

THE MONACO
MASTERS SHOW
CHAGALL & LÉGER
La couleur et la forme



OPERA GALLERY

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

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04 July — 31 August 2025

Monaco

OPERA GALLERY

PRÉFACE

Opera Gallery a le plaisir de présenter cette édition de The Monaco Masters Show, placée sous le haut patronage de Son Altesse Sérénissime le Prince Albert II de Monaco. Cette exposition réunissant un large éventail d’artistes des XX^e et XXI^e siècles s’articule autour de deux figures majeures dont les œuvres continuent de résonner aujourd’hui, des années après leur mort. Marc Chagall (1887-1985) et Fernand Léger (1881-1955), qui passèrent tous deux les dernières années de leur existence sur la Côte d’Azur, furent les pionniers de styles artistiques très différents, qui continuent à définir notre perception du modernisme.

L'année 2025 marque le 40^e anniversaire de la mort de Chagall et le 70^e anniversaire de la disparition de Léger. Des décennies après la réalisation de leur dernier chef-d'œuvre respectif, cette exposition célèbre leur contribution à notre compréhension de la forme, de la couleur et du rôle de la représentation dans l'art – ou, peut-être, du rôle de l'art dans la représentation. Ni Chagall ni Léger ne jugeaient nécessaire de peindre leurs sujets tels qu'ils leur apparaissaient dans la vie. Ils se sont plutôt emparés d’images de personnes, de lieux, de relations et d’activités pour refléter des idées et sentiments plus vastes, tant sur un plan personnel que culturel.

Au contact de Chagall et Léger, la figuration est devenue un moyen d’engendrer des récits et conversations plus amples sur la société, l'amour et la place de l'humanité dans un monde de plus en plus polarisé et industrialisé. Ils furent bientôt rejoints par des artistes, des poètes, des musiciens et des praticiens d’innombrables autres disciplines à travers le monde, pionniers du modernisme, mouvement charnière qui cherchait à repenser les limites et les possibilités de l’art. Aujourd'hui, toutes les formes de production culturelle – et notamment les arts visuels – s’inscrivent dans l'héritage de ce mouvement.

Les deux artistes tissent des liens entre le réel et l’irréel pour créer des images qui reflètent des idées et des sentiments d’une manière plus évocatrice que la figuration traditionnelle. *L'Amoureux au profil rouge et l'âne bleu* (1971) de Chagall, par exemple, illustre le style visuel non hiérarchique typique de l'artiste pour véhiculer un sentiment de nostalgie et de désir. De même, *Deux femmes tenant des fleurs* (1954) de Léger utilise une palette de couleurs et un agencement formel simplifiés pour intensifier l’aspect irrévérencieux du tableau.

À l’occasion de The Monaco Masters Show, ces deux maîtres sont accompagnés de quelques-uns des artistes internationaux les plus importants ayant travaillé avant, en même temps ou après eux. Chacun à leur manière, ces grands noms ont repris le flambeau du modernisme et l’ont marqué de leur empreinte singulière.

Du tableau impressionniste *Les Bords de l'Epte à Giverny* (1887) de Claude Monet – une œuvre qui a précédé et anticipé les évolutions de la peinture du XX^e siècle – à *Figures on a Blue Couch* (1996) de George Condo, exemple parfait de ce que l’artiste qualifie de « cubisme psychologique », chaque œuvre présentée ici contribue à élargir notre compréhension de la manière dont l'art peut représenter le monde complexe qui nous entoure.

Gilles Dyan

Fondateur & Président
Opera Gallery Group

Damien Simonelli

Directeur
Opera Gallery Monaco

FOREWORD

Opera Gallery is delighted to present this year's edition of The Monaco Masters Show, under the High Patronage of His Serene Highness Prince Albert II of Monaco. This presentation of a diverse range of 20th and 21st century artists is centred around two luminaries whose respective artistic outputs continue to resonate today, years after their deaths. Marc Chagall (1887–1985) and Fernand Léger (1881–1955), both of whom spent their final years living on the French Riviera, pioneered wildly varying artistic styles that continue to define our understanding of Modernism.

