

untitled *rencontres*

OPERA GALLERY

LONDON GRAND OPENING

New location 65 — 66 New Bond Street

Untitled *rencontres*

An inaugural exhibition
of Modern Masters,
Ron Arad & Andy Denzler

OPERA GALLERY

FOREWORD

The labeling of an artwork as “untitled” is an action that carries more significance than it might initially suggest. While it may seem as though the artwork lacks a defining identity or strong characteristics, this intentional omission of nomenclature often invites viewers to actively engage in unique personal encounters with it and craft their own distinctive interpretations around it. With this exhibition, *Untitled rencontres*, we syntactically contrast the ambiguity of the “untitled” with the French word “rencontres”, a verb that conjures the aura of serendipitous and meaningful encounters to thematically weave a narrative thread through these artworks.

The title, “Untitled rencontres”, fuses the essence of two words and two languages – English and French – to make a deliberate statement about the nature of collecting as more than a mere assemblage of physical objects together, but rather the curation of encounters and stories to form a rich tapestry of experience – both lived and imagined. Throughout history, artists and their works have acted as agents for encounters that have shaped societies, challenged norms, and inspired revolutions. With this inaugural exhibition, focusing on Modern Masters, Ron Arad and Andy Denzler, we celebrate art’s unique ability to facilitate human connections and transcend temporal and geographical boundaries.

Untitled rencontres also underscores Opera Gallery’s diverse cultural identity while merging the gallery’s French origin with its longstanding presence in the city of London. This exhibition symbolizes the dynamic coexistence of different cultures and perspectives that inform and enrich the gallery’s approach to contemporary art.

Brimming with boundless creative energy, esteemed art institutions, and cultural multiplicity, the city of London has captivated artists, curators, critics, and collectors alike for centuries. At Opera Gallery, we are dedicated to preserving this legacy, providing the foundation to nurture both existing and future collections.

GILLES DYAN
Founder & Chairman
Opera Gallery Group

GIULIA LECCHINI
Deputy Director
Opera Gallery London

MAKING CONVERSATION

Critical text by
Alastair Smart

To display one art work next to another entails more than hanging two canvases on a wall or placing two sculptures on facing plinths. It initiates a conversation between the pair of pieces, with a host of potential comparisons and contrasts to be made: on aesthetic, material, historical, geographical and other grounds. The playwright Sir Harold Pinter said that a play might consist of nothing more than two people in a room. By that same logic, an exhibition need not consist of more than two art works in a gallery.

That being said, the more pieces on display together, the more conversations there are to be initiated. If those pieces are randomly selected, chances are that the conversations will be somewhat muted. However, in well-curated collections and exhibitions, works are judiciously juxtaposed for maximum collective impact.

Art-historical knowledge is certainly advantageous in this regard: it was said of the connoisseur-collector, Sir Denis Mahon, that he knew more about the Baroque painter Guercino than anybody since Guercino himself. Nevertheless, knowledge shouldn't come at the expense of passion or feeling. Juxtapositions sometimes succeed for ineffable, instinctual reasons.

In the case of 'Untitled *rencontres*', the inaugural exhibition at Opera Gallery London's new space, contemporary pieces from around the world are displayed alongside works by modern masters. The resulting exhibition presents a rich *mélange* of artistic offerings that together create a nuanced dialogue about form, content, and cultural influence within the context of art history.

L'oiseau amoureux (1990 — 1992) is a typically fanciful, vividly colourful sculpture by the late French-American artist, Niki de Saint-Phalle. An amalgam of Pop, Surrealist, folk and outsider art, it depicts an anthropomorphic bird who adopts what might almost be called a swagger pose, full of sexual confidence.

The contrast with Pierre Soulages' *Peinture 81 x 54 cm, 16 juin 1951* (1951) is considerable. This painting is dominated by black: the colour with which the French abstractionist launched and maintained his entire career. Thick swathes of black paint dominate the canvas and give it a sense of monumentality.

According to Soulages, speaking in 2005: "Before light, the world [was] in the most complete obscurity. With light, the colours were born. Black is anterior to them – anterior also to each of us, before birth, 'before our having seen the day'."

Jean Dubuffet's *Site avec 5 personnages* (1981) is part of that artist's expressive series of paintings known as the "Psycho Sites." In these works, he portrayed a handful of heavily outlined figures within undetermined space, exploring the physical and existential conditions of each. In Dubuffet's opinion – set out in *Asphyxiating Culture* and a host of other texts he wrote – western culture was "derivative" and "clichéd". He claimed artists were far too observant of their forebears and peers, adding that "a work of art is only of interest when it's a direct projection of what's happening in the depths of a person's being." It was duly the imagery of children, prisoners, clairvoyants, asylum inmates and other outsider-figures he championed.

Dubuffet dubbed such work *Art Brut* (which literally translates as art that's raw or uncooked, but is better known in English as Outsider Art). "Only in *Art Brut*," he said, "can we find the processes of artistic creation in their pure and elementary state."

The Japanese artist, Yayoi Kusama has spent the vast majority of her career in an asylum. Having suffered hallucinations since childhood, she checked into Seiwa Hospital for the Mentally Ill in Tokyo in the late 1970s and apart from visits to her nearby studio, has barely left since. "I fight pain, anxiety, and fear every day, and the only method I've found that relieves my illness is to keep creating art," she wrote in her 2011 autobiography *Infinity Net*.

In her younger days, Yayoi Kusama (now a nonagenarian) was renowned for working in long sessions – sometimes for 50 hours straight, without interruption for sleep or meals – in a process of meditative transcendence. The delightfully patterned, repetitive forms in pictures such as *Passing Wind* (1987) are symptoms of her quest to find refuge and release from her inner demons through the meticulous act of painting.

A comparison with Jean-Paul Riopelle's *Sans Titre* (1953) is worth consideration. Like *Passing Wind*, this painting is an all-over, abstract composition, without a focal point *per se*. However, the Canadian artist's take on abstraction amounts to an explosion of colours, or a pictorial storm: expressionistic rather than methodical.

In Paul Delvaux's *La fin du voyage* (1968), an enigmatic encounter is set up between two of the Belgian painter's frequently explored motifs: the naked woman and the tram. The setting for this surreal scene is a quiet suburban street, the tram-tracks on which stretch through a shady valley at night-time into the light of day on a Mediterranean beach. The picture's title suggests that the tram has reached the end of the line, yet the vehicle's illuminated headlight suggests that its final destination is actually the female nude – who leans languidly against the rock in the foreground like a Venus painted by Lucas Cranach the Elder in the 16th Century.

The strange simultaneity of night and day echoes “L’empire des lumières,” a series of paintings dedicated to this surreal duality by Delvaux's contemporary, René Magritte. Magritte is represented in ‘Untitled *rencontres*’ by a painting of his eponymous dealer, “Portrait de Paul-Gustave van Hecke,” 1928. The artist captured his subject as a disembodied head floating in the air, in the process of metamorphosis into a guitar. The Great Depression of the 1930s took a heavy toll on van Hecke economically, forcing the dealer to bring his professional relationship with Magritte

to an end. However, the pair remained longtime friends and the painting remained in van Hecke's personal art collection until his death in February of 1967.

Magritte was famous for applying his paint in a flat, deadpan fashion. By contrast, the contemporary Swiss artist Andy Denzler uses multiple layers of oil paint, built to an impasto. Prior to his surface drying, Denzler uses a stylistic technique implemented with a spatula or palette knife for distortion. His signature style comprises bands of pigment that alternate between thick, static marks and blurred, flowing sweeps. The human figure is at the core of his subversive and cinematic paintings. In his latest series, “A Moment of Reflection,” Denzler portrays solitary females in what appear to be their intimate private quarters. The colours are muted, the compositions are tightly cropped, and the women appear to be caught in moments of quiet contemplation. The implication that the viewer is only granted partial access to these intimate scenes speaks to the evocative nature of the subject matter.

Denzler, however, isn't a prescriptive artist. He's a suggestive one, and it's more than plausible to interpret his paintings differently. Might the blur effect serve as a metaphor for the proposition that, no matter how close we physically are to another person, we never truly know them? Or perhaps his technique serves as a metaphor for our memories of others—and nostalgia for time spent with them – which becomes blurrier as months and years pass.

In rare cases, one artwork can be in dialogue with another that's not immediately in its vicinity – when the latter is a masterpiece which every viewer can picture in their mind's eye, for example, such as *Las Meninas* by Diego Velázquez. That painting from the 1650s has inspired an array of subsequent artists to create variations on it: from John Singer Sargent and Pablo Picasso to, more recently, Manolo Valdés.

Valdés has had a longstanding relationship with the Velázquez's masterpiece, producing scores of sculptures and prints in homage to it. For 2020's *Infanta Margarita*, he isolated the painting's central figure, the eponymous Spanish princess, and gave her new life as a set of limited-edition, resin sculptures. Two examples appear in ‘Untitled *rencontres*’ – one red, one white—both standing more than two metres tall.

One of the many striking details in *Las Meninas* is the wide, dome shape of the princess's *guardainfante* skirt. This is replicated by Valdés in *Infanta Margarita*, and coincidentally evoked in the eye-catching form of the Big Easy chair, conceived by the British-Israeli designer, Ron Arad. Arad has reimaged this classic of contemporary design in various materials and colours since debuting it in the late 1980s. (Two limited-edition early examples feature in ‘Untitled *rencontres*.’)

Arad says that, with its curved form, domed arms, and plinth-like base, the Big Easy was designed to resemble “an overstuffed club chair.” For its initial incarnation – in sheet metal – Arad taught himself how to weld. Later chairs were made in materials such as patinated steel and crystalline resin, and in the late 1990s Arad created a set of ‘New Orleans’ variants, which he individually hand-painted. The Big Easy chair consummately straddles the line between art and design.

The legendary American collector Walter Annenburg used to compare the artworks he acquired to members of his family : they were like his children, and he wished to see them every day. With ‘Untitled *rencontres*’, one might similarly feel inclined to personify artworks – and imagine them as having a spirited dialogue amongst themselves. It is here in this new environment that they generate a buzz from the alchemy of their interaction and form something much greater than the sum of their parts.

ARTISTS FEATURED

12 — 15	Kees Van Dongen
16 — 19	Fernand Léger
20 — 27	Marc Chagall
28 — 33	Joan Miró
34 — 37	Paul Delvaux
38 — 41	René Magritte
42 — 45	Lucio Fontana
46 — 51	Serge Poliakoff
52 — 61	Jean Dubuffet
62 — 65	Hans Hartung
66 — 69	Nicolas de Staël
70 — 79	Pierre Soulages
80 — 83	Georges Mathieu
84 — 87	Jean Paul Riopelle
88 — 91	Andy Warhol
92 — 95	Yayoi Kusama
96 — 99	Niki de Saint Phalle
100 — 103	Manolo Valdés
104 — 113	Ron Arad
114 — 125	Andy Denzler
126 — 129	Nicolas Party

The Dutch-born painter Kees Van Dongen was an aristocratic and whimsical painter of Parisian socialites, best known for his portraits of women. Born on the outskirts of Rotterdam into a middle-class family, Kees Van Dongen studied art at the city's Royal Academy of Fine Arts. His early work was influenced by the Hague School and symbolism and it evolved gradually into a rough pointillist style. In 1899, Kees Van Dongen moved to Paris and began working as an illustrator. He then embarked on the Fauve adventure. He exhibited alongside Matisse at the famous Salon d'Automne in 1905, which caused a scandal, particularly with his "cage aux fauves", a criticism made by Louis Vauxcelles that marked the birth of Fauvism. Because of their vivid colours, his painting was considered outrageous. For a time, he lived at the Bateau-Lavoir with his wife, next door to Picasso. In 1913, one of his paintings, *Le Châle espagnol* caused a scandal at the Salon d'Automne because of its theme, a prostitute shown in her nudity.

Van Dongen established a solid reputation for his portraits of theatrical actresses, painting jewels, fabrics and lamé to perfection. He was moreover renowned for his exuberant lifestyle. In 1926, he was awarded the Légion d'honneur and, three years later, his works became part of the national collections. In 1941, the elderly Van Dongen took part in a trip organised by the Third Reich with the help of the sculptor Arno Breker. For apparently non-ideological reasons, Van Dongen compromised himself. This episode left its mark on the artist's reputation. Despite everything, he remained in demand with the jet-set and painted Brigitte Bardot's portrait in 1959. He settled in Monaco the same year, where he died in 1968. An extensive collection of van Dongen's work is held by the New National Museum of Monaco.



Bouquet de fleurs à L'arum
1912

Oil on canvas
Signed on the lower left
81,8 × 65 cm | 32.2 × 25.6 in

PROVENANCE
Cailler collection, Geneva
Galerie A. Gattlen, Lausanne
Private Foundation, USA
Sotheby's, New York, 5 November 2009, lot 276
Private collection
Sotheby's, London, 20 June 2012, lot 389
Private collection

EXHIBITED
Lausanne, Galerie A. Gattlen, 'Monet à Picasso', 1963, No. 5

LITERATURE
Louis Chaumeil (ed.), Van Dongen, *L'homme et L'artiste –
La vie et L'œuvre*, Pierre Cailler, Geneva, 1967, No. 114, ill. n.p.

