



Muses

The City & The Artist

OPERA GALLERY

Muses

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November 8 — December 7, 2023

OPERA GALLERY

Foreword

Opera Gallery New York is thrilled to present *Muses: The City & The Artist*, a group exhibition that explores the reciprocal influence of New York City on its artists. In personifying the city as a demanding and mercurial muse and "the artist" as an assemblage of anecdotes and chronicles that have long defined art history in New York City, this exhibition also intentionally leaves space for the untold stories and forgotten voices. In reminiscing on the city's complicated history—a history defined by the heroes and villains that laid the foundation for where we are today—we seek to celebrate both the progress and the setbacks, the artists and their ideals, and the exchange of ideas, which continues to shape and define the very identity of the city itself.

In using New York City as a metaphorical mirror of its shape-shifting artist community, we celebrate a collective identity that doesn't seek to hide or obscure its complexity. Truthseekers, outcasts and visionaries make up this assemblage of creative denizens who, through the sum of their parts, have contributed generously to this complex, sometimes brutal, yet utterly alluring city.

With this exhibition and the associated programming, we both commemorate and dissect the symbiotic relationship between city & artist and explore the cause and effect relationship between New York City and public policy, geography, fame, wealth, illness, tradition and technology, thus, coming to terms with what urbanism means for the artist then, now, and in the future.

As you experience this exhibition, I invite you to explore this complicated yet enduring love story between the city & the artist—muses whose stories are intricately and inherently intertwined.

GILLES DYAN
Founder and Chairman
Opera Gallery Group

LAURA ADAMS MILLER
Deputy Director
Opera Gallery New York

Location, Location, Location: The Aesthetics of Urban Topography

CARLO McCORMICK

New York City is a difficult and demanding muse. Here, opportunity knocks—a risky temptress’ calling that knocks your socks off—and then knocks you down. In the end, if you are lucky, it imparts a survivor kind of wisdom we call the school of hard knocks. For artists—as for most denizens—it is not supposed to be easy. Through the endless challenges and indignities along the way, we have made a myth of strife and sacrifice. A curious Stockholm Syndrome attachment where suffering constitutes a manner of transcendence. A blind faith that this maze of dark alleys and dead ends actually leads somewhere one cannot get to any other way. A collective delusion we might as well call the pathology of being a New Yorker.

This is not esoteric fact, it is common knowledge. It is this knowledge that we celebrate in “Muses: The City & The Artist”. It is these artists—whose rare success has largely changed the way we see the world—as well as the countless others whose lack of success was seldom a failure because their worldview was also changed. Life happens everywhere to everyone, but for the artist in New York City that life is an experience, an unforgettable and indelible encounter that if not obviously evident is somehow palpably present in the art itself.



There is, as to be expected, an origin story that tells us how New York City inherited the mantle of preeminent cultural capital from Paris during the devastations and displacements of the Second World War, and then, like a sequel even more popular than the original, how the discrete forces of money and power created the conditions by which this town's cultural currency ascended over all other measures of value. It's a bit of a historical conflation that doesn't quite account for a lot of homegrown localized phenomena. From the brutal narrative of Weegee's *Naked City* and the urban lineage of street photography, the capacity for our own ruthless capitalism and damnable inequity to rival the accumulated wealth of old world colonialism with museums, libraries and other institutional collections as

great and encyclopedic as any or the myriad transatlantic close encounters with European modernism from the Armory Show (1913) and Duchamp's ever-present exit (1923) to Mondrian's rhapsodic paean to this city's unlimited energy *Broadway Boogie-Woogie* (1942-43), but by the time we got around to decoding the concurrence of Abstract Expressionism with the Cold War and detailing the machinations of promotion behind what was coming out of New York City as the paradigm of freedom, you'd think that our art world was one big conspiracy.

As one of the most prominent proponents of Abstract Expressionism, Clement Greenberg, once admonished us that if you made art or cared about contemporary art and didn't live in New York City, you didn't matter. This was certainly still the case when I was growing up, and even if the decentralization of globalism as well as the necessary corrections of multiculturalism and historical revisionism has moved us away from such

a white male Eurocentric myopia, market expansion around the world has hardly shaken the prevailing sense that for most artists, New York City remains the main stage. By now, there may be more exceptions than the rule, but for the present, as for the recent past, perception is reality and the consensus opinion (such as ratifies success) is a veritable truth. What we celebrate in "Muses: The City & The Artist", is the composite persona of radical individualities, a fiction that constitutes a secular faith, the ongoing narrative of place that tells its native inhabitants, recent arrivals and outsiders alike what it means to be a New Yorker. By insight and intuition, we may find many commonalities among this diverse collection of artists, but what we can be sure of is that each of them, at one point in their lives, understood themselves as a New York artist. Not for nothing, this is really something, especially if we consider that when it comes to the most basic measures we call a quality of life, an artist forgoes much ease and comfort to live and work in New York.

What is supremely easy in New York is to complain about how hard it is: how expensive, crowded, smelly, dangerous and noisy it is. We like to complain about the traffic, how hard it is to park, how annoying the hordes of tourists and oblivious pedestrians gazing into their mobile phones are, how the cab driver took the wrong turn, the bus never came, how late and packed the subway was, and the cacophonous din all this deranging congestion makes outside our window. It's such a special talent in the city we use Yiddish (our second language) to describe it: we like to kvetch. Over the decades, different generations of artists have dealt with vastly different urban woes. Cold-water flats, drafty heatless lofts, dilapidated tenements, failing infrastructure and rampant crime, or in recent years how impossibly expensive our land of luxury has become and how much further out into the boroughs each successive wave of creative hopefuls have had to move. Before any of these artists were famous, they all had some story of such hardship, of what



▲ Artists Andy Warhol and Keith Haring

► Shoppers on 14th Street and Broadway near Union Square, New York, 15 May 1987 © Stacy Walsh Rosenstock

they lacked- money, a decent place to live, collectors, recognition, etc.- but when we listen closely to what they have to say we hear what they did have, and may not have ever had if they lived elsewhere: a supportive and sustaining community of fellow artists.

To pass through the eye of the needle that is history, art sheds so much of its biographical, contextual, local and cultural background. The very concept of genius presumes the solitary individual that stands alone, but we know of course that they don't; that artists are formed and forever a part of their milieu, creatively enriched and inspired by the company of their cultural peer group. Perhaps their work will transcend time and place, become what we call "timeless," but at its genesis—in its creation—we understand it to be part of a zeitgeist. To imagine the full story of visual art in New York City over say the last eighty years is to locate and map successive zones of confluence and mutual influence we recognize by their social dimensions as community. Physically migratory as befits the spirit of discovery and reflects the ever-present real estate forces that continuously move populations by the variable quotients of desirability, availability and need. The history of art in this city is at once chronological and geographic. To conjure any time in art here is to imagine places and people as that most New York kind

of conjunction- a neighborhood. The metropolis of New York City is, on the street level, a grand patch quilt of neighborhoods, and so often where we live within this extended social geography is fundamental to our identity—a membership that for artists, musicians, writers and so many others is tribal.

As much as New York City transforms the artists who work there, they too in turn transform the city. These communities come and go like temporary eddies within the continuous flow of an ever-shifting cityscape, fluid and deeply interdependent like the human rivers of our streets and sidewalks. But wherever any creative coterie finds its home, that place is forever changed by the encounter.

In this long arc from the West Village, to Soho, to the East Village, Williamsburg, Chelsea, the Lower East Side, Tribeca, Bushwick, Sunset Park, Ridgewood, and beyond, we may sadly view the patterns and practices of gentrification and displacement, but we can also marvel at a kind of architectural afflatus. The rambunctious energies of young, emerging artists sprout up like weeds in the cracks of the pavement, flowering and fruitful in their brevity, forever leaving their residual traces like the ghosts of lost dreams drifting through a city perpetually haunted by its past.



It's unclear if the affluent city dwellers who live and shop in neighborhoods like Soho and Chelsea know their former histories of abandonment and neglect (they were once called Hell's Hundred Acres and Gasoline Alley, respectively), but somehow the legacy of the long-gone artist pioneers always lingers, a collective memory of the foregone—something that the Welsh call *hiereath*, that deep longing for a time or place that may never have even existed, or what in German is known as *fernweh*, literally a "far-sickness" for a place you have never been to and may never go.

