



THE
MONACO
MASTERS
SHOW

OPERA GALLERY

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

THE
MONACO
MASTERS
JULY
AUGUST
2020 SHOW

PRÉFACE

C'est avec grand plaisir qu'Opera Gallery vous invite à notre exposition rituelle du Monaco Masters Show. Convaincus que c'est en conservant ces moments créés avec vous au sein de la galerie que nous traverserons ces temps difficiles, nous tenions à ouvrir l'été 2020 avec notre Masters Show. Sous le Haut Patronage de Son Altesse Sérénissime le Prince Albert II de Monaco, cette nouvelle exposition retrace l'excellence toujours renouvelée des grands maîtres de l'art moderne et contemporain.

Les œuvres des maîtres français Marc Chagall et Bernard Buffet présentent leurs vues de Paris comme autant d'échos réverbérés au-delà de l'espace et du temps. Le génie espagnol de Pablo Picasso s'invite également dans notre scénographie, au travers d'œuvres de jeunesse, rarement exposées en galerie. Véritable chrestomathie visuelle des grands noms de l'art d'après-guerre, ce Masters Show exceptionnel recueille des sculptures cinétiques d'Alexander Calder et des toiles de maîtres tels Hans Hartung, Jean Dubuffet, ou même Joan Miró et Fernand Léger. Particulièrement célébré pour son centième anniversaire en décembre dernier, Pierre Soulages nous plonge dans ses lumineuses explorations du noir.

Des pièces maîtresses d'Andy Warhol et de Tom Wesselmann soulignent la diversité du Pop Art, et Keith Haring en atteste l'évolution. L'adjonction de pièces plus contemporaines de Fernando Botero, George Condo ou Robert Combas ancre cette exposition dans le présent et confirme que la quête de l'esthétique est inextinguible. C'est ce choix conscient d'œuvres et d'artistes qui rend ce rendez-vous annuel unique et qui fait transparaître notre message : inspirons-nous des grands du passé pour asseoir notre présent. Apprécions la force de ces maîtres d'hier et utilisons-la comme source d'inspiration et d'émerveillement. Ce sont eux qui ont ouvert la voie aux nouveaux maîtres de l'art contemporain, tels Alex Katz ou Manolo Valdés.

Joignant le meilleur de l'esthétique à une cause qui lui tient à cœur, Opera Gallery Monaco s'est engagée à partager une partie des bénéfices de ventes de cette exposition avec l'association caritative monégasque Mission Enfance. C'est grâce à leur remarquable travail et à leurs efforts sans relâche que des milliers d'enfants défavorisés partout dans le monde ont accès à l'éducation qu'ils méritent.

C'est avec un immense plaisir que nous vous invitons maintenant à plonger dans notre Monaco Masters Show 2020, hommage à nos grands maîtres et à l'art contemporain.

Gilles Dyan
Fondateur et Président
Opera Gallery Group

Damien Simonelli
Directeur
Opera Gallery Monaco

It is with great delight that Opera Gallery Monaco opens its now ritualistic Monaco Masters Show for this year 2020. Convinced that it is in protecting these traditions created with you at the gallery that we can find anchorage in these floating, uncertain times, we were adamant that this summer too shall open on an exhibition. Under the High Patronage of His Serene Highness the Prince Albert II of Monaco, this new Masters Show retraces the constantly renewed excellence of the Masters of Modern and Contemporary Art.

Works from French Masters such as Marc Chagall and Bernard Buffet present their visions of Parisian life, creating echoes of the City of Lights away from space and time. Spanish genius Pablo Picasso is also a part of this show, through some of his rarely seen earlier works. As a true master class of History of Art would, all the greatest names of Post-War art are represented: Hans Hartung, Alexander Calder and his kinetic sculptures, Jean Dubuffet, or even Joan Miró and Fernand Léger. At the apex of his popularity and celebrating his 100th birthday last December, Pierre Soulages' explorations of the lightness of black will also be exhibited.

Stellar works by American artists Andy Warhol and Tom Wesselmann reveal the diversity of Pop Art and its ramifications into the colourful masterpieces from Keith Haring. More Contemporary works by Fernando Botero, George Condo, or Robert Combas connect this show to the present, confirming that aesthetics are ever changing and in perpetual resumption. It is through this subtle blend of influences and techniques that the Opera Gallery Monaco team weaves a curatorial that reflects our current motto: relying on the great names of the past to ground our present. Celebrating these pillars of yore and finding strength and inspiration in their beauty. It is thanks to their work that Contemporary Masters, such as Alex Katz or Manolo Valdés, find their own inspiration.

Joining elite aesthetics to a worthy cause, Opera Gallery Monaco is committed to sharing a percentage of the proceeds from this event with the Monegasque association Mission Enfance. Their tireless and determined action in the field of education has allowed thousands of underprivileged children across the world to have access to education.

We invite you now to enter our 2020 Monaco Masters Show journey, a tribute to our great Masters and Contemporary art.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Damien Simonelli
Director
Opera Gallery Monaco



Il suffit de peu pour répandre la vie !



Chers amis,

Ce que nous retiendrons de cette période si particulière, au-delà de la remise en question de nos modes de vies, c'est combien la solidarité est indispensable à notre survie. Ces derniers mois révèlent les inégalités cruelles entre les habitants de notre Terre.

Dans nos pays d'intervention, les mesures de confinement ont terriblement aggravé la précarité des plus démunis. Depuis le 17 mars, nous œuvrons aux côtés de ceux qui, ne jouissant pas de nos systèmes d'entraide européens, font face à la peur et à la faim.

Être confrontées au virus est plus supportable aux familles nécessiteuses que la perte d'emploi ou la hausse vertigineuse des prix de consommation, sans parler de la difficulté de l'accès aux soins... Nos équipes locales opèrent sur le terrain auprès de ceux qui ont faim.

En Arménie, nous distribuons ces colis à ceux qui, toujours confinés, ne perçoivent aucune indemnités de chômage. Nous opérons à distance, réglant les livraisons des supermarchés par carte de crédit. Chacun de nos dons est contrôlé par notre responsable locale.

Aux confins du désert de l'Ethiopie, les enfants d'Assayta reçoivent des mains de nos enseignants un soutien en produits d'hygiène et alimentaires. Au Laos, des sacs de riz sont distribués par notre coordinatrice aux parents chômeurs. Au Burkina Faso, des familles déplacées par les assauts meurtriers des djihadistes reçoivent des semences et des outils pour cultiver la terre qui les accueille. Notre équipe locale de Colombie distribue des colis alimentaires aux victimes de la faim dans les six régions où nous sommes implantés. En Afghanistan, où les contaminations augmentent de jour en jour, nous fournissons des produits de première nécessité aux familles des chauffeurs de taxi, aux vendeurs de rue confinés...

Avec Mission Enfance, répondez au besoin vital que nous adressent aujourd'hui les populations les plus pauvres : l'éducation, principale garante de leur survie demain.

Au sein de notre association, sortie du confinement signifie reprise des constructions de nos écoles comme en Irak pour les enfants kurdes réfugiés de Syrie, mais aussi au Laos où nous terminons deux collèges. Nos centres d'accueil et de formation rouvrent peu à peu, offrant des opportunités d'avenir aux enfants réfugiés, déplacés, aux victimes des conflits ou de la misère. Avec Mission Enfance, propagez la vie !

Notre objectif est de sauver le plus possible d'enfants par l'école. Cet accès à l'enseignement ne peut se faire que grâce à vous. L'humanité a besoin de vous, de votre solidarité. N'oublions pas combien celle-ci nous aura été salvatrice ces derniers temps...

C'est pourquoi nous remercions du fond du coeur Opera Gallery et son Masters Show 2020 qui permettent à Mission Enfance d'agir auprès des plus faibles.

Patricia Husson
Présidente de Mission Enfance

Domitille Lagourgue
Directrice de Mission Enfance

It doesn't take much to spread life!



Dear Friends,

Beyond a reassessment of our lifestyles, what we will remember of this truly unique time is how important solidarity is to our survival. These past months have revealed the harsh inequalities between the residents of our Earth.

In the countries where we are present, the lockdown has severely exacerbated the insecurity of the poorest. Since March 17, we have been working with those who do not enjoy the benefits of our European mutual support systems, and are facing fear and hunger.

For families in need, dealing with the virus is easier than losing a job, or the dizzying rise in consumer prices, to say nothing of the difficulty in accessing health care... Our local teams are working in the field with those who are hungry.

In Armenia, we are distributing basic care packages to those who are still under lockdown and have no unemployment benefits. We intervene from afar, paying for supermarket deliveries by credit card. Each of our donations is verified by our local representative.

On the fringes of the Ethiopian desert, our teachers are supporting Assayata's children with food and personal hygiene products. In Laos, our coordinator distributes sacks of rice to unemployed parents. In Burkina Faso, families forced out of their homes by the deadly Jihadists attacks receive seeds and tools to cultivate the land at the sites where they are housed. Our local team in Colombia is distributing food packages to those suffering from hunger in the six regions where we are present. In Afghanistan, where the number of confirmed cases is increasing daily, we provide basic survival products to the families of taxi drivers, street vendors... who are all locked down.

With Mission Enfance, help fulfil the fundamental need of the poorest populations who are reaching out to us today: education is the best guarantee of their future survival.