CERTIFICATE
The Wildenstein Plattner Institute has confirmed
the authenticity of this work



FERNAND LÉGER 1881 — 1955

A vital figure in the development of Cubism, Fernand Léger was born in 1881 in a small town in Normandy, France. He apprenticed to an architect in his hometown and moved to Paris in 1900, where he studied painting at the School of Decorative Arts and the Julian academy. He lived most of his life in Paris, and spent a few years in the United States during World War II. He passed away in 1955.

Though Fernand Léger built his reputation as a cubist, his style varied considerably from decade to decade, fluctuating between figuration and abstraction and showing influence from a wide range of sources. However, his work was consistently graphic, favoring primary colours, pattern, and bold form. He embraced the Cubist notion of fracturing objects into geometric shapes, but retained an interest in depicting the illusion of three-dimensionality. Léger's unique brand of Cubism (often termed "Tubism") was also distinguished by his focus on cylindrical form and his use of robot-like human figures that expressed harmony between humans and machines. He sought to express the noise, dynamism, and speed of new technology and machinery often creating a sense of movement in his paintings that captured the chaos of urban spaces. Léger worked in a variety of media including paint, ceramic, film, theater and dance sets, glass, print, and book arts.

He gained international acclaim in the 1930's and in 1935, the Museum of Modern Art in New York City presented an exhibition of his work. He worked on several major commissions, among the most famous, a pair of monumental murals, installed in the United Nations' New York headquarters in 1952. A few years after his death, in 1960, the Musée Fernand Léger devoted to his art was opened in Biot, Alpes-Maritimes, France. His work has been the subject of several retrospective exhibitions, notably in 1998 at the MoMA, New York, USA; in 2014 at the Philadelphia Museum of Art, USA; in 2017 at Centre Pompidou – Metz, France; in 2018 at the Tate Liverpool, UK. A major exhibition is planned for 2021 at the Musée Soulages, Rodez, France. His work is part of major private and public collections such as the MoMA, the Metropolitan Museum of Art and the Guggenheim Museum in New York, USA; the Fine Arts Museum of San Francisco, USA; the Smithsonian American Art Museum in Washington D.C., USA; the Musée d'Orsay in Paris, France; the Centre Pompidou in Paris, France; the Kunstmuseum Basel, Switzerland; the National Museum of Western Art in Tokyo, Japan and the Tate Gallery, London, UK just to name a few.

Fernand Léger
in his workshop with
a sculpture by his student René
© B. Margotton



La Roue de L'échelle
1947

Oil on canvas
Signed and dated on the lower right
92 × 65,2 cm | 36.2 × 25.7 in

PROVENANCE

Galerie Louise Leiris, Paris
Svensk-Franska Konstgalleriet, Stockholm
Private collection, Denmark
Private collection, Europe, 1956
Harriet Griffin Fine Arts, Inc., New York
Christie's, London, 29 November 1982, lot 53A
Private collection, Chicago, by 1985

EXHIBITED

Gothenburg, Konsthall, 'Utställning Fransk Konst', 1949, No. 83
Malmö, Malmö Museum, 'Fransk Konst', 1951, No. 95

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de L'œuvre peint 1944 — 1948*, Adrien Maeght Éditeur, Paris, 2000, No. 1279, ill. in colours p. 193

David Cooper, *Fernand Léger et le nouvel espace*, Éditions des Trois Collines, Geneva, 1949, ill. p. 143

Svend Schultz, *Hvor der moderne Kunst star i daag*, Copenhagen, 1951, ill. in colours on the cover



Marc Chagall, is recognised one of the most influential artists of the 20th century. Considered a pioneer of the Modern Art movement, his vast collection of timeless masterpieces is a rich legacy that continues to influence his posterity.

Chagall was born July 7, 1887, in Vitebsk, Russia. In his early years, he studied at local Jewish religious schools, the teachings of which profoundly influenced his subsequent work. In 1910, Chagall moved to Paris and enrolled in a small art academy. Incorporating dreamlike imagery with hints of cubism, popular in France at the time, Chagall created some of his most lasting work.

After returning to Vitebsk in 1914, the outbreak of World War I trapped Chagall in Russia. He settled in Vitebsk, where he was appointed Commissar for Art in 1918, but he relinquished the position in 1920 and moved with his family to Moscow. During World War II, Chagall fled to the United States and returned to France in 1947.

In the later stages of his career, Chagall delved into sculpture, ceramics and stained-glass windows. His significant achievements took the form of large-scale commissions around the world, including creating stained-glass windows for the synagogue at the Hadassah Hebrew University Medical Center in Jerusalem (completed in 1961), the Saint-Étienne Cathedral in Metz (completed in 1968), the U.N. building in New York City (completed in 1964) and the All Saint's Church in Mainz, Germany (completed in 1978). Chagall also painted the ceiling of the Paris Opera House (completed in 1964); and created murals for the New York Metropolitan Opera (completed in 1964).

In 1977 Chagall received the Grand Medal of the Legion of Honor, France's highest decoration. In the same year, he joined the ranks of the happy few artists in history who were honored with a retrospective at the Louvre. In 1985, Chagall died at the age of 97, the last surviving of the original European Masters of Modern Art. He was buried in Saint-Paul-de-Vence, in southeastern France.



Self Portrait
1940

Gouache, pastel and charcoal on paper laid down on canvas
Signed on the center right and dated on the lower right
50 × 66,3 cm | 19.7 × 26.1 in

PROVENANCE
Private collection, circa 1960
Private collection (by descent)

EXHIBITED
Stockholm, Moderna Museet, 'Marc Chagall', September —
December 1982, exh. cat. No. 56, p. 154, ill. in colour p. 115

LITERATURE
Franz Meyer, *Marc Chagall : Life and Work*, Abrams,
New York, 1964, No. 688, ill. p. 435

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



**The Lover with the Red Profile
and the Blue Donkey
1971**

Oil on coloured inks on canvas
Signature stamp of the estate
on the lower right
38,2 × 45,8 cm | 15 × 18 in

PROVENANCE
Estate of the artist

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



The Painter
1976

Oil on canvas
Signed on the lower right; signed again on the reverse
64,9 × 54,2 cm | 25.6 × 21.3 in

PROVENANCE
Artist's studio
Pierre Matisse Gallery, New York
Christie's, New York, 15 May 1990, lot 81
Private collection

EXHIBITED
Paris, Musée du Louvre, *Pavillon de Flore, Marc Chagall :
Peintures récentes, 1967 — 1977*, October 1977 — January 1978,
No. 60, ill.
Tokyo, Fuji Television Gallery, *Marc Chagall, Recent Works :
Oil, Acrylic, Tempera, Tapestry, Prints*, March 1979, No. 5, ill.
New York, *Pierre Matisse Gallery, Marc Chagall : Paintings and
Temperas, 1975 — 1978*, May 1979, exh. cat. No. 8, ill. in colours

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



Considered as one of the most important Avant-Garde Spanish artist of the 20th Century, Joan Miró is part of a generation of artists which produced works in many fields and travelled between Paris, New York, Tokyo and Mont-Roig in Catalonia. Born on April 20, 1893 in Barcelona, Miró has always been influenced by his experience of life and his meetings with other great names of 20th Century. He succeeded in producing a unique identity which make his paintings, sculpture or special projects recognizable between all.

His primary inspiration was shaped by his time spent in Mont-Roig in Catalonia in his early life, made him dive into surrealist inspiration. From the 1910s, he decided to fully consecrate his life to his artistic ambition. Through art school and many other artistic circles, he started to meet other important artists with whom he became friends such as Joan Prat. It is through his meetings with influential personalities from literature, poetry, the art world and architecture that he discovered various avant-garde movement such as Cubism, Fauvism and Dada. After his moving to Paris in 1920, he met Michel Leiris, Raymond Queneau, Robert Desnos, Jean Dubuffet, Paul Éluard and Ernest Hemingway which had a significant influence on his style.

Miró developed a unique language characterized by whimsical, abstract forms in a surrealist expression. His works are recognizable by the bold use of colour to paint his dream-like works where features fantastical creature, stars linked with spontaneity and poetic imagination. He developed his style through different mediums as paintings, sculptures, ceramics but also through the realisation of special commissions as the labyrinth in the garden of the Fondation Maeght in Saint-Paul-de-Vence in 1964 with Josep Llorens Artigas. The importance of his work for art history earned him many important exhibitions across the world from the MoMA retrospective in 1951 which enhanced his international reputation, to the opening of the Fundació Joan Miró in Barcelona in 1975. Letting an unalterable mark on art history, Joan Miró dies in Palma de Mallorca on 25 December 1983 and was buried in Montjuïc cemetery in Barcelona.



Sans titre (Oiseau)
1950

Oil, gouache, pastel, ink and charcoal on cardboard
Signed and dated on the reverse
59 × 43,5 cm | 23.2 × 17.1 in

PROVENANCE

Pierre Matisse Gallery, New York
Galería Theo, Madrid
Private collection, Japan
Russeck Gallery, New York & Palm Beach
Private collection, USA

LITERATURE

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



Blue Head
1962

Oil on cardboard
Signed and dated on the lower left ;
signed again, dated and titled on the reverse
75 × 104,7 cm | 29.5 × 41.2 in

PROVENANCE
Pierre Matisse Gallery, New York
Acquavella Galleries, New York
Private collection, 1989

EXHIBITED
New York, 1965, Pierre Matisse Gallery,
'Cartones', No. 10
Barcelona, Fundació Joan Miró, 'Equilibri a L'espai',
September — November 1997, No. 10, ill.

LITERATURE
Jacques Dupin & Ariane Lelong-Mainaud,
Joan Miró, Catalogue raisonné, Paintings,
1959 — 1968, vol. IV, Daniel Lelong — Successió Miró,
Paris, 2002, No. 1018, ill. in colours p. 29



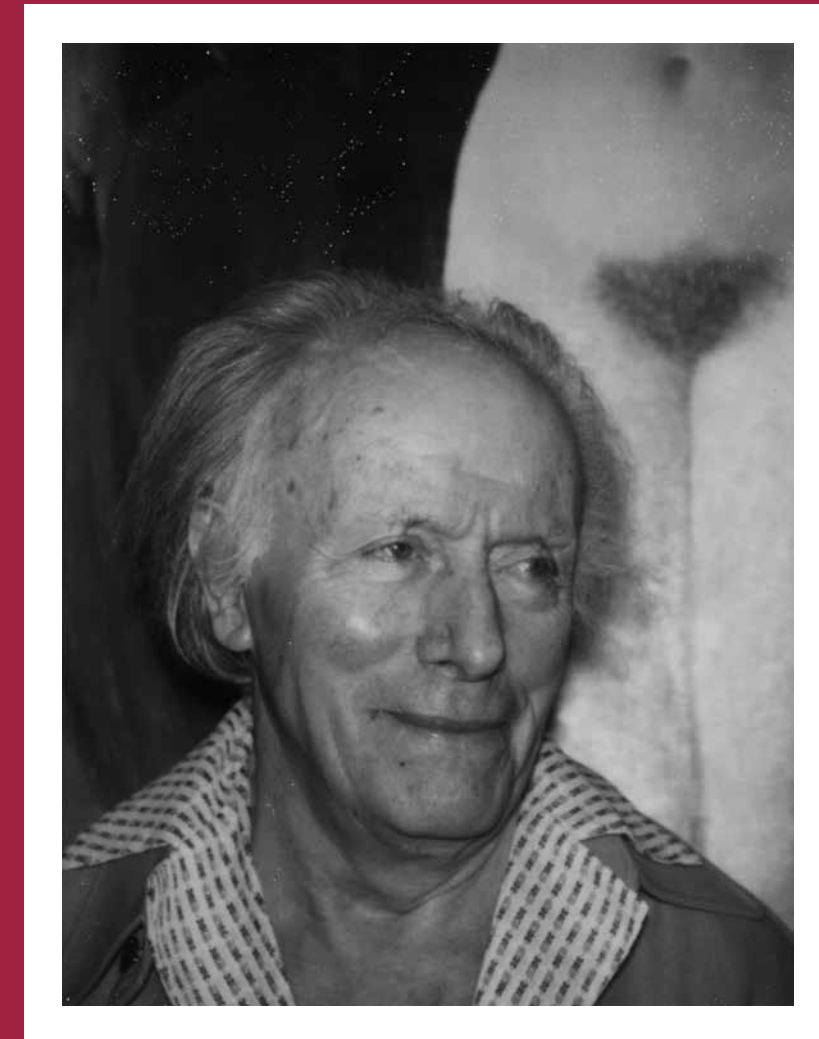
Paul Delvaux is a Belgian painter born on 23 September 1897 in Antheit.