When we think of what is legendary in New York City, we must understand this to mean something close to an urban myth, a half-truth we tell ourselves to make up a story for where we have been so as to understand where we are and imagine where we are going. That's the magic of place, the not-so-secret charm of New York, where everything changes all the time yet keeps some residence as a Proustian recollection; sunlight through the shadows brilliant and blinding as if suddenly opened like a forgotten window when some old building gets torn down, a fading sign for a business now centuries shuttered, the local lore of those old ladies Jane Jacobs fought for telling us of neighbors no more, their lives and loves seeping into and out of the bricks we pass daily. Maybe this

is something that art also is, which we rarely think of when it comes to us each time as something fresh and unexpected, a tangible artifact of what remains insistently intangible. A lightning in the bottle record for posterity of the places the artists created, the music they danced to, the bars and clubs where they met and drank, the spots where like-minded free thinkers shared their impossible thoughts, perhaps washed away by the tides of time but like Lady Macbeth's spots, a kind of psychic stain that colors the art before us.■



◀ Studio 54, 1978 © John Barrett via Newscom/Alamy Live News

▲ A view of the *Rise Above* mural by artist Shepard Fairey located on East 11th Street and 1st Avenue in the East Village, New York, 12th August 2018 © Nancy Kaszerman/ZUMA Wire/Alamy Live News

**“A hundred times
I have thought:
New York is a
catastrophe,
and fifty times:
it’s a beautiful
catastrophe.”**

Le Corbusier

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Mel Bochner

Mel Bochner (b. 1940) originally moved to New York City in 1964. Before finding his calling as a conceptual artist, he worked as a guard at the Jewish Museum. In 1966, he was recruited by the influential art critic Dore Ashton to teach art history at the School of Visual Arts in New York. While there, he presented the show “Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art” — which prompted art historian Benjamin Buchloh to describe it as the first exhibition of conceptual art. He has consistently probed the relationship between language, space and color. His art strives to make us more attentive to the spoken and unspoken codes of conduct in our engagement with the world.

Do I Have To Draw You A Picture?

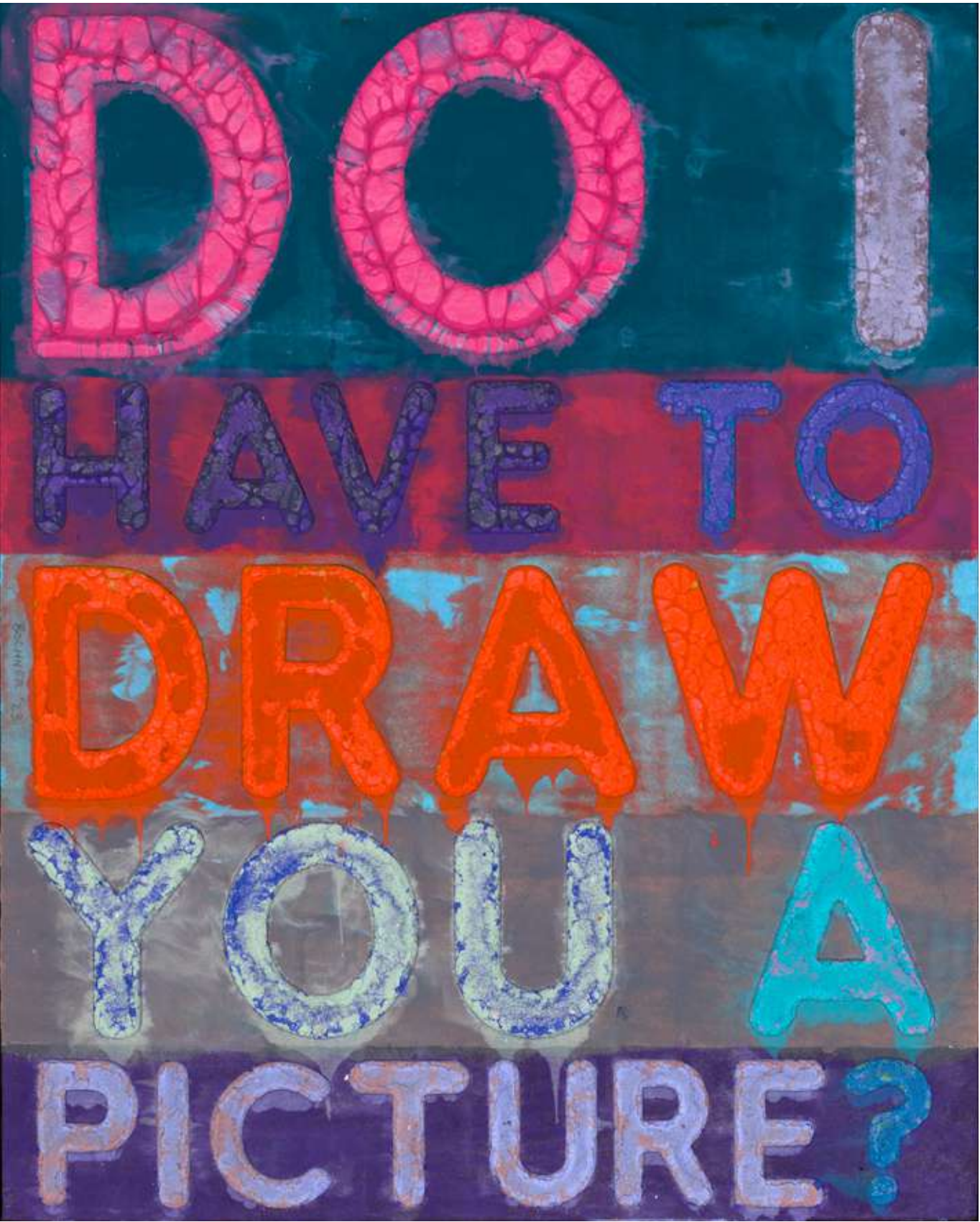
2023

Monoprint in oil with collage, engraving and embossment
on handmade paper
Signed and dated on the front

29 x 23 in | 73,7 x 58,4 cm

PROVENANCE

Artist's studio



Alexander Calder

Alexander Calder (1898–1976) is perhaps best known for his large, colorful sculptures, which incorporate elements of humor and chance into uniquely and conscientiously engineered structures. He spent his formative and critical years in New York City. In 1923, he enrolled at the Art Students League and also worked part-time at the Provincetown Playhouse as a stagehand. He met gallerist Pierre Matisse in 1941, who then decided to showcase Calder's works at his gallery in the Fuller Building on Madison. From the 1950s Calder concentrated more on producing monumental sculptures he called "stabiles". The *Bent Propeller* which was installed at the entrance to the World Trade Center, is one such example. He even applied his whimsical and lyrical sense of design to media as diverse as metal jewelry and theater sets. His works are housed in several major museum collections, including the Whitney Museum of American Art which currently holds the largest body of works by him.

Butterflies

1964

Gouache on paper
Signed and dated 'calder 64' on the lower right

20.9 x 29.5 in | 53 x 74,9 cm

PROVENANCE

Private collection, London, UK
Brook St. Gallery, London, UK
Private collection, Palm Beach, USA, 1965
Christie's, New York, 11 March 1998, lot 88
Works on Paper Inc., Los Angeles, USA
Private collection

EXHIBITED

Los Angeles, Works on Paper, Inc., "Flaming June",
June – July 1998

The Calder Foundation, New York has confirmed
the authenticity of this work



Eagle and Fish

1975

Gouache and ink on paper
Signed and dated 'calder 75' on the lower right

23 x 30.5 in | 58,4 x 77,4 cm

PROVENANCE

G. Goodstadt collection, Westport, Connecticut, USA
Private collection, Switzerland
Christie's, New York, 4 May 1989, lot 236
Crane Kalman Gallery, London, UK, 1989
Sotheby's, New York, 11 October 2006, lot 265
Private collection, Geneva
Private collection, New York, 2008
Christie's, New York, 14 May 2014, lot 280