For our association, coming out of lockdown means continuing the building work for our schools, like the ones in Iraq for the Kurdish child refugees from Syria, and those in Laos, where we are completing the construction of two high schools. Our centres and training programmes are opening up again slowly, offering opportunities for refugee and displaced children and victims of conflict or misery to build a future. Spread life with Mission Enfance!

Our aim is to save as many children as possible thanks to education. It is only with your support that we can offer them this access to learning. Humanity needs you and your support. We should never forget how salvatory this solidarity has been in recent times...

We would like to thank Opera Gallery and its Masters Show 2020 from the bottom of our hearts, for their contribution to helping Mission Enfance support the weakest.

Patricia Husson
President Mission Enfance

Domitille Lagourgue
Director Mission Enfance



MODERN & CLASSIC

Marc CHAGALL
Pablo PICASSO
Bernard BUFFET
Joan MIRÓ
Fernand LÉGER
Fernando BOTERO
André BRASILIER

Marc CHAGALL

1887 - 1985

L'Arrivée de la Reine de Saba

1971 - 1972

Signed on the lower right and on the reverse

Oil on canvas

111,1 x 83,8 cm

43.7 x 33 in

PROVENANCE

Pierre Matisse Gallery, New York

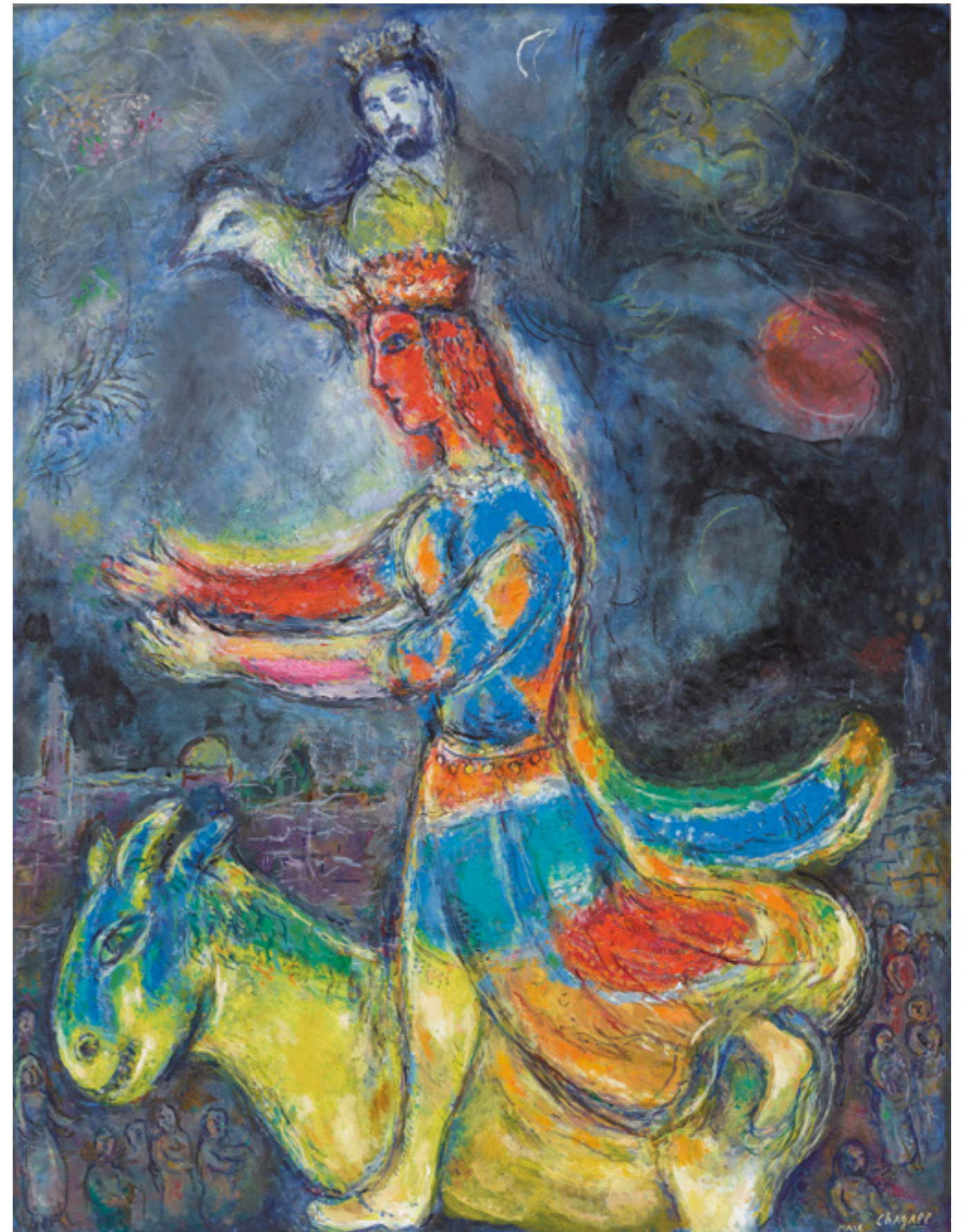
Private collection

EXHIBITED

New York, Pierre Matisse Gallery, *Marc Chagall: Paintings and Gouaches*, April - May 1972, p. 31, no. 15, ill. on the cover and p. 19

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



Marc CHAGALL

1887 - 1985

Souvenir de Paris

1976

Signed on the lower left and on the reverse
Oil and pigmented ink on canvas
73 x 53,8 cm
28.7 x 21.2 in

PROVENANCE

Pierre Matisse Gallery, New York
Private collection
Irving Galleries, Palm Beach
Private collection

EXHIBITED

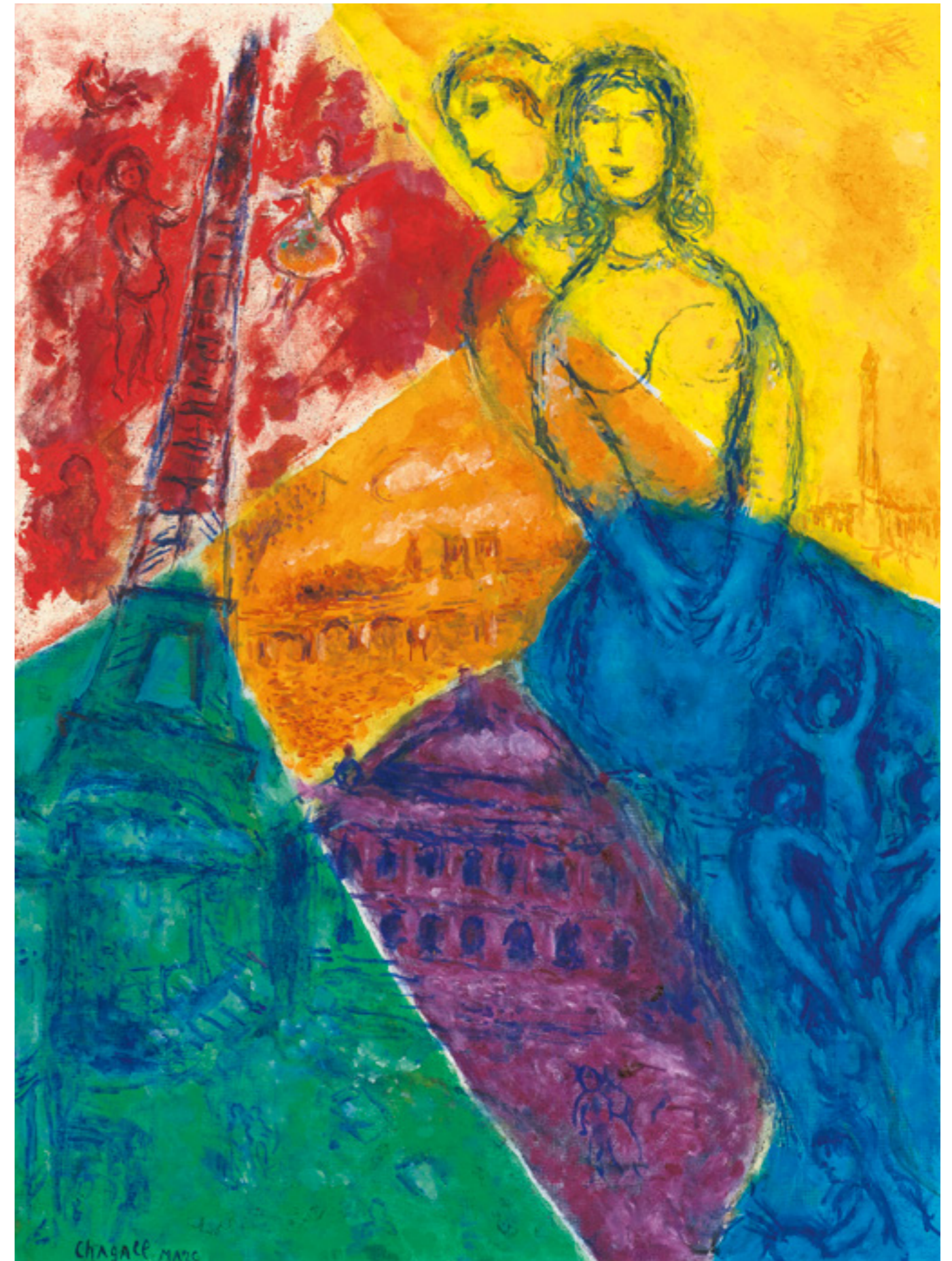
Paris, Musée du Louvre, Pavillon de Flores, *Marc Chagall, Peintures recentes, 1967-1977*,
1977-78, no. 58, ill. in colour
Florence, Palazzo Pitti, *Marc Chagall à Palazzo Pitti*, 1978, no. 57, ill. in colour
New York, Pierre Matisse Gallery, *Marc Chagall, Paintings 1975-78*, 1979, no. 10