He showed an early interest in drawing and studying music. Delvaux studied at the Académie des Beaux-Arts in Brussels, initially focusing on architecture before transitioning to painting in Constant Montald's studio from 1920 to 1924. His artistic approach was greatly influenced by his admiration for both Ingres and David. He had an initial post-impressionist period, followed by an expressionist one (1928 — 1934), influenced in particular by James Ensor. The 'Minotaure' exhibition at the Palais des Beaux-Arts in Brussels in 1934 (Magritte, de Chirico, Dalí) introduced him to Surrealism, which had a decisive influence on his style.

Delvaux exhibited at the Exposition Internationale du Surréalisme in Paris in 1938. However, it was not until 1945 that a first major retrospective at the Palais des Beaux Arts in Brussels revealed his work to the general public. He was invited several times to the Venice Biennale, and the Musée des Arts Décoratifs in Paris devoted a major retrospective to him.

His earliest works, such as *L'Harmonie*, *Les filles de la forêt* and *Les Femmes devant la mer*, is defined by a taste for hieratic poses and suspended gestures. During this first period, from 1936 to 1939, Delvaux's works defined an anguished world where young women, mostly naked, walk aimlessly in a setting, with often closed perspectives. He also painted large-scale murals such as those for the Casino-Kursaal in Ostend, the Palais des Congrès in Brussels and the Institut de Zoologie in Liège.

In 1950, he was appointed professor of monumental painting at the École Nationale Supérieure d'Art et d'Architecture de Bruxelles (La Cambre), where he taught until 1962. Paul Delvaux, who spent more and more time on the Belgian coast, settled in Furnes in 1969, where he lived until his death in 1994. The Delvaux Foundation was created in 1980. A museum dedicated to the artist opened in Saint-Idesbald in 1982.



La Fin du voyage
1968

Oil on canvas
Signed and dated on the lower right;
signed again, titled and dated on the stretcher
165,1 × 145 × 2,5 cm | 65 × 57.1 × 1 in

PROVENANCE

Mr. and Mrs. Morton D. May collection, St. Louis, USA, by 1969
Marlborough Gallery, London
Don Bartolomé March, Madrid, until at least 1991
Christie's London, 3 February 2003, lot 168
Collection of Paul Yeou Chichong

EXHIBITED

New York, Staempfli Gallery, 'Paul Delvaux', 1969, No. 15
Madrid, Fundacion Juan March; Barcelona, Funacio Caixa
Catalunya and Florence, Palazzo Corsini, 'Delvaux', 1998,
No. 72, ill. in colour p. 113

LITERATURE

Jerrold Lanes, "New York", *The Burlington Magazine*,
vol. CXI, No. 794, May 1969, ill. p. 325

Michel Butor, Jean Clair, Suzanne Houbart-Wilkin, *Delvaux*,
Catalogue de L'œuvre peint, Cosmos, Brussels, 1975,
No. 309, ill. p. 271

Jacques Sojcher, *Paul Delvaux ou la passion puérile*,
Cercle d'Art, Paris, 1991, ill. p. 78



RENÉ MAGRITTE
1898 — 1967

René Magritte was a Belgian artist and one of the most enduringly influential members of the Surrealist movement. Best known for his illusionistic images that challenged the viewer's preconceptions of reality, Magritte's Surrealist paintings are clever, witty, and ironic.

Born on November 21, 1898 in Lessines, Belgium, the artist went on to study at the Académie Royale des Beaux-Arts in Brussels. His interest in avant-garde art was piqued after seeing a photograph of Giorgio de Chirico's *The Song of Love* (1914). De Chirico, along with Max Ernst, served as major influences on the young Magritte. During the late 1920s, while maintaining an active commercial illustration career in Paris, he became involved with Surrealism, collaborating with André Breton, Man Ray, Yves Tanguy, and Paul Éluard. Worldwide interest in his work sparked in the 1960s with numerous museum exhibitions. The artist died during the height of his popularity in Brussels, Belgium on August 15, 1967.

Today, his works are held in the collections of The Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., the Musée Magritte Museum in Brussels, and the Tate Gallery in London.



Portrait de Paul-Gustave Van Hecke
1928

Oil on canvas
Signed on the upper left
64,7 × 50 cm | 25.5 × 19.7 in

PROVENANCE

Paul-Gustave Van Hecke, Brussels, by descent, by 1928
Private collection, Europe, by descent from the above,
in the 1970's

EXHIBITED

Brussels, Palais des Beaux-Arts, 'Guiette, Magritte, Picard',
1931 — 32, No. 31

Knokke, Casino Communal, 'XV^e festival belge d'été : L'œuvre
de René Magritte', July — August 1962, exh. cat. No. 19, ill. p. 27
(dated 1927)

Edinburgh, Royal Scottish Academy & Kongens Lyngby,
Sophienholm, 'The Belgian Contribution to Surrealism', 1971,
No. 37 (titled P.G. van Hecke and dated 1927)

Brussels, Palais des Beaux-Arts & Paris, Musée National d'Art
Moderne, 'Rétrospective Magritte', 27 October — 31 December
1978, exh. cat. No. 68, ill. (titled P.-G. Van Hecke)

Lausanne, Fondation de L'Hermitage & Munich, Kunsthalle der
Hypo-Kulturstiftung, 'René Magritte', 18 June — 18 October 1987,
exh. cat. No. 25, ill.

Tokyo, Musée National d'Art Moderne & Yamaguchi,
Musée Préfectoral, 'René Magritte', 21 May — 10 July 1988,
exh. cat. No. 32, ill. p. 69

Ostend, Provinciaal Museum voor Moderne Kunst, 'René
Magritte', 30 June — 30 August 1990, exh. cat. No. 20, ill. p. 121

LITERATURE

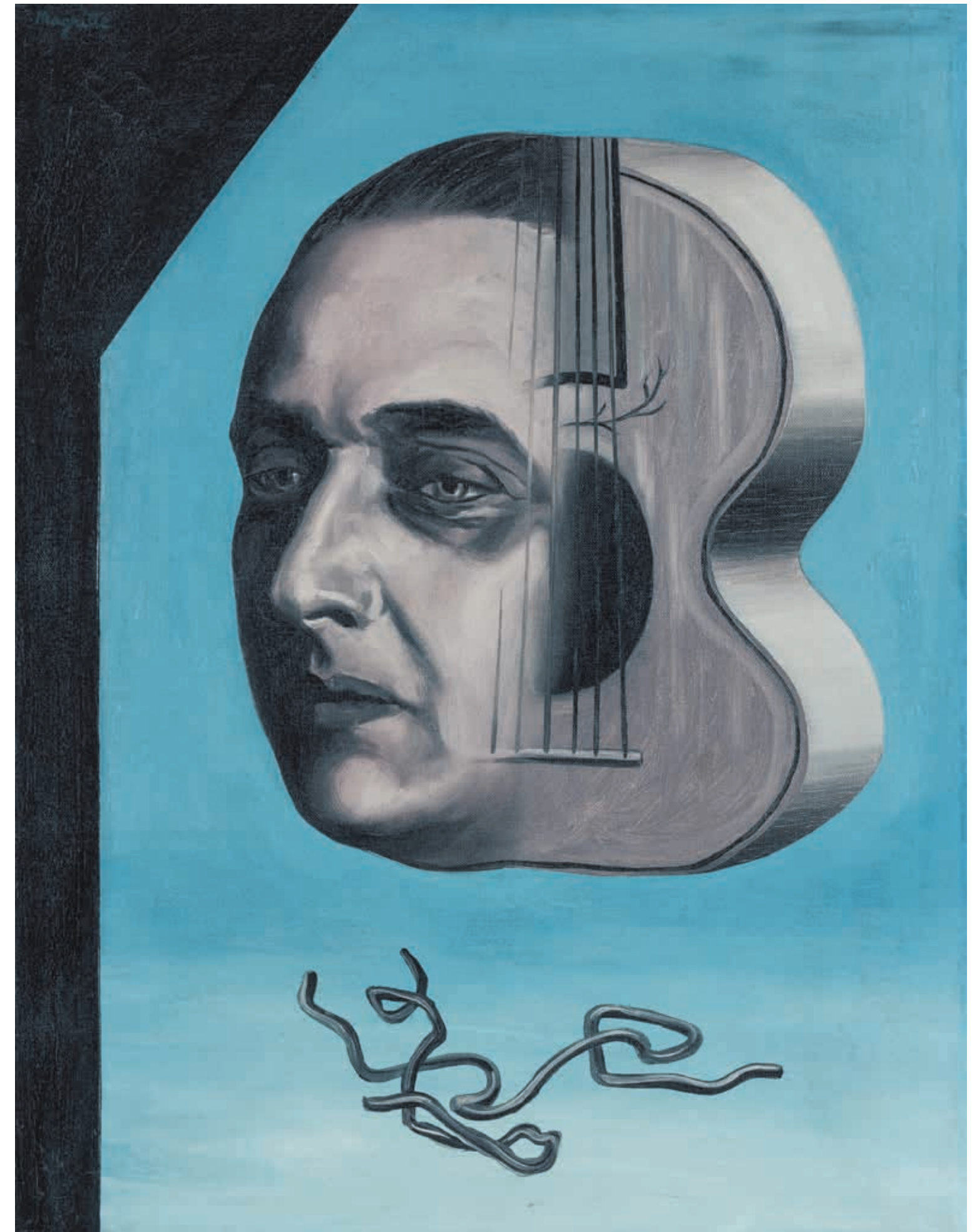
Patrick Waldberg, *René Magritte*, André de Rache Éditeur,
Brussels, 1965, ill. p. 212 (titled 'P.G. Van Hecke and dated 1927')

Hommage à Paul-Gustave van Hecke, exhibition catalogue,
Galerie Govaerts, André de Rache Éditeur, Brussels, 1969,
ill. on the cover

René Passeron, *René Magritte*, Filipacchi-Odege, Milan, 1970,
ill. p. 59 (titled 'P.G. Van Hecke' and dated '1927')

José Voyelle, *Le Surréalisme en Belgique*, André de Rache
Éditeur, Brussels, 1972, No. 9, ill. p. 22 (titled Paul-Gustave Van
Hecke and dated 1927)

David Sylvester & Sarah Whitfield, *René Magritte, Catalogue
raisonné I : Oil Paintings, 1916 — 1930*, The Menil Foundation —
Philip Wilson Publishers, Antwerp, 1992, No. 212, ill. p. 267



“I don’t want to make paintings. I want to open up a space, create a new dimension, establish a link with the cosmos, which constantly extends beyond the confined plane of an image.” – LUCIO FONTANA

Lucio Fontana was born in 1899 in Rosario de Santa Fé, Argentina, of Italian parents. Although he is best known for his paintings, Fontana originally trained as a sculptor with his father. He came to France and Italy to work as a such and organised his first exhibitions. His background in sculpture explains his ongoing interest in notions of surface and dimension. Around this time, he began to experiment with some notions of spatialism in works such as *Scultura Spaziale*. In formulating his ideas, he defined a new type of art and rejected the old traditions. This movement was a response to a society in the throes of change, affected by a new modernity and by discoveries in space. Lucio Fontana wanted to encourage artists to embrace this modernity and the new techniques it represented.

At the start of the Second World War, Fontana fled to his native Argentina, where he founded the Altamira Academy. There he wrote the *Manifesto Bianco* with his students, in which he set out the theories and ideas that shaped the spatialist movement.

After the Second World War, Fontana returned to Italy where he further explored the ideas behind his spatialism. He began experimenting the use of light and void employing various innovative techniques as a means of generating space using a variety of materials including porcelain, terracotta, reinforced concrete and bronze.

Lucio Fontana left his mark on the world of abstract art, notably influencing a generation of European avant-garde artists who created the ZERO group which aimed to re-emphasize the role of design elements while limiting the role of the artist himself. Fontana received critical acclaim for his inventiveness throughout his life and died in 1968 in Comabbio, Italy.

