenberg, William S. Burroughs), these artists will revolutionise art practices, themes and artistic dispositions of their time.

Following an "American Way of Life" based on liberal ideals of diversity and individualism consciously or despite themselves, American artists will occupy the upper hand of the international artistic scene in spite of the contemporary existence of the second School of Paris (Pierre Soulages, Hans Hartung...) and other artists such as Lucio Fontana in Italy, Georges Mathieu in France or Antoni Tàpies in Spain.

The Abstract Expressionism of Jackson Pollock, Robert Motherwell and Joan Mitchell, the colour field painters Barnett Newman and Mark Rothko, Pop Art by Andy Warhol and Roy Lichtenstein, the minimal then conceptual art of Sol LeWitt or Carl Andre were also new 'currents' in art, inalienable from this flux of influence from Europe to the United States of America.

This generation of artists were influenced by a globalising and diversifying art market, that give rise to Jean-François Lyotard's observation during the Post-Modern era, the end of grand collective narratives in favour of more glaring and individualised tales (Jean-François Lyotard, *La condition postmoderne*, Paris, Éditions de Minuit, 1979).

The arrival of those personal tales, those 'individual myths' in artistic production allowed artists to articulate in their creations their own stories, constructing the world and themselves subjectively and personally (as this marvellous story in the August 1949 issue of Life Magazine about Jackson Pollock, *Is he the greatest living painter in the United States?*).

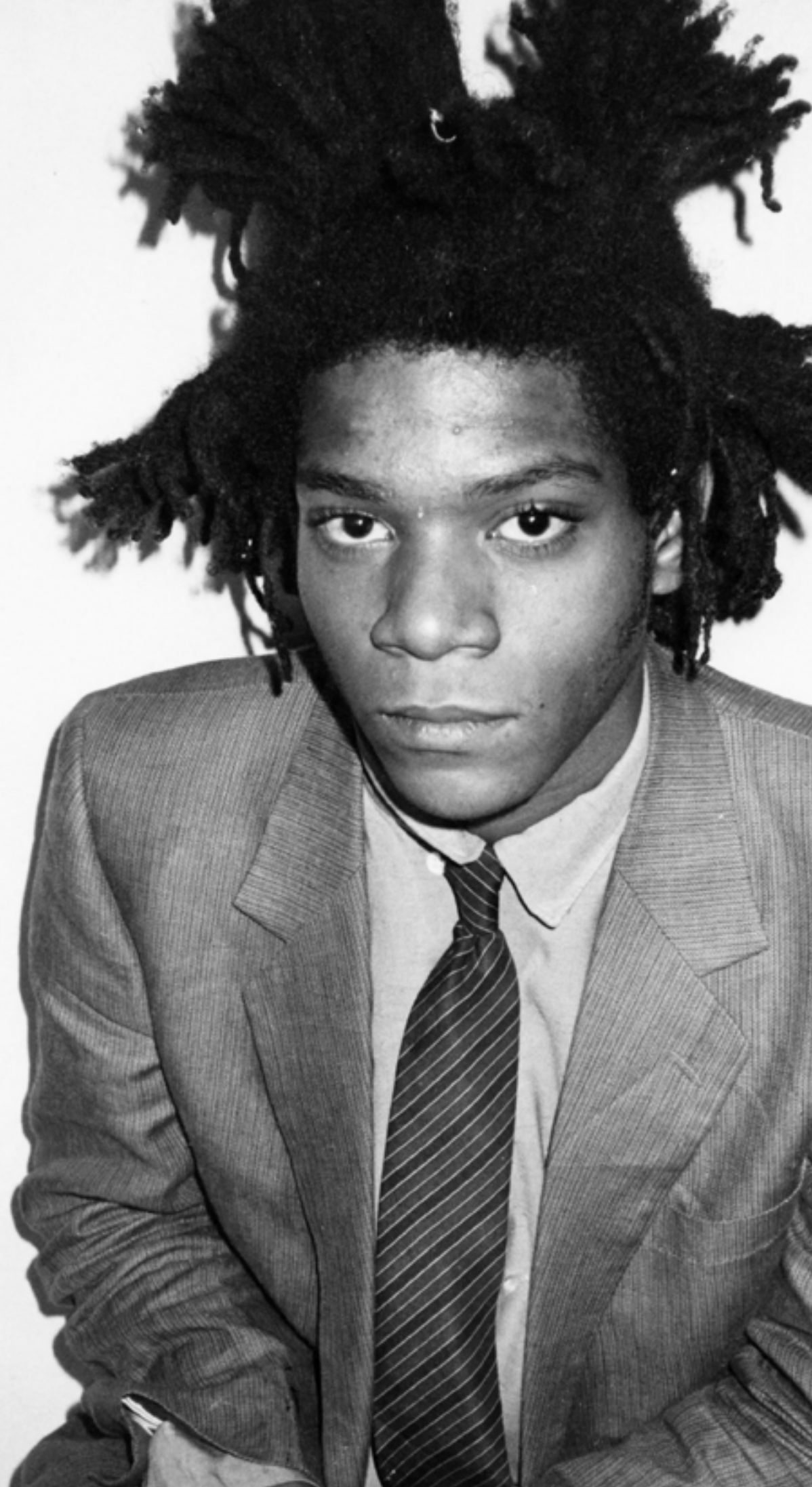
A remarkable diversity of artists has then emerged who never ceased to differentiate amongst themselves despite the converging artistic 'currents' that existed. *American Icons* does not look to tell the art history of the United States of America or a history of Post-War artistic 'currents', but shows portraits of world renowned American artists through singular and intimate works of theirs.

This exhibition tries to show the most diverse aspect of this production of individual expressions and artistic personalities. Through sketches, essays, works of research and intimate works more or less well known, we can explore the sometimes surprising influences and plastic motifs wisely orchestrated by artists of renown and also notice the depth of the American art scene from the Post-War period to our day.

Diversity and rediscovery are at the heart of this exhibition. A plethora of artists, of generations, of influences, of cultures and of individualities in the image of the United States. And finally, the rediscovery of the less known facets of some artists' work (Sol LeWitt's drawings, Robert Longo's sketches...) as well as some of Opera Gallery's all-time favourites (such as Robert Indiana or Alexander Calder).









JEAN-MICHEL BASQUIAT

1960 - 1988

Jean-Michel Basquiat was born in Brooklyn, New York, USA in 1960. Basquiat's mother was Puerto Rican, his father Haitian. Basquiat started really to draw in the street with the four letter SAMO (short for "Same Old Shit"), topped by a crown. He made a living by selling postcards made with collages of photocopies and T-shirts that he painted himself, with the words "Man Made". In 1980, he took part in his first shows. His works won instant critical acclaim. He attracted the attention of influential art dealers, and his works were included in major international exhibitions. In no time his work was in great demand - and his prices soared. He spent all his money on travels and drugs. Basquiat mixed countless illustrative sources together: anatomy manuals, newspapers, comic strips, album covers, portraits of jazz musicians. When he faced his canvases, he behaved like a painter, poet and tagger. He worked out his compositions with great care, wrote words and snippets of sentences and covered them with graffiti. Basquiat died of an overdose at 27. His art was one of the rare forms to circulate freely through all social strata and attract enthusiasm from all sorts of people who were usually marked more by the abysses between them.

Basquiat is represented in many prominent museum collections all over the world included the Centre Georges Pompidou in Paris, the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the Hamburger Bahnhof Museum für Gegenwart in Berlin or the Museu d'Art Contemporani de Barcelona in Spain.

Jean-Michel Basquiat

Untitled, 1985
Oil stick on paper
56.5 x 47 cm | 22.2 x 18.5 in

Price on request

Provenance
Artist's studio
Private collection, New York

Certificate
The Estate of Jean-Michel Basquiat has confirmed the authenticity of this work







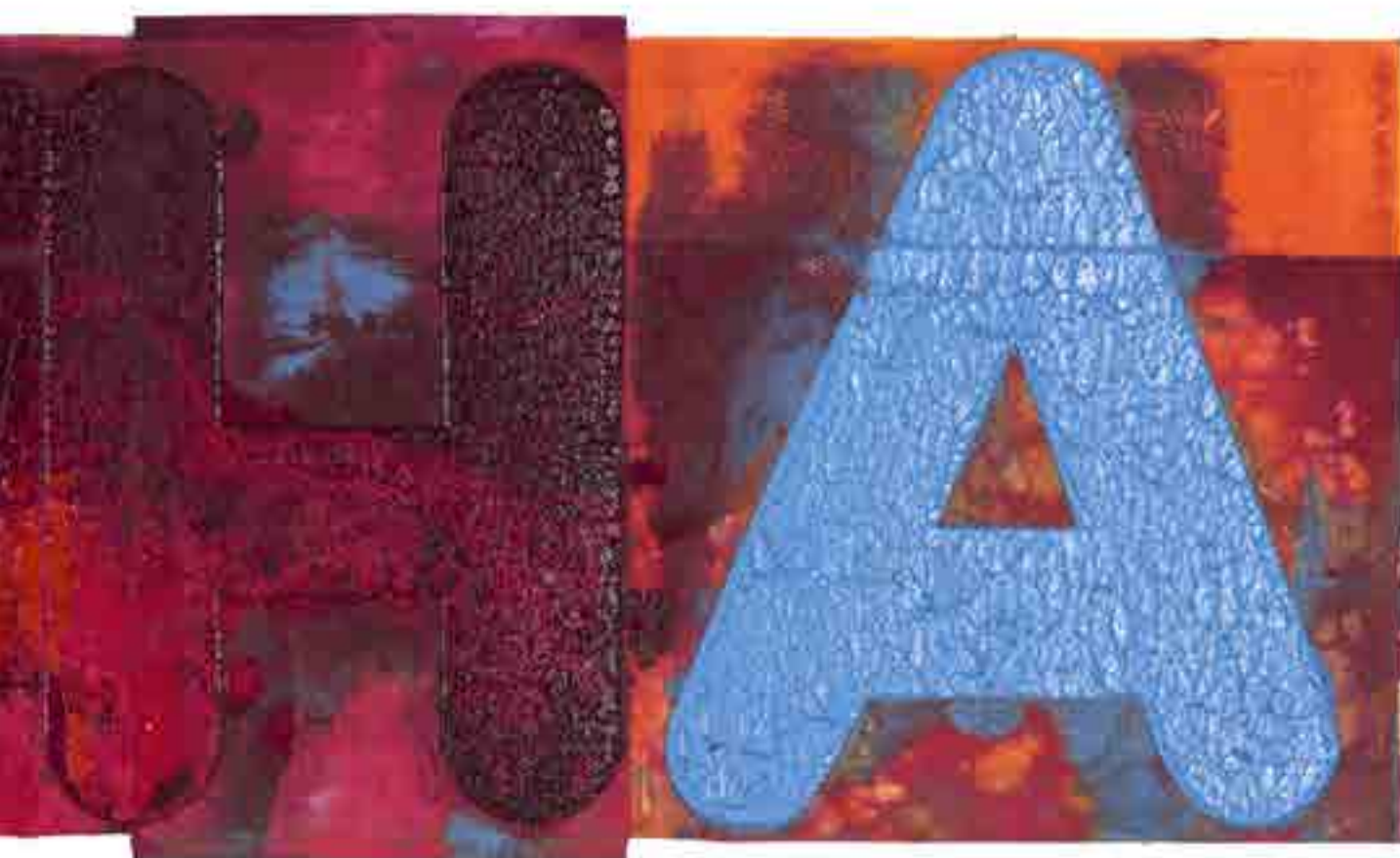
MEL BOCHNER

b. 1940

Mel Bochner was born in Pittsburgh, Pennsylvania, USA in 1940. Mel Bochner is recognised as one of the leading figures in the development of Conceptual Art in 1960s and 1970s New York. Bochner became part of a new generation of artists that also included Eva Hesse, Donald Judd and Robert Smithson - artists who, like Bochner, were looking at ways of breaking with Abstract Expressionism and traditional compositional artistic devices. His pioneering introduction of the use of written language within the visual image, led Harvard University art historian Benjamin Buchloh to describe his 1966 show, *Working Drawings*, as 'probably the first truly conceptual exhibition.' Bochner came of age during the latter half of the 1960s, coinciding with a period of radical change within society, which became reflected in his art. Bochner has consistently probed the conventions of both painting and of language, the way we construct and understand each of them, and the way they relate to one another to make us more attentive to the unspoken codes that underpin our engagement with the wider world.

Bochner's works have been widely exhibited throughout his career. In 1995, the Yale University Art Gallery in New Haven, Connecticut, showed his work in a retrospective titled *Mel Bochner: Thought Made Visible 1966 - 1973*, becoming a book of the same name. In 2011, another retrospective, *In the Tower: Mel Bochner*, was shown at the National Gallery of Art in Washington D.C. His writings on art also include the book *Solar System & Rest Rooms: Writings and Interviews, 1965 - 2007*.