The Calder Foundation, New York has confirmed
the authenticity of this work



New Old Universe

1953

Wood, wire, string and paint
Not signed

42 x 73 x 3.3 in | 106,7 x 185,4 x 8,3 cm

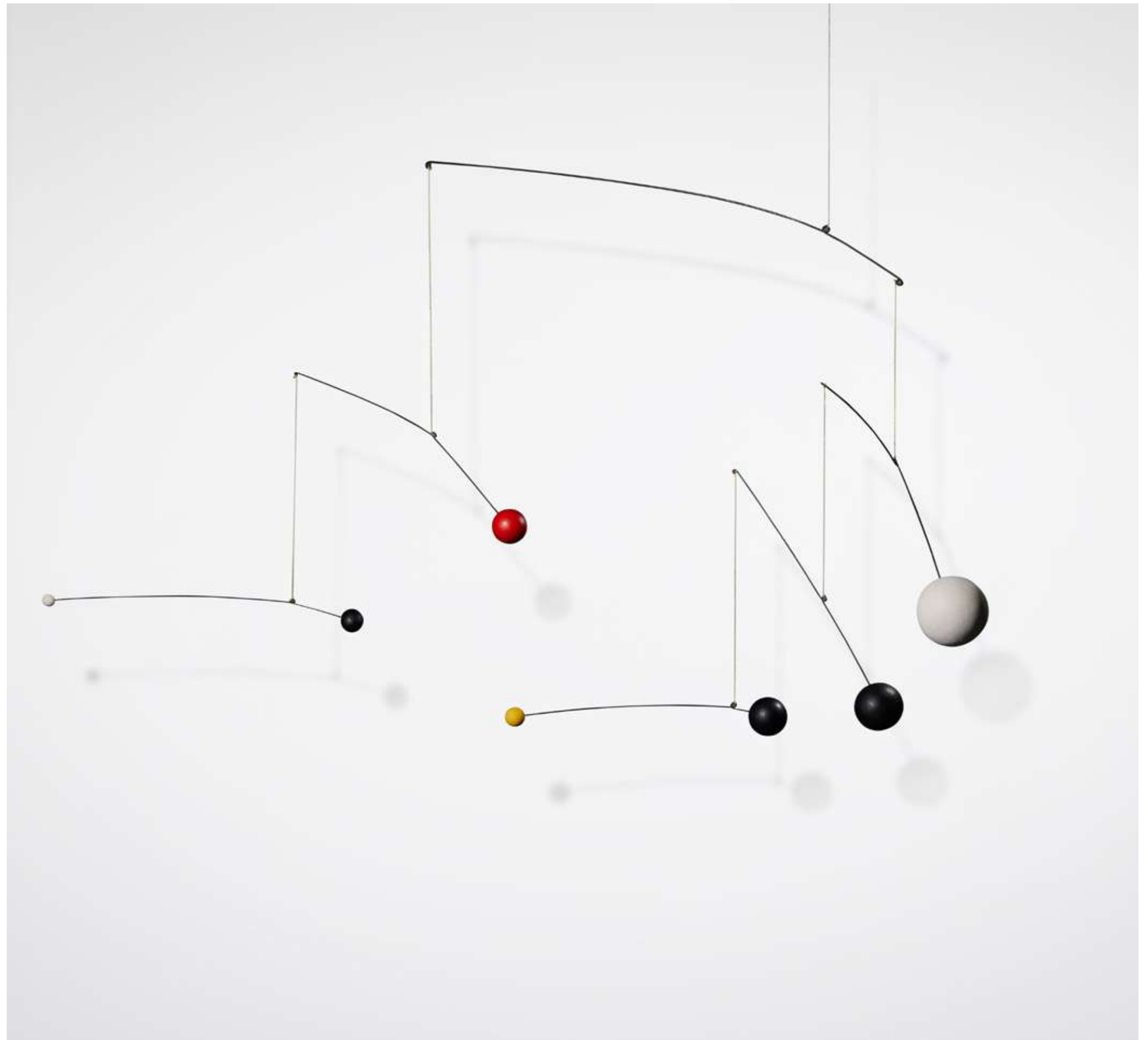
PROVENANCE

Alfred and Anne Hentzen, Hamburg, Germany, 1957, gift from the artist
Private collection, Germany, 2001, by descent

EXHIBITED

São Paulo, Museu de Arte Moderna, Il Biennal do Museu de Arte Moderna de São Paulo, 1953 –1954, exh. cat., No. 35, p. 146
Berlin, Akademie der Kunst, "Alexander Calder", 21 May–16 July 1967, exh. cat., No. 23, p. 40 (text)

The Calder Foundation, New York has confirmed the authenticity of this work



John Chamberlain

John Angus Chamberlain (1927–2011) began to create his trademark sculptures from old automobiles, when he encountered a 1929 Ford Pie Wagon in his friend's house in Southampton, New York. His sculptures used metal extensively and reveal both the beauty in the inter-play of color and balance and the malleability of industrial materials. In 2007, he began transposing miniature models crafted from aluminum foil into monumental outdoor sculptures, an example of which was installed outside the Seagram Building in 2012. A filmmaker, he also made the film *Black Cherry No-Cal* (1971), a short black and white experimental film shot in Central Park.

Noogatory

2003

Paint and chromium-plated steel
Not signed
Unique Piece

48 x 60.6 x 29.9 in | 121,9 x 154 x 75,9 cm

PROVENANCE

Artist's studio
Private collection
Dranoff Fine Art, New York, USA
Private collection

EXHIBITED

New York, Leila Heller, "Inaugural Exhibition",
6 March – 20 April 2019



George Condo

George Condo (b.1957), along with Jean-Michel Basquiat and Keith Haring, emerged from the East Village art scene of the early eighties and was instrumental in the international revival of painting from then on. An encounter with Basquiat at the Tier 3 club instilled in him a desire to pursue a career as an artist. His works evoke the cubist principle of multiple perspectives and juxtaposes it with the multi-dimensionality of the human psyche causing the viewer to contemplate the inner workings of the mind. In 1981, he began publicly showing his works at various East Village galleries, whilst also working at Andy Warhol's Factory.

Condo has occupied a central position in the landscape of American painting for nearly forty years. He described his works as Artificial Realism, "the realistic representation of that which is artificial," to describe his hybridization of the sensibilities of the European tradition of portraits, landscapes and figure studies with references to popular American culture.

Untitled

2009

Oil and pastel on paper
Signed and dated 'condo 09' on the lower right

47.2 x 35.4 in | 120 x 90 cm

PROVENANCE

Simon Lee Gallery, New York, USA
Private collection, Paris, France





Willem De Kooning

Willem de Kooning (1904–1997) moved to Manhattan in 1927, where he soon established himself as a commercial artist, befriending artists such as Stuart Davis and Arshile Gorky. In 1938, he met his wife Elaine Fried at the American Artists School where she was a student. They would often paint together at de Kooning's loft at 143 West 21st Street. His works ranged from abstraction to figuration or a combination of the two. By the late forties and early fifties, de Kooning and his New York contemporaries became notorious for rejecting the accepted stylistic norms and using paint to create emotive, abstract gestures. This movement was called the "New York School" and de Kooning was perceived by many of his peers as its leader. The group were responsible for the historic shift of attention to New York in the years following World War II.

Sans titre XVI

1985

Oil on canvas
Signed 'de Kooning' on the stretcher

77 x 88 in | 195,5 x 223,5 cm

PROVENANCE

Xavier Fourcade, Inc., New York, USA
The Collection of Marcia and Stanley Gumberg, March 1986

EXHIBITED

Pittsburg, Carnegie Museum of Art, Extended loan, 1998



Niki De Saint Phalle

Niki de Saint Phalle (1930–2020) was a French-American sculptor, painter, filmmaker, author and widely noted as one of the few female monumental sculptors. She moved to New York from France, at the age of three with her aristocratic family. She enrolled at the Brearley School on 83rd street from 1942 to 1944 from which she emerged a feminist. From the very outset of her career in the 1950s, she defied artistic conventions, creating works that were overtly feminist, performative, collaborative, and monumental. Many of her sculptures are large and are exhibited in public places. In 1968, she installed a group of nine “Nanas” which were monumental female sculptures, titled *Le Paradis Fantastique* in Central Park. Dividing her time between New York and Paris, she and longtime partner and artist, Jean Tinguely were once the residents of the iconic Hotel Chelsea. In the last years of her life, she continued to employ her art for activism, producing a number of illustrations addressing issues such as global warming, a woman’s right to choose, and gun violence in the United States. She is known to be one of the most significant female and feminist artists of the 20th century, and one of the few to receive recognition in the male-dominated art world during her lifetime. In 2021, MoMA PS1 played host to her first ever retrospective in New York

Collaboration (Remembering)

1998

Painted glass fibers and polyester
Signed, numbered and dated 'Niki de Saint Phalle 2/5 1998'
along the black stripe
Edition of 5, each one unique

33.1 x 29.1 x 5.1 in | 84 x 74 x 13 cm

PROVENANCE

Artist's studio
Private collection, Switzerland, 1998

LITERATURE

Niki de Saint Phalle, Catalogue raisonné 1949-2000, vol. 1, Acatos, Lausanne, 2001, No. 661, ill. in colours p. 305
Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard | Les Abattoirs, Paris, 2022, ill. in colours p. 92

EXHIBITED

Amsterdam, Delaive Gallery, "Niki de Saint Phalle", 1998 (other edition)
Bern, Kornfeld Gallery, "Niki de Saint Phalle", 2001, exh. cat. No. 10

CERTIFICATE

The Niki Charitable Art Foundation has confirmed the authenticity of this work



Nana Vase

1984

Painted resin
Numbered and stamped '52/150 / Plastiques d'Art / R. Haligon'
on the bottom
Edition of 150

18.5 x 11.8 x 11 in | 47 x 30 x 28 cm

PROVENANCE

Private collection

CERTIFICATE

The Niki Charitable Art Foundation has confirmed
the authenticity of this work



**“New York is my
city. English is
my language.
The city streets
are burnt into
my soul”**

Niki de Saint Phalle

Shepard Fairey

Frank Shepard Fairey (b. 1970) is an American muralist and graphic artist, activist and founder of OBEY Clothing. He first gained attention for creating a sticker with a portrait of the towering professional wrestler André the Giant and the word “Obey” while a student at Rhode Island School of Design (RISD). Fellow RISD student and filmmaker Helen Stickler completed a short documentary film about Shepard and his work, titled *André the Giant Has a Posse* in 1994. It premiered in the 1995 New York Underground Film Festival, an annual event that occurred each March at the Anthology Film Archives in New York City from 1994 through 2008.