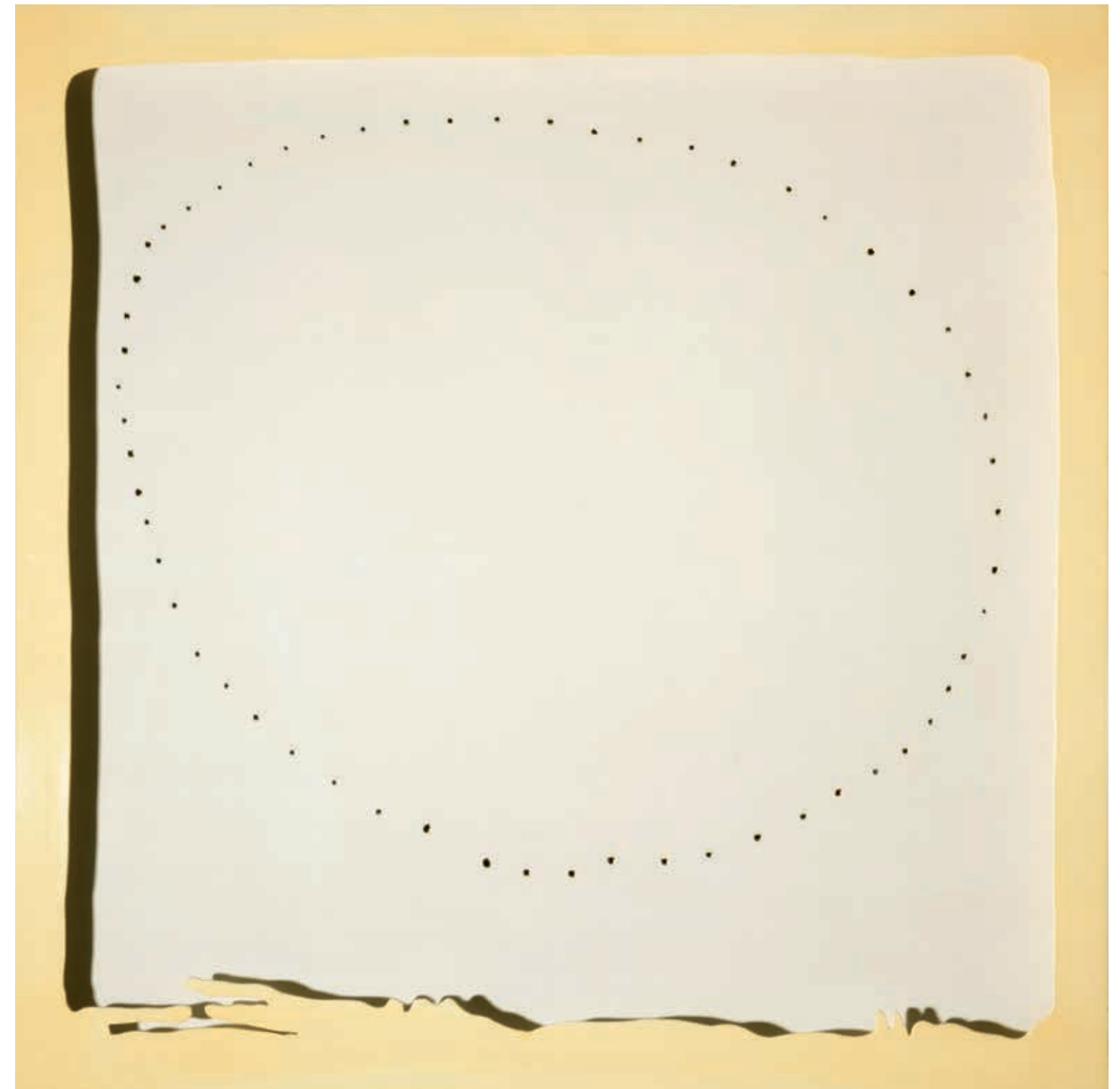


Concetto Spaziale (Teatrino)
1965

Waterpaint on canvas and lacquered wood frame
Signed and titled on the reverse
110,5 × 110,5 cm | 43.5 × 43.5 in

PROVENANCE
Alexander Iolas Gallery, Paris
Private collection, Milan
Sotheby's, London, 27 June 2013, lot 142

LITERATURE
Enrico Crispolti, *Lucio Fontana, Catalogo Generale*,
vol. II, Electa, Milan 2006, No. 65 TE 13, ill. p. 778



Serge Poliakoff was born in Moscow in 1900, into a family of fourteen children. He enjoyed an idyllic childhood in Imperial Russia. In 1917, the family's life was turned upside down by the Russian Revolution. The family dispersed and lost touch with each other. Serge Poliakoff never saw his mother again, with whom he had been very close. Until 1923 when he settled in Paris, he lived a life of exile. From Constantinople to Berlin via Vienna and Belgrade, Poliakoff travelled Europe with his aunt and uncle, surviving on music.

His first figurative canvases are full of the shapes and colours of his childhood, from Russian ballet dancers to the horses his father raised, and the luminosity of Orthodox icons. He first exhibited as part of a group at the Galerie Drouant in 1931. He attended the Slade School of Art in London before returning to Paris in 1937. In 1942 Serge Poliakoff met the Delaunay couple, who took him and Vassily Kandinsky under their wing. He had definitively abandoned figurative art, and his concept of colour, light and form became more refined and precise. In 1945, Serge Poliakoff exhibited his abstract canvases for the first time at the Galerie de L'Esquisse.

Poliakoff's solo exhibitions multiplied, both in France and abroad. The 1960s finally brought comfort and recognition. In those years, Serge Poliakoff also lived to the full his passion for horse racing, which reminded him so much of his childhood, spent with a father who bred horses for the imperial army. Poliakoff's abstract paintings were exhibited in galleries and museums, but also in fashion shows: in 1965, Yves Saint Laurent presented a "Poliakoff dress". At the zenith of his career and his art, Serge Poliakoff died on 12 October 1969.



**Composition abstraite
1958**

Oil on panel
Signed on the lower right
60 × 73 cm | 23.6 × 28.7 in

PROVENANCE
Collection A. J. Levin, California
Galerie Ariel, Paris
Private collection, Paris

LITERATURE
Alexis Poliakoff, Serge Poliakoff,
Catalogue Raisonné, 1955 — 1958,
vol. II, Éditions Galerie Française,
Munich, 2010, No. 58 – 20,
ill. in colours p. 229

La Gazette de L'Hôtel Drouot,
No. 23, 12 June 2009,
ill. in colours p. 23



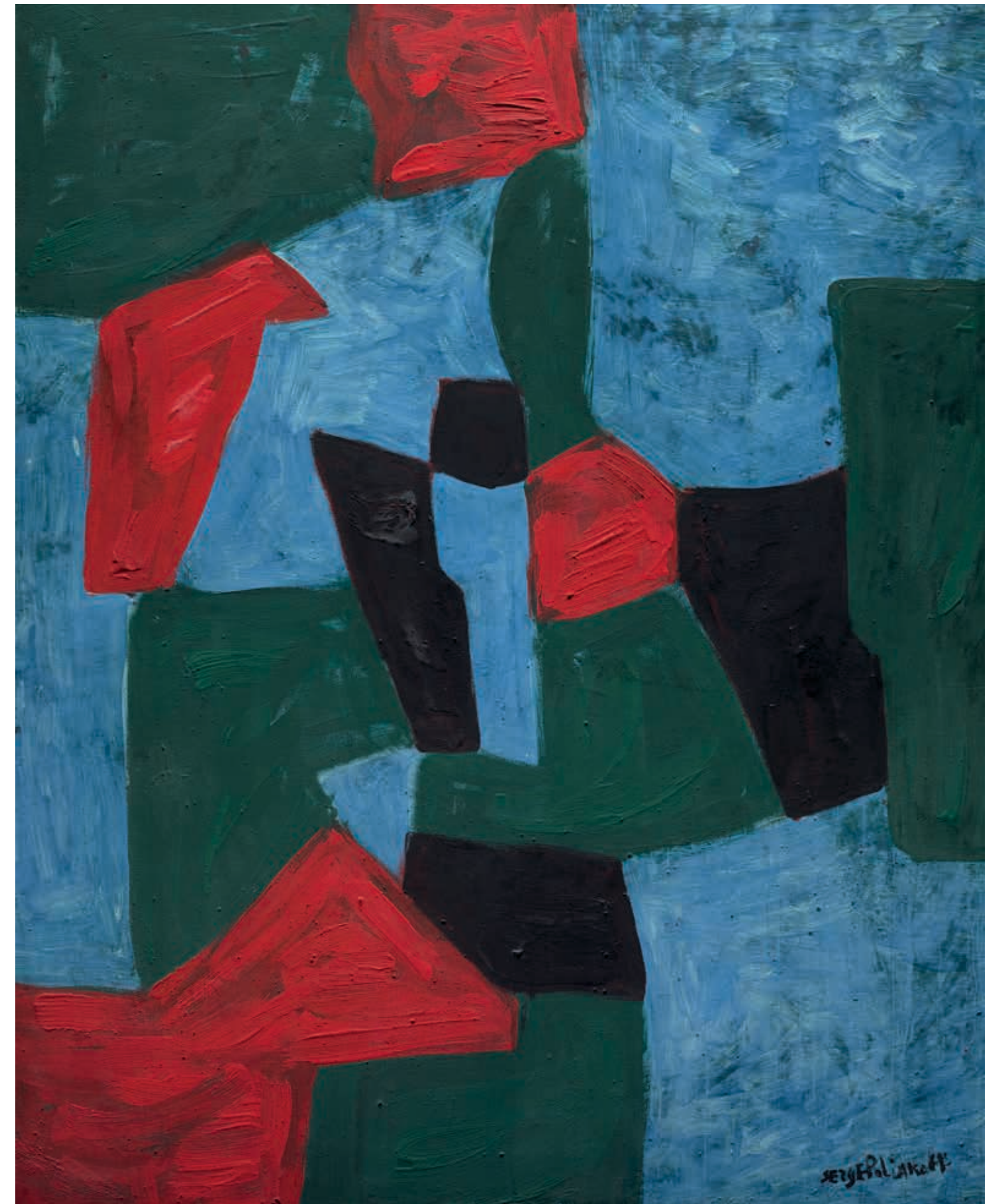
**Composition abstraite
1959**

Oil on panel
Signed on the lower right
99,7 × 80,8 cm | 39.3 × 31.8 in

PROVENANCE
Private collection, New York
Galerie & Edition Schlégl, Zürich
Private collection, 1981

LITERATURE
Alexis Poliakoff, Serge Poliakoff, *Catalogue Raisonné*,
1959 — 1962, vol. III, Éditions Galerie Française, Munich,
No. 59–46, ill. in colours p. 82

CERTIFICATE
Madame Marcelle Poliakoff has confirmed
the authenticity of this work



Born in 1901 in Le Havre, France, to wine merchants, painter and sculptor Jean Dubuffet shifted between winemaking and art before fully dedicating himself to his artistic practice in 1942. In 1918 he attended the acclaimed Académie Julian in Paris but quickly found the academy too rigid, and left to study independently immersing himself in poetry, music and language.

Jean Dubuffet is regarded as one of the most radical renewers of art in the immediate postwar period. His work represented a transgressive, wilfully anti-cultural agenda posited as an alternative to the established concepts of art. He saw artistic value in children's drawings, random doodles, graffiti in public spaces, as well as works by prisoners and mentally ill patients. Dubuffet collected such works as a source of inspiration for his own art. For him, these pieces were the expression of a genuine, alternative form of art which he termed Art Brut, or 'raw art'. His early work was influenced by that of Art Brut, but it was also shaped by the interests in materiality which preoccupied many Post-war French artists associated with the Art Informel movement. In the early sixties, he developed a radically new graphic style which he called *L'Hourloupe* and deployed it on many important public commissions. In his later years he reverted to the spontaneous imagery of his earlier years but this time with vibrant colours (Sites series). Jean Dubuffet died in 1985, at the age of 83, in Paris.



**Rechaud-Four à Gaz IV from L'Hourloupe II Series
1966**

Vinyl paint on canvas
Signed, titled and dated on the reverse
116 × 89 cm | 45.7 × 35 in

PROVENANCE
Private collection

EXHIBITED
Basel, Galerie Beyeler, 'Jean Dubuffet', February — April 1968,
exh. cat. No. 21, ill.

Christie's Paris, 'Jean Dubuffet, de Paris Circus à L'Hourloupe',
8 — 25 Septembre 2014

LITERATURE
Max Loreau, *Catalogue des travaux de Jean Dubuffet.*
Fascicule XXI : L'Hourloupe II, Jean-Jacques Pauvert Éditeur,
Geneva, 1968, No. 286, ill. p. 160

Jean Dubuffet, de Paris Circus à L'Hourloupe, Tant pis
j'y vais j'aime ça, Christie's France, Paris, ill. p. 89



Lieu de pèlerinage
1975

Acrylic on canvas
Signed and dated on the lower right
96,5 × 129,5 cm | 38 × 51 in

PROVENANCE

The Pace Gallery, New York, December 1975
Mr. and Mrs. Paul Rothman collection, Kings Point,
New York, November 1976

Sotheby's, New York, 8 May 1990, lot 37
Edward Tottah Gallery, London, June 1990
Ben Brown Fine Art, London, 2019
Timothy Taylor Gallery, 2021

EXHIBITED

Paris, Musée des Arts décoratifs, *Jean Dubuffet :
Parachiffres, mondanités et autres peintures de 1975*,
23 January 1976 — 23 February 1976, exh. cat. No. 82

New York, The Pace Gallery, *Jean Dubuffet : Recent Work
1974 — 1976*, 26 March 1977 — 23 April 1977, ill.