Mel Bochner

HA HA, 2018

Signed and dated on the lower left

Monoprint with collage, engraving and embossement on hand-dyed Twinrocker handmade paper

68.6 x 231.1 cm | 27 x 91 in

Price on request

Provenance

Artist's studio



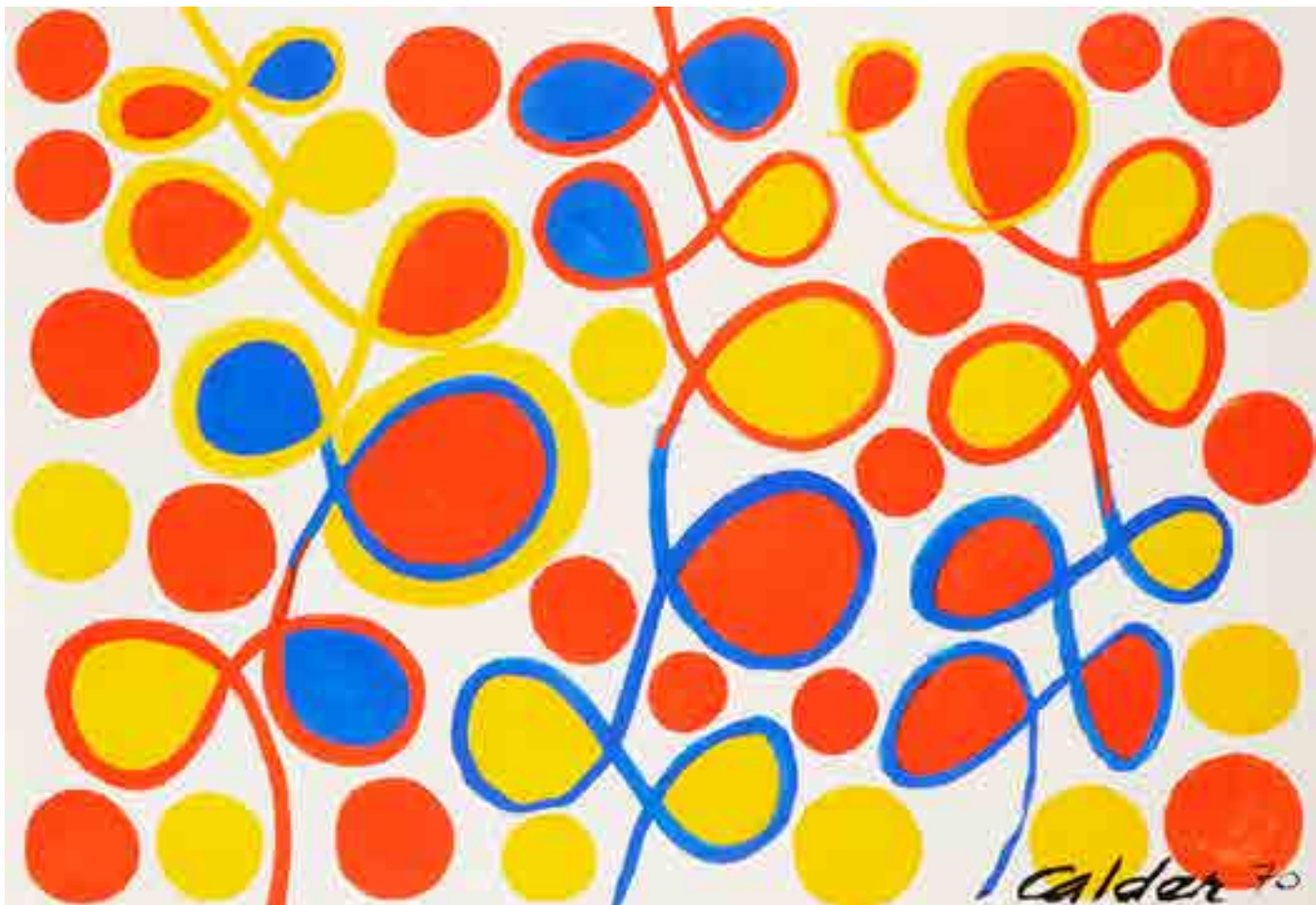


ALEXANDER CALDER

1898 - 1976

Alexander Calder was born in Philadelphia, Pennsylvania, USA in 1898. He was 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 various jobs before enrolling at the Art Students League in New York City in 1923. It was here that he finished his first miniature travelling circus and began making a name for himself as an innovative abstract sculptor. Calder is known as the originator of the suspended or standing kinetic 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. Calder created a series of paintings in gouache during a yearlong stay in Aix-en-Provence, France in 1953 in parallel to his sculptural practice. The gouache allowed Calder to quickly translate the vocabulary of his sculpture into something more immediate, using an angular figuratism, which often served as inspiration for later sculpted works. Presenting a synthesis of geometric forms, Calder's lines convey, with considered simplicity, the abundance and diversity of nature and the spontaneous impressions it evokes.

His works are held in almost every major museum collection worldwide including the Centre Georges Pompidou in Paris, the Museum of Modern Art in New York, the Neue Nationalgalerie in Berlin or the Fondation Beyeler in Basel.



Alexander Calder

Illuminée, 1970

Signed and dated on the lower right

Gouache on paper

74 x 107 cm | 29.1 x 42.1 in

Price on request

Provenance

Galerie Maeght, Paris

Private collection

Dr. Odette Poulain collection

Certificate

This work is registered in the archives of the Calder Foundation, New York, under the application number A11804



Alexander Calder

La Lampe d'Aladin, 1970
Signed and dated on the lower right
Gouache and ink on paper
74.9 x 107.9 cm | 29.5 x 42.5 in

Price on request

Provenance

Galerie Maeght, Paris
Niveau Gallery, New York, 1970
Private collection, Highland Park, Illinois, *circa* 1975
Private collection

Certificate

This work is registered in the archives of the Calder Foundation, New York, under application number A11745

Alexander Calder

Boomerangs and Calderunes, 1966
Signed and dated on the lower right
Gouache and ink on paper
53.3 x 73.7 cm | 21 x 29 in

Price on request

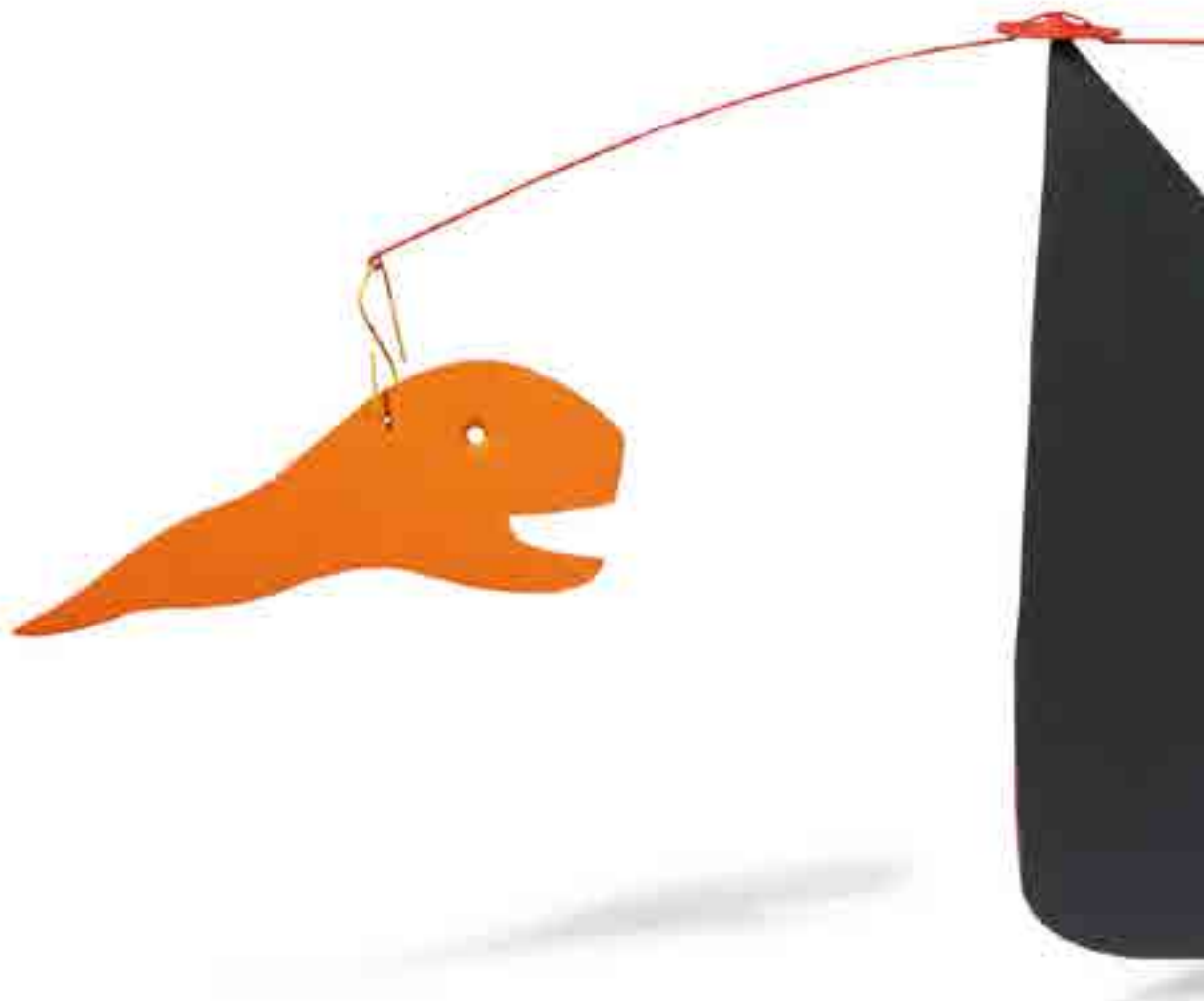
Provenance

Perls Galleries, New York
Edwin M. Roth collection, Aspen, Colorado, acquired in the early 1970s

Certificate

This work is registered in the archives of the Calder Foundation, New York, under application number A06454





Alexander Calder

Fish Teasing a Whale, 1971

Incised with the artist's monogram and dated on the base

Painted sheet metal and wire

52.1 x 147.3 x 104.1 cm | 20.5 x 58 x 41 in

Price on request

Provenance

Pace Gallery, New York

Hokin Gallery, Palm Beach

Russeck Gallery, Pennsylvania

Private collection, Philadelphia

Russeck Gallery, Palm Beach

Margot Stein Gallery, Rye

Exhibited

New York, Perls Galleries, *Calder: Animobiles – Recent Gouaches*, October - November 1971, cat. no. 13, p. 10, ill.

Houston, Museum of Fine Arts, *A Child's Summer with Calder and Miró*, June - August 1972

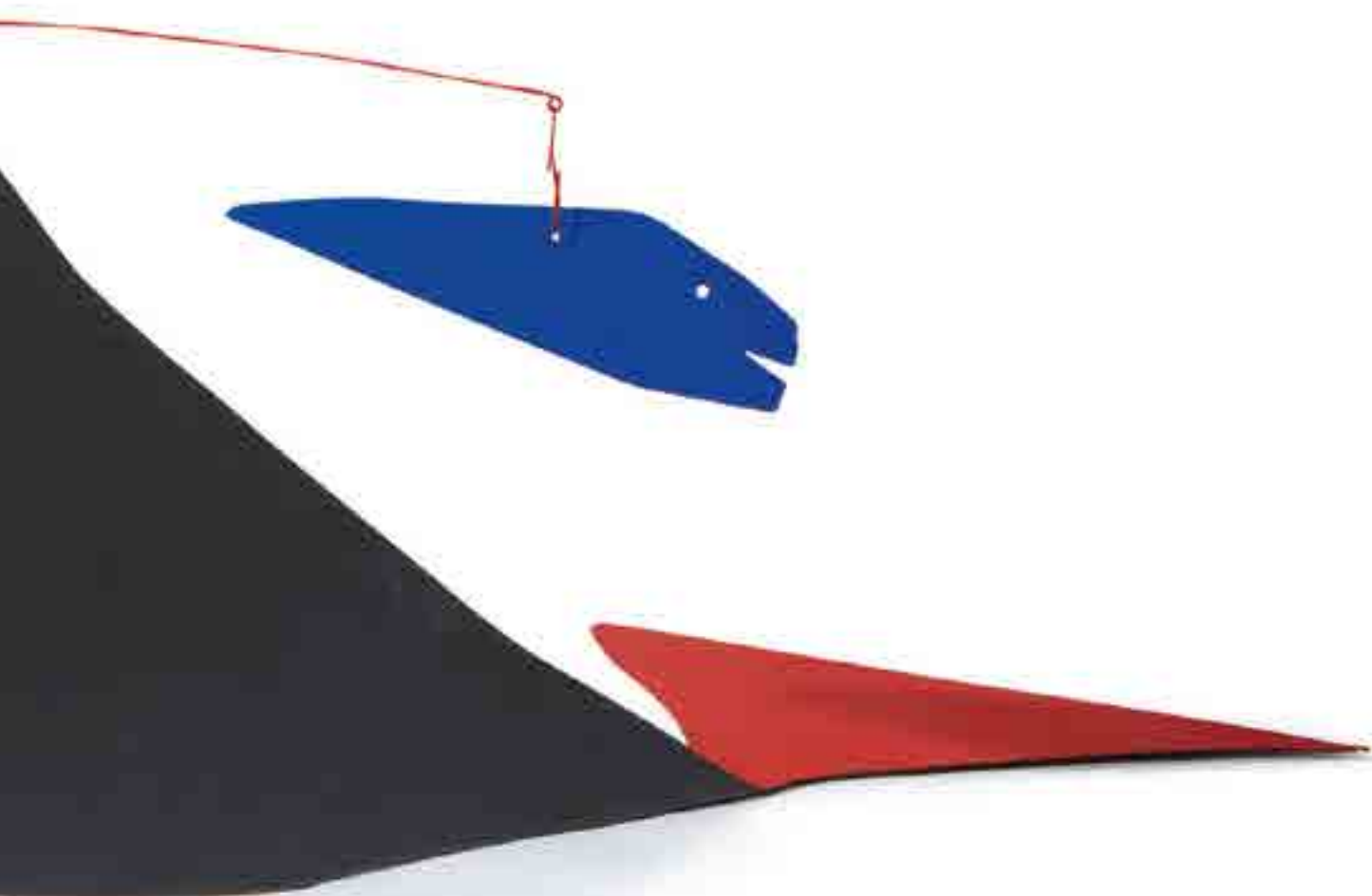
Turin, Palazzo a Vela, *Calder: Mostra Retrospettiva*, July - September 1983, cat. no. 260, p. 46, ill.

