

A still life painting featuring a bowl of lemons, a glass of red juice with a straw, a whole orange, a halved orange, and a pineapple. The scene is set on a pink cloth against a grey background. The text 'THE MONACO MASTERS SHOW' is overlaid in large, white, bold, sans-serif capital letters.

THE MONACO MASTERS SHOW

OPERA GALLERY

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

1 JULY
30 AUGUST
2021

**THE
MONACO
MASTERS
SHOW**

OPERA GALLERY

PRÉFACE

Opera Gallery a le plaisir de présenter le *Monaco Masters Show* avec un accrochage inédit rassemblant plus d'une cinquantaine d'œuvres modernes, d'après-guerre et contemporaines d'artistes incontournables de la scène artistique internationale.

Cette exposition consolide ou suscite le dialogue entre les peintures, œuvres sur papier et sculptures de différents lieux, périodes et mouvements artistiques. Elle célèbre l'esprit et le génie de plus de vingt-cinq artistes dont l'œuvre créatrice et novatrice façonne le monde de l'art et de la culture depuis près d'un siècle.

Du portrait cubiste de Pablo Picasso aux peintures lyriques de Fernand Léger ; des amoureux flottants et bouquets luxuriants de Marc Chagall aux paysages poétiques d'André Brasilier ; de l'abstraction gestuelle et monochromatique de Pierre Soulages à l'effet « mosaïque » des peintures multicolores de Jean Paul Riopelle ; des figures filiformes d'A.R. Penck aux formes lisses et généreuses de Fernando Botero ; des sculptures joyeuses et colorées de Niki de Saint Phalle aux personnages cartooniques de Keith Haring ; des formes fantasques de l'*Hourloupe* de Jean Dubuffet à la sculpture mobile d'Alexander Calder ; toutes les œuvres présentées ont été créées par des artistes qui ont lutté ou qui luttent toujours pour le renouvellement de l'art et sa libération aussi bien de l'imitation exacte de la nature que des conventions académiques. Cette exposition présente également des œuvres emblématiques de Bernard Buffet, Hans Hartung, Georges Mathieu, Simon Hantaï, Andy Warhol, Tom Wesselmann, Alex Katz, George Condo, Robert Combas, Mel Bochner, Tony Cragg, Bernar Venet et Julian Opie.

Parallèlement à cette présentation dans notre espace monégasque, nous sommes heureux d'exposer des œuvres monumentales de l'artiste espagnol Manolo Valdés dans les magnifiques parcs du Château Saint-Martin & Spa et de l'Hôtel du Cap-Eden-Roc. Pour cette occasion, nous avons dédié une partie de notre galerie aux toiles et aux sculptures de cet artiste exceptionnel, célébré pour sa façon unique de puiser son inspiration dans l'histoire de l'art et pour son maniement singulier de la forme, de la couleur, de la matière et des textures.

Pour la dixième année consécutive, Opera Gallery a le plaisir de partager une partie des bénéfices générés par cette exposition avec *Mission Enfance*, une association humanitaire monégasque d'aide à la scolarisation d'enfants en détresse dans le monde.

Gilles Dyan
Fondateur et Président
Opera Gallery Group

Damien Simonelli
Directeur
Opera Gallery Monaco

FOREWORD

Opera Gallery is pleased to present the *Monaco Masters Show*, featuring a curated selection of over fifty artworks by leading Modern, Post-war and Contemporary artists.

This exhibition creates and prompts dialogues between paintings, works on paper and sculptures from different time periods, places and styles and celebrates the spirit and genius of over twenty-five artists, whose insight and vision produced crowning achievements in art and culture over the past century.

From a cubist portrait by Pablo Picasso to the lyrical paintings by Fernand Léger; from the floating lovers and lush bouquets by Marc Chagall to the free rein landscapes by André Brasilier; from the powerful gestural monochromatic works by Pierre Soulages to the mosaic technique of the bold multi-chromatic works by Jean Paul Riopelle; from the stick figures by A.R. Penck to the smooth inflated forms by Fernando Botero; from the whimsical and colourful sculptures by Niki de Saint Phalle to the cartoonish characters by Keith Haring; from the doodle-like interlocking forms from the *Hourloupe* cycle by Jean Dubuffet to the standing mobile sculpture by Alexander Calder; the works presented were all created by artists, who strove or still strive to renew art and to liberate it both from copying nature and blind adherence to academic traditions. Featured artists also include Bernard Buffet, Hans Hartung, Georges Mathieu, Simon Hantaï, Andy Warhol, Tom Wesselmann, Alex Katz, George Condo, Robert Combas, Mel Bochner, Tony Cragg, Bernar Venet and Julian Opie.

Concomitantly to this exhibition, we are delighted to announce an open-air exhibition of monumental works by Spanish artist Manolo Valdés in the beautiful settings of the Château Saint-Martin & Spa and of the Hôtel du Cap-Eden-Roc. For this occasion, we have dedicated part of our gallery space to present paintings and sculptures by this exceptional artist particularly known for his unique way of drawing from art history and singular use of media.

For the tenth consecutive year, Opera Gallery is pleased to share part of the proceeds generated by the *Monaco Masters Show* with *Mission Enfance*, a Monegasque association dedicated to providing underprivileged children from around the world access to education.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Damien Simonelli
Director
Opera Gallery Monaco



PRÉFACE

Et si Mission Enfance n'avait pas existé ?

Rien n'aurait changé pour la planète. Mais tout aurait été très différent pour un million cinq cent mille enfants dans le monde...

Abandonnés sur les routes, parqués dans les camps de réfugiés, violentés dans les bidonvilles, Mission Enfance a recueilli ceux que la terre rejetait. Elle les a éduqués, nourris, abreuvés, soignés, réconfortés, "l'un après l'autre". Depuis trente ans, à travers le monde, cent trente sept enfants en détresse ont renoué, chaque jour, avec la vie. Grâce à nos équipes, ces oubliés de la terre ont contré la fatalité de leur destin. Un tiers de siècle d'instruction a fait d'eux des femmes et des hommes dignes.

Certes, nous n'avons pas directement oeuvré pour la planète. Mais nous avons fait mieux. Nous avons enraciné des milliers de jeunes pousses dans leur culture, dans leurs traditions millénaires aussi lointaines de notre civilisation qu'enrichissantes par leur diversité humaine. Nous avons offert à ces enfants de vivre là où ils sont nés, avec leurs parents, là où leur terre les a vus naître, sans hasard possible, parce qu'ils en sont issus.

Nous n'avons sans doute pas rebâti la planète, mais nous avons créé des ponts, des passerelles, des voies, des liens indissolubles que le temps n'effacera pas. Au cours de ces trente dernières années, nous avons secouru les populations désorientées notamment par la décomposition du bloc de l'Est, de l'Europe à l'Orient, de l'Asie à l'Amérique. Nous nous sommes consacrés, par l'éducation, à transmettre les codes d'un monde où les nouveaux modes de vie et de consommation sont parfois des leurres révélateurs de frustration, foyer de l'extrémisme; nous avons soulagé les plus pauvres de l'injustice cruellement dévoilée par la pandémie.

Le regard que nous avons porté vers ces communautés souffrantes les a toujours encouragées à répondre à notre exigence vis-à-vis de nos donateurs sans lesquels nous n'aurions pas pu les sauver; à l'instar des amateurs d'art de cette nouvelle édition du Masters Show d'Opera Gallery qui reverse 2 % de chacune de ses ventes d'été à notre association humanitaire. Que tous trouvent ici nos sincères remerciements pour leur soutien lors de cette année anniversaire.

Alors, si Mission Enfance n'existait pas...

D'autres l'inventeraient. En tout cas, ceux qui prendraient conscience de l'engagement fondamental de l'homme envers l'altérité et la liberté.

Domitille Lagourgue
Directrice de Mission Enfance



FOREWORD

What if Mission Enfance didn't exist?

Nothing would have changed for the planet, but the lives of one million five hundred thousand children in the world would have been completely different...

Abandoned on roadsides, held in refugee camps, assaulted in slums, Mission Enfance has welcomed those whom the world rejected. It has educated them, fed them, quenched their thirst, cared for and comforted them, "one by one". For the last thirty years one hundred and thirty-seven helpless children, across the world, have reconnected with life every day. Thanks to our teams, these young people forgotten by the world have overcome the fatality of their destiny. Thirty years, almost a third of a century of teaching, has allowed them to become women and men with dignity.