London, Timothy Taylor Gallery, *Online Exhibition :
Jean Dubuffet – 37 People*, 22 March 2021 — 22 April 2021

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet*.
Fascicule XXX : Parachiffres, Mondanités, Lieux abrégés,
Les Éditions de Minuit, Paris, 1980, No. 186, ill. p. 85



Site with 5 Characters
1981

Acrylic on paper mounted on canvas
Signed and dated on the lower left
50 × 67 cm | 19.7 × 26.4 in

PROVENANCE

Estate of the artist
Galerie Beyeler, Basel
Private collection, Geneva
Galerie Fabien Boulakia, Paris
Ameringer Howard Fine Art, New York
Private collection, Los Angeles, 1999
Private collection

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet. Fascicule XXXIV : Psycho-sites*, Les Éditions de Minuit, Paris, 1984, No. 238, ill. p. 67





Lieux habités
1982

Acrylic, collage on paper mounted on canvas
Signed and dated on the lower right
67 × 100 cm | 26.4 × 39.4 in

PROVENANCE
Jane Kahan Gallery, New York
Private collection

LITERATURE
Max Loreau, *Catalogue des travaux
de Jean Dubuffet. Fascicule XXXV :*
Sites aléatoires, Les Éditions de Minuit,
Paris, 1986, No. 99, ill. p. 56

Hans Hartung was a German-French painter, known for his gestural abstract style. He studied philosophy and art history at the Leipzig University in 1924, and later attended art schools in Leipzig, Dresden, and Munich. He settled in France in the years preceding the outbreak of the Second World War. Associated with the Art Informel and Tachist movements, Hartung was one of most significant post-war artists, renowned for his dramatic and innovative approach to abstraction.

Concerned with the translation of the inexpressible onto canvas, Hartung's emotional abstractions eliminated all figurative elements, pursuing such freedom of gesture and spatial dynamism with a litany of non-traditional tools, including spray guns, brooms and branches from the olive trees that grew in the grounds of his home and studio in the South of France. Balanced between chance and control, Hartung's work is unexpectedly pre-meditated. His late painting, much of which was made from the confines of a wheelchair, is amongst the most vigorous of his near seven-decades-long career, presenting a renewed sense of freedom, energy and ambition.

Hartung's works are in the collections of major museums worldwide including the Metropolitan Museum of Art, New York, Museum of Modern Art, New York, Solomon R. Guggenheim Museum, New York, Tate Gallery, London, Centre national d'Art et de culture Georges Pompidou, Paris and the Stedelijk Museum, Amsterdam. His prominent solo exhibitions in the last decade are: Hans Hartung: Essential, Circula de Bellas Artes, Madrid, Spain (2008); Hans Hartung: The Gesture and the Method, Fondation Marguerite and Aimé Maeght, Saint-Paul-de-Vence, France (2008); Hans Hartung Prints, Museum of Prints and Drawings, National Museum of Berlin, Germany; Bibliothèque Nationale de France, Paris, France; Musée d'Art et d'Histoire de Genève, Geneva Switzerland (2010 — 2011); Hartung: Prints, Musée d'Art et d'Histoire, Geneva, Switzerland (2011); Hans Hartung: Fait le 29.7.89 – Bilder eines Tages, Galerie Fahnenmann, Berlin, Germany (2012); Hans Hartung: L'Atelier du Geste, CCBB, Sao Paulo, Brazil (2014 — 15); Hans Hartung and Photography, Museum für Gegenwartskunst, Siegen, Germany (2016). A major retrospective of his work will take place at the Musée d'Art Moderne de la Ville de Paris, France from October 2019.



T1980-E46
1980

Acrylic on canvas
Signed and dated on the lower left
111 × 180 cm | 43.7 × 70.9 in

PROVENANCE
Artist's studio
Private collection
Galerie Jean-François Cazeau

EXHIBITED
London, Mazzoleni Gallery,
'Hans Hartung and Art Informel',
1 October 2019 — 18 January 2020

LITERATURE
Alan Montgomery, *Hartung + Art Informel*,
Mazzoleni, London, 2019,
ill. in colours pp. 108 — 109

CERTIFICATE
The Fondation Hartung-Bergman
has confirmed the authenticity
of this work



Beyond the frequent categorization of his painting style as either figurative or abstract, Nicolas De Staël emerges as an artist steeped in profound complexity and ambiguity, forged by the inexorable influence of the world unfolding before his canvas. Born on January 5, 1914 in Saint Petersburg, Russia, De Staël was forced to leave his country because of the Revolution, fleeing to Poland, and later to Brussels.

In 1933, De Staël pursue his passion for painting by enrolling in the Royal Academy of Art of Brussels where he discovered his taste for abstraction. Through his travels in France, Italy, the Netherlands, and Morocco, De Staël developed his inspiration by delving into the works of Cézanne, Braque, Greco and Soutine. After his demobilization in 1940, he moved to south of France where he developed his abstract style while being surrounded by influential people such as Jean Arp, Sonia Delaunay and Le Corbusier. Jeanne Bucher, gallerist in Paris, organised his first exhibition in 1945 which promoted him to the prime of Parisian scene for the next years.

De Staël's works questions the notion of space shared with colours. Far more than abstract painting and far less than figurative, his paintings tends to murmur the shape of objects or people. His touch is fast and sharpened and mixed with large palette of colours which are applied uniformly making his paintings recognizable among all. De Staël's choice of palette was equally emotive, with bold coloration articulating the rhythm and mood of the scene. His international stature continued to grow with subsequent exhibitions in London and New York, cementing his reputation on the global stage.

In 1953, he returned to Paris, where he delved into a frenetic period of productivity. The French countryside and the Parisian cityscape fueled his abstraction, leading to the creation of some of his most celebrated works during this time. Tragically, Nicolas de Staël's life was cut short on March 16, 1955, when he died by suicide in his studio in Antibes. Numerous exhibitions have been organised to celebrate his legacy such as 'Staël' at the Fondation Maeght in 1972; *Nicolas de Staël* at the Centre George Pompidou in Paris in 2003. His works are part of major public and private collections: the Musée d'Art Moderne de la ville de Paris, the MoMA in New York, the Fondation Gandur pour L'Art in Geneva, the Los Angeles County Museum of Art, the Museo Nacional Thyssen-Bornemisza in Madrid, the National Gallery of Victoria in Melbourne, the National Gallery of Art in London and the Phillips Collection in Washington D.C.



Marine
1954

Oil on canvas
Signed on the lower right
60 × 81 cm | 23.6 × 31.9 in

PROVENANCE

Jacques Dubourg collection, Paris
Mrs. Maillard collection, Paris
Opera Gallery, Paris
Private collection

LITERATURE

Jacques Dubourg and Françoise de Staël, *Nicolas de Staël : Catalogue Raisonné des Peintures*, Le Temps, Paris, 1968, No. 764, ill. p. 316

Françoise de Staël, *Nicolas de Staël: Catalogue Raisonné de L'Œuvre Peint*, Neuchâtel, 1997, No. 830, ill. pp. 533, 676

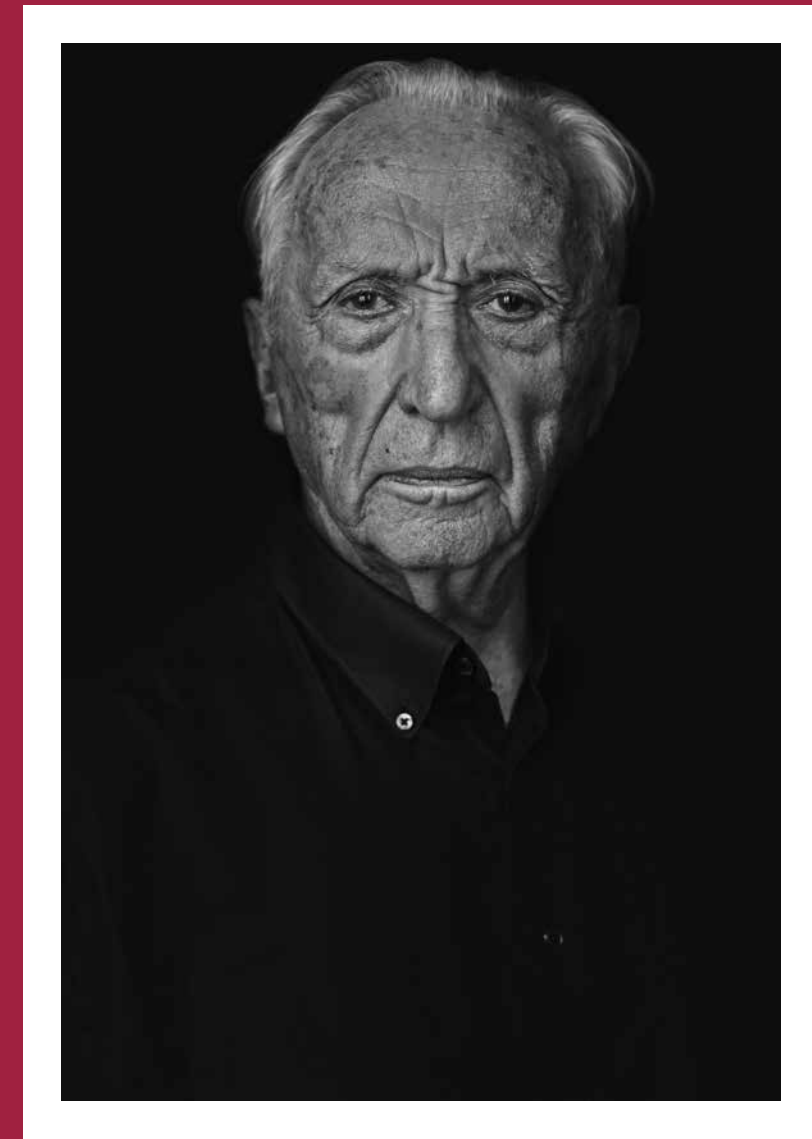
Françoise de Staël, *Nicolas de Staël : Catalogue Raisonné of the Paintings*, Lausanne, 2021, No. 830, ill. pp. 489, 625

CERTIFICATE

The Comité Nicolas de Staël has confirmed
the authenticity of this work



Known as the painter of black and light, Pierre Soulages was born in 1919 in Rodez, in the south of France. In 1938, he enrolled at the École Nationale Supérieure des Beaux-Arts de Paris, but he was disappointed by the traditional instruction and soon moved back to his hometown. After World War II, Soulages returned to Paris, where he was able to fully concentrate on painting, and soon became one of the pioneers of Post-War abstract painting. Today he is considered one of the most innovative artists of the twentieth century. Soulages's first groundbreaking work was the *Broux de noix series* (Walnut Stains) (1947 — 1959), made by using walnut stain — usually reserved for furniture — instead of paint. By masterfully turning black into a luminous colour, Soulages powerfully evoked the genesis of the world, which emerged from darkness. For seven decades Soulages regularly displayed his work internationally. He passed away in October 2022 aged one hundred and two.



Peinture 81 × 54 cm, 16 juin 1951
16 June 1951

Oil on canvas
Signed on the lower right
81 × 54 cm | 31.9 × 21.3 in

PROVENANCE
Artist's studio
David Thompson, Pittsburgh, 1953
Private collection, United Kingdom, 1960
Christie's Paris, 19 October 2017, lot 18
Private collection

EXHIBITED
Copenhagen, Galerie Birch, *Soulages*, August — September 1951

LITERATURE
Pierre Encrevé, *Soulages. L'œuvre complet. Peintures, vol. I*,
1946 — 1959, Seuil, Paris, 1994, No. 80, ill. p. 128

CERTIFICATE
The artist has confirmed the authenticity of this work



Peinture 60 × 73 cm, 14 mars 1974
14 March 1974

Oil on canvas
Signed on the lower right;
signed again and dated on the reverse
60 × 73 cm | 23.6 × 28.7 in

PROVENANCE
Mr Francis Delille collection, Paris, 1974
André Simoens Gallery, Knokke-le-Zoute, 1974
Drouot, Paris, 23 June 1989
Private collection, Paris, 1989
Drouot, Paris, 12 December 2008, lot 55
Private collection, France
Boisgirard – Provence, Côte d’Azur, 4 April 2009, lot 230
Private collection, Europe

EXHIBITED
Knokke-le Zoute, André Simoens Gallery, *Contemporary Art*, 1987

LITERATURE
Pierre Encrevé, *Soulages, L’œuvre complet. Peintures, vol. II, 1959 — 1978*, Seuil, Paris, 1994, No. 714, ill. in colours p. 286



Peinture 237 × 81 cm, 2 mars 1990 (triptyque)
2 March 1990

Oil on canvas
Signed and dated on the reverse
237 × 81 cm | 93.3 × 31.9 in

PROVENANCE
Galerie Alice Pauli, Lausanne, 1990
Mr and Mrs James and Mireille Levy collection, Lausanne, 1990