Shepard is perhaps best known for his iconic 2008 “Hope” poster depicting the then U.S. presidential candidate Barack Obama, which was later acquired by the U.S. National Portrait Gallery for its permanent collection. His works combine street-art activism with entrepreneurial spirit, reflecting on contemporary issues facing our global community like political corruption, environmental apathy, and abuse of power. He combines visual and technical elements of graffiti, pop art, and Russian Constructivist style. In 2007, he had his first major gallery show entitled *E Pluribus Venom*, split between two sites; one at the Jonathan LeVine Gallery in Chelsea which promotes street art and the other at a warehouse in Brooklyn. His activism reveals itself in the form of posters, murals or prints and paintings. After the 2015 Paris attacks, the artist paid a tribute to the victims with the creation of a poster depicting Marianne, the French national icon, surrounded by the French motto *Liberté, Égalité, Fraternité*; a copy of which hangs in French President Emmanuel Macron’s office.

MOD I No Bees

2022

Mixed media on four wood panels

72 x 72 in | 182,9 x 182,9 cm

PROVENANCE

Artist's studio



Keith Haring

Keith Allen Haring (1958–1990) was an artist and activist, whose pop art emerged from the New York City graffiti subculture of the 1980s. After taking part in the seminal “The Times Square Show” of June 1980, he was inspired by the artists he met to indulge in graffiti. He would create spontaneous graffiti drawings at subway stations which gained him public recognition. He was also commissioned to produce murals, the most famous of which was the *Crack is Wack* mural in East Harlem. Known for his use of vibrant color, energetic linework and iconic characters like the barking dog and the radiant baby, his works dissolve barriers between art and life and spread joy, all while being rooted in his creative spirit. The works contain themes of political and societal issues, namely anti-drug, anti-apartheid, safe sex, homosexuality, and AIDS. He tirelessly rallied for the causes he believed in, notably printing and distributing 20,000 *Free South Africa* posters in Central Park in 1985. In 2019, he was one of the inaugural 50 American “pioneers, trailblazers, and heroes” inducted on the National LGBTQ Wall of Honor within the Stonewall National Monument in New York.



Untitled (Drawings for Fashion Moda, New Museum)

1980

Sumi ink on posterboard
Signed and inscribed 'K. Haring DRAWING for FASHION SHOW AT NEW' on the reverse

48.2 x 93.5 in | 122,5 x 237,4 cm

PROVENANCE

Estate of Keith Haring
André Emmerich Gallery, New York, USA
Tony Shafrazi, New York, USA
Deitch Projects, New York, USA
Private collection, 1999
Private collection, Europe

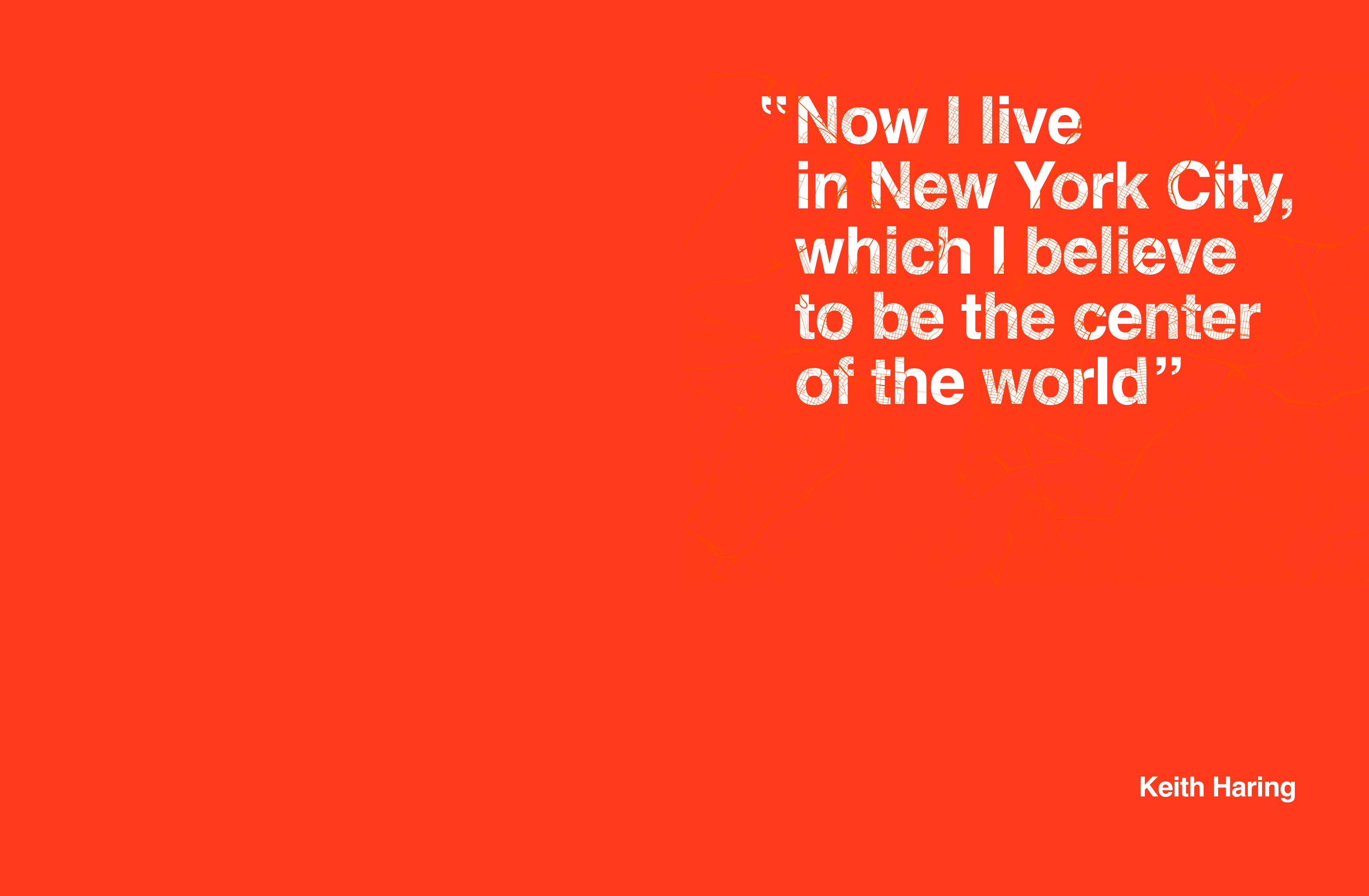
LITERATURE

Jeffrey Deitch, Suzanne Geiss and Julia Gruen, *Keith Haring*, Rizzoli, New York 2008, p. 137, ill. in colours pp. 130-131
Alexandra Kolossa, *Keith Haring, 1958-1990, A Life For Art*, Taschen, Germany, 2009, p. 16, ill. in colours p. 17
Elisabeth Sussman, *Keith Haring*, Withney Museum of American Art, 1997, ill. in colours p.55

EXHIBITED

New York, New Museum, "Events : Fashion Moda, Taller Boricua, Artists invite Artists", 1980-1981
New York, Whitney Museum of American Art; Toronto, Art Gallery of Ontario; Miami, Museum of Contemporary Art Miami; San Francisco, San Francisco Museum of Modern Art; Montreal, The Montreal Museum of Fine Arts and New Zealand, City Gallery "Keith Haring, 1997-1999", p. 291, ill. in colours p. 55

The Keith Haring Foundation has confirmed the authenticity of this work



**“Now I live
in New York City,
which I believe
to be the center
of the world”**

Keith Haring

Robert Indiana

Robert Indiana (1928–2018), born Robert Clark, was one of the preeminent figures in American art since the 1960s and played a central role in the development of assemblage art, hard-edge painting, and pop art. He arrived in New York City in 1954, where his partner Ellsworth Kelly, whom he met in 1956, helped him find a loft on Coenties Slip. On Coenties Slip he met neighboring artists like Jack Youngerman, Agnes Martin and Cy Twombly, with whom he shared his studio for some time. His career took off after the former director of the Museum of Modern Art - Alfred H. Barr Jr., bought *The American Dream, I* for the museum. Drawing on the vocabulary of vernacular highway signs and roadside entertainments, Indiana created a body of work that appears bold and energetic. His multilayered work explores the power of language, American identity, and personal history, and often consists of striking, simple and direct words. His iconic image "LOVE" was first created in 1964 in the form of a card and appeared on the Museum of Modern Art's annual Christmas card in 1965.