It is true that we have not worked directly for the planet, but we have done more than that. We have helped thousands of young saplings root themselves in their cultures and their ancient traditions, which are vastly distant from our civilisation and deeply enriching thanks to their human diversity. We have given these children the opportunity to live in the places where they were born, with their parents, in the lands of their birth, not just by chance, but because they belong to these places.

Although we have not transformed the planet, we have created bridges and connections, pathways and enduring links that will not be erased by time. Over the past thirty years we have assisted various populations, notably those disoriented by the breakdown of the Eastern bloc, from Europe to the East, from Asia to America. Through education, we have dedicated our efforts to sharing the codes of a world where new lifestyles and modes of consumption are sometimes illusions that give rise to frustrations that breed extremism; we have brought relief to the poorest, victims of the injustice harshly revealed by the pandemic.

The gaze with which we have viewed these suffering communities has constantly encouraged them to respond to the rigour we owe our donors, without whom we would not have been able to save them. We are equally accountable to the art amateurs who will attend the upcoming edition of Opera Gallery's Masters Show, as they donate 2 % of every summer sale to our humanitarian association. We would like to wholeheartedly thank every single one of you for your support in this anniversary year.

So, if Mission Enfance did not exist...

Others would invent it, those who realise the value of man's fundamental commitment to otherness and freedom.

Domitille Lagourgue
Director of Mission Enfance





MODERN & POST-WAR

PICASSO
CHAGALL
MIRÓ
LÉGER
CALDER
DUBUFFET
SOULAGES
HARTUNG
MATHIEU
RIOPELLE
HANTAÏ
BRASILIER
BUFFET

Pablo PICASSO

1881 - 1973

Figure

19 June 1957

Signed on the upper left and dated 19.6.57 on the reverse
Oil on canvas
63.5 x 53.3 cm | 25 x 21 in

PROVENANCE

Artist’s studio
Lord Bertrand Russell, United Kingdom
Galerie Jan Krugier, Geneva, Switzerland
Brook St. Gallery, London, United Kingdom
Mr. & Mrs. Barry Sterling
Private collection, Bologna, Italy
Private collection, Milan, Italy
Edward Tyler Nahem Fine Art, LLC Gallery, New York, United States
Michelle Rosenfeld Gallery, New York, United States
Private collection, United States
Private collection
Landau Fine Art, Montreal, Canada
Private collection, Canada

EXHIBITED

New York, Saidenberg Gallery, *Picasso Paintings*, 1960
Geneva, Galerie Krugier, 1965
New York, Michelle Rosenfeld Gallery, *Picasso Oils and Drawings*, 1996
New York, Hammer Galleries, *Matisse & Picasso*, November 2015 - January 2016

LITERATURE

David Douglas Duncan, *The Private World of Pablo Picasso*, 1958, pp. 138- 139, 142, 146, 148, ill. (unsigned)
David Douglas Duncan, *Picasso’s Picassos*, Harper & Brothers, New York, 1961, p. 248, ill. (unsigned)
Christian Zervos, *Pablo Picasso, Vol. 17, Œuvres de 1956 et 1957*, Cahiers d'Art Publishing, Paris, 2013, no. 331, p.106, ill. (unsigned)
David Douglas *Duncan, Picasso Paints a Portrait*, New York, 1996, p. 12, ill. (unsigned)



Pablo PICASSO

1881 - 1973

Le Peintre et son modèle

4 May 1963

Signed on the lower right and dated on the reverse
Oil on canvas
65 x 100 cm | 25.6 x 39.4 in

PROVENANCE

Galerie Louise Leiris, Paris, France
Alexander Iolas, Paris, France
Private collection, Europe
Sotheby's, London, 22 June 2010, lot 23
Private collection

LITERATURE

Christian Zervos, *Pablo Picasso, vol. 23, Œuvres de 1962 et 1963*, Cahiers d'Art Publishing, Paris, 1971, p. 120, no. 253, ill.
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture : a Comprehensive Illustrated Catalogue, 1885 - 1973, The Sixties I, 1960 - 1963*, San Francisco, 2002, p. 367, no. 63 - 130, ill.



Marc CHAGALL

1887 - 1985

Bouquet printanier dans l'atelier de Saint-Paul 1970

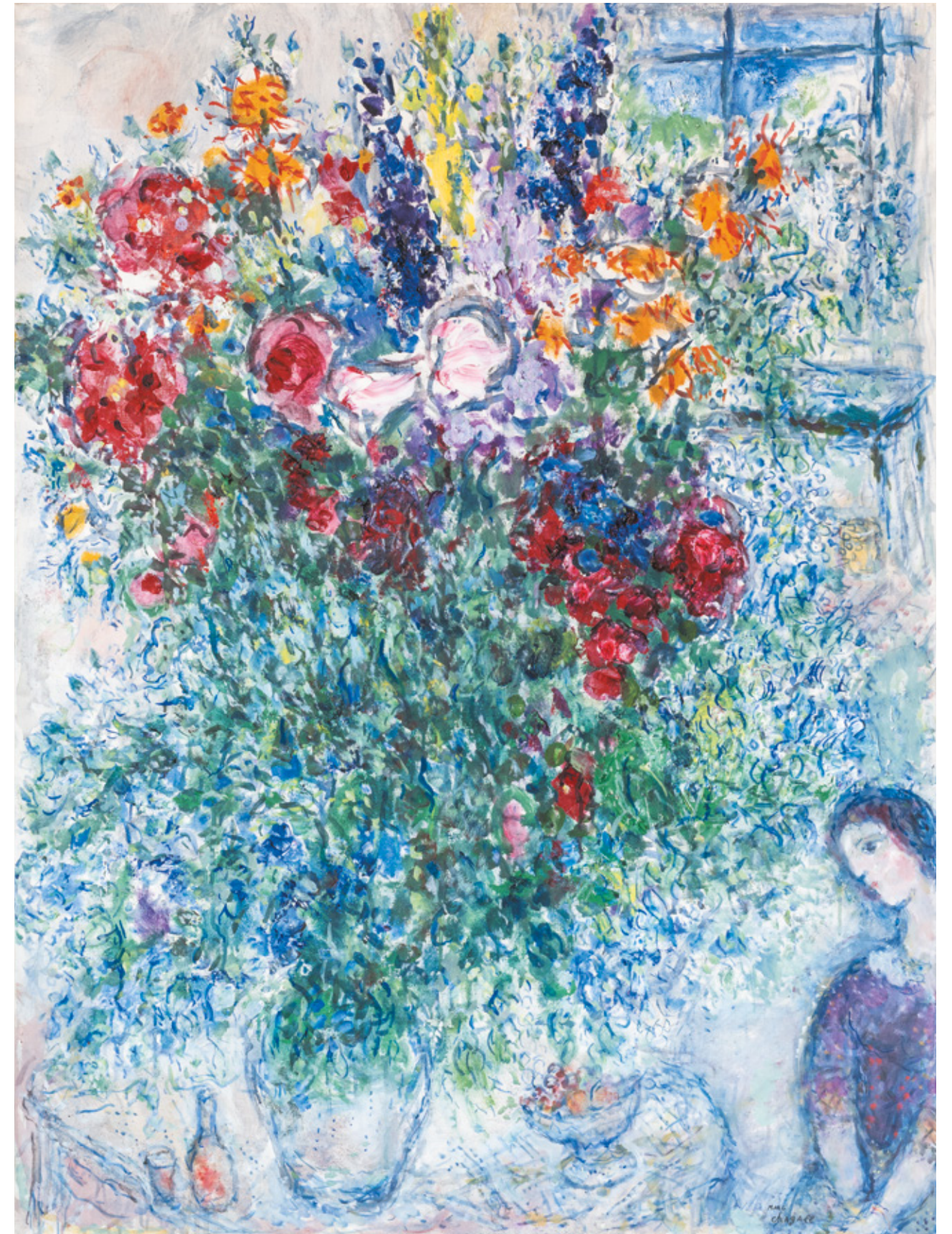
Signed Marc Chagall with estate stamp on the lower right
Oil and gouache on canvas
112 x 84 cm | 44.1 x 33.1 in

PROVENANCE

Artist's studio
Private collection
Galerie Kornfeld Bern, 18 June 2010, lot 24
Opera Gallery New York
Private collection

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



Marc CHAGALL

1887 - 1985

L'Arrivée de la Reine de Saba

1971 - 1972

Signed on the lower right and on the reverse
Oil on canvas
111.1 x 83.8 cm | 43.7 x 33 in