LITERATURE

Marc Chagall & Charles Sorlier, ed., *Chagall by Chagall*, Paris & New York, 1979, p. 115, ill. in colour
Shearer West, *Chagall*, New York, 1990, ill. in colour p. 1 and ill. in colour on the cover

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



Marc CHAGALL

1887 - 1985

Le Souvenir

Circa 1970 - 1975

Marc Chagall estate stamp on the lower right corner

Oil on canvas

73 x 50 cm

28.7 x 19.7 in

PROVENANCE

Estate of the artist

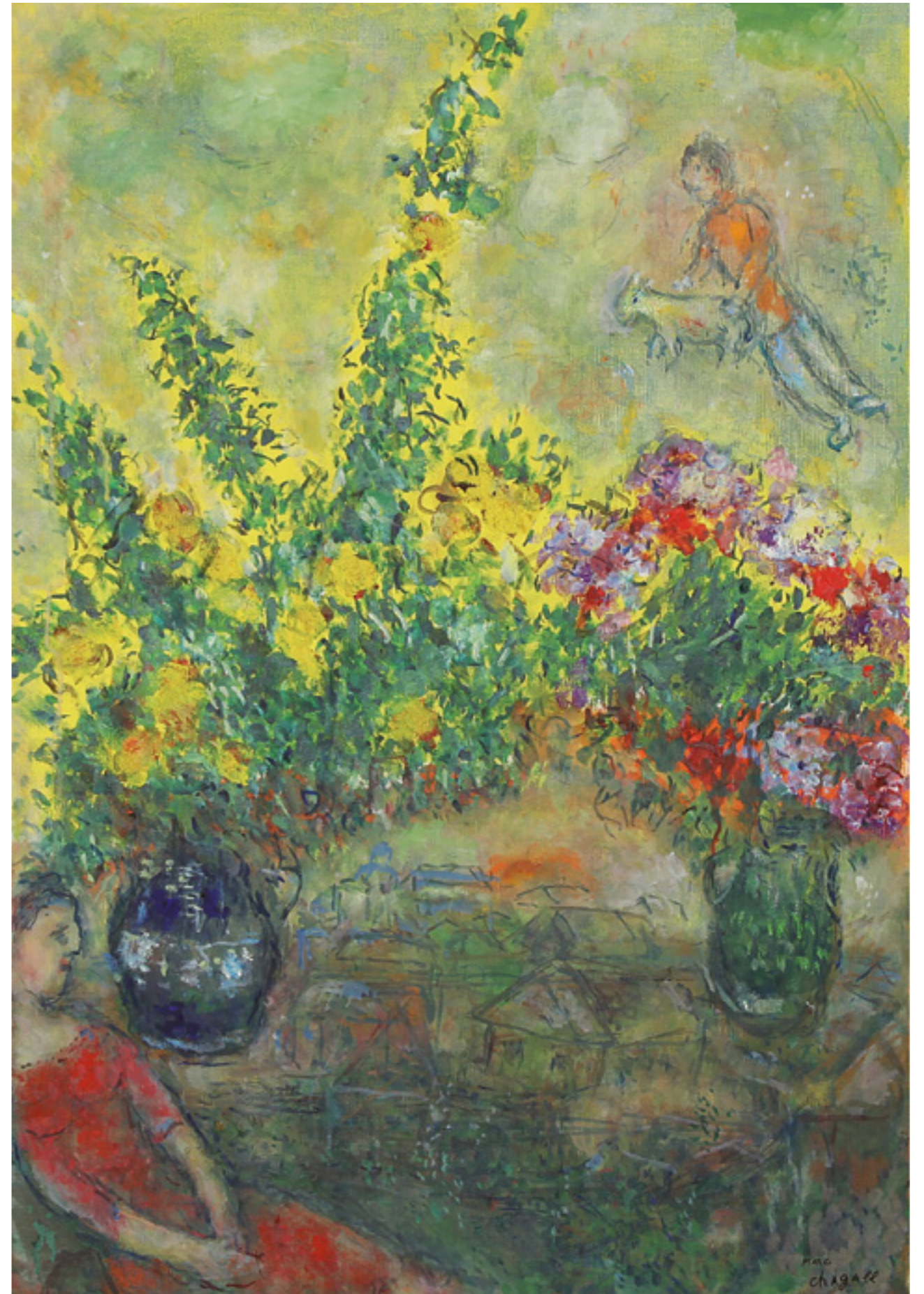
Private collection

Opera Gallery

Private collection

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



Pablo PICASSO

1881 - 1973

Maternité

Circa 1899

Charcoal and pastel on paper
47,8 x 40 cm
18.8 x 15.7 in

PROVENANCE

Yul Brynner collection
Private collection
Sotheby's, 14 May 1997, lot 200
Private collection, Monaco

LITERATURE

Herschel Browning Chipp, *Picasso's Paintings, Watercolors, Drawings and Sculpture: A Comprehensive Illustrated Catalogue, 1885-1973, Vol. 19: Youth in Spain II, 1897-1900 : Barcelona, Madrid, Horta de Sant Joan and Málaga*, Alan Wofsy Fine Arts, 1995 (titled "Nursemaid on a Park Bench and a Gazing gent with a Cane")

CERTIFICATE

The artist has confirmed the authenticity of this work and dedicated it to Yul Brynner



Pablo PICASSO

1881 - 1973

Maison à Juan-les-Pins (La Villa Chêne Roc)

Été 1931

Oil on canvas
22,5 x 35,5 cm
8.9 x 14 in

PROVENANCE

Paloma Picasso, Paris
Private collection, Paris
Sotheby's, New York, 10 May 1988, lot 38
Private collection, New York
Private collection, Florida, 1998

LITERATURE

Christian Zervos, *Pablo Picasso, vol. 7, œuvres de 1926 à 1932*, Cahiers d'Art editions, Paris, 1955, p. 144, no. 343, ill.
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture. Surrealism, 1930-1936*, San Francisco, 1997, p. 67, no. 31-062 (ill. and titled "La villa Chêne-Roc à Juan-les-Pins")



Bernard BUFFET

1928 - 1999

The Seine

1960

Signed and dated on the upper centre
Oil on canvas
81 x 130 cm
31.9 x 51.2 in

PROVENANCE

Galerie Emmanuel David et Maurice Garnier
Private collection, Switzerland
Koller, Zurich, 3 - 4 June 1983, lot 5135
Private collection, Switzerland
Christie's, London, 28 June 2017, lot 309
Private collection

CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work



Joan MIRÓ

1893 - 1983

Femme, Oiseaux

27 January 1977

Signed on the lower right; titled and dated on the reverse

Crayon and pastel on on blotting paper

39 x 48,5 cm

15.4 x 19.1 in

PROVENANCE

Galerie Pierre Lévy, Paris

Private collection

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Vol. V : Dessins*, Daniel Lelong & Successió Miró editions, Paris, 2015, p. 24, no. 3193, ill. in colour

CERTIFICATE

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



Fernand LÉGER

1881 - 1955

The Two Knives

1949

Signed and dated on the lower right; signed, dated and titled on the reverse

Oil on canvas

50 x 65 cm

19.7 x 25.6 in

PROVENANCE

Artist studio (no. 31)

Tannenbaum Gallery, New York

William Landmann, Toronto

Christie's, London, 5 February 2008, lot 300

Private collection

EXHIBITED

Toronto, Galerie d'Art de Toronto, October 1963

LITERATURE

R.H. Hubbard ed., *European Paintings in Canadian Collections*, vol. II, Toronto, Oxford University Press, 1962, p. 154

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1949-1951*, Paris, Maeght editions, 2003, p. 23, no. 1323, ill. in colour

CERTIFICATE

The Comité Léger has confirmed the authenticity of this work



Fernand LÉGER

1881 - 1955

L'Écuyère

1953

Monogrammed and dated on the lower right
Gouache and India ink on paper
31 x 44 cm
12.2 x 17.3 in

PROVENANCE

Galerie Louise Leiris, Paris

Galerie Maeght, Paris

Private collection, Europe

Christie's, London, 25 June 2014, lot 114

Private collection

LITERATURE

Jean Cassou et Jean Leymarie, *Fernand Léger : Dessins et gouaches*, Paris, Le Chêne editions, Paris, 1972, p. 197, no. 296



Fernando BOTERO

b. 1932

Woman on a Horse

2011

Signed and numbered on the base

Bronze

Edition of 6

117 x 76,2 x 58,4 cm

46.1 x 30 x 23 in

PROVENANCE

Galería Freites, Miami

Private collection

LITERATURE

Fernando Botero, Sculpture, New York, Marlborough Gallery, 2012, p. 11 (another edition illustrated in colour)