Yonkers, Hudson River Museum, *Calder Creatures Great and Small*, July - September 1985

New York, O'Hara Gallery, *Alexander Calder: Selected Works 1932 – 1972*, October - December 1994, p. 19, ill. in colour

Certificate

This work is registered in the archives of the Calder Foundation, New York, under application number A08970



Alexander Calder

Untitled (Maquette), *circa* 1975
Stabile-sheet metal and bolts
92 x 74.9 x 61.6 cm | 36.2 x 29.5 x 24.3 in

Price on request

Provenance

O'Hara Gallery, New York
Tajan, Paris, 28 July 2009, lot 40
Private collection, London
Opera Gallery, New York
Private collection

Exhibited

New York, Ameringer & Yohe Fine Art, *Calder: Four Maquettes, Two Stables & a Little Bird Too*, September - October 2002
Santa Fe and Dallas, Gerald Peters Gallery, *The Whimsical World of Alexander Calder*, July - October 2003
Milan, Galeria Gió Marconi, *Alexander Calder 60s - 70s*, April - May 2005
Munich, Galerie Thomas, *Alexander Calder - Joan Miró*, May - July 2010, p. 21, ill. in colour

Certificate

This work is registered in the archives of the Calder Foundation, New York, under application number A15520







GEORGE CONDO

b. 1957

George Condo was born in Concord, New Hampshire, USA, in 1957. He lives and works in New York. Condo is recognised as being one of America's most influential living artists. In a career spanning more than three decades, Condo's highly original and distinctive body of work has consistently drawn upon art historical traditions and genres, the portrait particularly, in order to hold a mirror up to contemporary social mores. Condo first started exhibiting his hybrid style paintings in the 1980s. His work daringly fused the sensibilities of European Old Master painting with references to popular American culture, including Playboy magazine, comics and cartoons. Condo coined the term 'Artificial Realism', to describe his approach or, in other words, 'the realistic representation of that which is artificial'. Between 1985 and 1995, Condo worked in both Paris and New York, and spent a considerable amount of time in the French capital where he met writer William S. Burroughs (with whom he has collaborated) and the philosopher Félix Guattari, who has written extensively on his work. Throughout his career, Condo has never deviated from his personal vision. His unique pictorial inventions, 'imaginary portraits' and often grotesque but classically executed paintings continue to surprise and, at times, horrify.

His works feature in important public and private collections, including the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; Museu d'Art Contemporani de Barcelona; the Astrup Fearnley Museet, Oslo and the Fonds National d'Art Contemporain, Paris.

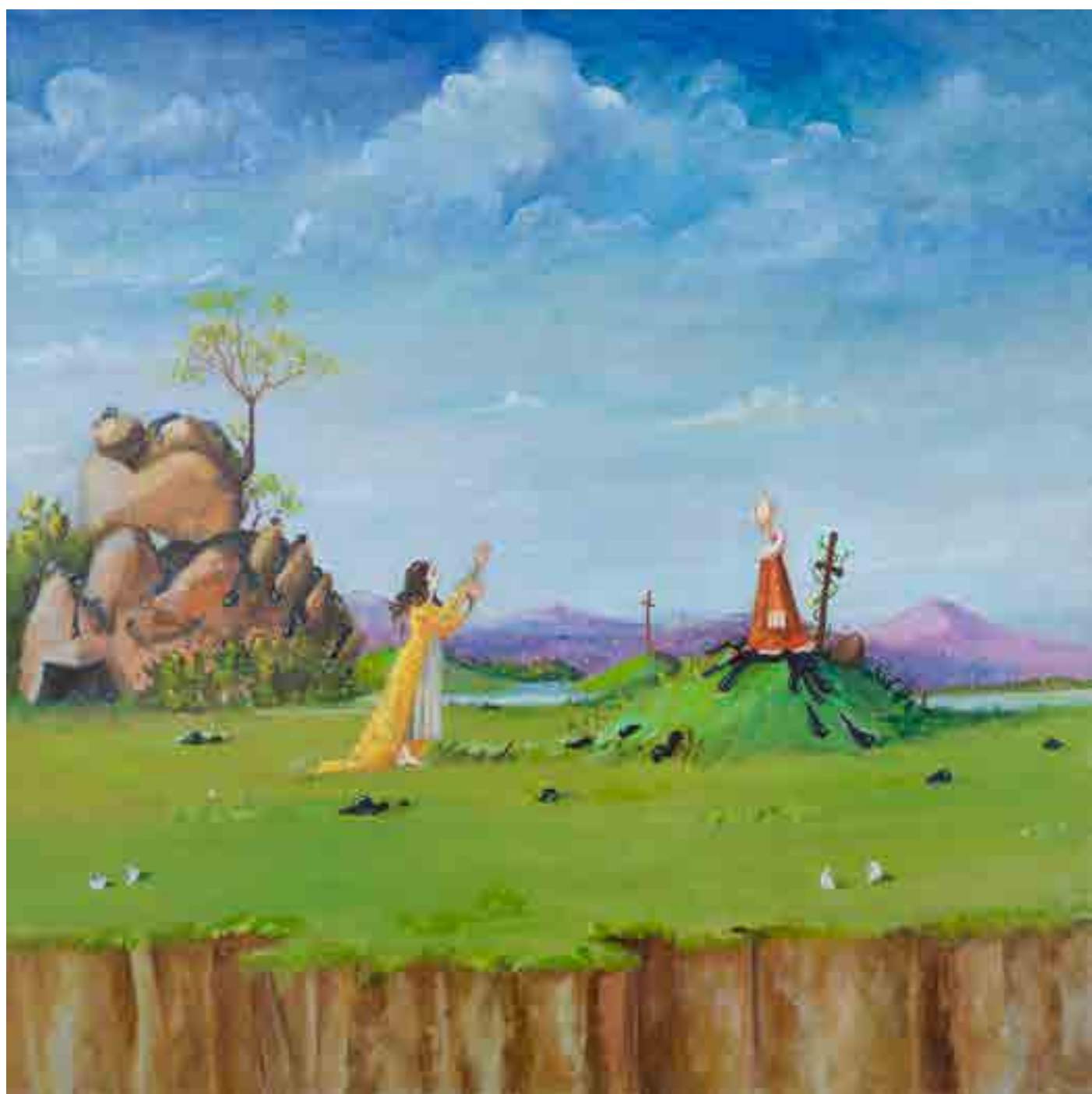
George Condo

Untitled (Landscape with Lady in Yellow Dress), 1996
Oil on canvas
121.9 x 121.9 cm | 48 x 48 in

Price on request

Provenance

Private collection, 1996







SAM FRANCIS

1923 - 1994

Samuel Francis was born in 1923 in San Mateo, California, USA. Though Sam Francis' 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, France in the 1950s exposed him to Tachism, Asian culture and Zen Buddhism, which greatly affected and influenced 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, Sam Francis' work further evolved under the influence of Jungian analysis whereby his subconscious played a role in the images he conjured. His vast exhibition reach throughout his lifetime has credited him with helping to 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 Metropolitan Museum of Art in New York and the Centre Georges Pompidou in Paris.

Sam Francis

Stepping Up, 1975-1976
Signed and dated on the reverse
Acrylic on canvas
300 x 203 cm | 118.1 x 79.9 in

Price on request

Provenance

Painted in the West Channel Road studio, Santa Monica
Private collection, Japan
Ishiguru Gallery, Japan
Idemitsu Museum of Arts, Japan

Exhibited

New York, André Emmerich Gallery, *Sam Francis: New Paintings and Works on Paper*, 1 - 22 May 1976
Paris, Pavillon des Arts; Humlebaek, Louisiana Museum of Arts; Tokyo, Ogawa Art Foundation; Tokyo, Yayoi Gallery, *L'œuvre de Sam Francis dans les collections du Musée Idemitsu*, September 1986 - December 1987, cat. no. 37, ill. in colour
Toyama, Museum of Modern Art, *Sam Francis: From the Idemitsu Collection*, 10 August - 16 September 2002, cat. no. 47, p. 74, ill. in colour (touring exhibition : Chiba, Kawamura Memorial Museum of Art, 28 September - 10 November 2002; Ehime, Museum of Art Ehime, 16 November - 23 December 2002; Tokyo, Museum of Contemporary Art, 5 April - 25 May 2003; Fukushima, Iwaki City Art Museum, 3 June - 6 July 2003; Oita, Oita City Art Museum, 13 September - 26 October 2003)

Literature

Noel Frackman, *Art Reviews: Sam Francis*, ARTS Magazine 51, no. 1, September 1976, p. 15, ill.
Yves Michaud and Marcelin Pleyne, *Sam Francis*, Paris, 1992, p. 152, ill. in colour
Contemporary Great Masters: Sam Francis, Tokyo, 1994, pl. 51, p. 59, ill. in colour
Debra Burchett-Lere ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946 - 1994*, Berkeley, 2011, cat. no. SFF.671, ill. in colour on the DVD

Certificate

This work is archived with the identification number SFP76-6 / SFF.671 in the Sam Francis Catalogue raisonné



Sam Francis

Untitled, 1994

Dated and stamped on the reverse with the Sam Francis Estate logo

Acrylic on canvas

35.6 x 45.7 cm | 14 x 18 in

Price on request

Provenance

Painted in the West Channel Road studio, Santa Monica

Estate of the artist, 1994

Galleri Faurischou, Copenhagen, June 1996

Kaare Bernsten collection, Oslo

Exhibited

Los Angeles, Los Angeles County Museum of Art, *Sam Francis: The Last Works*, 25 May - 17 September 1995, ill. in colour

Copenhagen, Galleri Faurischou, *Sam Francis: The Last Works*, 18 March - 5 June 1999, pp. 12-13, ill.

Literature

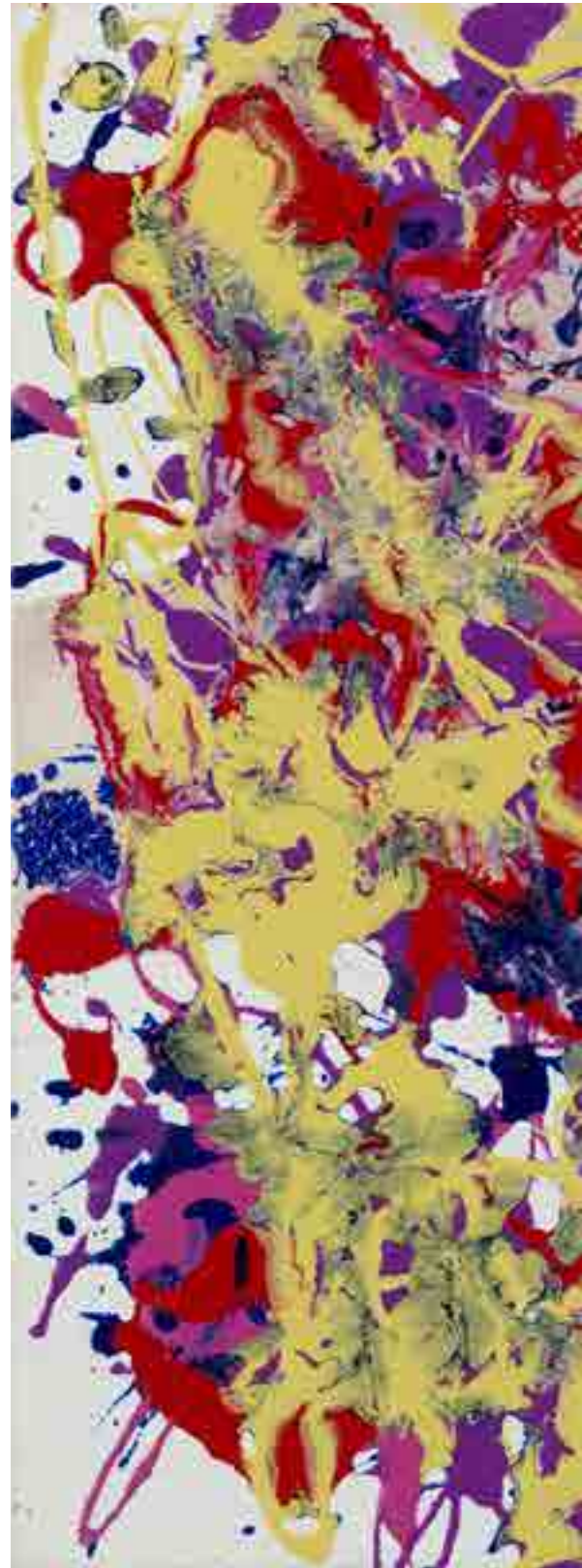
William C. Agee, *Sam Francis: Paintings 1947-1990*, Los Angeles, Museum of Contemporary Art, 1999, p. 57, ill.

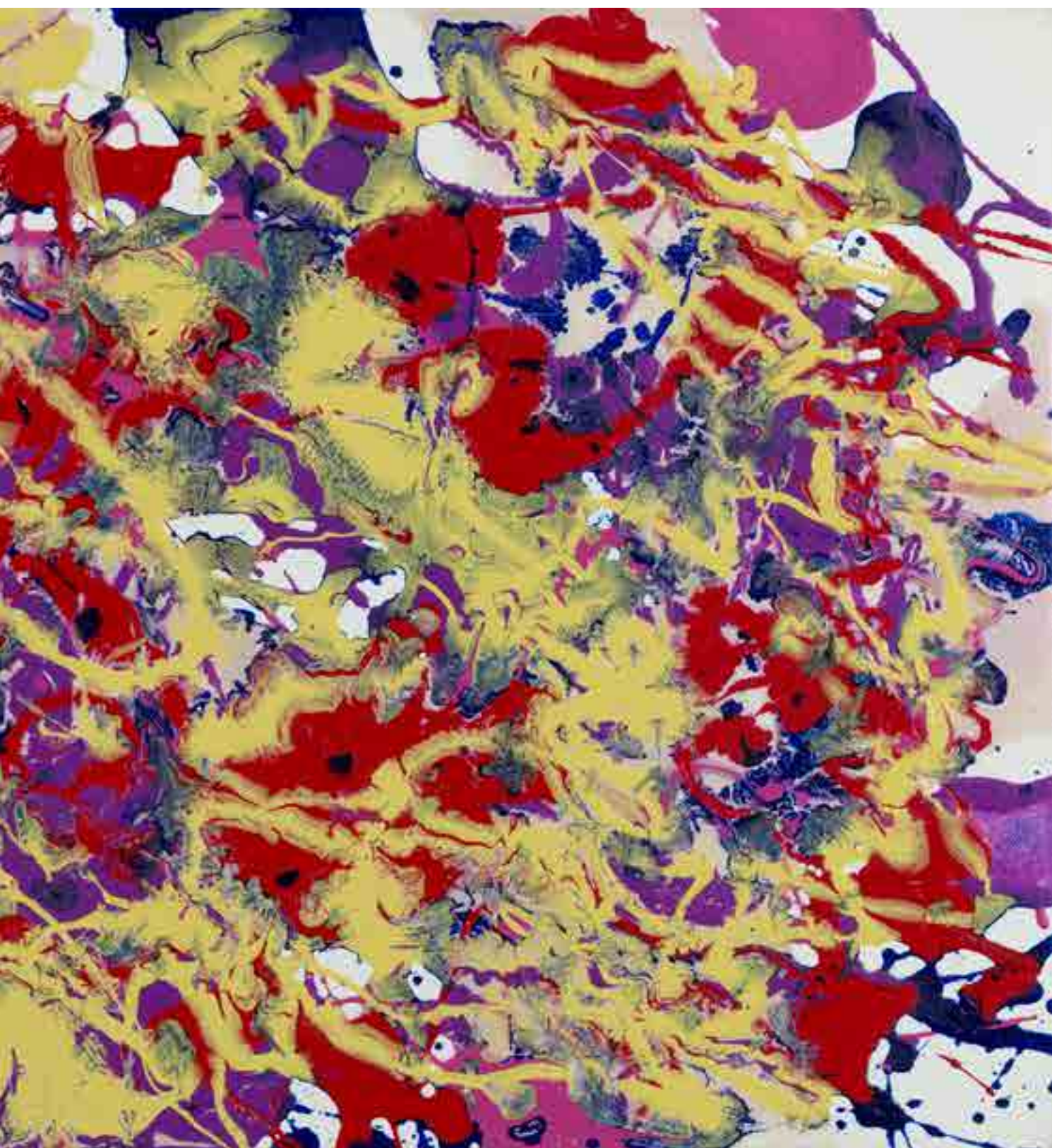
Mendrisio, Switzerland, Museo d'Arte, *Sam Francis, Mendrisio*, 1997, pp. 20-21, ill.