PROVENANCE

Pierre Matisse Gallery, New York, United States
Private collection

EXHIBITED

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

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



Marc CHAGALL

1887 - 1985

Two Faced Couple
1980

Signed on the lower right and on the reverse
Tempera, oil and India ink on canvas
91.8 x 64.5 cm | 36.1 x 25.4 in

PROVENANCE
David McNeil (son of the artist), Paris, France
Galerie Malingue, Paris, France
Landau Fine Art, Montreal, Canada
Private collection

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



Joan MIRÓ

1893 - 1983

Tête

1967

Signed on the lower right; signed, titled and dated on the reverse
India ink, watercolour and wax crayon on paper
69.7 x 99.9 cm | 27.4 x 39.3 in

PROVENANCE

Galerie Maeght, Paris, France
Gallery Masters, New York, United States
Weintraub Gallery, New York, United States
Private collection
Christie's, New York, 9 November 2000, lot 463
Private collection, Belgium
Artcurial, Paris, 30 November 2010, lot 52
Private collection

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, Vol. III*, Paris, 2012, Maeght-Lelong Publishing, no. 2019, ill. p. 173



Fernand LÉGER

1881 - 1955

Deux femmes tenant des fleurs

1954

Signed and dated on the lower right; titled signed and dated on the reverse
Oil on canvas
54 x 64.8 cm | 21.3 x 25.5 in

PROVENANCE

Artist’s studio (no. 354)
Collection of Frank Elgar, Paris, France
Collection Verdier
Collection Paul Haim, France
Private collection
Galerie Melki, France
Private collection, United Kingdom, 1992
Christie’s, London, 4 February 2008, lot 55
Private collection, Switzerland
Private collection, United States

EXHIBITED

Mont-de-Marsan, Musée Despiau-Wlérick, *Fernand Léger*, July - August 1974, no. 13
Montauban, Musée Ingres, *Fernand Léger*, June - September 1977, no. 27, ill. p. 23
Issoire, Centre culturel, Salle Jean Hélion, "*Fernand Léger. Œuvres de 1928 a 1955*", July - September 1988, no. 14 ill.

LITERATURE

Georges Bauquier, Irus Hansma, Claude Lefebvre du Preÿ, *Fernand Léger, Catalogue raisonné de l’œuvre peint 1954-1955*, Paris, Editions Irus et Vincent Hansma, 2013, no. 1629, pp. 68-69 ill.

CERTIFICATE

Georges Bauquier has confirmed the authenticity of this work (authentication label on the reverse of work)



Fernand LÉGER

1881 - 1955

Étude pour "La Partie de campagne"

1954

Signed and dated on the lower right
Gouache on paper
65 x 50 cm | 25.6 x 19.7 in

PROVENANCE

Signor Monti, Milan, Italy
Private collection, Milan, Italy, late 1970s
Private collection, Milan, Italy
Sotheby's, Paris, June 3, 2015, lot 45
Private collection

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches*, Paris, 1972, no. 287, ill. p. 192



Alexander CALDER

1898 - 1976

Double Humpbacked Crinkly
1970

Standing mobile: Sheet metal, wire and paint
Incised with the artist's monogram and dated on the blue element
45.7 x 110.5 x 86.4 cm | 18 x 43.5 x 34 in

PROVENANCE
Estate of the artist
M. Knoedler & Co., New York, United States
Private collection, Brookline, United States, 1982
Viviane Bregman Fine Art, New York, United States
Private collection

EXHIBITED
New York, M. Knoedler & Co, Inc., *Alexander Calder: Standing Mobiles*, December 1980 - January 1981, p. 14, ill.

CERTIFICATE
The archives of the Calder Foundation have confirmed the authenticity of this work under no. A02084



Jean DUBUFFET

1901 - 1985

Tasse de Thé I

1967

Signed and dated on the lower left side edge
Polyurethane paint on polyester resin
197.5 x 127 x 10.1 cm | 77.8 x 50 x 4 in

PROVENANCE

Galerie Jeanne Bucher, Paris
The Robert B. and Beatrice C. Mayer Family collection, United States, 1967
Private collection

EXHIBITED

Paris, Galerie Jeanne Bucher, *Ustensiles, demeures, escaliers de Jean Dubuffet*, June-July 1967, n.p., no. 18, ill.
Chicago, Museum of Contemporary Art, *Selections from the collection of Mr and Mrs. Robert B. Mayer*, 1968, n.p., no.16, ill.

LITERATURE

J.-L. Vidil, *Arts: L'Hourloupe*, Réforme, 5 August 1967, ill.
Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXIII : Sculptures Peintes*, Les Éditions de Minuit, Paris, 1972, pp. 22 and 106, no. 7, ill.
Renato Barilli, *Dubuffet : Le Cycle de l'Hourloupe*, Paris, 1976, p. 63, no. 81, ill.
Andreas Franzke, *Dubuffet*, New York, 1981, pp. 182-183, ill.



Jean DUBUFFET

1901 - 1985

Site aléatoire avec un personnage

23 March 1982

Signed and dated on the lower left
Acrylic and collage on paper mounted on canvas
67 x 100 cm | 26.4 x 39.4 in

PROVENANCE

Estate of the artist
Galerie Beyeler, Basel, Switzerland
Private collection

EXHIBITED

Berlin, Galerie Michel Haas, *Jean Dubuffet : 1901 - 1985*, 18 September 1987 - 7 November 1987

LITERATURE

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule XXXV : Sites Aléatoires*, Les Éditions de Minuit, Paris, 1986, p. 22, no. 30, ill.



Jean DUBUFFET

1901 - 1985

Le Conjectural

1972 - 1973

Signed with initials and dated 72 on the lower right; titled and dated 73 on the reverse