Fernando Botero: Works on Paper, Paintings and Sculptures, David Benrimon Fine Art, LLC, New York, 2013, p. 123, no. 34 (another edition illustrated in colour)

CERTIFICATE

The artist has confirmed the authenticity of this work



Fernando BOTERO

b. 1932

Woman Pulling her Tights

2014

Signed on the lower right
Oil on canvas
100 x 80 cm
39.4 x 31.5 in

PROVENANCE

Artist's studio
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work



Fernando BOTERO

b. 1932

Lawyer and Secretary

2010

Signed and dated on the lower right
Oil on canvas
206 x 129 cm
81.1 x 50.8 in

PROVENANCE

Artist's studio
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work



André BRASILIER

b. 1929

Les quatre cavaliers
2019

Signed on the lower right
Oil on canvas
195 x 114 cm
76.8 x 44.9 in

PROVENANCE
Artist's studio

CERTIFICATE
Alexis Braslier has confirmed the authenticity of this work





POSTWAR & CONTEMPORARY

Jean DUBUFFET
Alexander CALDER
Georges MATHIEU
Jean-Paul RIOPELLE
A. R. PENCK
Pierre SOULAGES
Hans HARTUNG
Andy WARHOL
Keith HARING
Tom WESSELMANN
Alex KATZ
Niki DE SAINT PHALLE
George CONDO
Robert COMBAS
Julian OPIE
Tony CRAGG
Manolo VALDÉS

Jean DUBUFFET

1901 - 1985

Haute tête en pomme de terre

30-31 août 1951

Signed and dated on the lower left

Oil on hardboard

81 x 65 cm

31.9 x 25.6 in

PROVENANCE

Pierre Matisse Gallery, New York

Private collection, New York

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule VII : Tables paysagées, paysages du mental, pierres philosophiques*, Jean-Jacques Pauvert editions, Paris, 1967, no. 76, p. 54, repro. in b&w

Jean Dubuffet : Materialien für eine 'andere Kunst' nach 1945, Mechthild Haas, Dietrich Reimer Verlag, Berlin, 1997, p. 67, no. 1, repro. in b&w



Jean DUBUFFET

1901 - 1985

Milord

24 juillet 1971

Monogrammed and dated on the lower edge; titled and inscribed on the reverse

Acrylic on Klegecell

187 x 86 x 3,1 cm

73.6 x 33.9 x 1.2 in

PROVENANCE

Galerie Beyeler, Basel

Galerie Daniel Gervis, Paris

Albert White Gallery, Toronto

Private collection

EXHIBITED

Paris, Galerie Jeanne Bucher, *Jean Dubuffet*, 13 October - 13 November 1971, n.p. ill.

London, The Waddington Galleries, *Jean Dubuffet: paintings, gouaches, assemblages, sculpture, monuments, praticables, works on paper*, 7 June - 8 July 1972, p. 52, no. 64, ill.

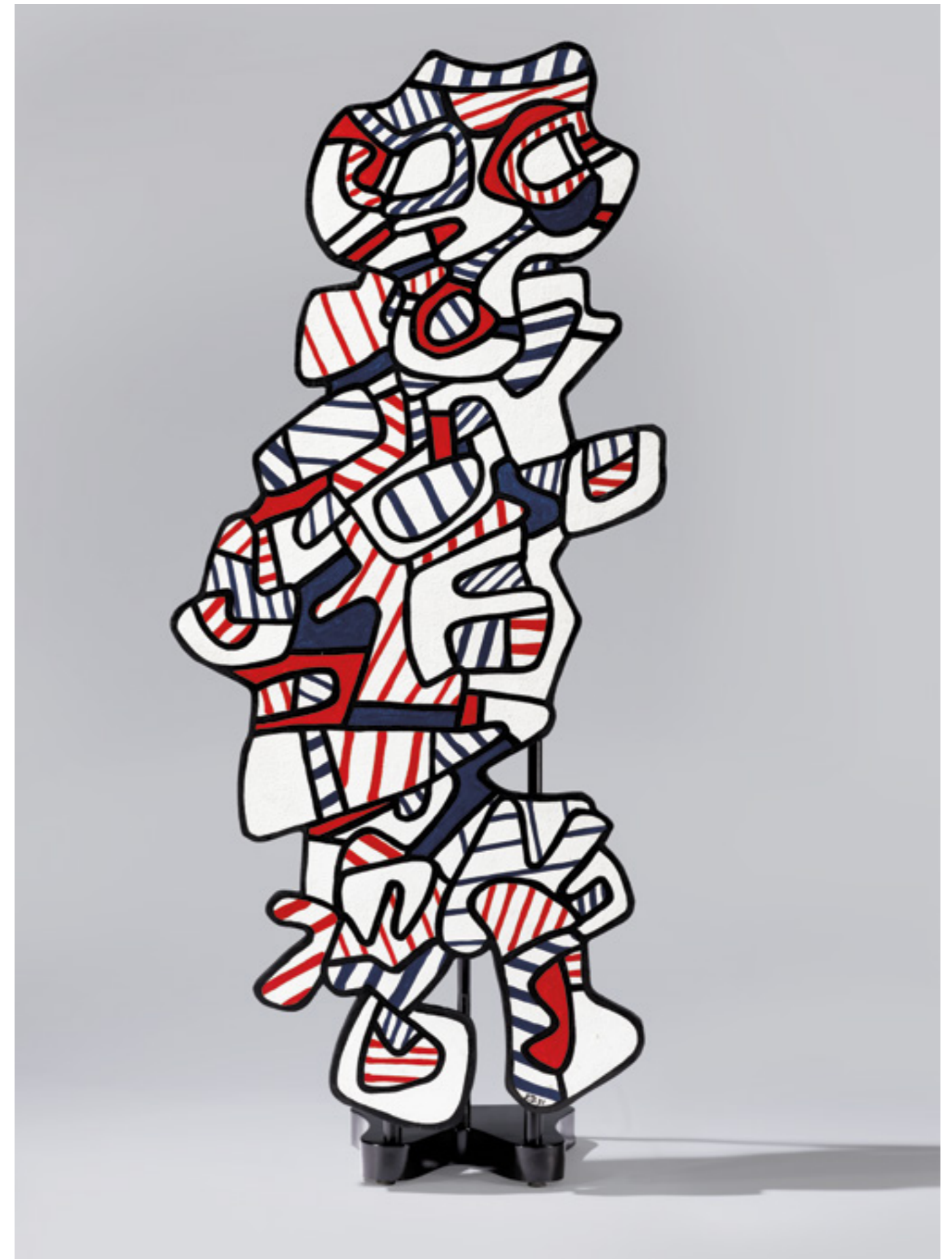
Milan, Galleria Levi, *Jean Dubuffet: oil, gouaches, assemblages, sculpture, monumenti, praticables, disegni*, October - November 1972, n.p., no. 34, ill.

Geneva, Artel Galerie, *Jean Dubuffet: L'Hourloupe*, May - July 1973, n.p. ill.

Karlsruhe, Badischer Kunstverein; Hagen, Karl Ernst Osthaus Museum, *Jean Dubuffet: Werke 1963-1976*, March - April 1977 and January - February 1978, p. 63, no. 27

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXVII: Coucou Bazar*, Weber editions, Lausanne, 1976, pp. 31 and 204 no. 24, ill.



Alexander CALDER

1898 - 1976

Rocher au cœur rouge

1974

Monogrammed and dated on the base
Standing mobile: metal sheet, wire and paint
108 x 111 x 68,5 cm
42.5 x 43.7 x 27 in