Paris, Galerie nationale du Jeu de Paume, *Sam Francis: les années parisiennes 1950 - 1961*, Paris, 1995, p. 39, ill.

Certificate

This work is archived with the identification number SFP94-74/SFF.1748 in the Sam Francis Catalogue raisonné







Sam Francis

Untitled, 1973
Signed, inscribed and dated on the reverse
Acrylic on paperboard
116.2 x 78.7 cm | 45.7 x 31 in

Price on request

Provenance

André Emmerich Gallery, New York
Irving Gallery, Milwaukee
Private collection, California
Christie's, New York, 27 September 2010, lot 75
Private collection

Exhibited

New York, André Emmerich Gallery, *Sam Francis: New Work on Paper*, April - May 1975

Certificate

This work is identified with the interim identification number of SP73-127/SP74-127 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.



Sam Francis

Having to Do with the Whale, 1986
Signed, dated and titled on the reverse
Acrylic on canvas
182.9 x 121.9 cm | 72 x 48 in

Price on request

Provenance

Private collection, Los Angeles
Sotheby's, New York, 18 November 1992, lot 125
Private collection, Seoul
Gallery Hyundai, Seoul, *circa* 1997
Private collection, *circa* 1998

Exhibited

Gallery Delaive & Amstelveen, Museum Jan van der Togt, *Remembering 1923 - 1994*, 2004, p. 112, ill. in colour

Literature

Gallery Delaive & Amstelveen, Museum Jan van der Togt, *Sam Francis: Remembering 1923 - 1994*, Amsterdam, 2004, p. 112, ill.
Debra Burchett-Lere and William C. Agee ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946 - 1994*, Berkeley, 2011, cat. no. 1357, ill. in colour on DVD I

Certificate

This work is archived with the identification number SFP86-127/SFF.1357 in the Sam Francis Catalogue raisonné

Sam Francis

Untitled, 1988
Signed and dated on the reverse
Acrylic on canvas
122 x 167.5 cm | 48 x 65.9 in

Price on request

Provenance

Painted in the Venice Blvd studio, California
Galerie Jean Fournier, Paris
Galerie Deux, Tokyo, acquired in July 1989
Private collection, New York
Private collection, California
Jonathan Novak Contemporary Art, Los Angeles
Private collection, Lausanne
Christie's, Dubai, 31 October 2007, lot 164
Private collection, Paris
Galerie Brimaud, Paris
Private collection, Paris

Exhibited

Paris, Galerie Jean Fournier, *Sam Francis, de 1947 à 1988, sur papier*, 21 October - 26 November 1988
Paris, Galerie Jean Fournier, *Sam Francis: Toiles de grand format 1988 et 1989*, 27 May - 1 July 1989

Literature

Gallery Delaive & Amstelveen, Museum Jan van der Togt, *Remembering 1923 - 1994*, Amsterdam, 2004, p. 120, ill.
Danubiana Art Museum, *Sam Francis: Retrospective in Blue*, Bratislava, 2010, p. 253, ill.
Debra Burchett-Lere ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946 - 1994*, Berkeley, 2011, no. 1501, ill. in colour on the DVD

Certificate

This work is archived with the identification number SFF.1501/SFP88-69/SFP89-100 in the Sam Francis Catalogue raisonné





Sam Francis

Untitled, 1974
Signed on the reverse
Acrylic on paper
31.8 x 23.8 cm | 12.5 x 9.4 in

Price on request

Provenance

Private collection, Japan
Private collection
Christie's, London, 2 April 2008, lot 646
Private collection

Exhibited

Tokyo, Minami Gallery, *Sam Francis 36 KAOs (Faces) 1973 - 1977*, July 1977, cat. no. 13, ill.

Certificate

This work is identified with the interim identification number of SF74-339 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.







KEITH HARING

1958 - 1990

Keith Haring was born in Reading, Pennsylvania, USA, in 1958. As a child he was heavily influenced by the drawings of Walt Disney and Dr. Seuss, and as a teen by the Beat writings of William S. Burroughs. He was enrolled in the Ivy School of Professional Art in Pittsburgh shortly after graduating from high school, dropping out after two semesters to move to New York City. There he became associated with the thriving alternative art community developing outside the commercial art world. He first received public attention with his public art in the subway, and by the 1980s was organising exhibitions at the arts nightclub Club 57. Propelled to quick success with the help of influential figures such as Andy Warhol, Madonna and Jean-Michel Basquiat, Haring's work nonetheless expressed pertinent social and political themes at the time. Openly gay, his work was heavily impacted by the AIDS epidemic and the underground street culture of New York City in the 1980s, with sexuality, death and war being central themes to his œuvre. Haring died at age 31 of AIDS-related complications.

Since his death he has been the subject of several major retrospectives, and his imagery has become a widely regarded visual Zeitgeist of New York City in the late 20th century. Fellow emerging artists Kenny Scharf and Jean-Michel Basquiat shared Haring's interest in the colourful, absurdist and transgressive graffiti art of the subway and city streets, and the three often explored an aesthetic that combined images of art, music and fashions. His works feature in important public and private collections, including the Museum of Contemporary Art in Los Angeles, the François Pinault Collection at the Palazzo Grassi in Venice, the Centre Georges Pompidou in Paris, the Museum of Modern Art in New York, and many more.





Keith Haring & LA II

Untitled, 1984
Spray paint on wood
90 x 350 cm | 35.4 x 137.8 in

Price on request

Provenance

Elio Fiorucci, Milan, acquired directly from the artist
Martos Gallery, New York

Certificate

The Foundation Keith Haring has confirmed the authenticity of this work under no. 111092A5

Keith Haring

Sneeze (via Picasso), 1984
Acrylic on canvas
152.5 x 152.5 cm | 60 x 60 in

Price on request

Provenance

Tony Shafrazi Gallery, New York
Christie's, New York, 17 May 2000, lot 157
Gallery Enrico Navarra, Paris

Exhibited

Luxembourg, Dexia Banque Internationale, *Keith Haring*,
texts by Tony Shafrazi, Fred Hoffman, Barry Blinderman, 2007, p. 143
Mons, Beaux-Arts Mons, *Keith Haring, All over*, 2009, p. 166
Milan, Vecchiato Art Galleries, *Keith Haring*,
texts by Tony Shafrazi, Luca Beatrice, 2009, p. 59
Milan, Palazzo Reale, *Keith Haring About Art*,
texts by Gianni Mercurio, Marina Mattei, Giuseppe di Giacomo
Demetrio Paparoni, 2017, p. 181

Certificate

The Foundation Keith Haring has confirmed the authenticity of this work
under no. 051605A1





Keith Haring

Untitled, 1988
Signed and dated on the overlap
Acrylic on canvas
122 x 91.5 cm | 48 x 36 in

Price on request

Provenance

Skarstedt Gallery, New York
R. Smith collection
Vedovi Gallery, Brussels
Private collection

Exhibited

Paris, Musée d'Art Moderne de la Ville de Paris, *Keith Haring, the Political Line*, 2013, p. 313, no. 195, ill. in colour, p. 286

Literature

Germano Celant ed., *Keith Haring*, Presel-Verlag, Munich, 1992, p. 198, no. 120, ill. in colour, p. 149



Keith Haring

Untitled, 1985
Signed and dated on the overlap
Acrylic on canvas
121.9 x 121.9 cm | 48 x 48 in

Price on request

Provenance

Mr. and Mrs. Kenneth Pearlstein collection, Milwaukee
Sotheby's, New York, 4 October 1990, lot 279
Private collection

Exhibited

Milwaukee Art Museum, *Wisconsin Collects*, September - November 1987



Keith Haring

Mangeur de grenouilles, 1985
Signed and dated on the overlap
Acrylic on canvas
121.9 x 121.9 cm | 48 x 48 in

Price on request

Provenance

Roger Nellens collection, Knokke, acquired from the artist
Private collection, New York
Van de Weghe Fine Art, New York

Exhibited

Ostende, Museum voor moderne kunst, *Keith Haring*, 1991
Castello di Rivoli, Museo d'arte contemporanea; Malmö Konsthall; Amburgo, Deichtorhallen; Tel Aviv Museum of Art, *Keith Haring*,
February 1994 - February 1995, no. 96, p. 164, ill.
New York, Whitney Museum of American Art, *Keith Haring*,
June - September 1997, p. 187, ill.

Literature

Elisabeth Sussman, *Keith Haring*, Whitney Museum of American Art, New York, 1987, p. 187, ill.
Germano Celant ed., *Keith Haring*, Presel-Verlag, Munich, 1992, no. 73, ill.





Keith Haring

Untitled (May 24 - 83), 1983
Signed and dated on the reverse
Acrylic and Sumi ink on paper
183 x 381 cm | 72 x 150 in

Price on request

Provenance

Galleria Salvatore Ala, Milan
Enrico Pedrini collection, Genoa

Exhibited

Gallarate, Galleria Civica di Arte Moderna, *Nel Mondo della Graffiti Art*
September - November 1995, p. 36, ill.

Literature

C. Crescentini, "Nel Mondo della Graffiti Art", *Rivista di Arte e Critica*
Gallarate, Galleria Civica di Arte Moderna, no. 8, October - December 1995, n.p., ill.

Certificate

The authenticity of this work has been confirmed by Gallery Salvatore Ala
with a certificate signed by the artist (with incorrect date)







ROBERT INDIANA

1928 - 2018

Born Robert Clark in Newcastle, Indiana, in 1928, Robert Indiana is a preeminent figure in American art. Associated mostly with the Pop Art movement, Indiana also played a central role in the development of Assemblage Art. Indiana spent his childhood moving from home to home, a temporality and inconsistency that had a strong influence on his identity as an artist. After relocating to New York in 1966, the artist adopted the last name Indiana (reference of his place of birth) as a statement about the concept of home, a subject that has persisted throughout his career. Few pop images are more recognisable than Robert Indiana's "LOVE", originally designed as a print image for the MoMA holiday card in 1965. Adopted as an emblem of 1960s idealism and full of erotic, religious and autobiographical meaning, "LOVE" is at once accessible and complex, an iconic symbol of hope that has become an intricate icon of contemporary culture. Since its inception in 1965, "LOVE" has been proliferated onto countless formats and renderings worldwide, including a reproduction in Spanish for the National Sculpture Garden in Washington D.C. and in Hebrew for the Israel Museum in Jerusalem. Its ubiquity worldwide emphasises the universality of the subject and explores one of Indiana's central themes on the power of words and language.

Renowned for simple, bold, memorable images, Indiana's works have become some of the most iconic of the Pop Art generation and have been collected by the Museum of Modern Art and the Whitney Museum of American Art in New York, the National Gallery of Art in Washington D.C., the San Francisco Museum of Modern Art, the Ludwig Museum in Cologne, Germany and the Shanghai Art Museum in China.

Robert Indiana

Love (Gold Faces - Blue Sides), 1966-2000
Stamped with the artist's signature, numbered and dated
Polychrome aluminium, edition of 6
91.4 x 91.4 x 45.7 cm | 36 x 36 x 18 in

Price on request

Provenance

The Morgan Art Foundation

LOVE

Robert Indiana

Seven (Blue Faces - Orange Sides), 1980-2001
Polychrome aluminium, edition of 6
198.1 x 182.9 x 91.4 cm | 78 x 72 x 36 in

Price on request

Provenance

The Morgan Art Foundation
Private collection

Exhibited

New York, Park Avenue, *Art in the Parks: Robert Indiana: One Through Zero*, February - May 2003







ALEX KATZ

b. 1927

Alex Katz was born in 1927 in Brooklyn, New York to a Russian family. Both his parents are interested in the arts and his mother had been a Yiddish theatre actress. A true child of the Five Boroughs, Katz grew up in the St. Albans suburbs in Queens and graduated from Manhattan's Copper Union in 1949 where he studied modern art theories and techniques under Morris Kantor. Katz's experience of *plein air* painting at the Skowhegan School in Maine was pivotal in his development as a painter. A forerunner of Pop Art and a figural painter in a generation of abstract and gestural artists, Alex Katz avoided affiliation with any artist group or movement. The artist experiments with colour – using monochrome backgrounds in his artworks early on, dimensions, scale and materials. From the 1950s and on, Katz worked on a range of subjects and genres such as portraits, landscapes and still life such as flowers. His wife and muse Ada is often represented in his paintings. The painter reduces scenes or movement unto a flat surface with clean-cut contours. Katz also experimented with designing theatre sets and costumes. Considering himself a Post-Abstract painter, Katz is interested in exploring how “realism” can be redefined. The artist now lives between his native New York and Lincolnville, Maine.

Katz's work has been exhibited extensively since the 1950s. The painter's work from different decades of his career and on various medium were subject of museum exhibitions at renowned institutions such as the Tate Gallery and the National Portrait Gallery in London, the Guggenheim Museum in Bilbao, the Albertina Museum in Vienna, the Metropolitan Museum of Art, the Whitney Museum of American Art and the Jewish Museum in New York as well as the Farnsworth Art Museum, the Colby College Museum of Art and the Wyeth Center in Maine. He has received many awards throughout his lauded career and his work features in more than 100 public collections worldwide.