Acrylic on klegecell

182.9 x 106.7 x 3.8 cm | 72 x 42 x 1.5 in

PROVENANCE

Galerie Jeanne Bucher, Paris, France

Galleri Hedenius, Stockholm, Sweden

Galerie Beyeler, Basel, Switzerland

Private collection, United States

Sotheby's Parke Bernet, New York, 17 May 1979, Lot 325

The collection of Joseph & Blanche Blank, United States

Private collection

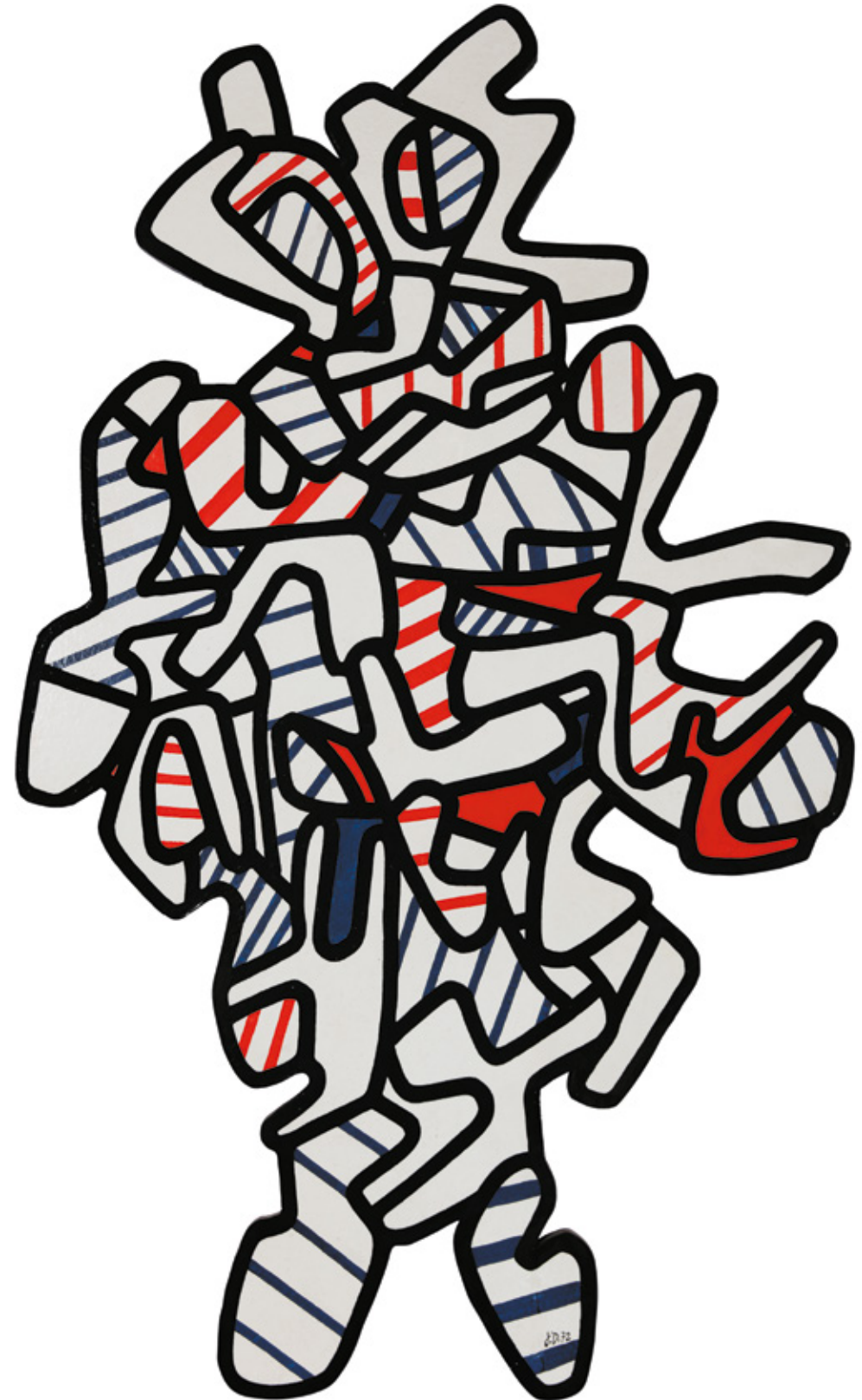
EXHIBITED

Geneva, Artel Galerie, *Jean Dubuffet : l'Hourloupe*, May - July 1973, n.p., ill. in colour and ill. in colour on the cover

LITERATURE

Max Loreau, *Catalogue des Travaux de Jean Dubuffet, Fascicule XXVII : Coucou Bazar*, Weber Publishing, Lausanne 1976, no. 74, p. 54, ill.

Andreas Franzke, *Dubuffet*, Basel, 1975, no. 111, p. 137, ill. in colour



Pierre SOULAGES

b. 1919

Gouache 65 x 50 cm, 1952
1952

Signed and dated on the lower left
Gouache on paper
65 x 50 cm | 25.6 x 19.7 in

PROVENANCE
Galerie Der Spiegel, Cologne, Germany
Klaus Gebhard collection, Wuppertal/Munich Germany, 1954
Peter Carsten Lempelius, Munich, Germany
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Pierre SOULAGES

b. 1919

Peinture, 130 x 162 cm, 28 juillet 1971
1971

Signature on the lower right; titled, signed and dated on the reverse
Oil on canvas
130 x 162 cm | 51.2 x 63.8 in

PROVENANCE

Artist’s collection
Private collection, France

EXHIBITED

Santiago of Chile, Chile, Museo de Artes Plasticas, Buenos Aires, Argentina, Museo de BellaArtes, Lima, Peru, Instituto de Arte Contemporaneo et Museo de Arte Contemporaneo, Bogotá, Colombia, Museo de Arte Moderno, Quito, Ecuador, Museo del Banco Central, Caracas, Venezuela, Ateneo, and Mexico City, Mexico, Museo de Arte Moderno, *Paris et la peinture contemporaine*, 1972

LITERATURE

Pierre Encrevé, Soulages, *L’œuvre complet, Peintures, Vol. II, 1959-1978*, Seuil Publishing, Paris, 1995, no. 682, ill. in colour



Pierre SOULAGES

b. 1919

Peinture 92 x 73, 3 avril 1974

1974

Signed on the lower left; signed and dated on the upper right of the reverse
Oil on canvas
92 x 73 cm | 36.2 x 28.7 in

PROVENANCE

Private collection, Neuilly-sur-Seine, France, 1974
Private collection

LITERATURE

Pierre Encrevé, *Soulages, L’œuvre complet, Peintures, Vol. II, 1959-1978*, Seuil Publishing, Paris, 1995, p. 280, no. 715, ill. in black and white

CERTIFICATE

The artist has confirmed the authenticity of this work



Pierre SOULAGES

b. 1919

Peinture 324 x 181 cm, 12 février 2005
2005

Signed, dated and titled on the reverse
Acrylic on canvas
Polyptych: 324 x 181 cm | 127.6 x 71.3 in

PROVENANCE

Robert Miller Gallery, New York, United States, 2005
Private collection

EXHIBITED

New York, Robert Miller Gallery, *Pierre Soulages, Outrenoir*, 2005
Youngstown, The Butler Institute of American Art, *Pierre Soulages*, American Selections, 2005

LITERATURE

Pierre Soulages, *Outrenoir*, Robert Miller Gallery Publishing, New York, 2005, ill.
Pierre Encrevé, *Soulages, L’œuvre complet, Peintures, Vol. IV, 1997-2013*, Gallimard Publishing, Paris, 2015, pp. 168 and 169, no. 1305, ill. in full page in colour



Hans HARTUNG

1904 - 1989

Sans titre (n°HH5433)

1952

Signed and dated on the lower right
Pastel on paper on canvas
49 x 72 cm | 19.3 x 28.3 in

PROVENANCE

Galerie Beyeler, Basel, Switzerland
Artcurial, Paris. 23 October 2012, lot 107
Private collection

EXHIBITED

Paris, Galerie Brame & Lorenceau, *Hans Hartung, Les années 50-60*, 2018

LITERATURE

Lydia Harambourg, *Hans Hartung, Les années 50-60*, Galerie Brame & Lorenceau, Paris, 2018

CERTIFICATE

A certificate can be provided by the Foundation Hartung Bergman



Hans HARTUNG

1904 - 1989

P50-1977-H2

1977

Signed and dated on the lower right
Acrylic on baryta mounted on wood
79 x 120 cm | 31.1 x 47.2 in

PROVENANCE

Private collection

EXHIBITED

Knokke, Casino de Knokke, *Hans Hartung*, 1998

CERTIFICATE

A certificate can be provided by the Foundation Hartung Bergman



Georges MATHIEU

1921 - 2012

Trigaudin

1970

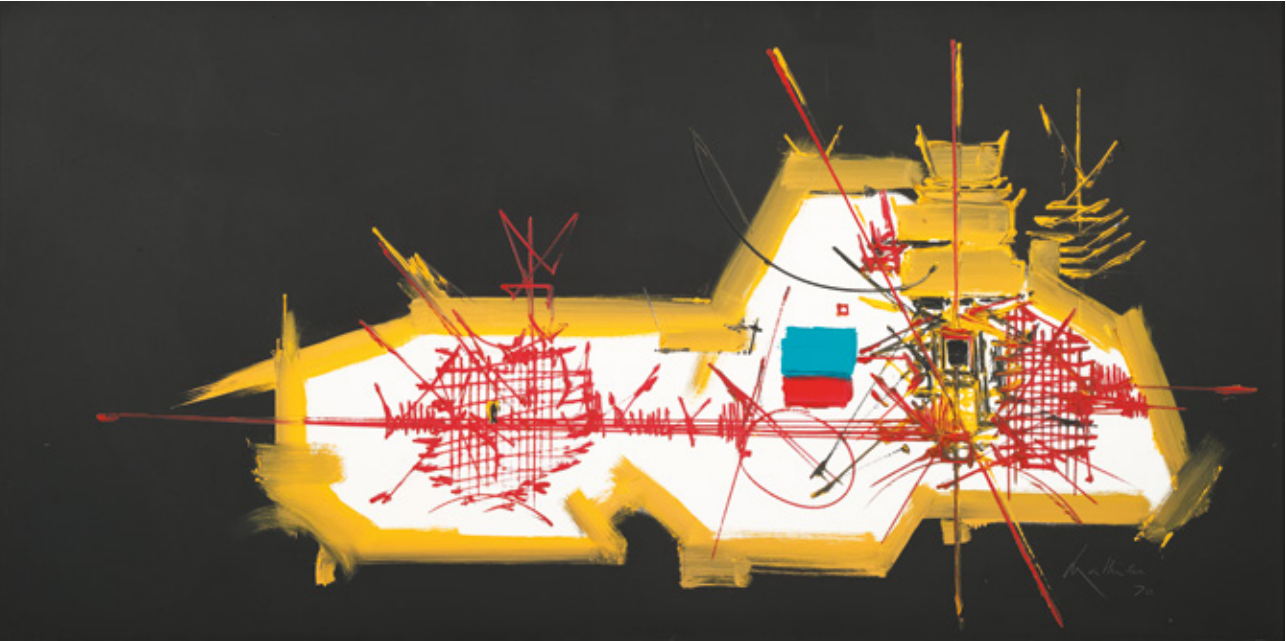
Signed and dated on the lower right; titled on the reverse
Oil on canvas
97 x 195 cm | 38.1 x 76.7 in