PROVENANCE

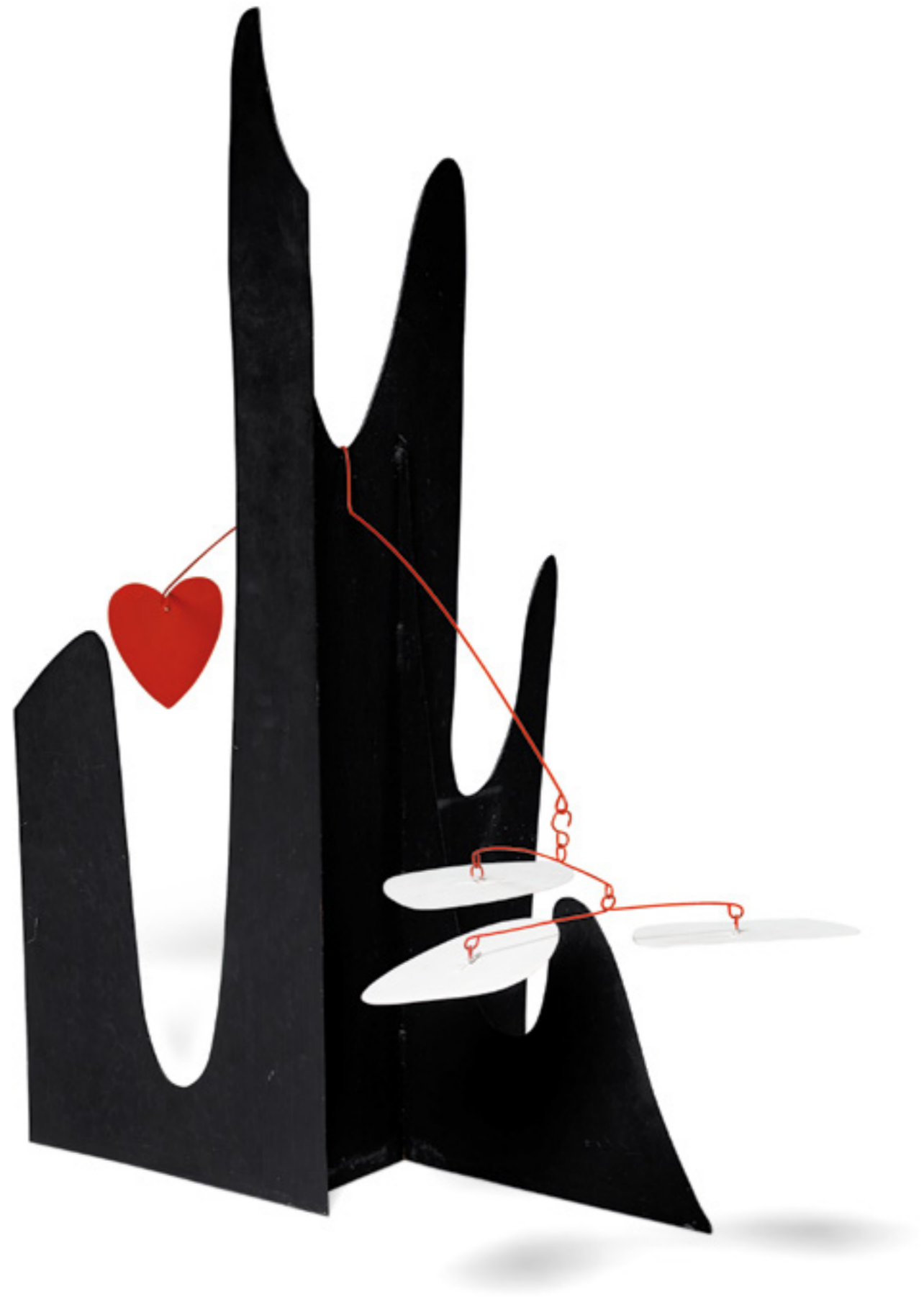
Perls Galleries, New York
Mr. and Mrs. James W. Alsdorf, Chicago
Private collection, Paris
Christie's, London, 30 June 1994, lot 45
Michael Haas, Berlin
Sotheby's, London, 24 October 1996, lot 47
Private collection

EXHIBITED

New York, Perls Galleries, *Alexander Calder: Crags and Critters of 1974*, October - November 1974, no. 7, ill.
Basel, Galerie Beyeler, *Wer Hat Angst vor Rot*, June - September 1995, p. 55, no. 12
London, Helly Nahmad Gallery, *Love*, March - May 2000, p. 29, ill.
Beverly Hills, Gagosian Gallery, *Alexander Calder*, May - June 2003
New York, Hammer Galleries, *Objects in Space: Léger, Miró, Calder*, November 2012 - January 2013, pp. 70-71 and 86, ill.

CERTIFICATE

The Archives of the Calder Foundation have confirmed the authenticity of this work under no. A02537



Georges MATHIEU

1921 - 2012

Dyana

1958

Signed and dated on the lower right; signed, titled and dated on the reverse

Oil on canvas

92,3 x 60,5 cm

36.3 x 23.8 in

PROVENANCE

Sam and Ayala Zacks, Toronto

Ayala Zacks Abramov, Tel Aviv and Jerusalem

Private collection

EXHIBITED

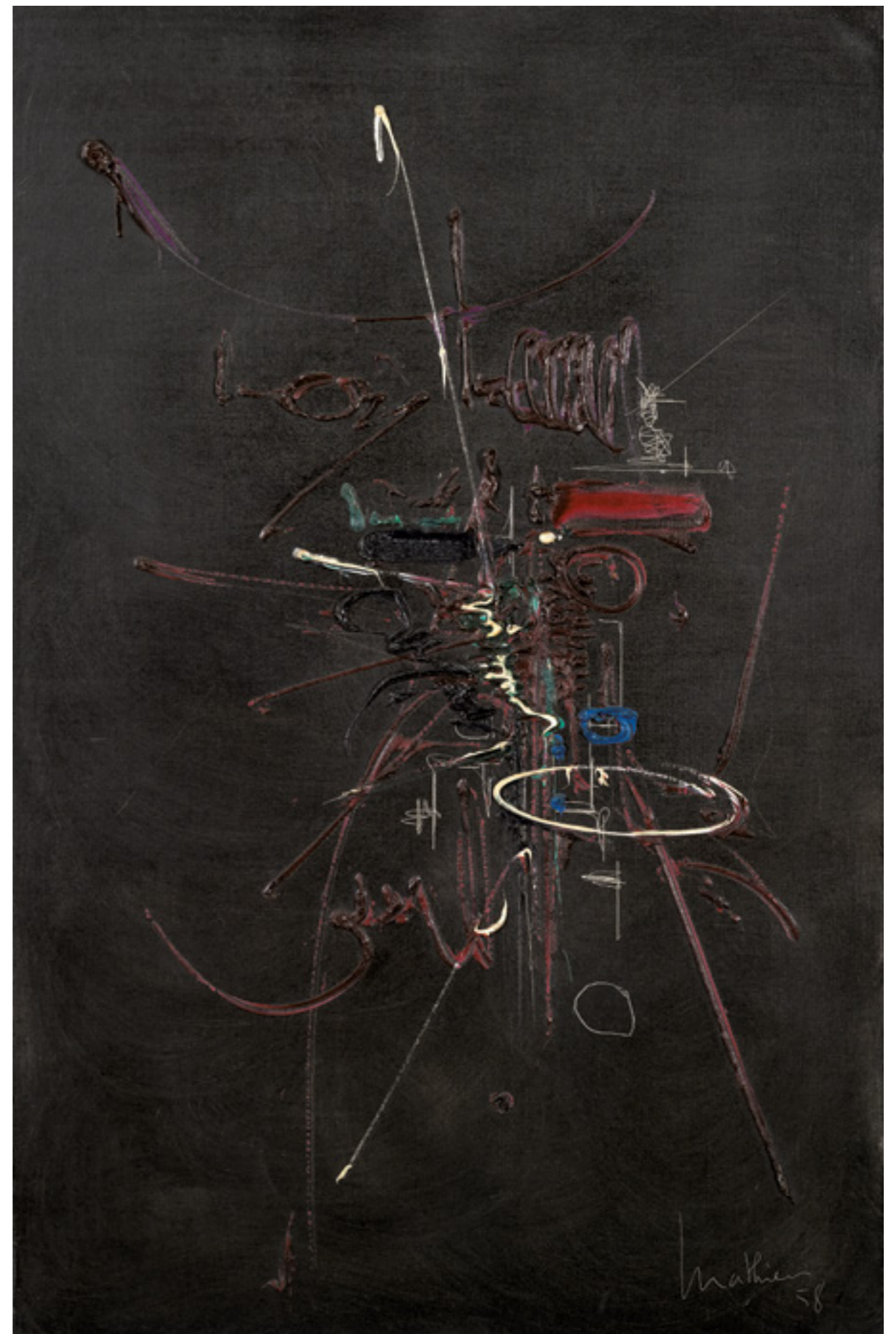
Toronto, York University, York Hall, *A Decade of Art*, no. 26