Alex Katz

Black Dress Sculptures (1 – 9), 2018

Incised with the artist's signature and stamped on the base

Powder coated aluminium and mounted on a stainless steel base, edition of 35

Price on request



First row, from left to right:

Yi
59 x 20 x 8 cm | 23.2 x 7.9 x 3.1 in

Cecily
61 x 20 x 8 cm | 24 x 7.9 x 3.1 in

Oona
61 x 18 x 8 cm | 24 x 7.1 x 3.1 in

Sharon
59 x 18.7 x 8 cm | 23.2 x 7.4 x 3.1 in

Second row, from left to right:

Ulla
61 x 16.5 x 8 cm | 24 x 6.5 x 3.1 in

Yvonne
63.5 x 20 x 8 cm | 25 x 7.9 x 3.1 in

Carmen
63 x 21 x 8 cm | 24.8 x 8.3 x 3.1 in

Ruth
63 x 19 x 8 cm | 24.8 x 7.5 x 3.1 in

Christy
65 x 19 x 8 cm | 25.6 x 7.5 x 3.1 in



Alex Katz

Corinne, 2006
Oil on canvas
121.9 x 243.8 cm | 48 x 96 in

Price on request

Provenance

Timothy Taylor Gallery, London
Private collection, London
Private collection, New York





SOL LEWITT

1928 - 2007

Sol LeWitt was born in Hartford, Connecticut, USA in 1928. Sol LeWitt studied art at the University of Syracuse's College of Visual and Performing Arts, then at the Cartoonists and Illustrators School (today School of Visual Arts) both in New York. He went on to work as a designer with the architect I.M. Pei. This experience left him with a sense of the concept being more important than its execution. His next job was as a receptionist at the Museum of Modern Art, where he met the artists Robert Ryman, Dan Flavin and Robert Mangold, as well as the critic Lucy R. Lippard. Sol LeWitt made his first works around 1962, three-dimensional paintings, which were a combination of words and geometric forms. As one of the leading exponents of Conceptual art, he stressed the idea behind his work over its execution. "A blind man can make art if what is in his mind can be passed to another mind in some tangible form", he once said. Sol LeWitt is best known for his large-scale *Wall Drawings*, rigorous arrays of designs, shapes, grids, and colours rendered in pencil and paint in coherence with strict instructions and diagrams to be followed in executing the work.

Sol LeWitt made over 1,200 of these works in his career, his visual vocabulary in strong alignment with Minimalism despite his rejection of the movement. His 'structures', as he preferred to call sculptures, were variations on geometric shapes, constructed from steel, polyurethane, or concrete, often featuring stacked cubes without sides. Sol LeWitt is one of the seminal artists of the late 20th and early 21st century, influencing artists like Eva Hesse and Frank Stella, among countless others.



Sol LeWitt

Untitled (Wavy Lines), 2004
Signed and dated in graphite on the lower right
Gouache on paper
57 x 76 cm | 22.5 x 30 in

Price on request

Provenance

Private collection, Los Angeles





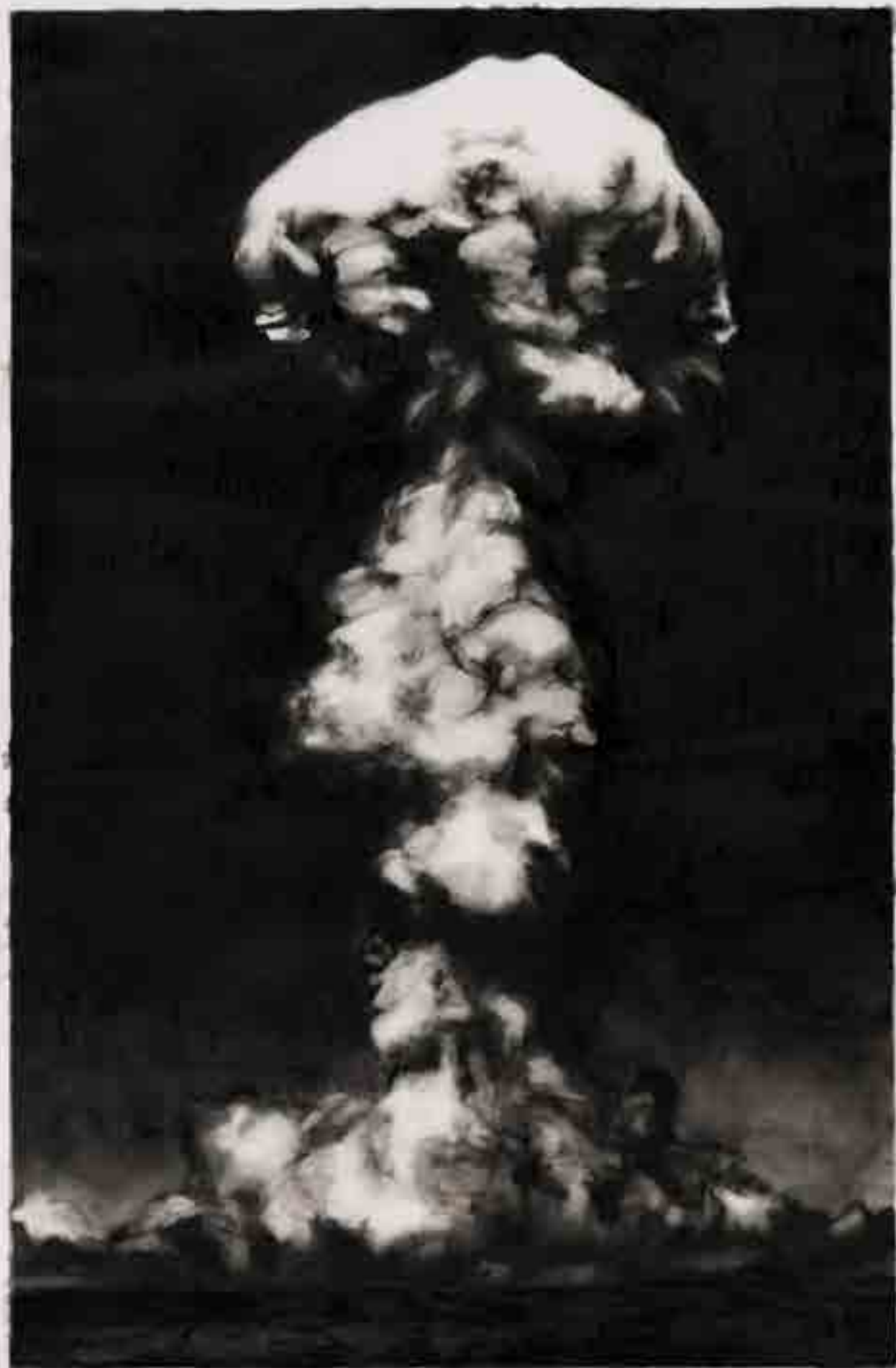


ROBERT LONGO

b. 1953

Robert Longo was born in Brooklyn, New York, USA in 1953. He currently lives and works in New York. He was a student of the sculptor Leonda Finke and studied at the Art Academy in Florence, Italy as well as Buffalo State College in New York. Longo has worked with different media throughout his career utilising drawing, painting, installation, performance, video art and photography. In the late 1980s Longo had significant success as a filmmaker. His directorial debut was *Johnny Mnemonic* starring Keanu Reeves, based on a short story by William Gibson. Longo also produced music videos for the bands New Order and R.E.M. In his art he often deals with socio-political issues, commenting on what he sees as a confused state of affairs. For Longo, the novel represents one of the foundation stones of American history. Recent large photorealistic charcoal drawings continue his eclectic analysis of the unfolding American and in turn global narrative, depicting, for example: a demonstration of the Occupy Wall Street movement, portraits of Barack Obama and another of an American soldier and images of the sublimity of planet Earth alongside images of atomic explosion. The American flag is also a recurrent motif. He once veiled a gallery building with a giant black and white flag and created a series of images with a blackened star-spangled banner, a criticism of America's 'oil wars'.

In 2005, Robert Longo was awarded the Goslarer Kaiserring, one of the most important international prizes for Modern Art. He has participated in many group exhibitions including Documenta, the Whitney Biennial and the Venice Biennale. His works are included in important public collections such as the Guggenheim, the Museum of Modern Art, the Jewish Museum, and the Whitney Museum of American Art in New York, the LA County Museum of Contemporary Art in Los Angeles, the Stedelijk Museum in Amsterdam, the Centre Georges Pompidou in Paris, the Tate Gallery in London and the Museum Ludwig in Cologne.





Robert Longo

Study for Jet Pilot no. 1, 2007
 Titled on the lower left, signed and dated on the lower right
 Charcoal on tracing paper
 59 x 48 cm | 23.2 x 18.9 in

Price on request

Provenance

Metro Pictures Gallery, New York
 Private collection

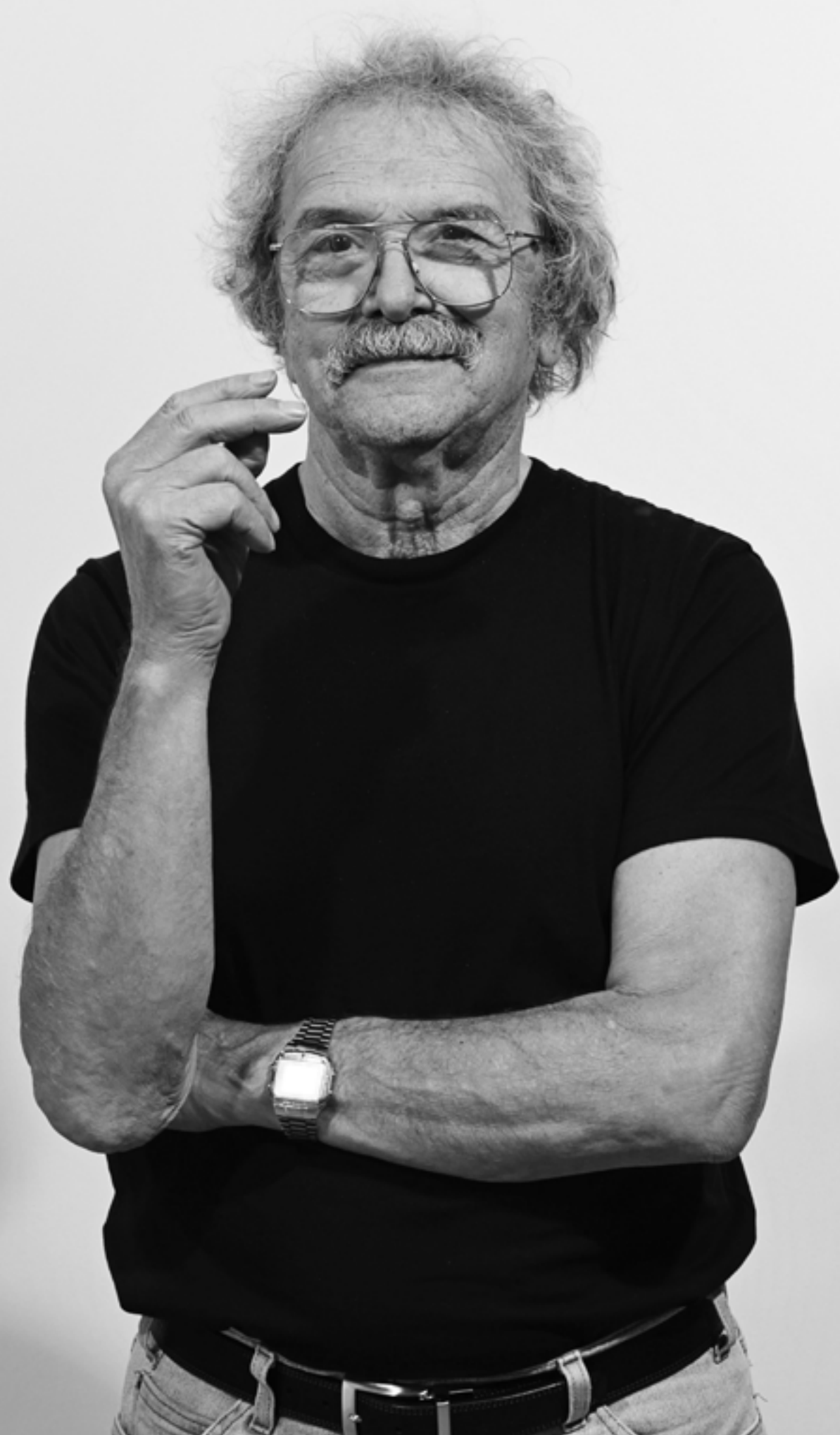
Robert Longo

Study of Dog Test, 2003
 Titled on the lower left, signed and dated on the lower right
 Ink and charcoal on vellum
 61 x 44 cm | 24 x 17.4 in

Price on request

Provenance

The Kitchen Benefit Art Auction, 2003
 Private collection



MEL RAMOS

1935 - 2018

Mel Ramos was born Melvin John Ramos in Sacramento, California in 1935. He studied art at the Sacramento State College and was inspired by Pop Art artists such as Roy Lichtenstein and Andy Warhol. He is also influenced by popular culture elements such as comic books *Wonder Woman* and *Superman* as well as pinup posters. Known for his depiction of female nudes associated with brand logos that he couples with familiar subjects like the martini glass or the bag of M&M candies, Ramos states that he always depicts women with humour. Mel Ramos is both a painter and a sculptor. He works in various medium from lithographs to resin. Most of his works are modern and realist, often featuring a voluptuous female and vivid colours. His art is a statement commenting on the ways capitalism has employed the female body. Ramos' work has been interpreted in different ways throughout the years vis-à-vis its potential consumerist and sexist message.

Ramos' work can be found in a number of public collections ranging from the Albertina in Vienna to the Guggenheim Museum and Whitney Museum of American Art in New York. He has been exhibited extensively in the United States and Europe, in addition to holding teaching positions at California State University, Syracuse University and the University of Wisconsin.