PROVENANCE

Galerie Veranneman, Brussels, Belgium
Private collection, Paris, France
Galerie B. Sebban, Paris, France
Private collection

EXHIBITED

Brussels, Galerie Veranneman, *Mathieu*, 14 January - 6 February 1971, no. 4 ill. in the catalogue



Georges MATHIEU

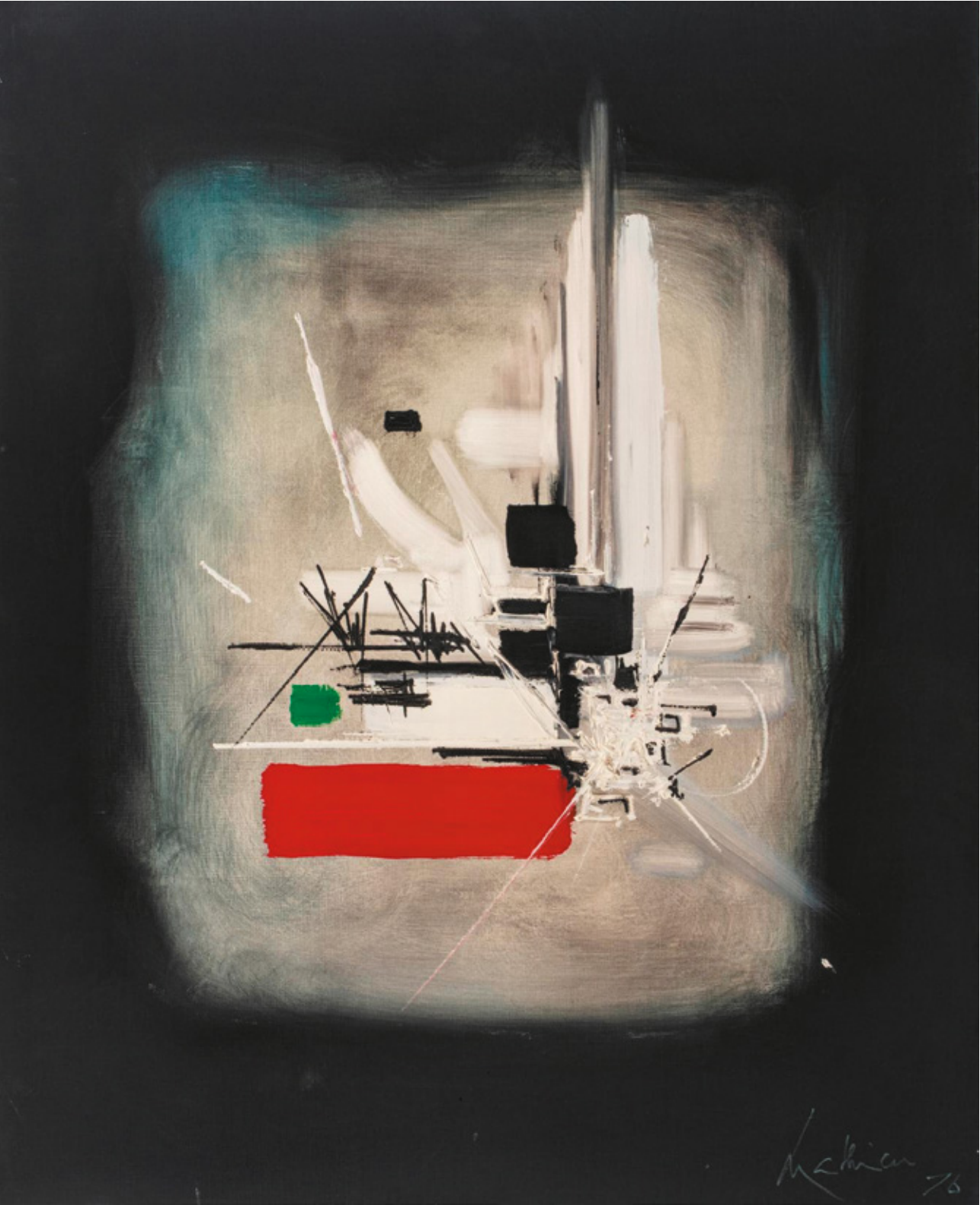
1921 - 2012

Mygdonie
1976

Signed and dated on the lower right; titled on the reverse
Oil on canvas
100 x 81 cm | 39.4 x 31.9 in

PROVENANCE
Private collection, Paris, France

EXHIBITED
Barcelona, Galeria Beaubourg, *Mathieu, Homenaje a España*, 23 November 1976 - 20 January 1977, p. 17 ill.



Jean PaulRIOPELLE

1923 - 2002

Untitled

1964

Signed on the lower right
Oil on canvas
73 x 116 cm | 28.7 x 45.7 in

PROVENANCE

Galerie Jacques Dubourg, Paris, France
Private collection, Paris, France
Jean-Max Delvaux, Paris, Tableaux Modernes, Art Décoratifs du XXème Siècle, 23 November 2017, lot 19
Private collection

LITERATURE

This work is inscribed in the addendum of the online Catalogue raisonné under no. 2261

CERTIFICATE

Yseult Riopelle has confirmed the authenticity of this work



Simon HANTAÏ

1922 - 2008

Untitled

1971

Watercolour on canvas
85 x 75 cm | 33.5 x 29.5 in

PROVENANCE

Gallery Vega, Liège, Belgium
Private collection, Belgium
Private collection

EXHIBITED

Gallery Vega (Liège, Manette Repriels), 1975

CERTIFICATE

The Archives Simon Hantaï have confirmed the authenticity of this work



André BRASILIER

b. 1929

Dans un jardin
2019

Signed on the lower right
Oil on canvas
146 x 97 cm | 57.5 x 38.2 in

PROVENANCE
Artist's studio

CERTIFICATE
Alexis Brasilier has confirmed the authenticity of this work



André BRASILIER

b. 1929

Cavalcade dans les vagues
2020

Signed on the lower right
Oil on canvas
89 x 130 cm | 35 x 51.2 in

PROVENANCE
Artist's studio

CERTIFICATE
Alexis Brasilier has confirmed the authenticity of this work



Bernard BUFFET

1928 - 1999

Nu aux perroquets
1990

Signed and dated on the lower left
Oil on canvas
114 x 146 cm | 44.9 x 57.5 in

PROVENANCE

Galerie Maurice Garnier, Paris, France
Private collection, Paris, France

CERTIFICATE

Ida Garnier and Jacques Gasbarian have confirmed the authenticity of this work



Bernard BUFFET

1928 - 1999

Les Écorchés, Écorché de face
1964

Signed and dated on the right
Oil on canvas
146 x 114 cm | 57.5 x 44.9 in

PROVENANCE

Estate of the artist
Galerie Maurice Garnier, Paris, France
Private collection, France

CERTIFICATE

A certificate can be provided by the Galerie Maurice Garnier





CONTEMPORARY

WARHOL
WESSELMANN
KATZ
HARING
SAINT PHALLE
BOTERO
VALDÉS
VENET
PENCK
CRAGG
CONDO
BOCHNER
OPIE
COMBAS

Andy WARHOL

1928 - 1987

Chicken Noodle Soup Box

1986

Signed and dated on the overlap
Acrylic and silkscreen ink on canvas
35.6 x 35.6 cm | 14 x 14 in

PROVENANCE

Martin Lawrence Galleries, New York, United States
Private collection, 1989
Heritage Auction New York, 22 May 2017, lot 77045
Private collection, New York

EXHIBITED

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



Andy WARHOL

1928 - 1987

One Grey / Black Marilyn (Reversal Series) II-50-160

Circa 1979-1986

Signed on the reverse
Acrylic and silkscreen ink on canvas
50.8 x 40.6 cm | 20 x 16 in

PROVENANCE
Waddington Galleries, London, United Kingdom
Private collection

EXHIBITED
London, White Cube, *Dark Matter*, 7 July - 9 September 2006, pp. 12, 47, ill. p. 13



Tom WESSELMANN

1931 - 2004

Nu bleu #19

2001

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

PROVENANCE

Imago Galleries, Palm Desert, United States
Private collection

EXHIBITED

Palm Desert, Imago Galleries, *Blue Nudes*, 14 December 2002 - 12 January 2003 (ill. on the cover of the pamphlet)



Tom WESSELMANN

1931 - 2004

Sunset Nude (Variation #1)