Love I Red outside Violet inside

1966 – 1999

Polychrome aluminium
Stamped by fabricator '© 1966–1999 R INDIANA AP 4/4'
on the lower interior edge of the letter "E"
Edition of 8 + 4 AP

24 x 24 x 12 in | 61 x 61 x 30,5 cm

PROVENANCE

Artist's studio
Morgan Art Foundation Ltd.



Alex Katz

Alex Katz (b. 1927) is a New York born, figurative artist known for his paintings, sculptures, and prints. He is well known for his large paintings, whose bold simplicity and heightened colors fall into the genres of portraiture and landscape. Since the 1960s, he has painted views of New York, as well as portraits of family members, artists, writers and New York society protagonists. In 1977, he was asked to create a work to be produced in billboard format above Times Square. He achieved great public prominence in the 1980s. In 1974, the Whitney Museum of American Art showed "Alex Katz Prints", followed by a traveling retrospective exhibition of paintings and cutouts titled "Alex Katz" in 1986. His large paintings, whose bold simplicity and heightened colors, are now seen as precursors to pop art.



Black Dress 2 (Cecily)

2018

Powder coated aluminium on steel base
Incised with the artist signature on the top of the base; stamped
with edition number and artist & publisher copyright on the
underside of the base
Edition of 35

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

PROVENANCE
New Art Editions



Black Dress 6 (Yvonne)

2018

Powder coated aluminium on steel base
Incised with the artist signature on the top of the base; stamped
with edition number and artist & publisher copyright on the
underside of the base
Edition of 35

25 x 7.9 x 3.1 in | 63,5 x 20 x 8 cm

PROVENANCE
New Art Editions



Black Dress 7 (Carmen)

2018

Powder coated aluminium on steel base
Incised with the artist signature on the top of the base; stamped
with edition number and artist & publisher copyright on the
underside of the base
Edition of 35

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

PROVENANCE
New Art Editions

Kristen

2005

Oil on linen
Signed and dated 'Alex Katz 05' on the overlap

84 x 60 in | 213,4 x 152,4 cm

PROVENANCE

Richard Gray Gallery, New York, USA
Private collection, 2006

EXHIBITED

Chicago, Richard Gray Gallery, "Alex Katz : New Paintings",
February – March 2006



Yayoi Kusama

Yayoi Kusama (b. 1929) moved to New York in 1958, following a correspondence with Georgia O'Keeffe in which she professed an interest in joining the limelight of the city. Soon, she became part of the New York avant-garde scene in the 1960s and influenced contemporaries like Andy Warhol. She works primarily in sculpture, installation and performance, and is also active in painting, video art, fashion, poetry, fiction, and other arts. Her most famous series of Mirror/Infinity Rooms – purpose-built rooms lined with mirrored glass containing scores of neon-colored balls, hanging at various heights above the viewer – was first installed at the Castellane Gallery on 81st Street. She was also known for organizing outlandish happenings in conspicuous spots like Central Park and the Brooklyn Bridge designed to protest the Vietnam War. In 1968, Kusama presided over another well-known happening, the *Homosexual Wedding* at the Church of Self-obliteration at 33 Walker Street. Incessantly creative, today she remains one of the world's most successful living artists.

I Carry on Living with the Pumpkins

2013

Aluminum, FRP and urethane paint
Signed and dated 'Yayoi Kusama 2013' on the lower center

70.9 x 70.9 x 11.8 in | 180 x 180 x 30 cm

PROVENANCE

Private collection
Ravenel Taipei, 4 June 2017, lot 321
Private collection
Sotheby's Hong Kong, 1 April 2019, lot 1164
Private collection
Sotheby's Hong Kong, 19 April 2021, lot 1136
Private collection

CERTIFICATE

Yayoi Kusama Inc. has confirmed the authenticity of this work



Infinity Dots

2003

Acrylic on canvas
Signed in English, titled in English and Japanese and dated
'2003' on the reverse