EXHIBITED
Lausanne, Galerie Alice Pauli, *Soulages, peintures*,
4 May — 30 June 1990, exh. cat., ill.
Paris, Grand Palais, FIAC, Galerie Alice Pauli, 1992
Seoul, Museum of Contemporary Art; Beijing, Fine Arts Palace
of China; Taipei Fine Arts Museum, *Pierre Soulages*,
une rétrospective, 3 — 10 November 1993, exh. cat., ill.
Paris, Musée d'Art Moderne de la Ville de Paris, *Soulages*.
Noir et lumière, 11 April — 23 June 1996

LITERATURE
Pierre Encrevé, *Soulages, L'œuvre complet. Peintures, vol. III*,
1979-1997, Seuil, Paris, 1998, No. 1046, ill. in colours p. 231
Michel Ragon, *Les Ateliers de Soulages*, Albin Michel, Paris, 1996
Bernard Ceysson, *Soulages*, Flammarion, Paris, 1998
Pierre Daix and J.J. Sweeney, *Pierre Soulages*.
L'Œuvre 1947 — 1990, Ides & Calendes, Neuchâtel, 1991

CERTIFICATE
The artist has confirmed the authenticity of this work



Peinture 138 x 181 cm, 26 novembre 2010
26 November 2010

Acrylic on canvas
Signed, titled and dated on the reverse
138 × 181 cm | 54.3 × 71.3 in

PROVENANCE
Galerie Alice Pauli, Lausanne
Private collection, Geneva, 2013

EXHIBITED
Rodez, Musée Soulages, *Outrenoir en Europe*.
Musées et fondations, 31 May — 19 October 2014,
p. 90, No. 20, ill. in colours p. 91

LITERATURE
Pierre Encrevé, *Soulages, L'œuvre complet. Peintures*,
vol. IV, 1997 — 2013, Gallimard, Paris, 2015, p. 22, No. 1467,
ill. in colours p. 398



Georges Mathieu was born in Boulogne-sur-Mer, France, in 1921. A self-taught painter and a theorist, he began his artistic career in 1942. He travelled and painted in Japan, the USA, Brazil, Argentina and the Middle-East but mostly lived and worked in Paris where he died in 2012.

Georges Mathieu is a prominent figure of the Lyrical Abstraction movement and post-war Informalism. Pioneering a form of Gestural Abstraction that was close to performance, Georges Mathieu, famed provocateur, developed a form of painting which prioritizes the primacy of speed, denial of references, and ecstatic state of mind. He was known for his large-scale formats, which he achieved by using long brushes and applying paint directly from tubes onto the canvas. The immediacy and rapid execution of these distinct methods guaranteed the freedom which he defined his work. The titles of his works, often historical, musical and geographical references, add a poetic quality, both sophisticated and offbeat. Mathieu's work has been the subject of numerous exhibitions, and in numerous museum collections, including the Art Institute of Chicago; Centre Pompidou, Paris; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Kunstmuseum Basel; Kunsthaus Zürich; the Museum of Contemporary Art, Los Angeles; the Museum of Fine Arts, Houston; the Museum of Modern Art, New York; the Musée National d'Art Moderne, Paris; the Solomon R. Guggenheim Museum, New York; and Tate, London.



Viell Azur
1987

Oil on canvas
Signed on the lower left
92 × 73 cm | 36.2 × 28.7 in

PROVENANCE
The Ambrogio Sacchi collection
Porro & C., Milan, 30 May 2019, lot 53
Private collection

CERTIFICATE
The artist has confirmed
the authenticity of this work

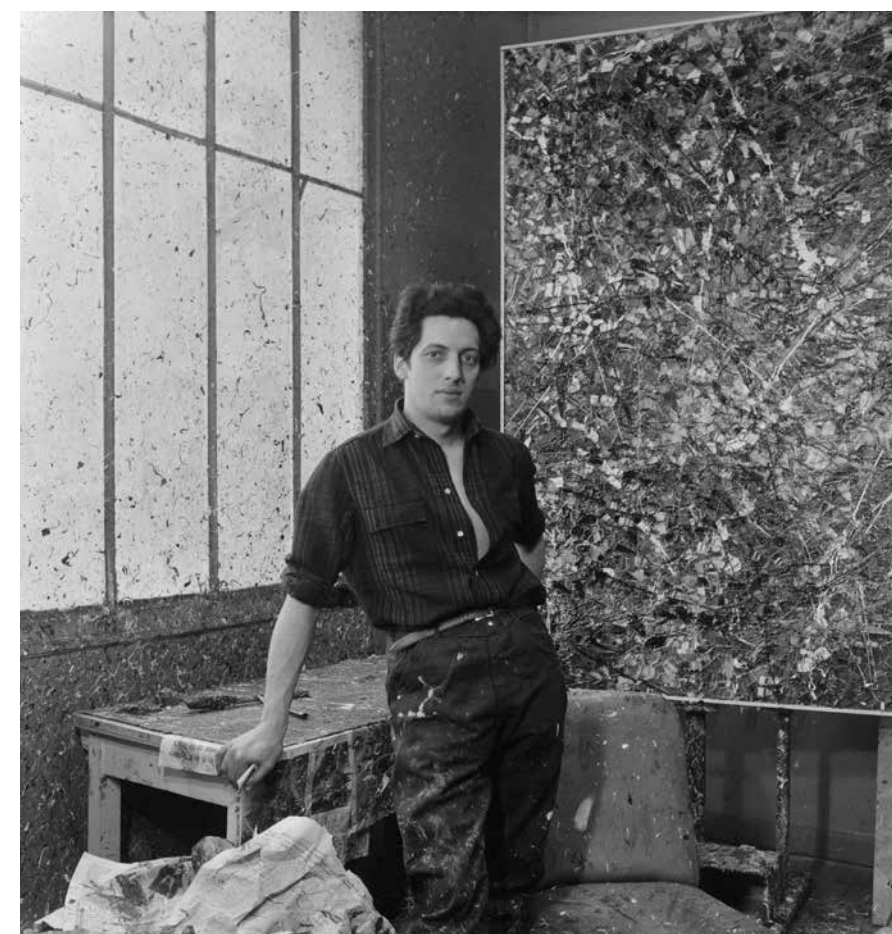


Jean Paul Riopelle was among the first Canadian artists to achieve international fame and recognition. Born in Montreal, Canada in 1923, he studied at the École des Beaux Arts and the École du Meuble during the 1940s. During his studies, he became associated with the group of Canadian painters known as *Les Automatistes*, a group adjacent to the Surrealists that rebuked establishment, tradition and religious authority, favoring instead the subconscious as the driving force behind nonfigurative painting. He traveled to France after the end of World War II, where he lived with the American painter Joan Mitchell. Their work from the 1960s especially, shows their mutual influence on each other. Riopelle returned to Quebec in the 1970s. He died in 2002 at L'Isle-aux-Grues, Canada.

Known for his expressive works of thick impasto and chromatic intensity, Riopelle was a key member of the Art Informel movement (the European variant of Abstract Expressionism). He was associated initially with the Lyrical Abstraction wing, before becoming more calligraphic in style. By the early 1950s, Riopelle developed his signature style of applying paint directly to the canvas by smearing it with a palette knife. His artistic gesture created an intriguing myriad of geometric volumes and kaleidoscopic surfaces of colour and brilliance. This improvisatory form of abstraction was closely associated with an emphasis on the spontaneous and automatic.

Riopelle enjoyed widespread international fame before his death; he participated in three Venice Biennales and the São Paulo Biennial. The Kölnischer Kunstverein, Cologne; the National Gallery of Canada, Ontario; the Musée du Québec; and the Galerie Maeght, Paris, have held major retrospectives of his work beginning in the 1950s. The Musée des beaux-arts du Québec held a major retrospective of Riopelle's work in 2006 that was shown at the State Hermitage Museum, St. Petersburg, and at the Musée Cantini, Marseille. Riopelle's works are in the public collections of The Art Institute Chicago; the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Brooklyn Museum and the Metropolitan Museum of Art, New York and the Los Angeles County Museum of Art among others.

Jean Paul Riopelle
in his workshop located
rue Durantin in Paris, 1953
© Ministère de la Culture
Médiathèque du patrimoine
et de la photographie
Dist. RMN Grand Palais
Denise Colomb





Sans Titre
1953

Oil on canvas
Signed and dated on the lower left
89 × 146 cm | 35 × 57.5 in

PROVENANCE
Galerie Pierre, Paris
Private collection, France
Private collection, by descent

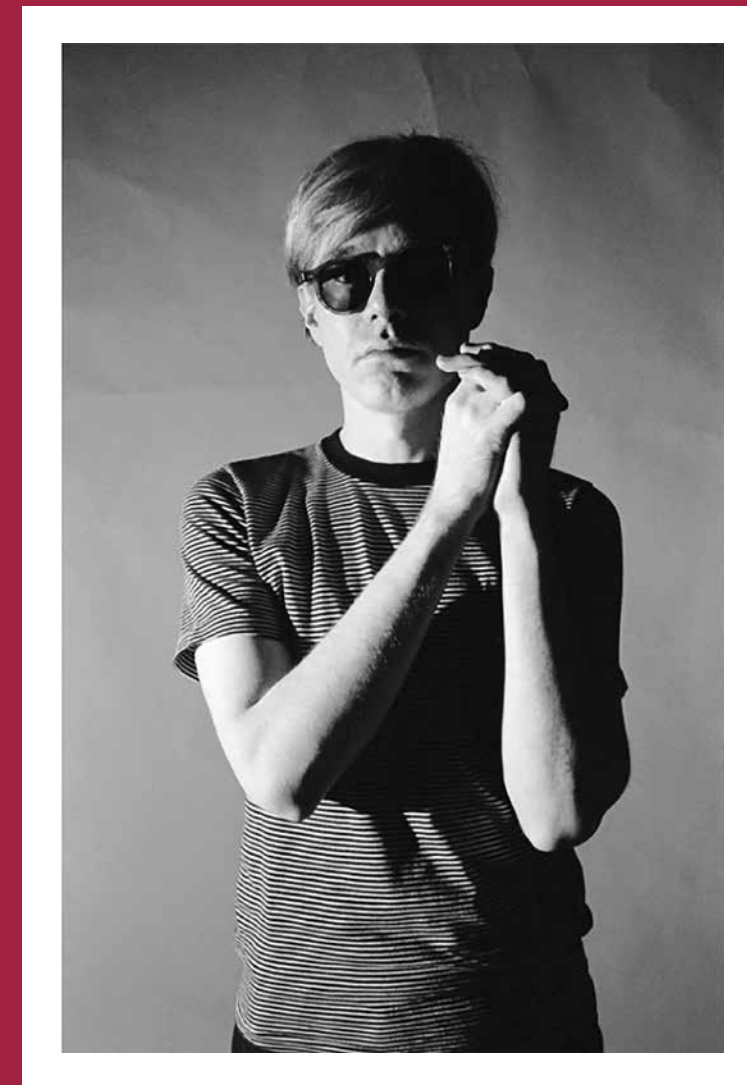
LITERATURE
Yseult Riopelle, *Jean-Paul Riopelle : Catalogue Raisonné*,
vol. 2 : 1954 — 1959, Hibou Éditeurs, Paris 2004,
no 1953.009H. 1953, ill. in colours p. 428

Andy Warhol was born in Pittsburgh, Pennsylvania in 1928. He graduated from the Carnegie Institute of Technology in Pittsburgh in 1949. Known as one of the most influential representatives and founder of the American Pop Art movement, he died in 1987 in New York City and leaves a substantial oeuvre of graphic prints, paintings and objects behind.

Early in his career he worked as a commercial artist and illustrator, and towards the 1960s he began consolidating his well-known style of large-scale, colourful prints of popular consumer goods and other advertising related images that were prevalent in mass media. Warhol eventually became the main exponent of Pop Art, which introduced images of consumer culture into works of art that were manufactured with mass production techniques and blurred the boundaries between high and commercial art. His diverse oeuvre includes paintings, prints, sculptures and films that are often grouped in series that focus on different issues such as consumerism, violence, celebrity culture and even include socio-political commentary. At the same time, Warhol's works commented on the fundamentals of the medium by highlighting the conflict between medium and subject matter. He frequently transformed banal objects into items meant for adoration; and in other occasions his endless repetition of dramatic images stripped them of all meaning. Warhol's intriguing works are imbued with a poignant, powerful commentary and challenge to the status quo.

Warhol has been the subject of numerous retrospective exhibitions, books, and feature and documentary films. His work is part of the most prestigious private and public collections such as the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art in New York; the Art Institute of Chicago; the Tate in London, or the Beyeler Foundation in Switzerland just to name a few.

The Andy Warhol Museum founded in 1994 in his native city, Pittsburgh, Pennsylvania, which holds an extensive permanent collection of art and archives, is the largest museum in the United States dedicated to a single artist. In November 2018, the Whitney Museum of American Art in New York, opened a retrospective featuring over 350 of Andy Warhol's works – from his earliest paintings to his late films.