2002

Signed on the reverse
Oil on canvas
170.2 x 193 cm | 67 x 76 in

PROVENANCE

Private collection, United States

CERTIFICATE

Claire Wesselmann, executor of the estate of Tom Wesselmann, has confirmed the authenticity of this work.
This work is referenced in the Wesselmann Studio Archives under no. #CD85



Alex KATZ

b. 1927

Kym

2006

Signed and dated on the stretcher
Oil on linen
167.6 x 228.6 cm | 66 x 90 in

PROVENANCE
PaceWildenstein, New York, United States
Private collection, Boca Raton, United States, 2010
Forum Gallery, New York, United States
Private collection



Keith HARING

1958 - 1990

Untitled

10 June 1984

Acrylic on canvas
Diptych: 238.8 x 477.5 cm | 94 x 188 in

PROVENANCE

Salvatore Ala collection, Milan, Italy
Private collection, California, United States
Private collection

EXHIBITED

Galleria Salvatore Ala, Milan, Italy, *Keith Haring a Milano*, 1984, ill. in colour in the 2005 exhibition catalogue by Gianni Mercurio and Demetrio Paparoni, Skira Publishing, Milan, pp. 19, 22, 26, 50-51, 81
Fondazione Triennale, Milan, Italy, *The Keith Haring Show*, 27 September 2005 - 29 January 2006, ill. in the exhibition catalogue pp. 200-201
Fondation Dexia in association with Jean Gabriel Mitterrand, Luxembourg, *Keith Haring*, 5 June - 15 September 2007, ill. in the exhibition catalogue pp. 146-147
Beaux-Arts Mons, Mons, Belgium, *Keith Haring All-Over*, 9 May - 13 September 2009, ill. in the exhibition catalogue pp. 170-171
Musée d'Art Moderne de la Ville de Paris, *Keith Haring: The Political Line*, 19 April - 18 August 2013

CERTIFICATE

The Estate of Keith Haring has confirmed the authenticity of this work under identification no. 052705A11



Keith HARING

1958 - 1990

Untitled (Pop Shop Drawing)

4 September 1985

Signed and dated on the reverse
Ink on paper
27.9 x 35.6 cm | 11 x 14 in

PROVENANCE

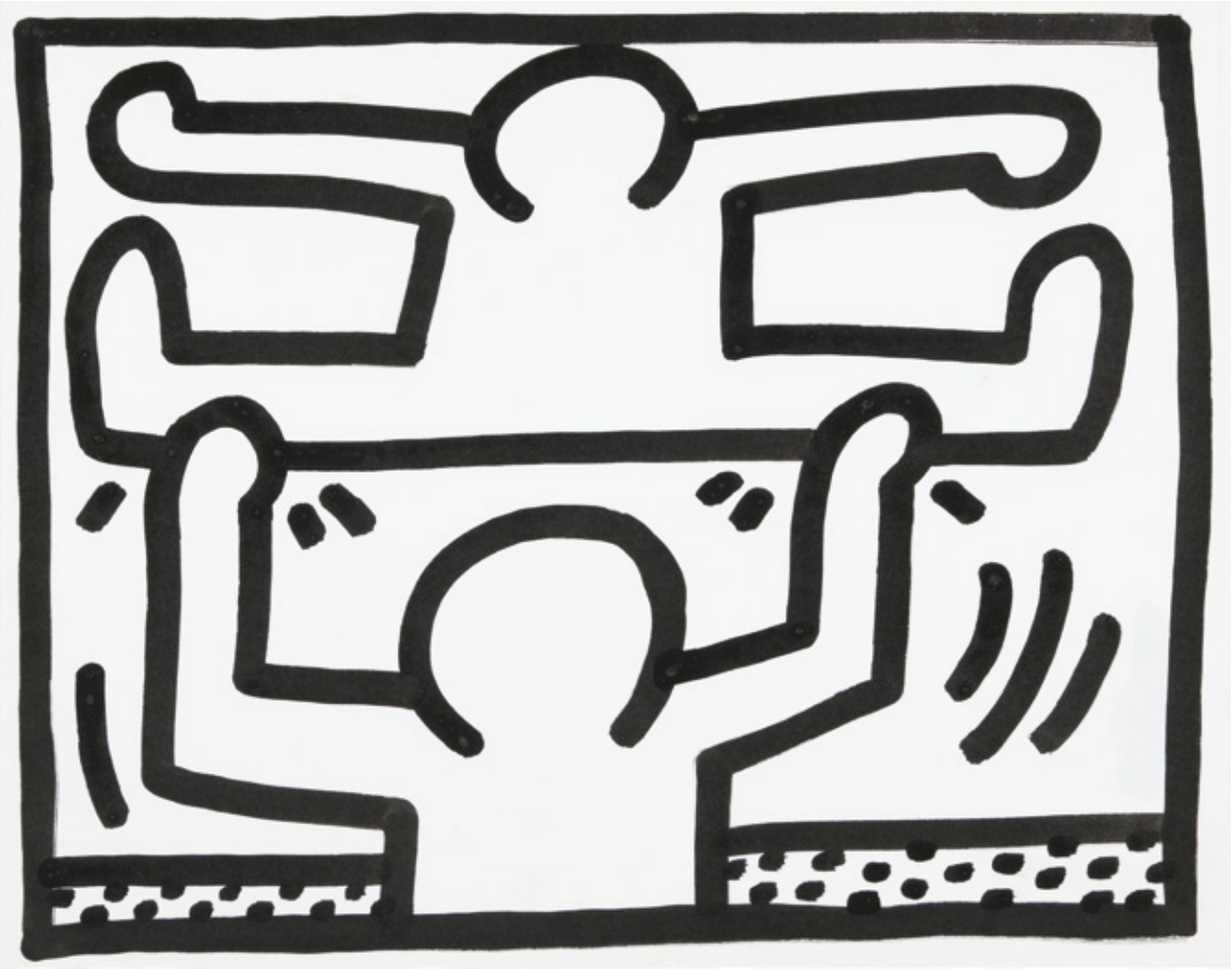
Private collection (acquired directly from the artist)
Private collection, United States

LITERATURE

Dieter Buchhart, Ed. *Keith Haring, Jean-Michel Basquiat: Crossing lines*, Melbourne, 2019, p. 183, ill. in colour

CERTIFICATE

The Estate of Keith Haring has confirmed the authenticity of this work



Niki de SAINT PHALLE

1930 - 2002

Leaping Nana (Last Night I Had a Dream)
1968

Painted polyester
109 x 101 x 13 cm | 42.9 x 39.8 x 5.1 in

PROVENANCE
Guy Pieters Gallery, Knokke-Heist, Belgium
Private collection

EXHIBITED
Munich, Galerie Wolfgang Ketterer, *Niki de Saint Phalle*, 1990, ill. in colour

LITERATURE
S. Acatos (ed.), *Niki de Saint Phalle: Catalogue raisonné, 1949-2000*, Vol I, Lausanne, 2001, no. 480, p. 222, ill.



Niki de SAINT PHALLE

1930 - 2002

La Machine à rêver

1970

Fiberglass and painted polyester
280 x 346 x 120 cm | 110.2 x 136.2 x 47.2 in

PROVENANCE

Alexander Iolas, Greece
Private collection

EXHIBITED

Paris, Centre Georges Pompidou, *Niki de Saint Phalle, Rétrospective 1954-80*, 1981, ill. pp 1 et 69
Stockholm, Moderna Museet, *Niki de Saint Phalle Rétrospective 1954-80*, 1981, ill. pp. 68-69
Paris, Musée d'Art Moderne de la Ville de Paris, *Niki de Saint Phalle : l'Invitation au Musée*, 1993, ill. pp. 90-91
Angers, Musée des Beaux-Arts d'Angers, *Niki de Saint Phalle, des assemblages aux œuvres monumentales*, 2004, ill. p. 80.
Barcelona, Fundación Joan Miró, *Woman, Metamorphosis of modernity*, 2004 - 2005



Fernando BOTERO

b. 1932

Nature morte à l'ananas

1988

Signed and dated on the lower right
Oil on canvas
146 x 198 cm | 57.5 x 78 in

PROVENANCE

Artist's studio
Marlborough Gallery, New York, United States
Private collection

LITERATURE

Gérard Durozoi, *Botero*, Paris, Hazan Publishing, 1992, p. 30, ill. in colour, titled *Oranges et Ananas*
Edward J. Sullivan and Jean-Marie Tasset, *Fernando Botero: Monograph & Catalogue raisonné Paintings 1975-1990*, Lausanne, Acatos Publishing, 2000, no. 1988/29, p. 439, ill.