Mel Ramos

Emin Emma, 2013
Signed and numbered
Polychrome resin, edition of 8
93 x 48 x 27 cm | 36.6 x 18.9 x 10.6 in

Price on request

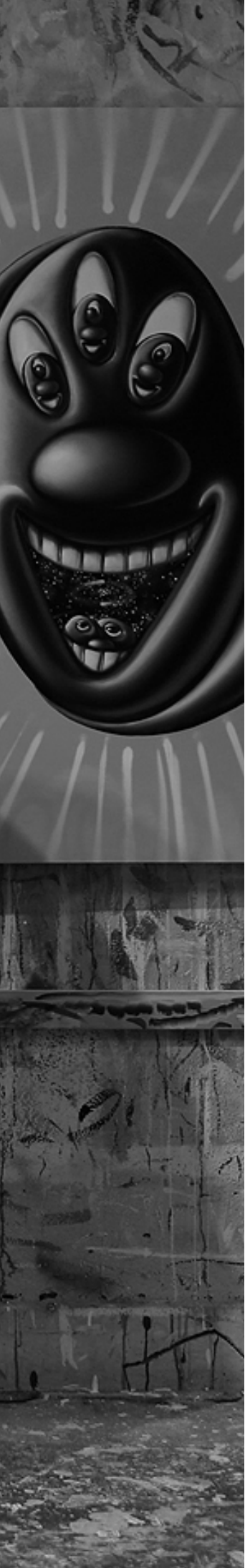
Provenance

Estate of the artist





TEENAGERS
FROM
MARS



KENNY SCHARF

b. 1958

Kenny Scharf was born in 1958 in Los Angeles, California where he still resides. He graduated with a BFA from New York's School of Visual Arts in 1980. New York City in the 1980s was an interesting and exciting place. Street art and popular culture elements began to invade the art scene. Scharf became a prominent East Village art scene artist alongside his contemporaries Jean-Michel Basquiat and Keith Haring. His work was exhibited in the 1985 Whitney Biennial. He continues to participate in pioneer projects like the Cosmic Cavern that he decorated, now a legendary all-night disco space held in a Brooklyn warehouse since 2009. Kenny Scharf creates paintings, sculptural, in situ murals and other kinds of artworks. His work includes elements for advertisements, cartoons and classic Americana. He believes that an artist has a social responsibility to engage others in a thought process that ultimately brings art into everyday life and thereby enhancing the quality of people's living experience. Despite his anti-elitist colourful and accessible Pop-Surrealist style, Kenny Scharf's work investigates profound issues such as cosmic space, climate change and environmental disasters. Under the fun aspect of his vividly hued blobs, sharp teeth lurk.

Kenny Scharf's work is exhibited widely in the United States and internationally in addition to his collaborations with brands such as Louis Vuitton. He figures in the collection of numerous institutions across his native America, Europe, South America and Asia. Beyond New York streets, Scharf's murals commissions adorn many public spaces such as at the Hammer Museum in Los Angeles or at the Brooklyn Children's Hospital in New York.





Kenny Scharf

We're Melting Together Night and Day, 2017
Oil, acrylic and diamond dust on canvas
365.8 x 731.5 cm | 144 x 288 in

Price on request

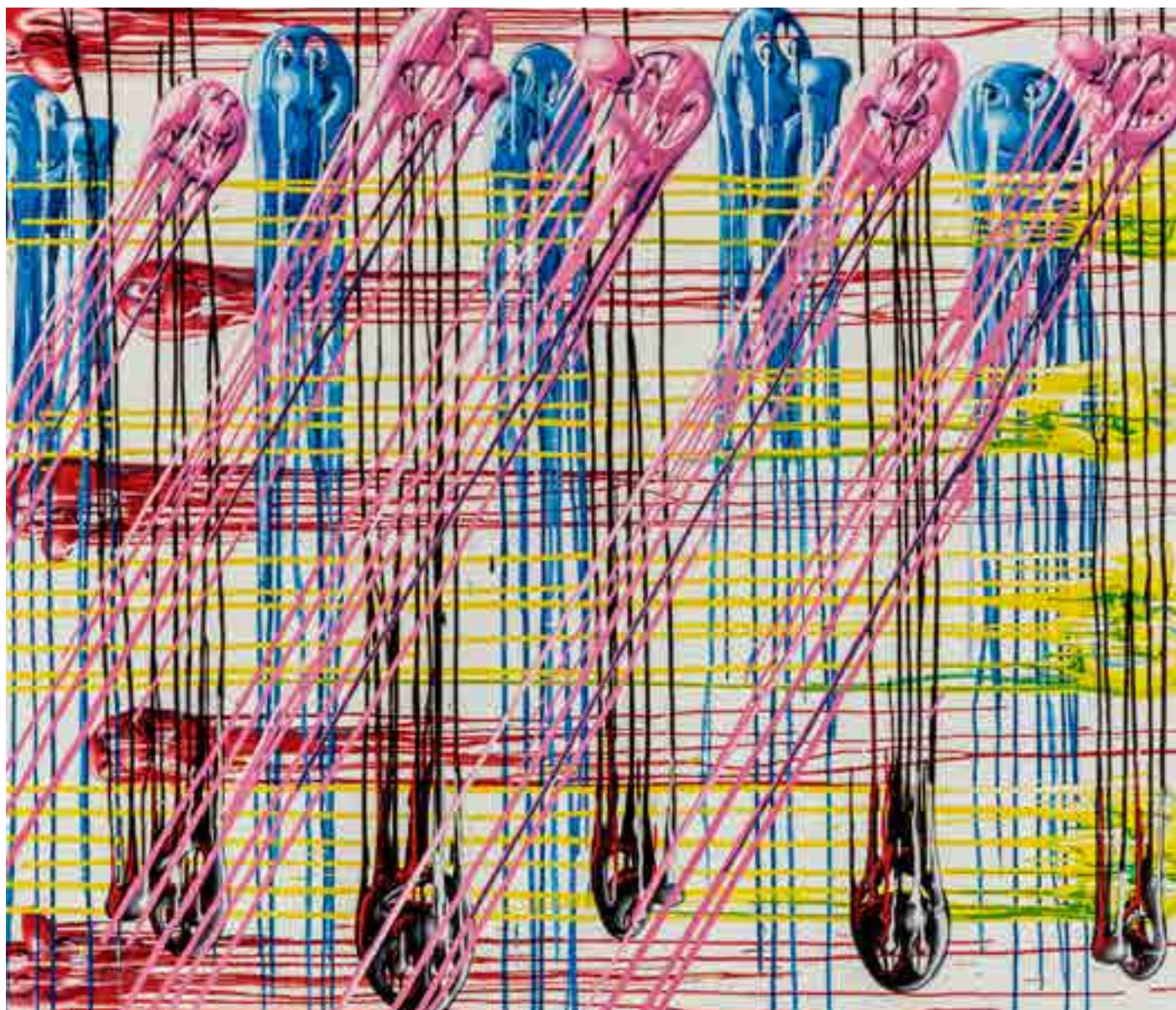
[Provenance](#)
Artist's studio

Kenny Scharf

Plaidee Melt, 2017
Oil, acrylic and diamond dust on linen
152.4 x 182.9 cm | 60 x 72 in

Price on request

[Provenance](#)
Artist's studio



Kenny Scharf

Blox, 2016
Oil on canvas
304.8 x 243.8 cm | 120 x 96 in

Price on request

Provenance
Artist's studio



Kenny Scharf

Headblox, 2016
Oil on canvas
304.8 x 228.6 cm | 120 x 90 in

Price on request

[Provenance](#)
Artist's studio









FRANK STELLA

b. 1936

Frank Stella was born in Malden, Massachusetts in 1936. After studying history at Princeton University, he moved to New York in 1958. Stella still lives and works in New York. His work was influenced by Abstract Impressionism and artists such as Jackson Pollock, Jasper Johns and Franz Kline. Recognition came very early in Stella's career. By 1959-60, he was already included in collective exhibitions at the MoMA and a key figure in minimalist painting defined by the flat and austere styled paintings he created at the time. Stella was interested to investigate perception and perspective – the physicality of the two-dimensional surface of the artwork, and renounced using the traditional rectangular shaped canvas. He questions conventional configurations and eventually started to create sculptures in the 1980s. He also experimented with printmaking, sets and costumes as well as collages and maquettes. Stella's work varied from fully flat to three-dimensional sculptural paintings integrating different geometric elements such as cones and waves that gradually became more baroque. He believes that geometrical forms and the interaction between shapes can have a narrative meaning. Since the 1990s, Stella also worked on monumental outdoor mural and sculptural commissions.

Stella exhibited frequently at important museums, galleries and art fairs internationally since 1960. Recently in New York, the Whitney Museum of American Art dedicated a retrospective to Stella's work in 2015, so did the Metropolitan Museum of Art in 2007. His work can be found in most important public contemporary art collections worldwide, including the Centre Georges Pompidou in Paris, the Ludwig Museum in Cologne, the Peggy Guggenheim Collection in Venice, Tate Gallery in London and MoMA in New York. He was also awarded a National Medal of Arts by the President of the United States.

Frank Stella

Plutusia 1, 1995

Signed and dated on the frame
Oil, resin, formed paper on fibreglass
136.5 x 137.2 cm | 53.7 x 54 in

Price on request

Provenance

Galerie Jamileh Weber, Zurich
Private collection, Switzerland

Exhibited

Valencia, IVAM (Institut Valencià d'Art Modern), *Frank Stella, From Strictness to Baroque*, 12 July - 14 October 2012, no. 86

Literature

IVAM (Institut Valencià d'Art Modern), *Frank Stella, From Strictness to Baroque*, Valencia, 2012, p. 66 - 67, ill.



Frank Stella

Egyplosis 1, 1995

Acrylic, resin, formed paper and fibreglass
136.5 x 137.2 cm | 53.7 x 54 in

Price on request

Provenance

Galerie Jamileh Weber, Zurich
Private collection, Switzerland

Exhibited

Valencia, IVAM (Institut Valencià d'Art Modern), *Frank Stella, From Strictness to Baroque*, 12 July - 14 October 2012

Literature

IVAM (Institut Valencià d'Art Modern), *Frank Stella, From Strictness to Baroque*, Valencia, 2012, p. 62-63, ill.
Süddeutsche Zeitung, Magazin, no. 6, 9.2.1996, Vorsicht, frisch gestrichen, *Ein Besuch im Atelier Frank Stella*, p. 31, ill.





Frank Stella

Atvatabar 1, 1995

Signed and dated

Acrylic, resin, formed paper and fibreglass

136.5 x 137.2 cm | 53.7 x 54 in

Price on request

Provenance

Galerie Jamileh Weber, Zurich

Private collection, Switzerland

Exhibited

Valencia, IVAM (Institut Valencià d'Art Modern), *Frank Stella, From Strictness to Baroque*, 12 July - 14 October 2012

Literature

IVAM (Institut Valencià d'Art Modern), *Frank Stella, From Strictness to Baroque*, Valencia, 2012, p. 62-63, ill.

Süddeutsche Zeitung, Magazin, no. 6, 9.2.1996, Vorsicht, frisch gestrichen, *Ein Besuch im Atelier Frank Stella*, p. 31, ill.





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. He was born in Pittsburgh, Pennsylvania in 1928 and moved to New York in 1949 where he began working as a commercial artist making drawings for advertisements during the Post-War 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's Soup Cans* 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.

As per his desire, the Andy Warhol Foundation for the Visual Arts was established after his death. Many of Warhol's works are in the permanent collections of most of the museums of modern art around the world, including the Museum of Contemporary Art in Los Angeles, the National Gallery of Art in Washington D.C., the Metropolitan Museum of Art in New York, the Solomon R. Guggenheim Museum in New York, the Museo Guggenheim in Bilbao, the Tate Modern in London and the National Galleries of Scotland in Edinburgh, the Centre Georges Pompidou in Paris, France, and many more.

Andy Warhol

Eagle, 1983
Signed and dated on the overlap
Acrylic and silkscreen ink on canvas
152.4 x 152.4 cm | 60 x 60 in

Price on request

Provenance

Artist's studio
Alexander Iolas collection
Private collection, Greece
Private collection





Andy Warhol

Jackie, 1964

Signed and dated on the overlap
Acrylic and silkscreen ink on canvas
51 x 40 cm | 20 x 15.7 in

Price on request

Provenance

Ileana Sonnabend, Paris
Galleria GM, Rome
Studio Sergio Casoli, Milan
Private collection, Milan

Exhibited

Lerici, Castello di Lerici, *Il genio differente nell'arte contemporanea*, July 22 - October 1, 1989, ill. in colour, p. 109

Literature

George Frei and Neil Printz (eds.), *The Andy Warhol Catalogue raisonné: Paintings and Sculptures 1964 - 1969*, Vol. 2A, New York, 2004, no. 1205, ill. in colour, unpagged



Andy Warhol

Kimiko Powers, 1972
Signed, inscribed and stamped on the overlap
Acrylic and silkscreen ink on canvas
101.6 x 101.6 cm | 40 x 40 in

Price on request

Provenance

Meshulam Riklis collection, New York
Private collection
Lang & O'Hara Gallery, New York
Sotheby's, New York, 5 November 1987, lot 157
Private collection, Japan
Galerie Vedovi, Brussels
Private collection

Exhibited

Corpus Christi, Art Museum of South Texas, *Johns, Stella, Warhol: Works in Series*, 1972, p. 34, ill. in colour
Mexico D.F., Museo del Palacio de Bellas Artes, *Andy Warhol*, 1999

Literature

Rainer Crone, *Das Bildnerische Werk Andy Warhols*, Berlin, 1976, no. 580
David Bourdon, Warhol, New York, 1989, pl. 254, ill. in colour
Sydney, Museum of Contemporary Art; London, Anthony d'Offay Gallery; Bilbao, Sala de Exposiciones, *Andy Warhol: Portraits of the Seventies and Eighties*, 1993 - 1994, no. 3, ill. in colour
Pop Art: The John and Kimiko Powers Collection, Gagosian Gallery, New York, 2001, p. 10, ill. in colour
Neil Printz and Sally King-Nero ed., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970 - 1974*, vol. 3, New York, 2010, no. 2178, pp. 105, 107, ill. in colour, p. 109, installation view in colour

Certificate

Stamped by the Andy Warhol Art Authentication Board Inc.
and numbered A106.004 on the overlap





Andy Warhol

Portrait of Joseph Beuys, 1980
Silkscreen ink on paper
129.7 x 79.5 cm | 51.1 x 31.3 in