Dollar Sign
Circa 1982

Silkscreen ink on handkerchief
Stamped and numbered on the reverse
Unique Piece
38,1 × 38,1 cm | 15 × 15 in

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



Painter, writer, sculptor and performer, Yayoi Kusama is regarded as one of the most important Japanese artist of the twentieth and twenty-first centuries. She was born in 1929 in Matsumoto in Japan, and studied traditional Japanese style, called nihonga, at the Kyoto City University of Arts.

The influence of American Abstract Expressionism and the support of the American artist Georgia O’Keeffe led the contemporary artist to move to the United States in 1957. Towards the 1960s, she was a part of the New York avant-garde scene and her work quickly transcended Pop Art and Minimalism.

Kusama truly established her reputation throughout the late 1960s with her happenings in which participants were painted with vivid coloured polka dots while being naked. Subsequently, her work has been marked by the repetition of polka dots and her psychedelic imagery, evoking psychology, feminism, sexuality and creativity. Since the 1970s, it is through her outdoor and indoor installations, sculptures, interactive works, paintings and other artforms that she acquired an international fame, leading her to exhibit her work in various museums around the world.

Kusama openly talks about the way her childhood within a toxic family and her mental health (hallucinations, etc...) play an important part in her art. In an interview with *Infinity Net*, she said “I fight pain, anxiety, and fear every day, and the only method I have found that relieved my illness is to keep creating art. I followed the thread of art and somehow discovered a path that would allow me to live.”

In 1973, she returned to Tokyo where she still lives and works.

Kusama’s works have been exhibited in museum collections worldwide, including the Art Gallery of Ontario, Toronto; Centre Georges Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; The Museum of Modern Art, New York; National Museum of Modern Art, Tokyo; Stedelijk Museum, Amsterdam; Tate, London; Walker Art Center, Minneapolis, Minnesota; and the Whitney Museum of American Art, New York; among numerous others.

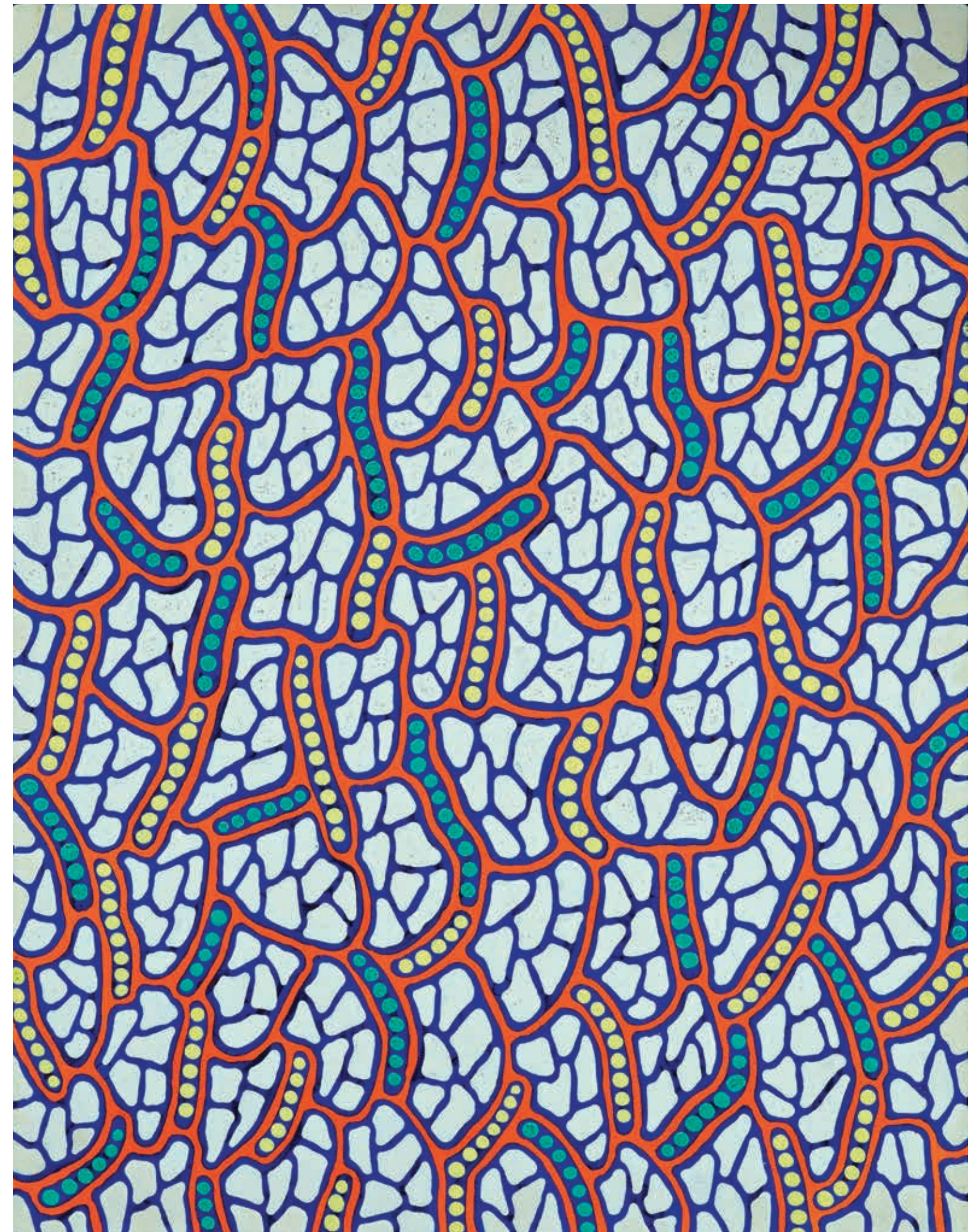


**Passing Wind
1987**

Acrylic on canvas
Signed and dated on the reverse
41 × 31,8 cm | 16.1 × 12.5 in

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The Yayoi Kusama Inc. studio has confirmed
the authenticity of this work



Niki de Saint Phalle was a French-American artist who was born in 1930 in Neuilly-sur-Seine, France, and grew up in New York. As a self-taught artist, she lived and worked between France, Switzerland and the United States.

A versatile artist who worked as a painter, sculptress, engraver, performer and even experimental film maker, Niki de Saint Phalle produced an innovative œuvre, strong and assertive. She was a member of the Nouveaux Réalistes group, which she joined in 1964 through her husband, artist Jean Tinguely. She first received worldwide attention for angry, violent assemblages which she had shot using firearms. These evolved into Nanas, colourful large-scale sculptures of animals, monsters, and female figures, light-hearted and whimsical, first made of wool, yarn, papier mâché and wire scaffoldings and later made of polyester. These voluptuous female figures served to represent the ideal archetype for women in modern society and can be seen in cities and museums all over the world. Niki de Saint Phalle died in 2002 in La Jolla, California.



L'Oiseau amoureux
1990 — 1992

Painted polyester
Signed and numbered on the foot, Haligon stamp
Edition of 3
155 × 150 × 60 cm | 61 × 59.1 × 23.6 in

PROVENANCE
Artist's studio
Galerie Jamileh Weber, Zurich
Private collection, Switzerland, 1994

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



MANOLO VALDÉS
b. 1942

Born in Valencia in 1942, Manolo Valdés is one of the most international contemporary Spanish artists. Painter, sculptor and engraver, he attended the Real Academia de Bellas Artes de San Carlos de Valencia. In 1964, he founded the artistic group Equipo Crónica together with Rafael Solbes and Juan Antonio Toledo: inspired by Pop Art, they challenged the prevailing academicism with a deep political and social commitment. When the group was dissolved in 1981, Valdés continued his own artistic exploration centered on the appropriation and reinterpretation of masterpieces. He currently lives and works between Madrid and New York City.

Manolo Valdés has developed an individual style that reviews History without detracting from the original subject. Quoting figures from well-known works of art by old masters such as Velázquez, Rembrandt, Rubens, and Fra Angelico, as well as twentieth-century masters such as Matisse, Picasso, Warhol and Lichtenstein, Valdés revitalises these familiar images by taking them out of their original context. 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. The timelessness of the image as the axis of the visual experience is the determining factor in his creations.

His work is part of the most prestigious private and public collections such as the Peggy Guggenheim Collection in Venice, the Metropolitan Museum of Art in New York, the Modern Museum of Art in Stockholm, the Centre Georges Pompidou in Paris and the Museo Nacional Centre de Arte Reina Sofía in Madrid, among others.



**Infanta Margarita
2020**

Resin with pigment
Signed on the reverse, bottom right
Edition of 8
205 × 155 × 115 cm | 80.7 × 61 × 45.3 in

PROVENANCE
Artist's studio



Ron Arad is an Israeli designer born in Tel Aviv. He studied at the Jerusalem Art Academy and at the Architectural Association in London.

Throughout his career, Arad has never been one to conform to traditional design parameters. Instead, he's known for pushing boundaries and blending form and function in new and unexpected ways. His objects are the result of a constant experimentation of raw materials such as steel, aluminium or polyamide, which he distorts into sinusoidal, elliptical and oval forms. Some of Arad's most iconic works include the "Bookworm bookshelf" and the "Well-Tempered Chair". These pieces showcase his talent for turning the ordinary into the extraordinary. His style is characterised by a playful experimentation with materials, particularly metals and polyurethane, and a tendency to incorporate industrial and salvage elements. This results in pieces that are often sculptural and thought-provoking, yet also functional. Arad's expansive oeuvre includes a vast range of designs, from eyewear to lighting, and from public sculptures to grand architectural projects.

Alongside his studio work, Arad designs for many leading international companies including Kartell, Vitra, Moroso, Fiam, Driade, Alessi, Cappellini, Cassina, WMF and Magis amongst many others. He was awarded the 2011 London Design Week Medal for design excellence and became an Academician of the Royal Academy of Arts in 2013. Ron Arad has designed numerous public art pieces such as the Vortex in Seoul, South Korea, and the Keshet Sculpture at the Tel Aviv University, Israel. In 2009, The Centre Pompidou organised a retrospective of his work which has been presented at MoMA at the end of the same year.





Big Easy
1988

Polished stainless steel
Signed and numbered
Edition of 20 + 2 AP
107 × 128,3 × 92,1 cm | 42.1 × 50.5 × 36.3 in

PROVENANCE
Artist's studio



Big Easy Volume 2
1988

Patinated steel and polished steel
Signed and numbered
Edition of 20
92 × 120 × 77 cm | 36.2 × 47.2 × 30.3 in

PROVENANCE
Private collection, Europe

LITERATURE
Deyan Sudjic, *Ron Arad Restless Furniture*, Fourth Estate Classic House, New York, 1989, pp. 53, 106 — 107
Anne Bony, *Meubles et décors des années 80*, Éditions du Regard, Paris, 2010, p. 84
Ingo Maurer, *Yes ! This is a catalogue*, Munich, 2018, pp. 252 — 253
Gareth D. Williams and Nick Wright, *Cut & Shut: The History of Creative Salvage*, Williams Wright Publishing, London, 2012, pp. 128 et 136



Two Legs and the Table (crystalline)
Yellow
2022

Crystalline resin
Signed, dated and numbered on the foot
Edition of 5
40 × 230 × 87 cm | 15.7 × 90.6 × 34.3 in

PROVENANCE
Artist's studio



Little Albert (crystalline)
Olive
2023

Crystalline resin
 Signed and numbered on the back, at the bottom
 Edition of 5
 70 × 74 × 62 cm | 27.6 × 29.1 × 24.4 in

PROVENANCE
 Artist's studio



Little Albert (crystalline)
Aquamarine
2023

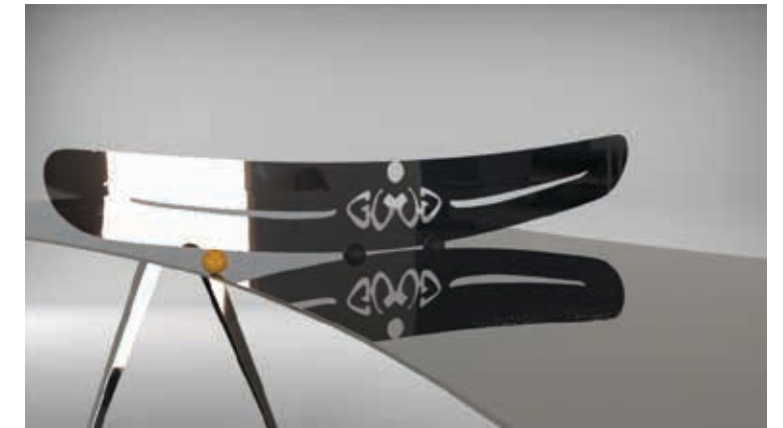
Crystalline resin
 Edition of 5
 70 × 74 × 62 cm | 27.6 × 29.1 × 24.4 in