2025 marks the 40th anniversary of Chagall's death and the 70th anniversary of Léger's. Decades after either artist painted their final masterpiece, this exhibition celebrates their contributions to the way that we understand form, colour and the role of representation in art — or, perhaps, the role of art in representation. Neither artist felt it necessary to paint their subjects as they appear in life. Instead, they harnessed images of people, places, relationships and activities to reflect broader cultural and personal ideas and feelings.

At the hands of Chagall and Léger, figuration became a vehicle to incite wider stories and conversations about society, love and the place of humanity in the increasingly polarised, industrialised world that they found themselves in during the 20th century. They were joined by artists, poets, musicians and practitioners of countless other disciplines around the world as pioneers of Modernism, a pivotal movement that sought to rethink the boundaries and capabilities of art. Today, all forms of cultural production — perhaps visual art especially — happen under the long shadow of this movement.

Both artists weave together the real and unreal to create images that reflect ideas and feelings in a more evocative way than traditional figuration. Chagall's L'Amoureux au profil rouge et l'âne bleu (1971), for example, utilises the artist's recognisable non-hierarchical visual style to render an image of nostalgia and longing. Similarly, Léger's Deux femmes tenant des fleurs (1954) uses a simplified colour palette and formal arrangement to intensify a sense of irreverent play in the painting.

Joining these two masters for The Monaco Masters Show is a supporting cast of some of the most important artists to work before, alongside and after them across the world. Each in their own way, these artists have taken up the mantle of Modernism and left their own distinct stamp on it.

From Claude Monet's Impressionistic Les Bords de l'Epte à Giverny (1887) — a work whose loose style of figuration preceded and anticipated developments in 20th century painting — to George Condo's Figures on a Blue Couch (1996), a paradigmatic example of what the artist described as “psychological Cubism”, each artwork seen here serves to expand our understanding of how art can represent the complex world that surrounds us.

Gilles Dyan
Founder & Chairman
Opera Gallery Group

Damien Simonelli
Director
Opera Gallery Monaco



Dans un monde où les réponses aux dissensions personnelles ou politiques prennent très, voire trop, facilement la forme de la violence, Mission Enfance s'engage plus que jamais pour l'éducation et la sauvegarde du patrimoine de l'humanité le plus précieux qui soit : l'enfant.

Qu'il soit né au cœur des drames des conflits, qu'il subisse les affres de la pauvreté ou qu'il survive lors de catastrophes naturelles, en trente-quatre ans, ce sont plus de 1 700 000 enfants et leurs familles qui auront été secourus par cette association monégasque, placée sous la Présidence d'Honneur de Son Altesse Sérénissime le Prince Souverain Albert II.

Chacune de nos missions est analysée afin de cibler au mieux la problématique des peuples rencontrés. Nos ludothèques de Colombie apportent un remède à la colère d'une jeunesse désemparée qui ne trouve pas sa place dans la société. Dans un climat de recrudescence de la terreur des narco-trafiquants, par l'apprentissage du jeu, l'enfant, assisté de psychologues, ne se trouve plus face à un adversaire, mais se construit dans la recherche de la compréhension de son partenaire.

Au Liban, nous avons soutenu, par l'aide d'urgence, les familles qui accueillaient les personnes déplacées par la guerre ; nous renforçons aujourd'hui la scolarité de leurs enfants. En Syrie, nous faisons fonctionner nos centres éducatifs privés, grâce à nos 30 enseignants, et 700 élèves reçoivent une formation solide. Affamé, le peuple syrien reçoit aussi notre soutien. En Afghanistan, où la moitié du pays souffre de la faim, nous distribuons, via notre dispensaire, des bons alimentaires aux plus pauvres et des farines nutritionnelles aux bébés dénutris.

Nous procurons les outils et les ressources nécessaires pour que les familles exilées du Haut-Karabagh puissent gagner leur vie sur leur nouvelle terre d'accueil, l'Arménie. Au Burkina Faso, ce sont des centaines de familles déplacées qui peuvent s'installer dans les villages hôtes, grâce à l'apport en eau des forages et des écoles que nous leur bâtissons.