Fernando BOTERO

b. 1932

Dancer

2011

Signed, numbered and marked with foundry stamp on the base

Bronze

44 x 40 x 56 cm | 17.3 x 15.7 x 22 in

PROVENANCE

Artist's studio

LITERATURE

Waddington Custot, *Fernando Botero: Sculpture*, London, 2019, p. 67-69, no.13, ill. in colour

CERTIFICATE

The artist has confirmed the authenticity of this work



Fernando BOTERO

b. 1932

A Couple

1973

Signed and dated on the lower right; signed, titled and dated on the reverse
Sanguine, charcoal and chalk on canvas
192.4 x 168.7 cm | 75.7 x 63.3 in

PROVENANCE

Collection of Joachim J. Aberbach, New York, United States
Marlborough Galleria d'Arte, Rome, Italy
Fondation Veranneman, Kruishoutem, Belgium
Private collection

EXHIBITED

Rotterdam, Museum Boijmans van Beuningen, Botero, March - May 1975, cat. no. 30

LITERATURE

Hugo Claus, Marcel Duchateau, et al., Veranneman, Mercatorfonds Publishing, Brussels, 1985, p. 247, ill.
Giorgio Soavi, *Botero*, Fabbri Publishing, Milan, 1988, cat. no. 176, p. 201, ill. in colour
Germán Arciniegas, *Botero*, Edilerner S.A. Publishing, New York, 1997, p. 154, ill.



Fernando BOTERO

b. 1932

Woman on a Horse

1990

Numbered and marked with foundry stamp and signature on the reverse of the base

Bronze

Edition of 3

183 x 102 x 112 cm | 72 x 40.2 x 44.1 in

PROVENANCE

Private collection, United States

Galerie Thomas, Munich, Germany

Private collection

EXHIBITED

Monte-Carlo, Galerie Marisa del Ray, *Fernando Botero in Monte-Carlo*, 20 March - 30 September, 1992, n.n., ill. of another cast

Paris, Didier Imbert Fine Art, *Botero aux Champs-Élysées: Sculptures Monumentales*, October 1992 - January 1993, ill. of another cast

New York, Marlborough Gallery, *Fernando Botero: Monumental Sculpture*, September - November 1993, p. 23, no. 7, ill. of another cast

LITERATURE

Charles Virmaitre, Jean Cau, Pierre Daix, *Botero aux Champs Élysées, tome 3 - Sculptures et œuvres sur papier*, Paris, Didier Imbert - Mairie de Paris, 1992, pp. 118-119

Rudy Chiappini, *Fernando Botero*, Milano/Lugano, Skira/Museo d'Arte Moderna della città di Lugano Publishing, 1997, pp. 196-197

Jean-Clarence Lambert, *Botero Sculptures*, Bogotá, Villegas Publishing, 1998, no. 174, ill. of another cast

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Azules

2021

Mixed media
130 x 130 cm | 51 x 51 in

PROVENANCE
Artist's studio

CERTIFICATE
The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Cabeza en azules

2019

Resin and steel
Unique piece
109.2 x 210.8 x 55.9 cm | 43 x 83 x 22 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Mariposas azules

2017

Polychromated bronze
Edition of 9
42 x 70 x 17 cm | 16.5 x 27.6 x 6.7 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Clio plateada
2020

Polished naval aluminium, chrome and stainless steel
Edition of 8
78 x 125 x 72 cm | 30.7 x 49.2 x 28.3 in

PROVENANCE
Artist's studio

CERTIFICATE
The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Cabeza dorada con mariposas
2018

Bronze with gold patina
Edition of 8
127 x 99 x 40.5 cm | 50 x 39 x 15.9 in

PROVENANCE
Artist's studio

CERTIFICATE
The artist has confirmed the authenticity of this work



Bernar VENET

b. 1941

Two Arcs of 211.5°
1983

Stamped with the title on two locations
Rolled steel with black patina
Unique piece
117.2 x 104.1 x 25 cm | 46.1 x 41 x 9.8 in

PROVENANCE

Artist's studio
Private collection

CERTIFICATE

This work is registered in the artist's archives under inventory no. bv83ss7



A.R. PENCK

1939 - 2017

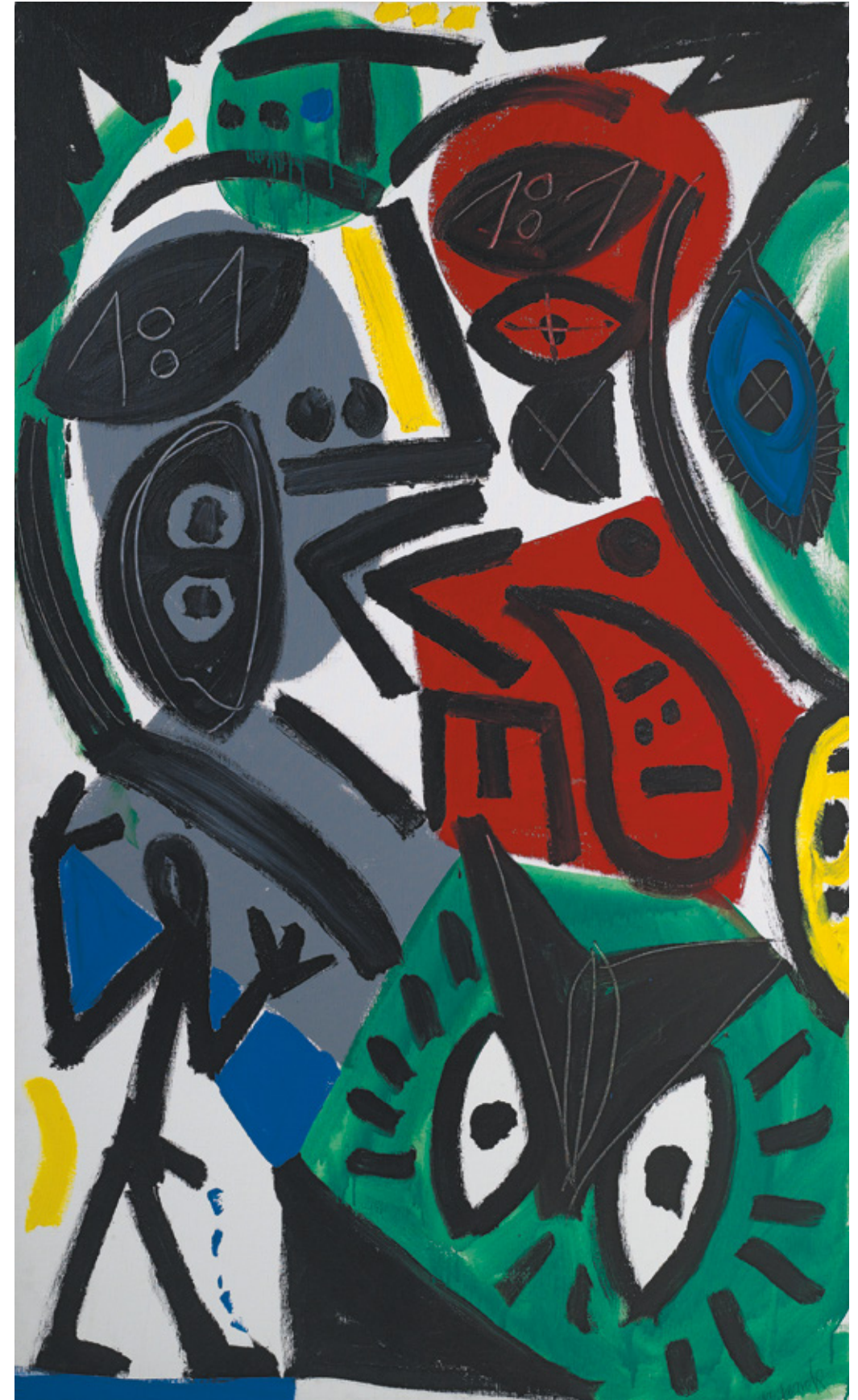
Untitled

1990

Signed on the lower right
Acrylic on canvas
199.5 x 119.5 cm | 78.5 x 47 in

PROVENANCE

Galerie Aschenbach, Amsterdam, The Netherlands
Private collection, Belgium
Christie's, London, 17 October 2006, lot 442
Private collection, Switzerland
Galleria San Carlo, Milan, Italy
Private collection