Price on request

Provenance

Galerie Artmosphere, Vienna

Exhibited

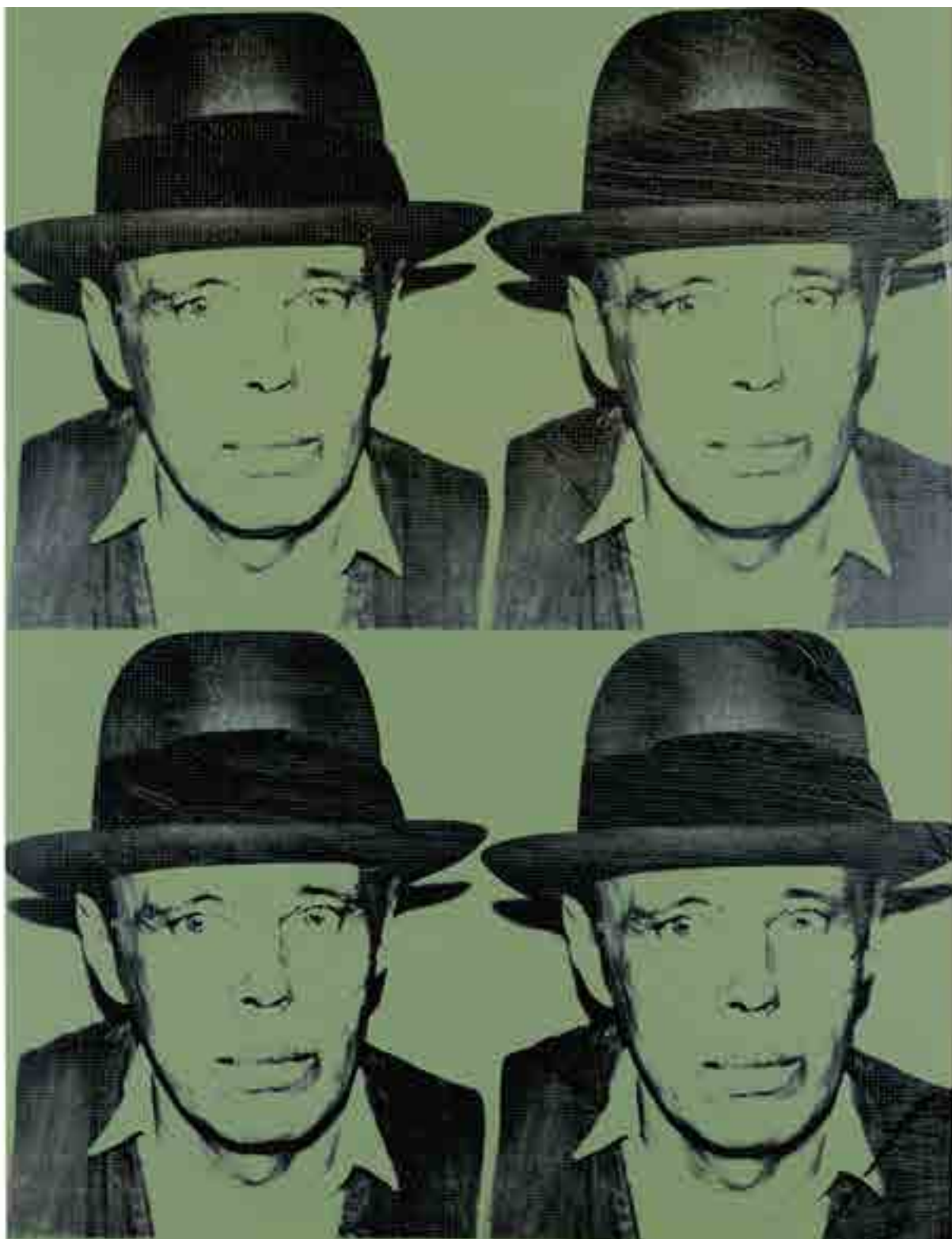
Athens, Greece, The Byzantine and Christian Museum, *Warhol Icon: the Creation of Image*, 7 - 10 January 2010
New York, Leila Heller Gallery, *Look at Me: Portraiture from Manet to the Present*, 6 - 29 August 2014

Literature

Tom Hunt, *Warhol/Icon: The Creation of Image*, Haunch of Venison, Athens, 2009, p. 33 ill.

Certificate

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc.
and numbered UP69.22 on the overlap



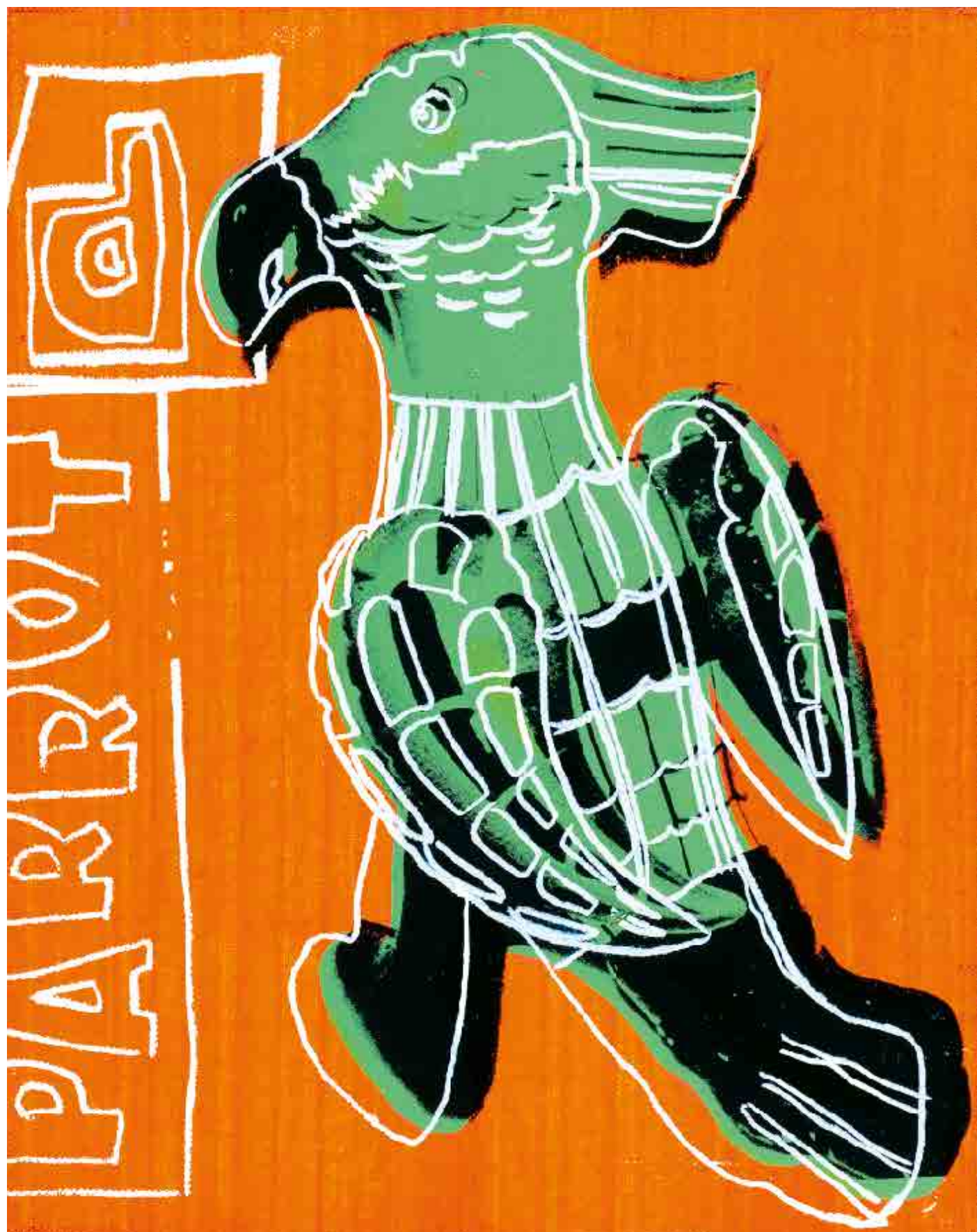
Andy Warhol

Parrot (from the Toy series), 1983
Signed and dated on the overlap
Acrylic and silkscreen on canvas
25.4 x 20.3 cm | 10 x 8 in

Price on request

Provenance

Galerie Bischofberger, Zurich
Private collection, Switzerland



Andy Warhol

Chicken Noodle Soup Box, 1986
Signed and dated on the overlap
Acrylic and silkscreen ink on canvas
35.6 x 35.6 cm | 14 x 14 in

Price on request

Provenance

Martin Lawrence Galleries, New York
Private collection, acquired in 1989
Private collection, New York

Literature

Warhol Campbell's Soup Boxes, Michael Kohn Gallery, Los Angeles, 1986, p. 31, no. 140, ill, in colour



Andy Warhol

Dollar Sign, 1981

Stamped and numbered on the overlap

Synthetic polymer paint and silkscreen ink on canvas

50 x 40 cm | 19.7 x 15.7 in

Price on request

Provenance

Gagosian Gallery, New York

Sotheby's, New York, 16 May 2007, lot 218

Private collection, Korea

Exhibited

Maastricht, The Netherlands, TEFAF, 2015

Certificate

This work is stamped by the Andy Warhol Foundation for the Visual Arts Inc. on the reverse and is stamped by the Estate of Andy Warhol, New York and the Andy Warhol Foundation for the Visual Arts Inc. and numbered PA30.088 on the overlap



Andy Warhol

Dollar Sign, 1981
Signed, dated and dedicated on the reverse
Acrylic and silkscreen ink on canvas
25.4 x 20.3 cm | 10 x 8 in

Price on request

Provenance

Private collection, gifted by the artist in 1983
Private collection







TOM WESSELMANN

1931 - 2004

Tom Wesselmann was born in Cincinnati, Ohio, USA in 1931. He began producing cartoons while serving stateside in the US Army in 1952, and after his discharge completed degrees in psychology and drawing from the University of Cincinnati. He moved to New York shortly after graduating and became a founding member of the Judson Gallery, where he first exhibited his seminal piece *The Great American Nude*. Over the next few years he experimented with patriotic motifs, advertising images, found objects and assemblages in an aesthetic that juxtaposed contrasting elements and depictions. While most closely associated with the Pop Art movement, Wesselmann often distanced himself from the group in the claim that his works incorporated, rather than critiqued, the consumerist object in his art.

In 2005, the Museo d'Arte Contemporanea di Roma held a retrospective of his work, followed by a major exhibition the following year at L&M Arts in New York. His works are also been exhibited at the Museum of Modern Art, New York and the Whitney Museum of American Art, New York, among numerous other museums and institutions.

Tom Wesselmann

Sunset Nude (Variation #1), 2002
Signed on the reverse
Oil on canvas
170.2 x 193 cm | 67 x 76 in

Price on request

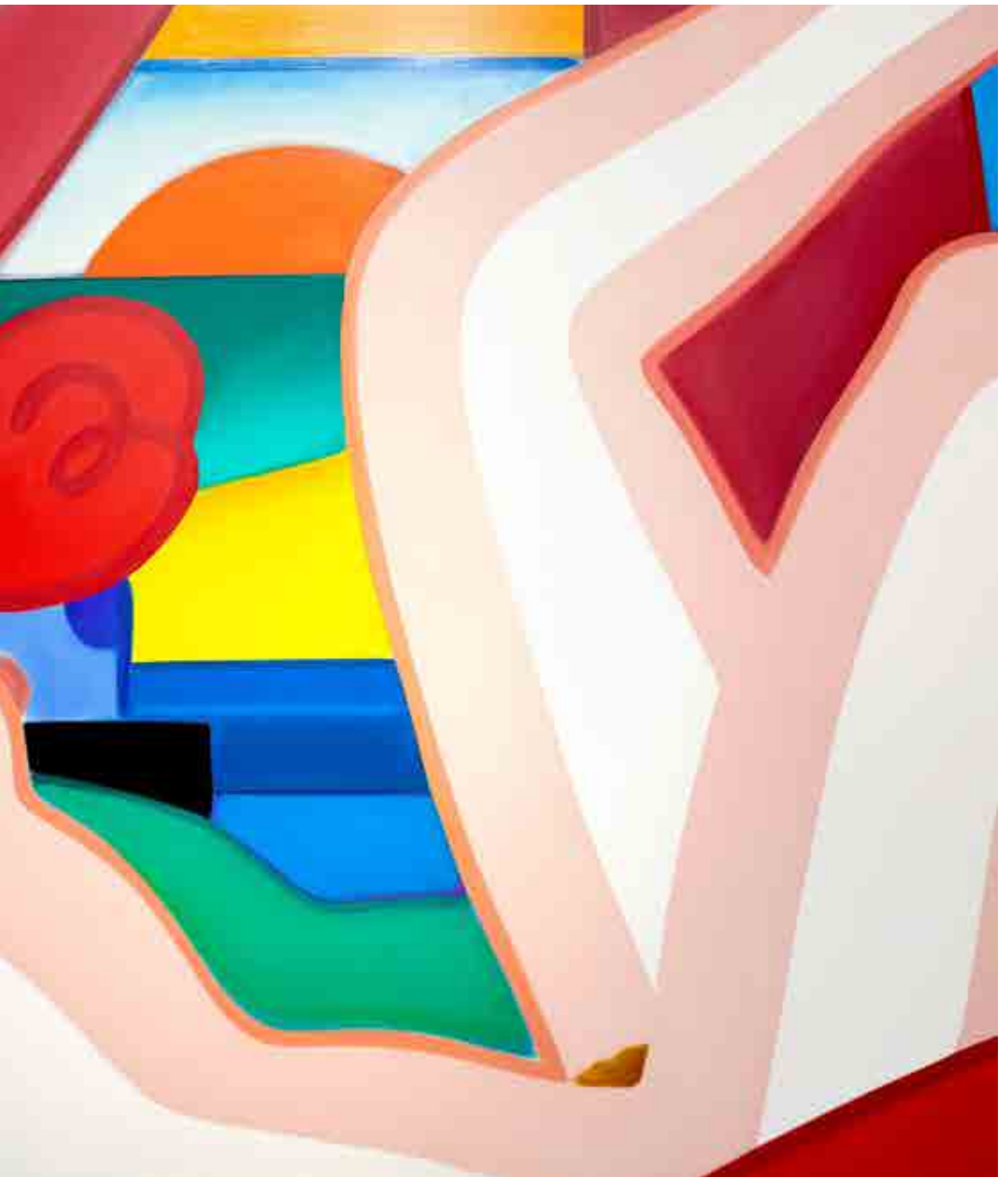
Provenance

Private collection, USA

Certificate

Claire Wesselmann, executor of the Estate of Tom Wesselmann, has confirmed the authenticity of this work
This work is referenced in the Wesselmann studio Archives under the number #CD85









Tom Wesselmann

Nude with Bouquet and Stockings (Variation #7), 1985
Signed, titled and dated on the reverse
Enamel on laser-cut steel
84.4 x 218.4 cm | 33.2 x 86 in

Price on request

Provenance

Sidney Janis Gallery, New York
Private collection (acquired in 1986)
Christie's, New York, 15 November 2012, lot 119
Private collection

Tom Wesselmann

Blue Nude #19, 2001
Signed, dated and titled on the reverse
Oil on cut-out aluminium
167.6 x 147.3 x 21.6 cm | 66 x 58 x 8.5 in

Price on request

Provenance

Imago Galleries, Palm Desert
Private collection, California, 2003

Exhibited

Palm Desert, Imago Galleries, *Blue Nudes*, 14 December 2002 - 12 January 2003, ill.