Tel Aviv, Museum of Art, 1988

Tel Aviv, Museum of Art, 1990 - 1991

CERTIFICATE

The Comité Georges Mathieu has confirmed the authenticity of this work



Jean-Paul RIOPELLE

1923 - 2002

Untitled

1958

Signed on the lower right

Oil on canvas

114 x 146 cm

44.9 x 57.5 in

PROVENANCE

Galerie Stadler, Paris

Cavellini collection, Brescia

Private collection, Europe

EXHIBITED

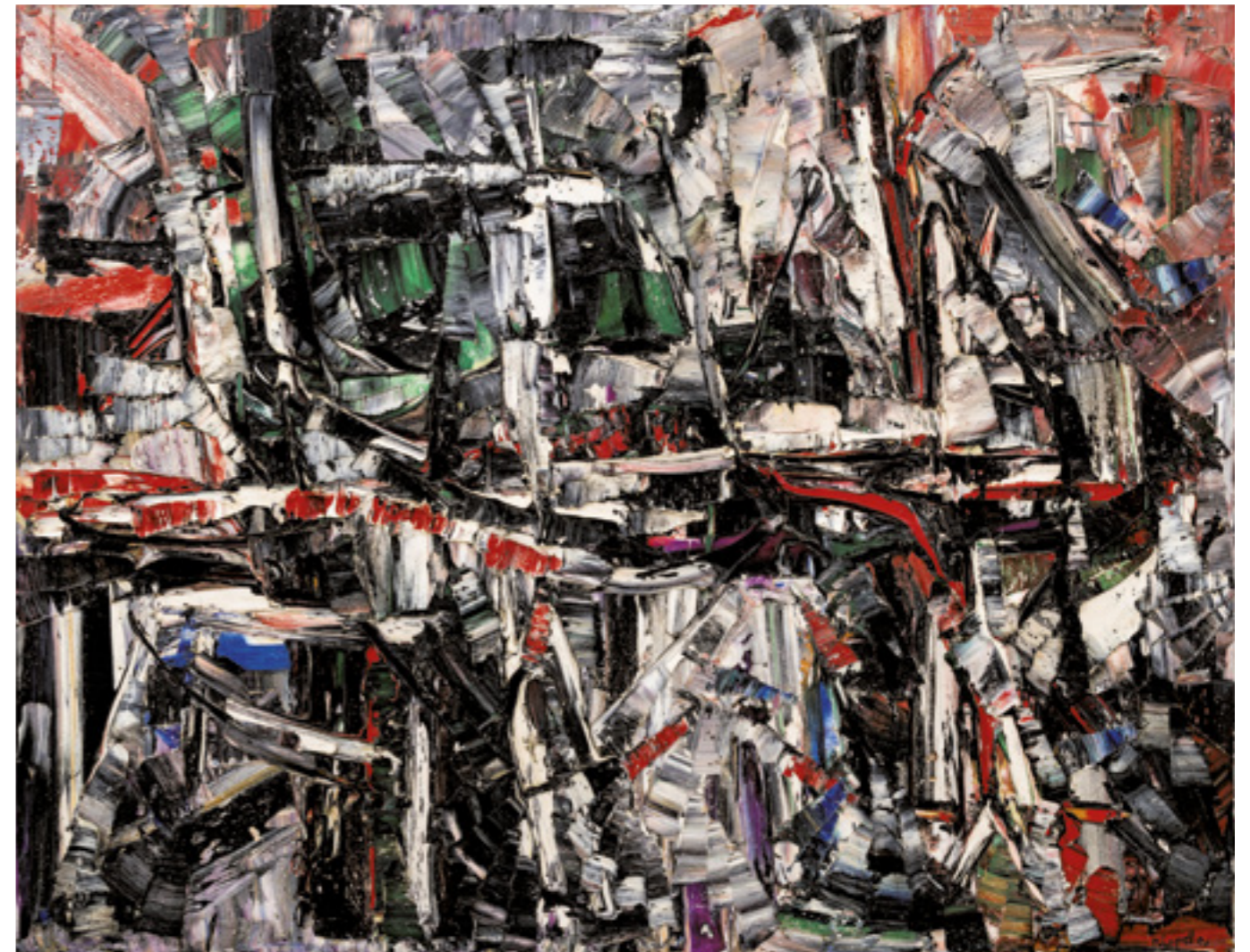
Torino, Palazzo Graneri, *Arte Nuova*, 1959, pp. 73, 108

Torino, Galleria Civica d'Arte Moderna di Torino, *La Pittura Moderna Straniera nelle Collezioni Private Italiane*, 4 March - 9 April 1961, np., pl. 198, ill.

LITERATURE

Russoli Franco, *L'Arte Moderna. Volume XII: Correnti Contemporanee I - (Naturalismo astratto, Informale, Arte gestuale, Arte materica ecc.)*, 1967, Milan, p. 60, ill. in colour

Yseult Riopelle, *Jean-Paul Riopelle, Catalogue raisonné, Tome 2, 1954 - 1959*, Montreal, 2004, p. 297, ill.



A. R. PENCK

1939 - 2017

The Musicians

1988

Signed on the lower right
Acrylic on canvas
120 x 200 cm
47.2 x 78.7 in

PROVENANCE

Galerie Michael Werner, Cologne
Galerie Deweer, Otegem
Private collection, Belgium

EXHIBITED

Strombeek-Bever, Cultuurcentrum Strombeek, *About Waves Deel II - Re-Figuratie*, 2013, ill. p. 36



A. R. PENCK

1939 - 2017

Untitled

1994

Signed on the lower left
Oil on canvas
160 x 130 cm
63 x 51.2 in

PROVENANCE

Springer & Winckler Galerie, Berlin
Sotheby's, Milan, 22 November 2011, lot 185
Private collection, Europe

CERTIFICATE

Springer & Winckler Kunsthandel GmbH confirmed the authenticity of this work



Pierre SOULAGES

b. 1919

Peinture 92 x 81 cm, 5 janvier 2019
2019

Signed and dated on the reverse
Oil on canvas
92 x 81 cm
36.2 x 31.9 in

PROVENANCE
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Pierre SOULAGES

b. 1919

Peinture 57 x 81 cm, 10 janvier 2000
2000

Signed and dated on the reverse
Acrylic on canvas
57 x 81 cm
22.4 x 31.9 in

PROVENANCE

Bernard Jacobson Gallery, London
Private collection

EXHIBITED

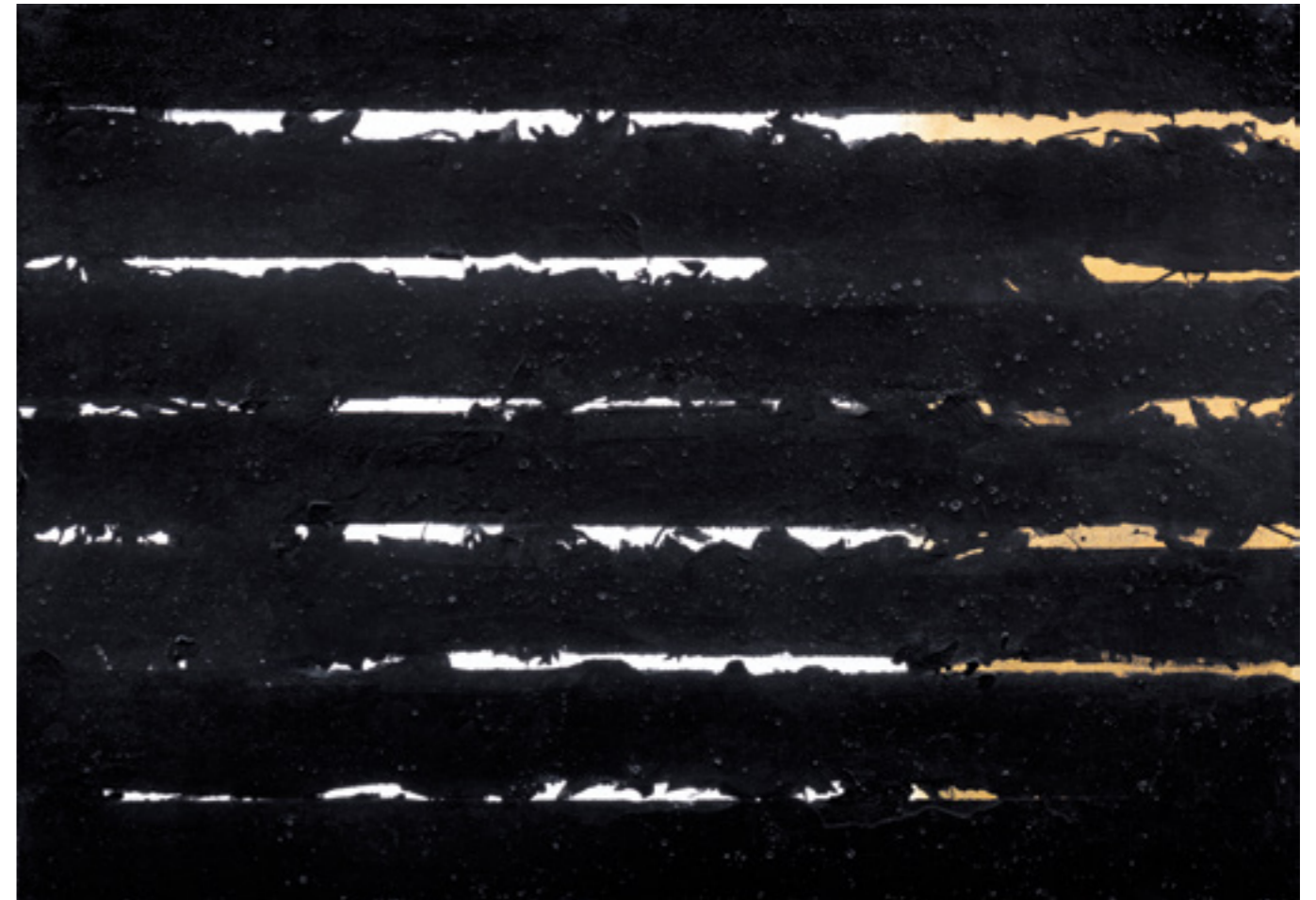
Lausanne, Galerie Alice Pauli, *Soulages*, 2000

LITERATURE

Pierre Encrevé, *Soulages, L'œuvre complet, Peintures, Vol. IV : 1997-2003*, Seuil editions, Paris, 2015, p. 71, no. 1205

CERTIFICATE

A certificate can be provided by the artist



Pierre SOULAGES

b. 1919

Peinture 65 x 81 cm, 7 octobre 1968

1968

Signed on the lower left, signed and dated on the reverse

Oil on canvas

65 x 81 cm

25.6 x 31.9 in

PROVENANCE

Leslie Arky, Vancouver

Private collection

Sotheby's, London, 22 October 1986

M. Milton Grundy, London

Private Collection

LITERATURE

Pierre Encrevé, *Soulages, L'œuvre complet, Peintures, Vol. II, 1959-1978*, Seuil editions, Paris, 1995, p. 186, no. 619

CERTIFICATE

The artist has confirmed the authenticity of this work



Hans HARTUNG

1904 - 1989

T1970-H4

1970

Titled on the overlap
Acrylic on canvas
54 x 80,6 cm
21.3 x 31.7 in

PROVENANCE

Galeria Eterso, Cannes, 1989
Artcurial, Paris, 31 May 2010, lot 64
Private collection