A.R. PENCK

1939 - 2017

Soulèvement des joueurs

2001

Signed on the lower centre; titled "Aufstand der spieler" on the stretcher

Oil on canvas

160.3 x 120.2 cm | 63.1 x 47.3 in

PROVENANCE

Galerie Terminus, Munich, Germany

Private collection



Tony CRAGG

b. 1949

Out of Sight, Out of Mind

2003

Pair of bronze sculptures

Unique piece

300 x 135 x 150 cm | 118.1 x 53.1 x 59.1 in

PROVENANCE

Marian Goodman Gallery, New York, United States

Galería Carles Taché, Barcelona, Spain

Private collection

LITERATURE

Fiz, Alberto, *Intersezioni, Gragg, Fabre, Paladino al Parco archeologico di Scolacium*, Electa Publishing, Milan, 2005, p. 35



George CONDO

b. 1957

Whistler's Father

2019

Signed and dated on the upper left
Acrylic and oil stick on canvas
193 x 188 cm | 76 x 74 in

PROVENANCE

Skastedt gallery, New York
Private collection



George CONDO

b. 1957

The Reporter #2

2017

Signed and dated on the upper left
Ink, graphite and coloured pencil on paper
159.4 x 131.4 cm | 62.8 x 51.7 in

PROVENANCE

Sprueth Magers, Berlin, Germany
Private collection



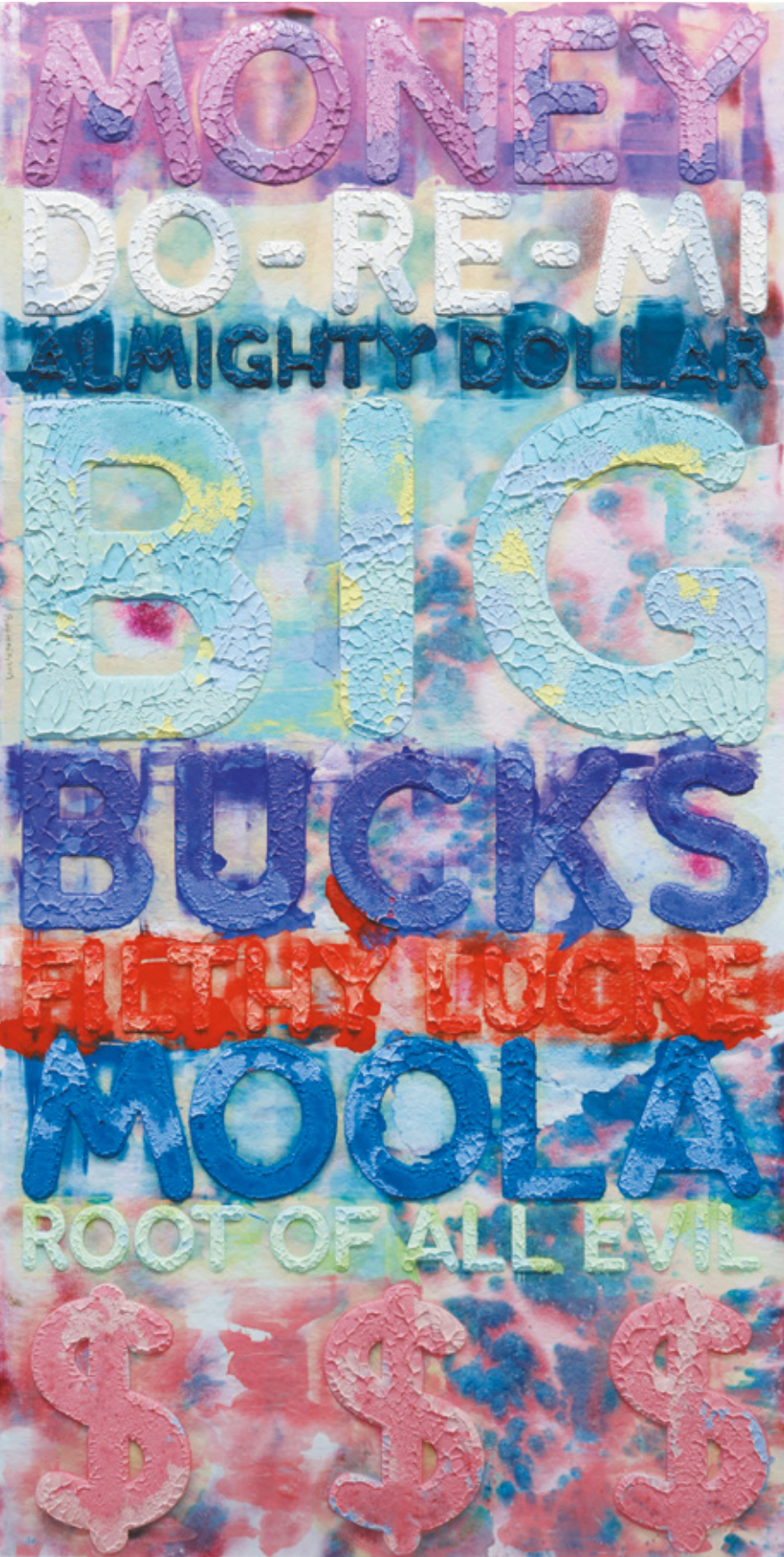
Mei BOCHNER

b. 1940

Money
2019

Signed and dated on the center left
Monoprint in oil with collage and embossment on hand-dyed Twinrocker handmade paper
159.1 x 80.6 cm | 62.6 x 31.7 in

PROVENANCE
Artist's studio



Julian OPIE

b. 1958

Kris and Verity Walking 2

2010

Signed and numbered on the reverse
Vinyl on metal stretcher
222 x 137.9 x 3.5 cm | 87.4 x 54.3 x 1.4 in

PROVENANCE

Artist's studio



Robert COMBAS

b. 1957

La belle verte, Daniel le violonnœud et son chien Aron
1995

Signed and dated on the lower right and on the reverse
Acrylic on canvas
154 x 240 cm | 60.6 x 94.5 in

PROVENANCE

Private collection, France

CERTIFICATE

The artist has confirmed the authenticity of this work



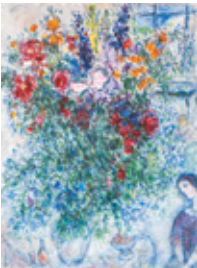
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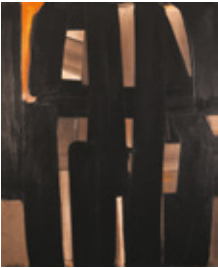
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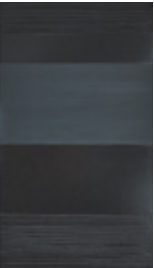
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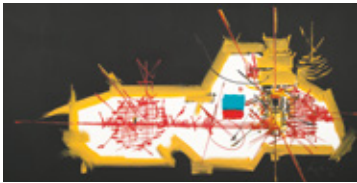
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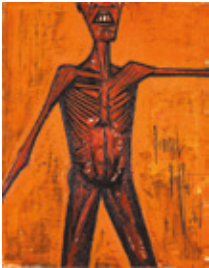
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 10 June 1984



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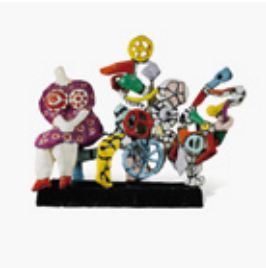
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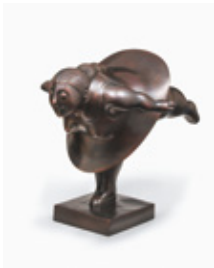
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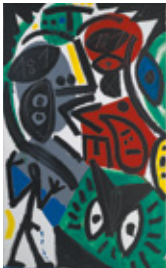
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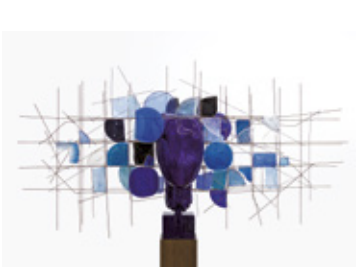
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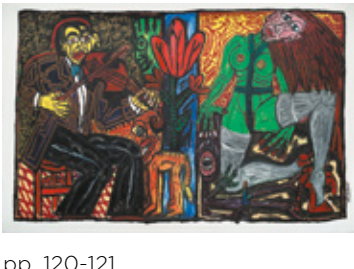
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Coordination
Flavien Puel

Translation
Renuka George

Proofreading
Nadine Elgiddawy
Aurélie Heuzard
Jordan Lahmi
Flavien Puel
Léa Sitbon

Design
Willie Kaminski

Printing
Losfeld

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Fernando BOTERO, *Untitled*, 1994 (detail), pp. 86-87