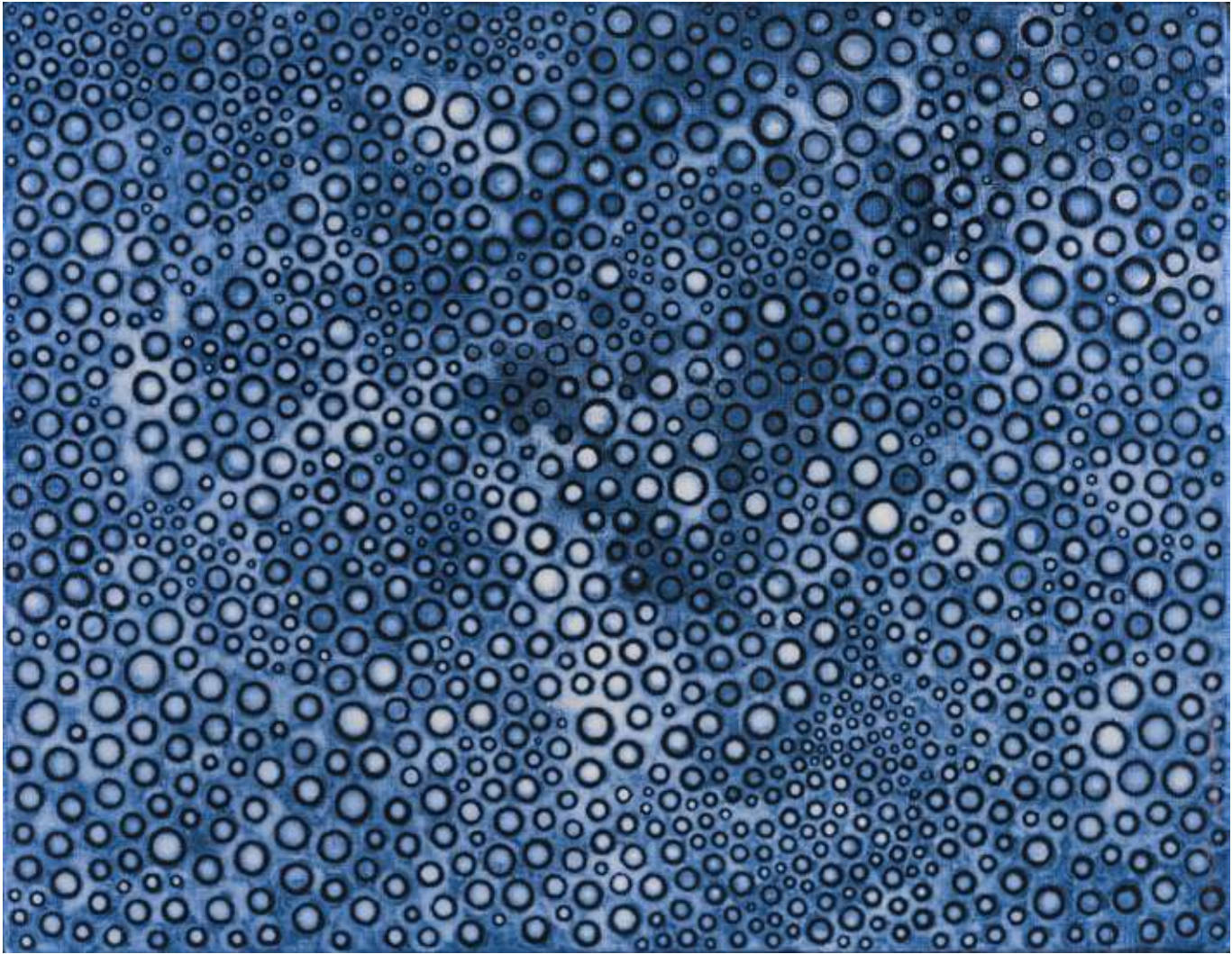
12.5 x 16.1 in | 31,8 x 41 cm

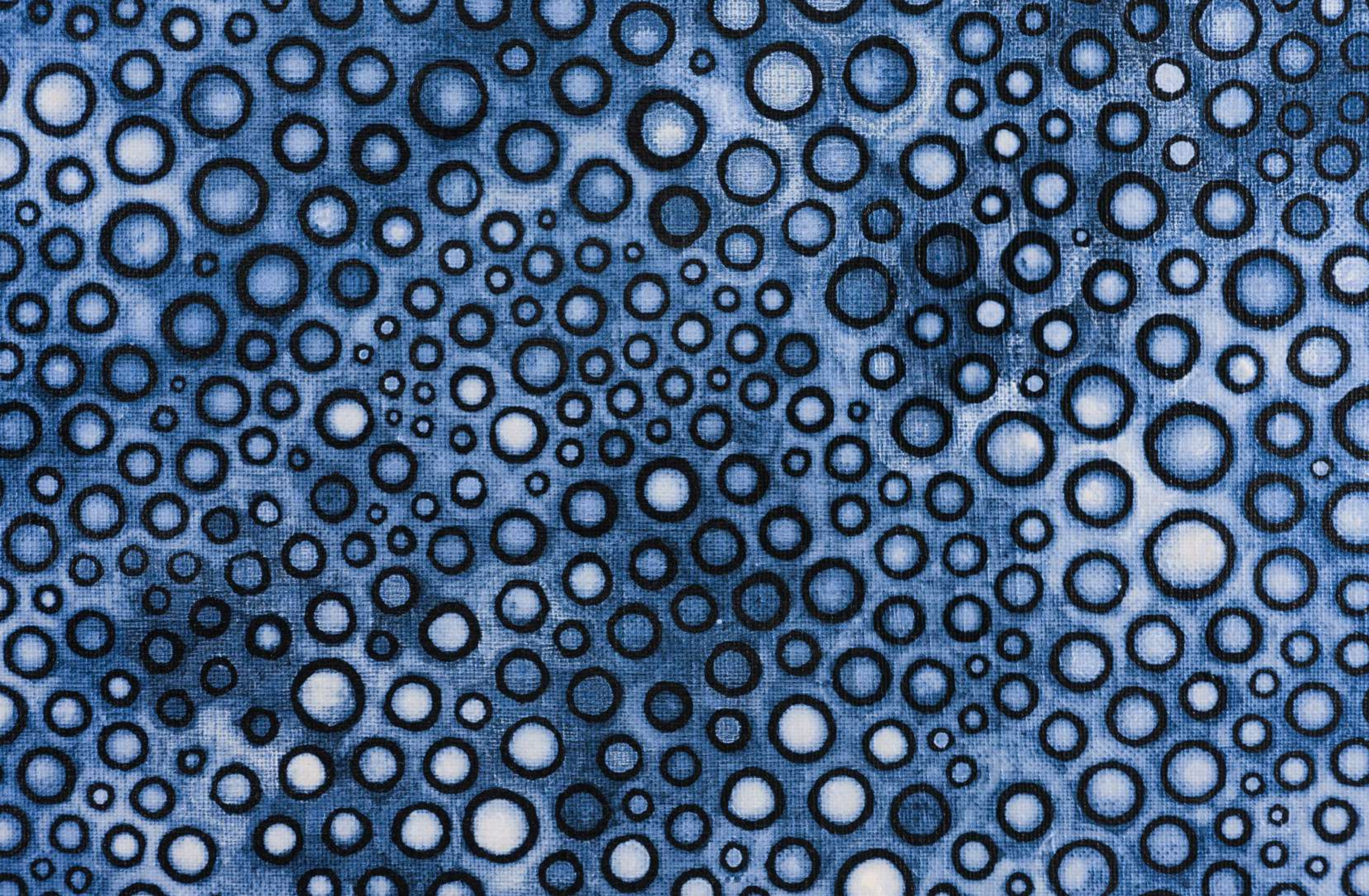
PROVENANCE

Gallery Sekiryu, Nagano, Japan
Mainichi Auction, Tokyo, 11 March 2017, lot 249
Private collection
Sotheby's, Hong Kong, 8 June 2018, lot 129
Private collection

CERTIFICATE

Yayoi Kusama Inc. has confirmed the authenticity of this work





Roy Lichtenstein

Roy Fox Lichtenstein (1923–1997), along with Andy Warhol, Jasper Johns, and James Rosenquist, became a leading figure in the pop art movement. His work defined the premise of pop art through parody. He was raised on the Upper West Side. In the summer of 1940, he enrolled in summer classes at the Art Students League under the tutelage of notable artist Reginald Marsh. In 1961, Lichtenstein began his first pop paintings using cartoon images and techniques derived from the appearance of commercial printing. He appropriated the Benday dots, the minute mechanical patterning used in commercial engraving, to convey texture and gradations of color. The dots became a trademark device forever identified with Lichtenstein. Most of his best-known works are copies of comic book panels, a subject he largely abandoned in 1965, though he would occasionally incorporate comics into his work in different ways in later decades. Leo Castelli, who was then New York's leading dealer in contemporary art, staged a landmark exhibition of Lichtenstein's paintings at his gallery on the Upper East Side in 1962. These paintings reinvigorated the American art scene and altered the history of modern art. After his initial triumph in the early 1960s, he went on to create an oeuvre of more than 5,000 paintings, prints, drawings, sculptures, murals and other objects celebrated for their wit and invention. He is hence recognized for exploring the relationship between fine art, advertising, and consumerism in his works.

Thinking Nude (C.289)

1994

Relief print in colours on Rives BFK mold-made paper
Numbered, signed and dated '14/40 R Lichtenstein '94' on the lower right
Edition of 40

41.9 x 61.9 in | 106,4 x 157,2 cm

PROVENANCE

Tyler Graphics Ltd
Sotheby's, New York, 1 May 2014, lot 258
Private collection, New York, USA

LITERATURE

Mary L. Corlett, *The Prints of Roy Lichtenstein : A Catalogue Raisonné, 1948-1997*, Hudson Hills, New York, 2002, No. 289



**M-Maybe He Became Ill and Could Not
Leave The Studio**

1965

Serigraphy in colours on cardboard
Signed 'R Lichtenstein' on the lower right

36.8 x 36.8 in | 93,5 x 93,5 cm

PROVENANCE

Piasa, Drouot Richelieu, 19 October 2007, lot 107
Private collection, Italy
Opera Gallery, Paris
Private collection



Richard Prince

Richard Prince (b. 1949), a painter and photographer, moved to New York in 1973 after seeing the famous photograph of Franz Kline gazing out the window of his 14th Street studio. Taking images from advertising and entertainment since the late 1970s, Prince has redefined the concepts of authorship, ownership, and aura. He is famous for appropriation; his most famous pieces owe their existence to this technique. His works rely on the works of other artists and he superimposes on or transforms them with his own evolved signature. In late 2007, Prince had his first retrospective at the Solomon R. Guggenheim Museum. He has been a perceptive chronicler of American subcultures and vernaculars and has been regarded as "one of the most revered artists of his generation" according to *The New York Times*.