Aucune situation, aussi apocalyptique soit-elle, ne doit être irrémédiable. Nos solutions résident dans une approche pragmatique et simple de la réalité vécue par l'enfant en détresse, grâce à l'appui de nos équipes locales et à nos visites régulières sur le terrain. Enfin, à la faveur de la générosité de nos donateurs et des « Monaco Masters Shows d'Opera Gallery », nous pouvons sauver des milliers d'enfants chaque année. Même si, nous le savons, ce n'est jamais assez... C'est pourquoi l'éducation demeure le rempart social contre la violence, l'abandon et l'obscurantisme. Elle est la graine d'espoir semée pour les générations futures qui n'ont pas d'autre choix que de vivre ensemble.

In a world where responses to personal or political dissension lead to violence way too easily, Mission Enfance stands firm in its commitment to educating and safeguarding the most precious part of the heritage of mankind: children.

Whether they are born amid deadly wars, suffer the pangs of poverty or survive natural disasters, over 34 years, more than 1,700,000 children and their families have been helped by this Monegasque association, placed under the Honorary Presidency of His Serene Highness Prince Albert II, Sovereign Prince of Monaco.

Each of our missions is analysed to best target the problems of the peoples we help. In Colombia, our ludothèques provide a solution to angry and distraught youngsters who cannot find their place in society. As a response to the terrible resurgence of narco-traffickers, on-site psychologists teach children how to play so that they no longer feel like they're facing an adversary but develop while trying to understand their interlocutor.

In Lebanon, we have provided emergency aid to the families who took in people forced from their homes by the war and we are now supporting the schooling of their children. In Syria, our 30 teachers keep our private education centres running, while 700 pupils receive a solid education. The starving Syrian people also benefit from our support. In Afghanistan, where half the country suffers from hunger, our dispensary allows for the distribution of food vouchers to the poorest people and nutritional flours for malnourished babies.

We provide the necessary tools and resources so that families exiled from Nagorno-Karabakh can make a living in their land of refuge, Armenia. In Burkina Faso, hundreds of displaced families are given the opportunity to settle in the host villages, thanks to the water supply from the boreholes and schools we are building for them.

No situation, however apocalyptic, should be irreversible. Our solutions lie in a pragmatic and simple approach to the reality experienced by children in distress, thanks to the support of our local teams and our regular field visits.

Finally, thanks to the generosity of our patrons and the Opera Gallery's Monaco Masters Shows, we are able to save thousands of children every year, although we are well aware it is never enough... That's why education remains the social bulwark against violence, neglect and obscurantism. It is the seed of hope sown for future generations who have no choice but to live together.

Domitille Lagourgue
Directrice de Mission Enfance
Director of Mission Enfance

Patricia Husson
Présidente de Mission Enfance
President of Mission Enfance

La couleur et la forme

Marc CHAGALL
Fernand LÉGER

Marc CHAGALL

(1887 — 1985)

Moi et mon amour

Circa 1929

Gouache and graphite pencil on paper
Signed 'Chagall / MARC' on the lower left
62 x 49.2 cm | 24.4 x 19.4 in

PROVENANCE

Robert Lebel collection, Paris
Edwin E. Hokin collection, Chicago
Klaus Perls collection, New York
Stuttgarter Kunstkabinett R. N. Ketterer, Stuttgart,
3 May 1962, lot 53
Private collection, Switzerland
Anon. sale; Sotheby's, New York, 4 May 2006, lot 347
Private collection

EXHIBITED

Chicago, University of Chicago, 'Chagall',
15 February–8 March 1958, No. 28

CERTIFICATE

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



Marc CHAGALL

(1887 — 1985)

Au-dessus des ponts de Paris

1965-1970

Oil and tempera on board
Signed 'MArc / ChAgAll' on the lower right
with the official stamp of the Estate of Marc Chagall
41 x 33 cm | 16.1 x 13 in

PROVENANCE
Estate of the artist
Russeck Gallery, Palm Beach
Weinstein Gallery, San Francisco
Private collection, California, February 2003
Private collection
Anon. sale; Sotheby's, New York, 15 November 2022, lot 631
Private collection

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



Marc CHAGALL

(1887 — 1985)