PROVENANCE
 Artist's studio

**Cartier Ping Pong Dining Table
2023**

Stainless steel
Edition of 20
89,7 × 208,4 × 102,2 cm | 35.3 × 82 × 40.2 in

PROVENANCE
Artist's studio

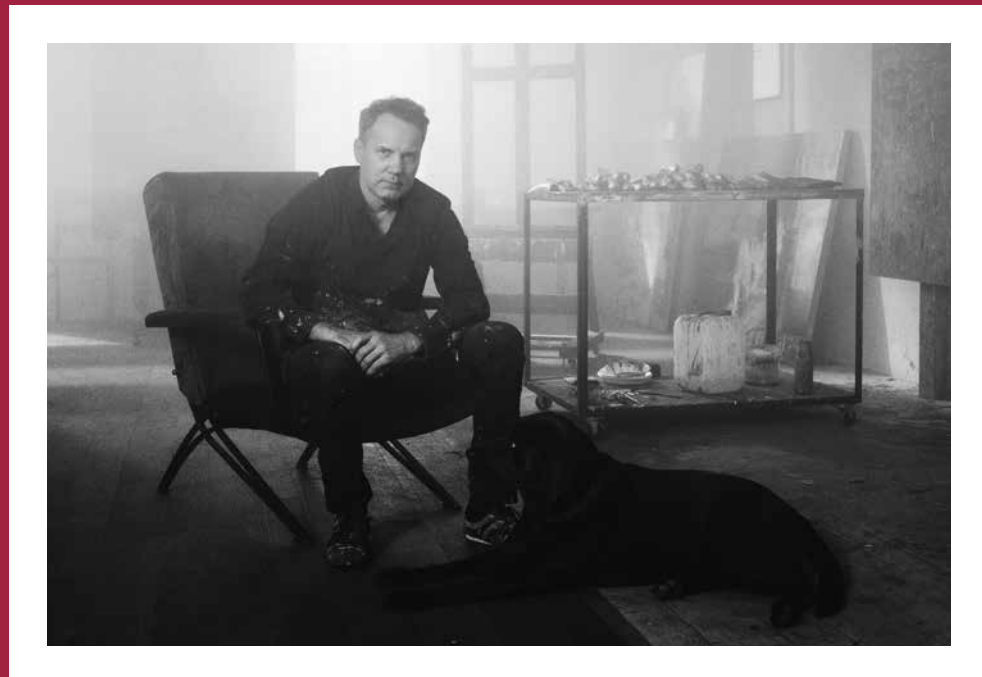


Andy Denzler was born in Zurich in 1965, where he currently lives and works. He obtained a Master of Fine Arts degree at the Chelsea College of Art and Design in London in 2006. Denzler has created a signature style encompassing bands of pigment that alternate between static, thick marks and blurred, flowing sweeps. The human figure remains at the core of his explorations, courting the viewer's memories and leaving him with a vague gnawing that he has missed something lying just beneath the surface. Perception and distortion are prominent and powerful traits of Denzler's studio practice.

He is known for his distinct style that blends painting and digital manipulation techniques to produce visually captivating artworks and stands out for its unique "glitch" aesthetic. His paintings often resemble paused videotapes or scrambled digital images, creating a sense of motion and distortion. This "paused" technique offers a freeze-frame moment, capturing the subjects in a transient state between movement and stillness.

The human figure remains at the core of his explorations, courting the viewer's memories and leaving him a vague gnawing that he has missed something lying just beneath the surface. Perception and distortion are prominent and powerful traits of Denzler's studio practice. Though his works may evoke a digital aesthetic, he is deeply committed to conveying this sentiment through painting, which he views as an immortal technique and a link to reality.

His works have been exhibited in numerous solo and group shows in Europe, the United States and Asia in private and public institutions including the Gwangju Museum of Art, the Ludwig Museum in Koblenz, the Ludwig Galerie Schloss in Oberhausen, the Kunsthalle in Rostock, in Germany and he recently had a major retrospective at the Kunstforum in Vienna. In 2015, Denzler participated in the 6th Beijing International Biennale and in 2016, at the 6th Marrakech Biennale. His art is featured in major collections including the Hirshhorn Museum, in Washington DC, the Denver Art Museum, the Museum of Contemporary Art in Montreal, the David Roberts Art Foundation in London, the Tel Aviv Museum of Modern Art, the MoMA Moscow, as well as the Museum Würth in Schwäbisch Hall, in Germany, the Burger Collection in Hong Kong and the White Cube Collection in London. A monography was recently published by Damiani.



Room With a View
2023

Oil on canvas
180 × 150 cm | 70.9 × 59 in

PROVENANCE
Artist's studio



**The Composer's Appartment
2023**

Oil on canvas
180 × 150 cm | 70.9 × 59 in

PROVENANCE
Artist's studio





**Where Strains
of Music Emerge
2023**

Oil on canvas
200 × 300 cm | 78.7 × 118.1 in

PROVENANCE
Artist's studio



Study for Portrait
2022

Oil on canvas
50 × 40 cm | 19.7 × 15.7 in each

PROVENANCE
Artist's studio

**Studio Scene Portrait IV
2023**

Oil on canvas
180 × 150 cm | 70.9 × 59 in

PROVENANCE
Artist's studio



NICOLAS PARTY
b. 1980

Nicolas Party is a Swiss visual artist living and working in New York City and Brussels. He is known for his multi-media interdisciplinary immersive exhibitions. His artistic career began with his passion for graffiti, which was born in his youth and developed over more than ten years. Party's work is not confined to painting; his creative universe – dominated by still-lives and portraits – includes other media such as murals, installations, ceramics and sculptures. These often evoke fragments of Greco-Roman antiquity. Among the artists Party cites as having influenced his painting are Rosalba Carriera, Félix Vallotton, Milton Avery, Pablo Picasso, and Giorgio Morandi. Party's landscapes often draw from or even directly cite styles and motifs from a diverse set of contemporary painters and painters of previous generations, including Salvo. He received his BFA from the Lausanne School of Art in 2004 and his MFA from the Glasgow School of Art, in Glasgow, Scotland in 2009.

Nicolas Party has developed an aesthetic that deliberately steers clear of the theoretical currents in vogue, exploring a dreamlike, fantastical universe inspired by his in-depth knowledge of art history. The artist, who once made his living as a 3D modeller, is also acutely aware that he belongs to a post-Internet generation, living in an age when images and references proliferate randomly and uncontrollably. Far from confining himself to a superficial aesthetic from which anyone could pick and choose, Party's practice is, on the contrary, very thoughtful in its inspirations, which are part of a veritable genealogy that constitutes his work. The resulting phantasmagorical works, stylised and hieratic, create a universe that is poetic and seductive, but also strangely disturbing in its treatment of land-scapes, objects and characters that lie outside conventional representation.

In February of 2020 he had his first solo exhibition with Hauser & Wirth in Los Angeles. Party's work has since been the subject of solo exhibitions at the Montreal Museum of Fine Arts, Montreal, the Magritte Museum in Brussels, the Dallas Museum of Art, the Consortium Museum and the Hirshhorn Museum. Nicolas Party continues to explore the dialogue between classical works and contemporary art, in a bid to bridge the gap between sometimes obscure ancient sources and genres and today's more immediately accessible aesthetic.

Nicolas Party
© Stefan Ruiz
Courtesy of the artist
& Xavier Hufkens



Still Life
2014

Soft pastel on linen
116 × 89 cm | 45.7 × 35 in

PROVENANCE
Artist's studio
The Modern Institute, Glasgow
Private collection





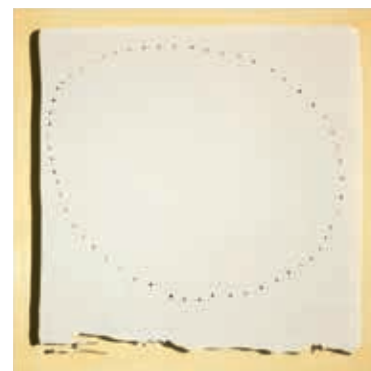
14 — 15
Bouquet de fleurs à l'arum
1912



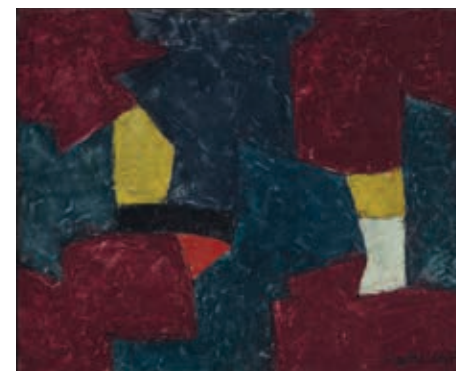
18 — 19
La Roue de l'échelle
1947



22 — 23
Self Portrait
1940



44 — 45
Concetto Spaziale (Teatrino)
1965



48 — 49
Composition abstraite
1958



50 — 51
Composition abstraite
1959



24 — 25
The Lover with the Red Profile
and the Blue Donkey, 1971



26 — 27
The Painter
1976



30 — 31
Sans titre (Oiseau)
1950



54 — 55
Rechaud-Four à Gaz IV
from L'Hourloupe II Series, 1966



56 — 57
Lieu de pèlerinage
1975



58 — 59
Site with 5 Characters
1981



32 — 33
Blue Head
1962



36 — 37
La Fin du voyage
1968



40 — 41
Portrait de Paul-Gustave Van Hecke
1928



60 — 61
Lieux habités
1982



64 — 65
T1980-E46
1980



68 — 69
Marine
1954



72 — 73
Peinture 81 × 54 cm, 16 juin 1951
16 June 1951



74 — 75
Peinture 60 × 73 cm, 14 mars 1974
14 March 1974



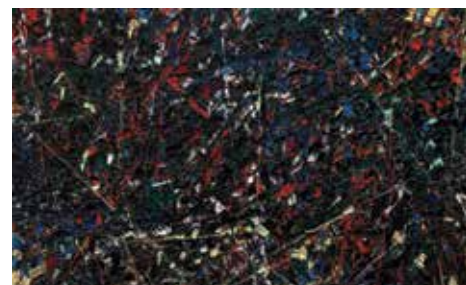
76 — 77
Peinture 237 × 81 cm, 2 mars 1990
(triptyque), 2 March 1990



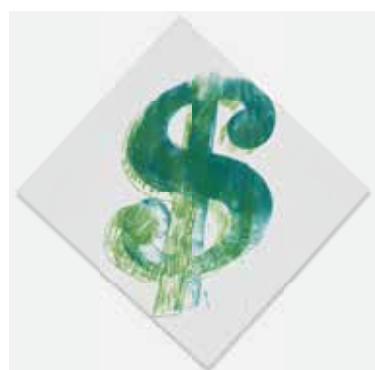
78 — 79
Peinture 138 × 181 cm, 26 novembre 2010
26 November 2010



82 — 83
Vieil Azur
1987



86 — 87
Sans Titre
1953



90 — 91
Dollar Sign
Circa 1982



94 — 95
Passing Wind
1987



98 — 99
L'Oiseau amoureux
1990 — 1992



102 — 103
Infanta Margarita
2020



106
Big Easy
1988



107
Big Easy Volume 2
1988



108 — 109
Two Legs and the Table (crystalline) Yellow
2022



110
Little Albert (crystalline) Olive
2023



111
Little Albert (crystalline) Aquamarine
2023



112 — 113
Cartier Ping Pong Dining Table
2023



116 — 117
Room With a View
2023



118 — 119
The Composer's Appartment
2023



120 — 121
Where Strains of Music Emerge
2023



122 — 123
Study for Portrait
2022



124 — 125
Studio Scene Portrait IV
2023



128 — 129
Still Life
2014

CREDITS

This publication was created for the exhibition
‘**Untitled** *rencontres*’ presented by Opera Gallery London
from 23 November 2023 — 07 January 2024

ACKNOWLEDGMENTS

Alastair Smart for his enlightening critical text.
Our collectors and loaners, without whom an adventure
of this kind would not been possible.
Our teams and contributors, who have done their best
to bring this exhibition to life.

CURATORS

Isabelle de La Bruyère & Giulia Lecchini

COORDINATORS

Samia Rabehi & Giulia Lecchini

CATALOGUE

AUTHORS

Alastair Smart (Critical Text)
Giulia Lecchini (Forword)
Anaïs Chombar & Andréa Dubois (artists biographies)

GRAPHIC DESIGNER

Marine Duroselle

ICONOGRAPHIC RESEARCH

Anaïs Chombar & Andréa Dubois

PROOFREADERS

Anaïs Chombar, Andréa Dubois & Samia Rabehi

PRINTER

Generation Press

All rights reserved.
Except for the purpose of review, no part of this book may
be reproduced, stored in a retrieval system, or transmitted,
in any form or by any means, electronic, mechanical,
photocopying, recording or otherwise, without the prior
permission of the publishers.

OPERA GALLERY

65 — 66 New Bond Street London W1S 1RW | T. 44 (0)20 7491 2999 | london@operagallery.com | operagallery.com

New York Miami Bal Harbour Aspen London Paris Madrid Monaco Geneva Dubai Beirut Hong Kong Singapore Seoul