Untitled

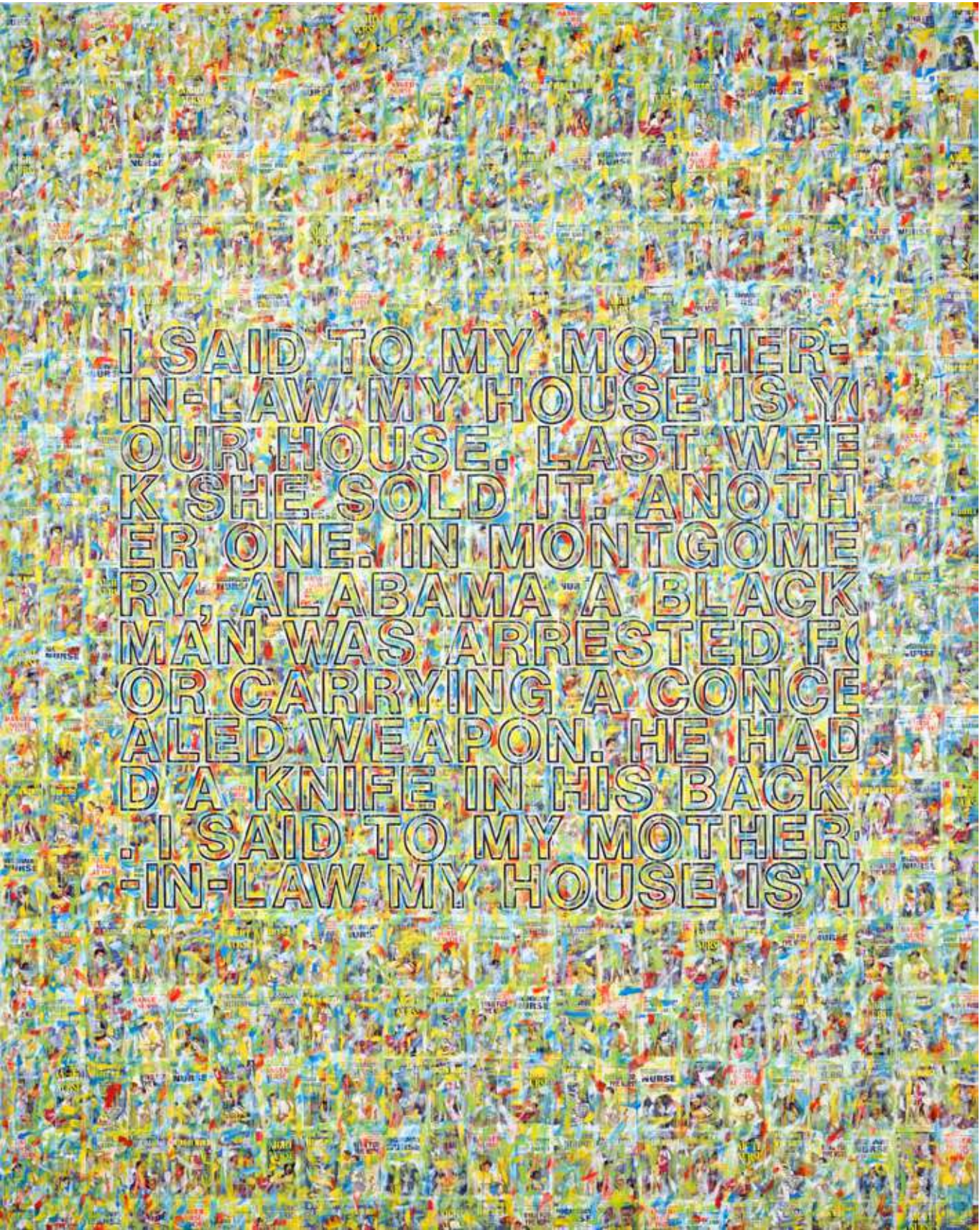
2008

Acrylic and collage on canvas
Signed and dated '2008' on the reverse

120 x 98 in | 304,8 x 248,9 cm

PROVENANCE

Gagosian Gallery
Private collection, Florida, USA



David Salle

David Salle (b. 1952) is an American painter, printmaker, photographer, and stage designer based in New York. He was from a generation of artists that came into prominence in the 1980s collectively called the "Pictures Generation". This group of artists explored how images shape our perceptions of ourselves and the world. He was featured in "The Pictures Generation", an exhibition at the Metropolitan Museum of Art in New York. Like many artists of this generation, Salle drew inspiration for his rich visual vocabulary from existing pictures, often from the worlds of advertising and graphic communication. His collage-like paintings feature overlapping imagery from a variety of sources, such as magazines, interior décor, and art history. Containing allusions to pop art, Surrealism and Abstract Expressionism, as well as cartoons from the 1950s and 1960s, his works combine various iconographies and formal qualities. His works reflect the ongoing modern preoccupation with the problem of reconciling one's individuality with the constant input of images and ideas from the outside, media-dominated world.

The Pumpkin Eater

2004

Oil on linen, in 4 parts
Signed twice, titled and dated 'David Salle The Pumpkin Eater
2004' on the reverse

60 x 84 in | 152,4 x 213,4 cm

PROVENANCE

Skarstedt, New York, USA
Private collection, New York, USA, May 2015



Kenny Scharf

Kenny Scharf (b. 1958) is New York based painter and installation artist who emerged from the interdisciplinary East Village art scene of the 1980s. Alongside his roommate and frequent collaborator Keith Haring and close friend Jean-Michel Basquiat, Scharf pioneered art accessibility by connecting to popular culture through commercial projects and brand collaborations. He moved to Manhattan in 1980; earned a BFA in painting at the School of Visual Arts. They exhibited together for the first time at the landmark 1980 exhibition "The Times Square Show". Scharf's work was included in the October 2017 exhibition "Club 57: Film, Performance, and Art in the East Village, 1978–1983" at the Museum of Modern Art. The exhibition was an ode to the actual Club 57 which was the nightclub that used to host performances and art exhibitions of artists like Scharf, in the late 1970s and early 1980s. In 2021 the famous fashion house of Christian Dior announced a collaboration with Scharf for the Men's Fall 2021 collection. His multimedia artistry helped coin the term "Pop Surrealism". His practice spans painting, sculpture, fashion, video, performance art, and street art.



Motty

2019

Spray paint on canvas
Signed on the reverse

Diameter: 20 in | 50,8 cm

PROVENANCE

Private collection

This artwork is featured on the artist's website



Orangry

2019

Spray paint on canvas
Signed on the reverse

Diameter: 60 in | 152,4 cm

PROVENANCE

Private collection

This artwork is featured on the artist's website



Zilly

2019

Spray paint on canvas
Signed on the reverse

Diameter: 60 in | 152,4 cm

PROVENANCE

Private collection

This artwork is featured on the artist's website



Big V

2019

Spray paint on canvas
Signed on the reverse

Diameter: 60 in | 152,4 cm

PROVENANCE

Private collection

This artwork is featured on the artist's website

Kamo

2020

Spray paint on canvas
Signed on the reverse

Diameter: 20 in | 50,8 cm

PROVENANCE

Private collection

This artwork is featured on the artist's website



Mickalene Thomas

Mickalene Thomas (b. 1971) is a Brooklyn based contemporary African-American visual artist, best known as a painter of complex works using rhinestones, acrylic, and enamel. Blurring the distinction between object and subject, concrete and abstract, real and imaginary, she constructs complex portraits, landscapes, and interiors in order to examine how identity, gender, and sense of self are informed by the ways women are represented in art and popular culture. Her collage work references popular art histories and movements, including Impressionism, Cubism, Dada, and the Harlem Renaissance. She participated in a residency program at the Studio Museum in Harlem, an institution devoted to the development and promotion of artists of African descent. In 2010, she was commissioned by the Museum of Modern Art to create a display piece for the 53rd street window of the museum's restaurant The Modern. This piece was titled *Le déjeuner sur l'herbe: Les Trois Femmes Noires* and it was her largest painting to date which now hangs at the PS1.

Clarivel Right

2014

Rhinestones, acrylic, oil, enamel and glitter on wood panel
Signed, titled and dated 'Clarivel Right, 2014 M. Thomas'
on the reverse

84.1 x 60 in | 213,5 x 152,5 cm

PROVENANCE

Galerie Nathalie Obadia, Paris, France

Private collection, France

Galerie Nathalie Obadia, Paris, France

Private collection

Phillips, London, 15 April 2020, lot 8

Private collection

EXHIBITED

Paris, Galerie Nathalie Obadia, "Mickalene Thomas : Femme
au divan I", 11 September – 28 October 2014

New York, Studio Museum, "Speaking of people: Ebony, Jet and
Contemporary Art", 13 November 2014 – 8 March 2015





Manolo Valdés

Manolo Valdés (b. 1942) is a Spanish artist residing in New York, working in paint, sculpture, and mixed media. Influenced by Spanish masters like Velázquez and Picasso and others, he creates large works in which the lighting and colors express a sensation of tactility. His work is forceful, infusing political and social obligations with humor and irony.

In 2010, he created 16 sculptures that were erected along the medians running from Columbus Circle to 168th Street. He had also created a 50-foot-wide sculpture of a woman's head surrounded by butterflies and six other immense bronze, steel and aluminum works that were placed throughout the New York Botanical Garden in the Bronx for the "Manolo Valdés: Monumental Sculpture," exhibition in 2012. In both paintings and sculptures, he inflates the figure's size, abstracting form and minimizing detail, while incorporating a lot of roughly applied paint and unusual materials. His art reveals the meticulous job of "taking elements from other artists" work and the individual style that reviews history without detracting from the original subject.