LITERATURE

This work will be included in the forthcoming Catalogue raisonné currently being prepared by the Fondation Hartung Bergman

CERTIFICATE

A certificate can be provided by the Fondation Hartung Bergman



Hans HARTUNG

1904 - 1989

P1973-C38

1973

Signed and dated on the upper right
Acrylic on baryta cardboard laid down on canvas
74,6 x 104,3 cm
29.4 x 41.1 in

PROVENANCE

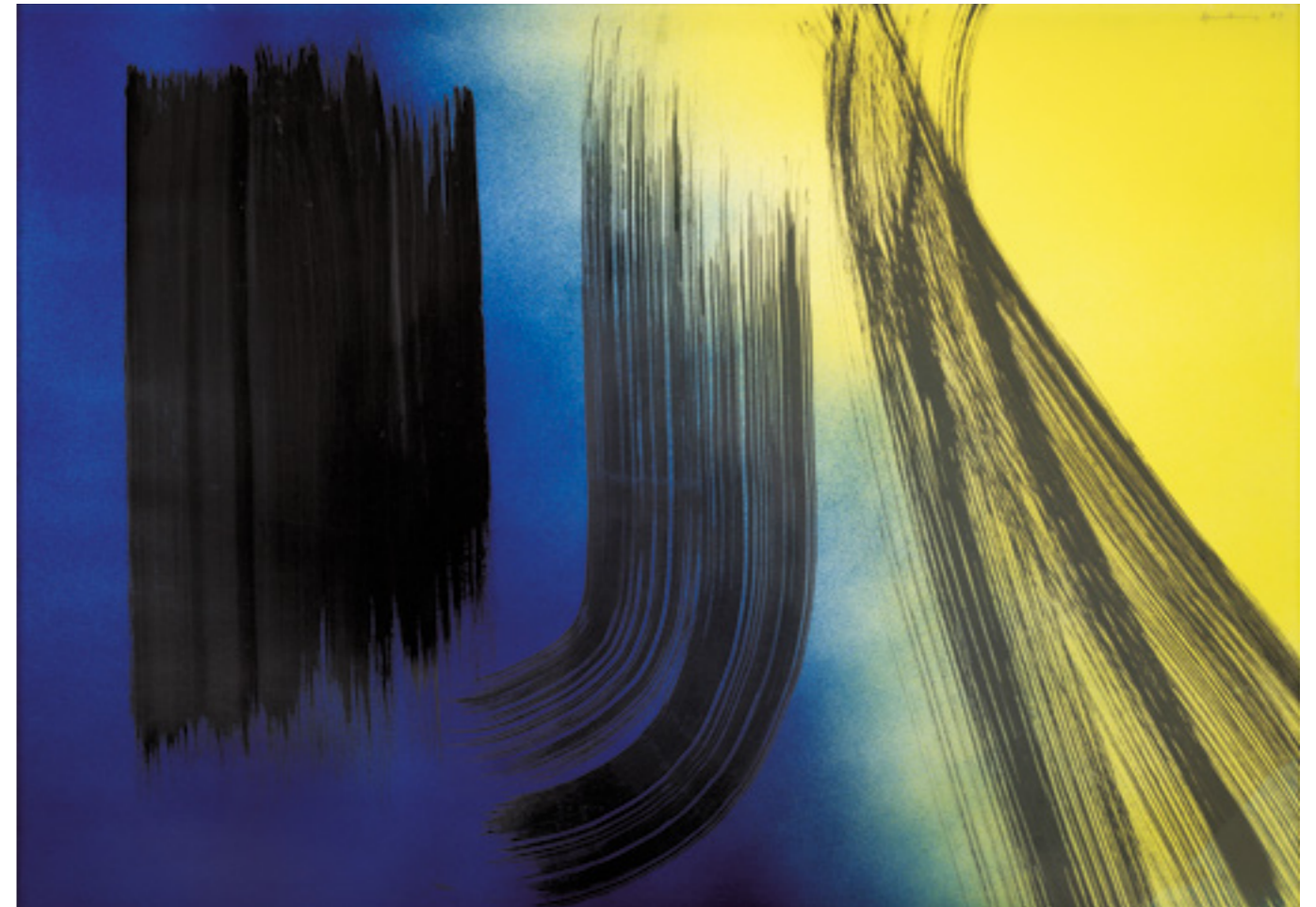
Galerie de France, Paris
Private collection
Sotheby's, Paris, 13 December 2007, lot 112
Private collection

LITERATURE

This work will be included in the forthcoming Catalogue raisonné currently being prepared by the Foundation Hartung Bergman

CERTIFICATE

The Foundation Hartung Bergman has confirmed the authenticity of this work under no. HH3143-0



Andy WARHOL

1928 - 1987

Campbell's Chicken Rice Soup Box

1986

Signed and dated on the overlap
Acrylic and silkscreen on canvas
35,6 x 35,6 cm
14 x 14 in

PROVENANCE

Michael Kohn Gallery, Los Angeles
Christie's, New York, 4 May 1994, lot 339
Private collection
Sotheby's, London, 30 June 2011, lot 211
Martin Lawrence Galleries, New York
Private collection
Private collection, New York

EXHIBITED

Michael Kohn Gallery, *Warhol Campbell's Soup Boxes*, Los Angeles, 1986, p.31, no. 143, ill. in colour



Keith HARING

1958 - 1990

Sneeze (via Picasso)

15 October 1984

Signed, titled and dated on the reverse
Acrylic on canvas
152,5 x 152,5 cm
60 x 60 in

PROVENANCE

Tony Shafrazi Gallery, New York
Private collection
Christie's, New York, 10 November 1993, lot 392
Private collection
Christie's, New York, 17 May 2000, lot 157
Wolfgang Hahn collection
Sotheby's, London, 25 October 2005, lot 267
Private collection
Digard Auction, Paris, 25 October 2013, lot 43
Galerie Enrico Navarra, Paris
Private collection

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, texts by Gianni Mercurio, Julia Gruen, Arturo Schwartz, David Galloway, Jeffrey Deitch, Peter Hallez, Kim Hastreiter, Pierre Sterckx, John Gruen, 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 Maiei, Giuseppe di Giacomo, Demetrio Papanoni, 2017, p. 181, ill.

CERTIFICATE

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



Keith HARING

1958 - 1990

Untitled

1985

Signed and dated on the overlap
Acrylic on canvas
121,9 x 121,9 cm
48 x 48 in

PROVENANCE

Mr. and Mrs. Kenneth Pearlstein, Milwaukee
Sotheby's, New York, 4 October 1990, lot 279
Private collection
Christie's, New York, 13 November 2014, lot 459
Private collection

EXHIBITED

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



Tom WESSELMANN

1931 - 2004

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

PROVENANCE

Sidney Janis Gallery, New York

Private collection

Christie's, New York, 15 November 2012, lot 119

Private collection



Tom WESSELMANN

1931 - 2004

Study for Nude with Lamp

1977

Oil on canvas
31,9 x 38,2 cm
12.6 x 15 in

PROVENANCE
Private collection



Alex KATZ

b. 1927



Roses on Blue

2002

Signed and dated on the overlap

Oil on canvas

122 x 381 cm

48 x 150 in

PROVENANCE

Pace Gallery, New York

Private collection

LITERATURE

New York, Pace Gallery, *Alex Katz, Flowers and Landscapes*, October - November 2003, pp. 40, 47, ill.

Niki DE SAINT PHALLE

1930 - 2002

Je suis à l'envers

1998

Fiberglass and painted polyester
Edition of 5, each work unique
117 x 80 x 14 cm
46.1 x 31.5 x 5.5 in

PROVENANCE

Tasende Gallery, La Jolla
Private collection

EXHIBITED

San Diego, Mingei Museum, *Niki de Saint Phalle - Insider / Outsider - World Inspired Art*, 1998, p. 117,
ill. in colour (ed. no. unknown)

LITERATURE

Janice Parente, Pierre Restany and Yoko Masuda, *Niki de Saint Phalle Catalogue raisonné 1949 - 2000, Vol. I*,
Acatos editions, 2001, p. 294, no. 645, ill. in colour (ed. no. unknown)