Tom Wesselmann

Rosemary Lying on One Elbow (Rubbed), 1989
Signed, dated and titled on the reverse
Enamel on cut-out steel
71.1 x 121.9 cm | 28 x 48 in

Price on request

Provenance
Estate of the artist
Carroll Janis, New York
Evan Janis, New York

Certificate
This work is referenced in the Wesselmann archives under number N69R

Tom Wesselmann

Study for Blonde Monica in Half Slip (Thin line), 1986
Signed and dated on the lower right
Liquidex on cardboard
38 x 45 cm | 15 x 17.7 in

Price on request

Provenance

Sidney Janis Gallery, New York
Galerie Rive Gauche, Paris
Private collection

Certificate

Inscribed with the authentication number D8622 from the Wesselmann Foundation on the reverse



Tom Wesselmann

Smoking Cigarette #2, 1980
Acrylic on board
99 x 172.7 cm | 39 x 68 in

Price on request

Provenance

Artist's studio
Private collection, London







CHRISTOPHER WOOL

b. 1955

Born in 1955 in Boston, Massachusetts, Christopher Wool grew up in Chicago. A painter, sculptor and photographer, the artist trained at Sarah Lawrence College, the New York Studio School and later New York University. Street smart, Wool dropped out of school and became immersed in the active and thriving underground film, art and music scene of New York City in the 1980s. He worked for a few years as Joel Shapiro's studio assistant. Since then, Christopher Wool had started creating abstract paintings. For the artist, making paintings is a way to investigate what abstract paintings and abstraction are. Wool works with layers, patterns, shapes, silkscreen, aluminium, rollers and stencils on canvas all the while incorporating signs, motifs, words and symbols. Recognisable materials and formed are then disrupted, repeated, transformed and erased on the surface of the artwork. He challenges the viewer's understanding of medium, perception and meaning. The artist is inspired and depicts everyday life with elements of mass culture in creative and expressionist ways playing with focus, perspective and frame. Since the early 2000s, Christopher Wool's work is almost entirely meditative abstract artworks, and the large-scale "grey paintings" are results of hazy fields of washes, addition and subtraction.

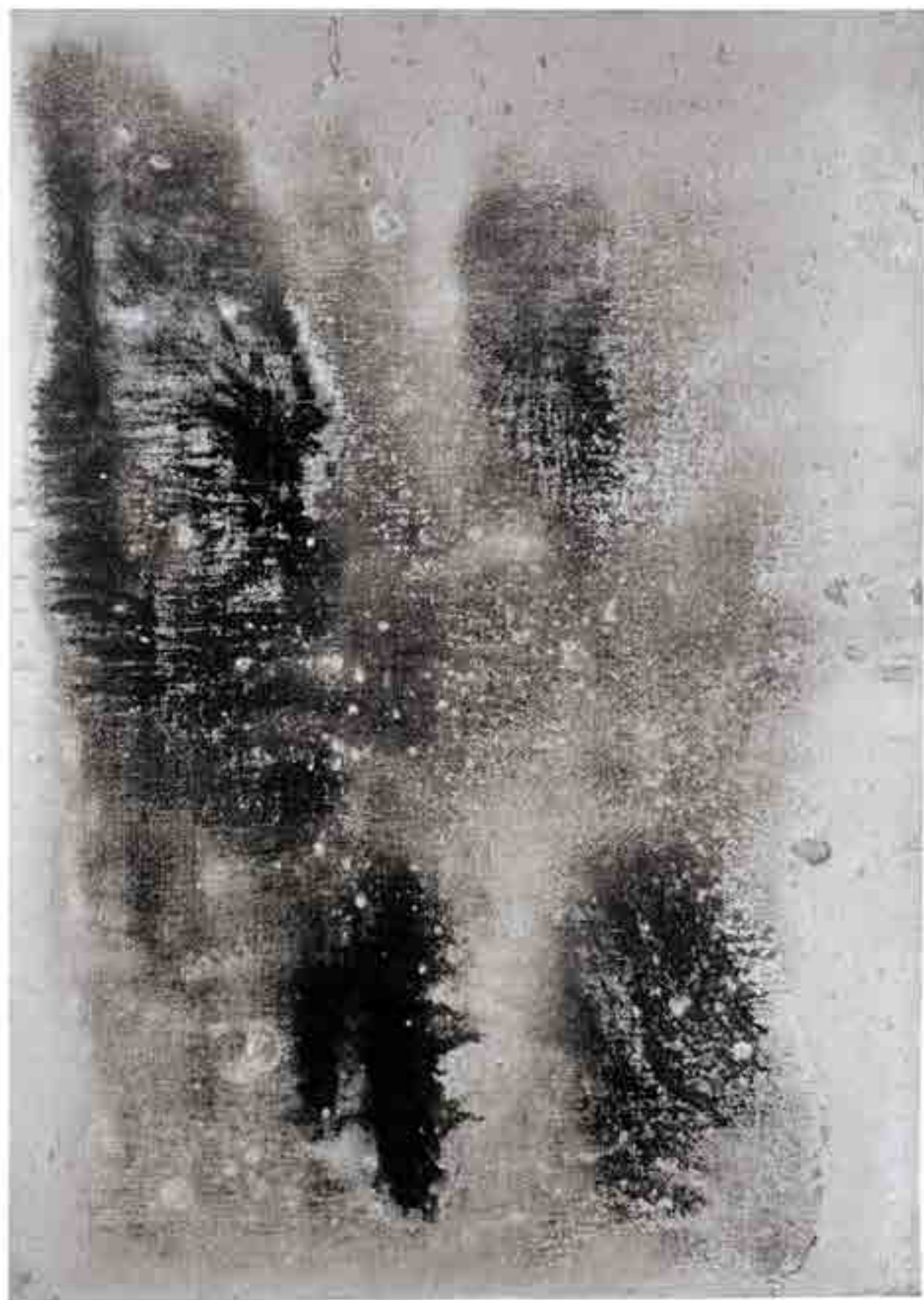
Wool's work has been showcased internationally in important museums in solo and group exhibitions in the United States and abroad and at prestigious art fairs. A major retrospective took place at the Guggenheim Museum in New York in 2013. His work has received worldwide recognition and some of his artworks are most sought after auction hits achieving more than tens of millions at sales. His work figures in significant collections internationally such as at the MoMA in New York, the Tate Modern in London and the Centre Georges Pompidou in Paris.

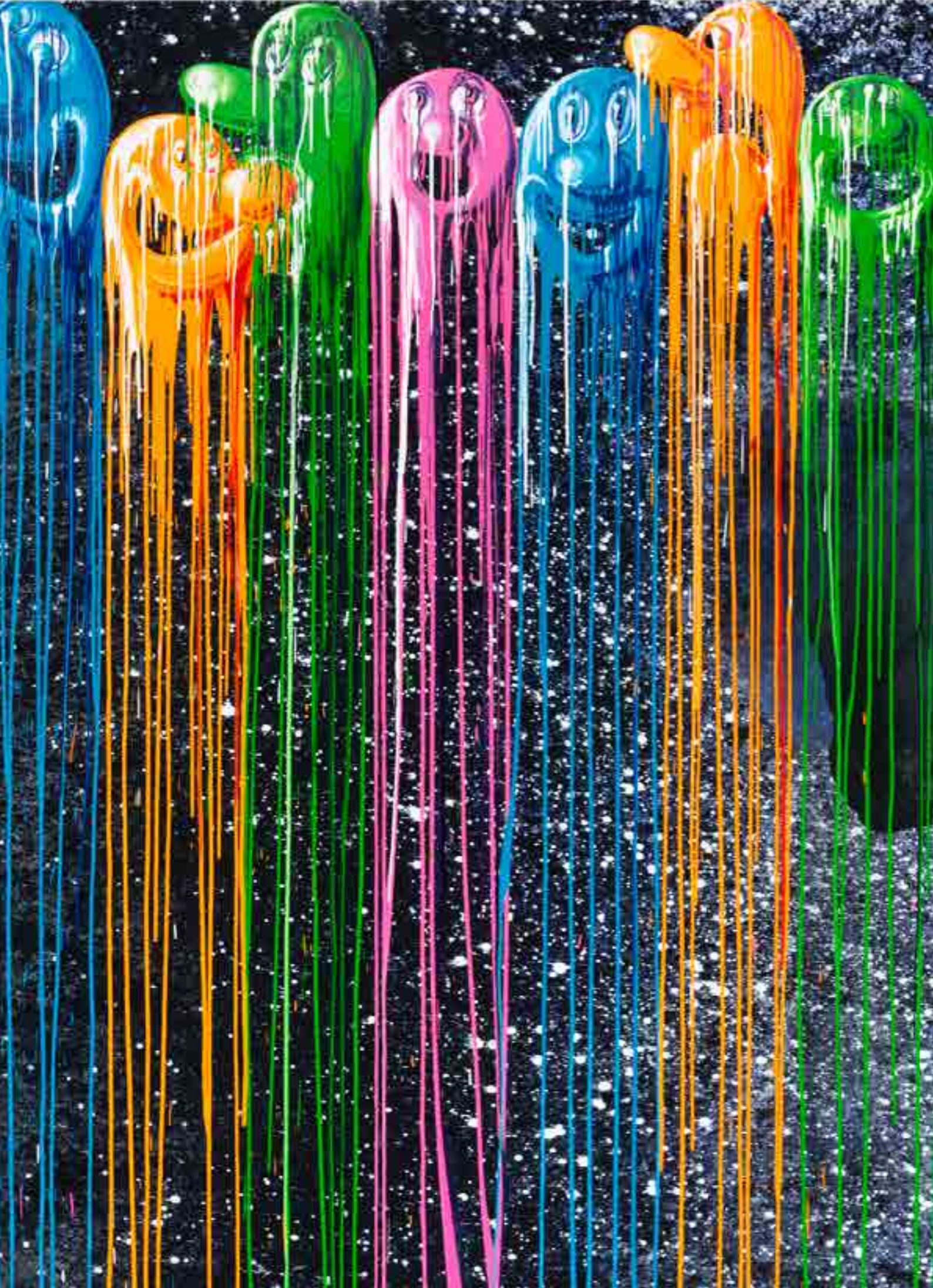
Christopher Wool

Untitled, 1985
Signed and dated on the reverse
Enamel on canvas
172.1 x 121.9 cm | 67.8 x 48 in

Price on request

Provenance
Light Gallery, New York
Private collection









Jean-Michel Basquiat, Untitled
p.15



Mel Bochner, HA HA
pp.18-19



Alexander Calder, Illuminée
p.22



Alexander Calder, La Lampe d'Aladin
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Alexander Calder, Boomerangs and Calderunes
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Alexander Calder, Fish Teasing a Whale
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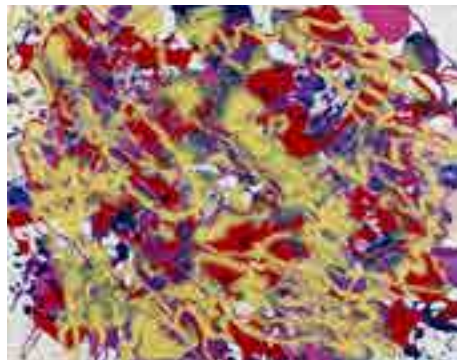
Alexander Calder, Untitled
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George Condo, Untitled
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Sam Francis, Stepping Up
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Sam Francis, Untitled
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Robert Indiana, Love
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Robert Indiana, Seven
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Alex Katz, Black Dress Sculptures (1 – 9)
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Alex Katz, Corinne
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Sol LeWitt, Untitled
pp.74 -75



Robert Longo, Study of Dog Test
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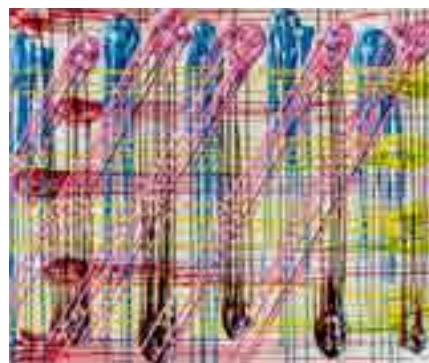
Robert Longo, Study for Jet Pilot no. 1
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Kenny Scharf, We're Melting Together Night and Day
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Kenny Scharf, Plaidee Melt
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Kenny Scharf, Headblox,
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Frank Stella, Atvatabar 1,
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Andy Warhol, Jackie
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of Joseph Beuys
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Andy Warhol, Chicken Noodle Soup Box
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Andy Warhol, Dollar Sign
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Andy Warhol, Dollar Sign
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(Variation #1)
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Tom Wesselmann, Rosemary Lying on
One Elbow
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Tom Wesselmann, Study for Blonde
Monica in Half Slip
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Tom Wesselmann, Smoking Cigarette #2
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Christopher Wool, Untitled
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We would like to thank all our collectors for their kind support throughout the years.

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Cover: Andy Warhol, *Jackie*, 1964, 51 x 40 cm | 20 x 15.7 in

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