Rostro Blanco con Colores

2023

Resin, metal, and glass
Signed with initials 'M.V' and inscribed 'A.G.'
on the back of the head
Unique piece

52.4 x 33.9 x 11 in | 133 x 86 x 28 cm

PROVENANCE

Artist's studio



Andy Warhol

Andy Warhol (1928–1987) is the most important and recognizable artist of the 20th century. A leading figure in the pop art movement, he first came to New York in 1949 to work as a magazine illustrator. He began painting in the late 1950s. His works explore the relationship between artistic expression, advertising, and celebrity culture that flourished by the 1960s, and span a variety of media, including painting, silkscreening, photography, film, and sculpture. After exhibiting his work in several galleries, he began to receive recognition as an influential and controversial artist. In the early sixties, he turned his practice of creating silkscreen prints and foray into music and movie-making into a lifestyle and additionally gathered a wide range of artists, writers, musicians, and underground celebrities collectively referred to as the Factory. He often promoted himself as he did other New York based talents whom he called “Warhol superstars”. An artist he shared great rapport with was Jean-Michel Basquiat. They shared a lot of interests and were inspired by one another. Within a year of meeting they were making collaborative paintings.

Warhol has been the subject of numerous retrospective exhibitions, books, and feature and documentary films. In 2018, the Whitney Museum organized the first retrospective on the artist, organized by a U.S. institution since the 1989 retrospective by the Museum of Modern Art. Considered to be the father of pop art, he is one of the few artists whose life in many instances imitated his art, and whose life and work simultaneously satirized and celebrated materiality and celebrity. A hugely influential figure in his time, today he is the most powerful contemporary art brand in existence. Commanding instant recognition, his work pervades a sense of wealth, glamor and power.

**Ladies and Gentlemen
(Ivette and Lurdes)**

1975

Acrylic and silkscreen ink on linen
Signed 'Andy Warhol' on the overlap

14 x 11 in | 35,6 x 28 cm

PROVENANCE

Collection Attilio Codognato, Venice, Italy
Private collection, Milan, Italy
Private collection

LITERATURE

The Andy Warhol Foundation for the visual Arts, Inc., *The Andy Warhol catalogue raisonné. Paintings and sculpture late 1974–1976, vol. 04*, Phaidon, New York 2014, No. 2993, ill.



Multicolored Retrospective (Reversal Series)

1979

Acrylic and silkscreen ink on canvas
Signed, titled and dated 'Andy Warhol 79 multicolored
retrospective reversal series' on the overlap

50.5 x 63.7 in | 128,3 x 161,9 cm

PROVENANCE

Galerie Bischofberger, Zurich, Switzerland
Astrup Fearnley Collection, Oslo, Norway
Christie's, New York, 11 May 2010, lot 64
Gagosian Gallery, New York, USA
Private collection

LITERATURE

Fabrice Midal, *Petit traité de la modernité de l'art*, Pocket, Paris,
2007, back cover (detail ill. on the front cover)

EXHIBITED

Hamburg, Deichtorhallen; Stuttgart, Württembergischen
Kunstverein, "Andy Warhol - Retrospektiv", 2 July 1993 – 6
February 1994, exh. cat., p. 98, ill. p. 99
Luzern, Kunstmuseum, "Andy Warhol, Paintings 1960-1986", 9
July – 24 September 1995, exh. cat., No. 67, pp.165,168, ill. p.143
Oslo, Astrup Fearnley Museum of Modern Art, "Andy Warhol by
Andy Warhol", 13 September – 14 December 2008, exh. cat., No.
32, p.130, ill. 113



Marilyn Reversal

1979

Acrylic and silkscreen ink on canvas
Signed and dated with the Estate's stamp 'Andy Warhol / © 1979' on the reverse; dedicated on the overlap

17.9 x 15 in | 45,5 x 38 cm

PROVENANCE

Paul Jenkins collection, wedding present from the artist
Cornette de Saint Cyr, France,18 February 1990, lot 72
Stéphane Collaro collection, France, 1990
Private collection

The Warhol Foundation has confirmed the authenticity of this work



Dollar Sign

Circa 1982

Silkscreen ink on handkerchief
Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation stamps and numbered 'UP79.05' on the reverse
Unique piece

15 x 15 in | 38,1 x 38,1 cm

PROVENANCE

Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, New York, USA
Private collection, circa 2002



Tom Wesselmann

Tom Wesselman (b. 1931) lived and worked in New York for four decades. He became one of the leading pop artists of the 1960s. In 1956, he was accepted to the Cooper Union, where he met Claire Selley, who would become his wife and lifelong muse. He planned to become a cartoonist until his final year at the Cooper Union where he was much influenced by Abstract Expressionism. He admired the work of Willem de Kooning but eventually moved away from Abstract Expressionism to explore classical representations of the nudes, still life and landscape, while incorporating everyday objects and advertising ephemera. He reinterpreted these themes using his own distinctive visual language, characterized by a reductive line and bold, flat primary colors, often incorporating symbols of American culture. He is highly regarded for his *Great American Nude* series (1961–73), which combines sensual depictions of the female figure with references to art history and popular culture. As his career advanced, he continued to push the boundaries between painting and sculpture. He would create collages and assemblages incorporating everyday objects that he found in public spaces like Washington Square Park. He also made a large body of etchings, aquatints and screenprints and three-dimensional images in cut metal. His later works expanded his mode to working on a larger scale and structured his canvases to correlate with his compositions. He was never comfortable with his inclusion in the pop art group. But, his choice of trivial objects, their monumentalization and subsequent reduction to stereotypes, combined with his use of bright color, is why he is considered as one of the founders of American Pop Art.

Nu bleu # 19

2001

Oil on cutout aluminum

Signed, titled and dated 'Wesselmann 01' on the reverse

66 x 58 x 8.5 in | 167,6 x 147,3 x 21,6 cm

PROVENANCE

Imago Galleries, Palm Desert, USA

Private collection, California, USA, 2003

EXHIBITED

Palm Desert, Imago Galleries, "Blue Nudes", December 2002 – January 2003 (ill. on the cover of the pamphlet)



Study for Claire Putting On Robe

1992

Liquitex on cardboard
Signed and dated on the lower right;
inscribed with the authentication number on the reverse

23.6 x 18.9 in | 60 x 48 cm

PROVENANCE

Sidney Janis Gallery, New York, USA
Galerie Rive Gauche, Paris, France
Monsieur G. collection
Versailles Enchères, Versailles, 8 July 2018, lot 157

The Tom Wesselmann Estate has confirmed
the authenticity of this work



Kehinde Wiley

Kehinde Wiley (b. 1977) is an American portrait painter based in New York City, who is known for his highly naturalistic paintings of Black people, frequently referencing the work of Old Master paintings. The beginnings of his now-famous portraits can be traced back to his time at the Studio Museum in Harlem where he took part in a year-long residency. Also known for his sculptures, he unveiled *Rumors of War*, a monumental thirty foot tall statue of a young, black man sporting jeans, Nike high-tops and dreadlocks in Times Square. In 2011, he was the recipient of the Artist of the Year Award from the New York City Art Teachers Association/ United Federation of Teachers. In 2017, former president Barack Obama selected Wiley to paint his official portrait for the Smithsonian's National Portrait Gallery.

Passing/Posing, Jean de Carondelet

2004

Oil and enamel on canvas, in artist's frame
 Signed and dated 'Kehinde Wiley 04' on the reverse

106.5 x 82.5 in | 270,5 x 209,6 cm

PROVENANCE

Artist's studio
 Simon Watson Arts, New York, USA
 Private collection
 Phillips, London, 7 March 2019, lot 5
 Private collection

LITERATURE

Sarah Lewis, "De(i)fying the Masters", *Art in America*,
 1 April 2005, online

EXHIBITED

New York, Brooklyn Museum, "Passing Posing: Kehinde Wiley
 Paintings", 8 October 2004 – 5 February 2005



**“New York is a
work of art in
and of itself.
It's a masterpiece
that shouldn't
make sense,
yet somehow ...”**

Dorothy Parker

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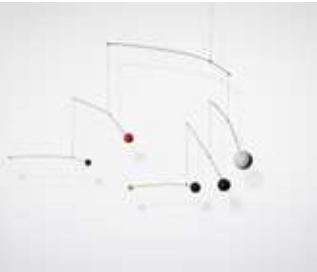
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66 x 58 x 8.5 in | 167,6 x 147,3 x 21,6 cm



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23.6 x 18.9 in | 60 x 48 cm



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106.5 x 82.5 in | 270,5 x 209,6 cm

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