George CONDO

b. 1957

Nu assis

2008

Signed and dated on the upper left and on the reverse

Oil on linen

132,1 x 106,9 cm

52 x 42.1 in

PROVENANCE

Artist's studio

Private collection

EXHIBITED

Beirut, Aishti Foundation, *Good dreams, Bad dreams: American Mythologies*, October 2016 - September 2017,

p. 121, ill. in colour



George CONDO

b. 1957

Seated Female Figure

2005

Signed and dated on the upper left

Oil on canvas

134,6 x 116,8 x 5,1 cm

53 x 46 x 2 in

PROVENANCE

Private collection, Los Angeles



George CONDO

b. 1957

Purple Nude II

2015

Signed and dated on the lower right

Oil on linen

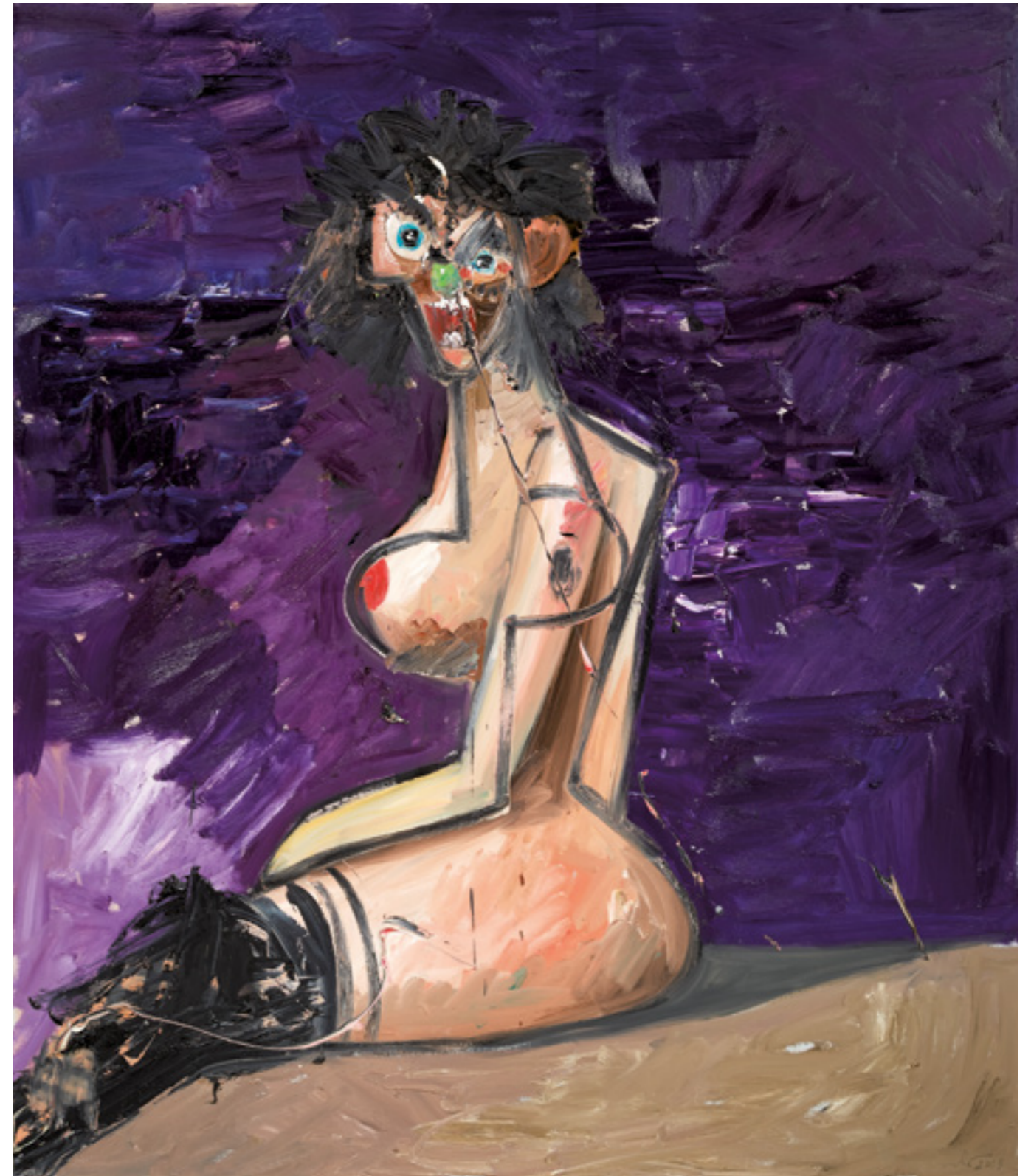
152,4 x 127 cm

60 x 50 in

PROVENANCE

Skarstedt Gallery, New York

Private collection



Robert COMBAS

b. 1957

En plein rock and cul. Ça c'était les années 80
1985

Signed and dated on the right
Acrylic on canvas
165 x 200 cm
65 x 78.7 in

PROVENANCE

Artist's Studio
Marianne et Pierre Nahon, Galerie Beaubourg, Paris
Wolf Schulz Gallery, California

CERTIFICATE

The artist has confirmed the authenticity of this work



Robert COMBAS

b. 1957

Viva l'Italia

2007

Signed and dated on the lower right
Acrylic on canvas
200 x 200 cm
78.7 x 78.7 in

PROVENANCE

Private collection, Florence
Galleria MOdenArte, Modena



Julian OPIE

b. 1958

Woman on Low Heels with Telephone

2012

Signed and dated on the reverse

Vinyl on wooden stretcher

220 x 120 cm

86.6 x 47.2 in

PROVENANCE

Private collection, New York



Julian OPIE

b. 1958

Leanne and Ed, Lift
2008

Signed on the reverse
Vinyl on wooden stretcher
269,8 x 231,5 x 3,5 cm
106.2 x 91.1 x 1.4 in

PROVENANCE
Private collection, New York



Tony CRAGG

b. 1949

Chain of Events

2007

Wood on metal base
Unique piece
290 x 105 x 105 cm
114.2 x 41.3 x 41.3 in

PROVENANCE

Marian Goodman Gallery, New York
Private collection, Miami

EXHIBITED

New York, Marian Goodman Gallery, *Tony Cragg*, May - June, 2007



Manolo VALDÉS

b. 1942

Cabeza de marmol y resina

2019

Marble, resin and steel
Unique piece
109,2 x 210,8 x 35,6 cm
43 x 83 x 14 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Retrato III

2018

Mixed media on wood
195,5 x 189 cm
77 x 74.4 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Fiore IV

2017

Alabaster and iron
Unique piece
83 x 167 x 61 cm
32.7 x 65.7 x 24 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Matisse como pretexto con mancha verde

2019

Mixed media
200,7 x 185,4 cm
79 x 73 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Clio Dorada

2019

Bronze with gold patina and steel wires

Edition of 9

114 x 255 x 90 cm

44.9 x 100.4 x 35.4 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Mariposas

2018

Aluminium
Edition of 6
316 x 670 x 150 cm
124.4 x 263.8 x 59.1 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Matisse como pretexto con verde

2019

Mixed media
182,9 x 152,4 cm
72 x 60 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work





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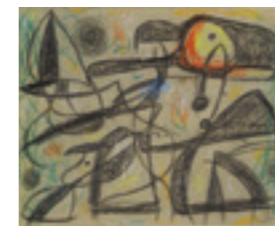
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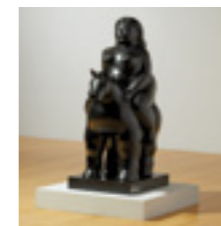
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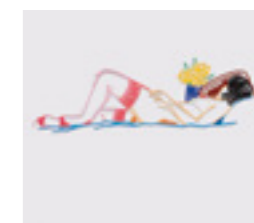
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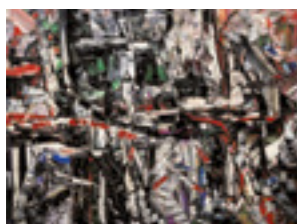
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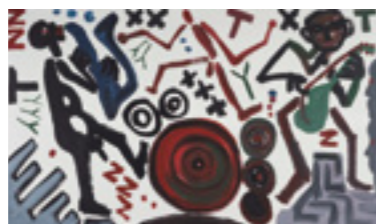
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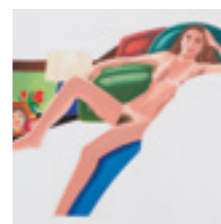
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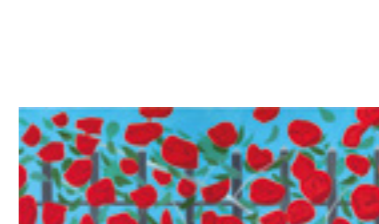
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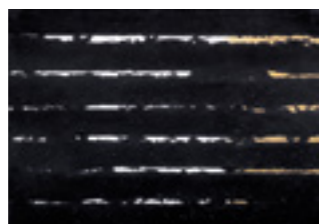
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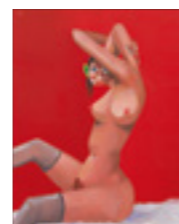
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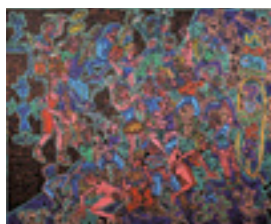
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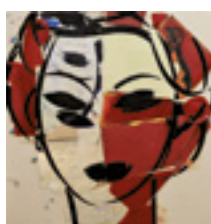
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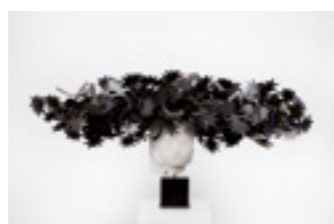
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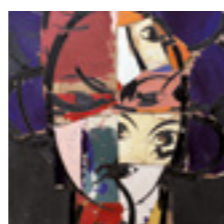
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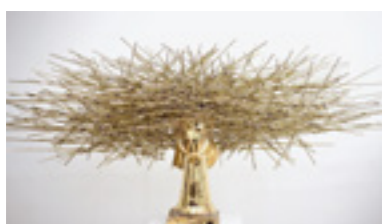
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Fernand Léger. *L'Écuyère*, 1958. (detail). pp. 30-31

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