Les Amoureux au carré vert

Circa 1970-1975

Oil on canvas
Signed 'Chagall Marc' on the lower left;
signed again 'Marc Chagall' on the reverse
60 x 73 cm | 23.6 x 28.7 in

PROVENANCE
Estate of Ida Chagall
Galerie Enrico Navarra, Paris
Private collection, Paris
Sotheby's, New York, 9 May 2007, lot 412
Private collection, USA
Anon. sale; Artcurial, Paris, 30 December 2021, lot 188
Private collection

EXHIBITED
Taipei, Dr. Sun Yat Sen Memorial Hall, 'Marc Chagall',
3 December 1992–12 January 1993
Beijing, Fine Art House of China, 'Marc Chagall',
3 December 1993–21 January 1994

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



Marc CHAGALL

(1887 — 1985)

*L'Amoureux au profil rouge
et l'âne bleu*

1971

Oil and coloured inks on canvas
Signed 'MArc / ChAgAll' on the lower right
with the official stamp of the Estate of Marc Chagall
38.2 x 45.8 cm | 15 x 18 in

PROVENANCE
Estate of the artist
Kornfeld, Bern, 17 June 2022, lot 21
Private collection

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





Marc CHAGALL

(1887 — 1985)

*Bouc rouge lisant au-dessus
des amoureux au repos*

1971

Oil and gouache on canvas
Signed 'MArc / ChAgAll' on the lower right with
the official stamp of the Estate of Marc Chagall
45.8 x 38 cm | 18 x 15 in

PROVENANCE
Estate of the artist
Galerie d'Etraz, Lausanne
Private collection, 2002
Anon. sale; Sotheby's, London, 9 February 2011, lot 274
Private collection
Anon. sale; Phillips, New York, 15 November 2023,
lot 118
Private collection

EXHIBITED
Solothurn, Galerie Schaer und Wildbolz, 'Marc Chagall',
17 January–25 April 1999, exh. cat., No. 316, ill. p. 23

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



Marc CHAGALL

(1887 — 1985)

Le Cirque

1974-1980

Oil, tempera and coloured inks on canvas
Signed 'Marc Chagall' on the lower right; dedicated,
dated and signed 'Pour Vava / 16/4-80 bon
anniversaire marc' on the reverse
38 x 46 cm | 15 x 18.1 in

PROVENANCE
Estate of the artist
Private collection, Switzerland
Private collection, Europe
Private collection

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



Marc CHAGALL

(1887 — 1985)

Le Clown multicolore

1974

Oil and coloured inks on canvas
Signed 'MArc ChAgAll' on the lower left; signed
again 'ChAgAll MArc' on the reverse
81 x 65 cm | 31.9 x 25.6 in

PROVENANCE

Pierre Matisse Gallery, New York, 1975, acquired from
the artist
Galleria Internazionale, Milan, May 1975
Galerie Marcel Bernheim, Paris, 1979
Davlyn Galleries, New York
Sotheby's, New York, 18 May 1990, lot 443
Private collection, Switzerland
Anon. sale; Sotheby's, Tel Aviv, 11 October 1995, lot 36
Private collection, Europe
Anon. sale; Sotheby's, Tel Aviv, 3 May 2000, lot 33
Private collection, USA
Anon. sale; Sotheby's, Paris, 21 April 2022, lot 16
Private collection

EXHIBITED

New York, Pierre Matisse Gallery, 'Marc Chagall, The
Four Seasons, Gouaches, Paintings, 1974-1975', May 1975,
exh. cat., No. 3, ill.
Osaka, Hankyu Department Stores, 'Aventure poétique
de Bonnard à nos jours', 1979

CERTIFICATE

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



Marc CHAGALL

(1887 — 1985)

Les Mariés au coq

Circa 1975

Oil, tempera, coloured inks and India ink on canvas
laid down on plywood panel
Signed 'MArc / ChAgAll' on the lower centre with
the official stamp of the Estate of Marc Chagall
32 x 63.8 cm | 12.6 x 25.1 in

PROVENANCE

Vava Chagall, Paris
Sotheby's, London, 29 March 2000, lot 47
Private collection
Anon. sale; Sotheby's, Paris, 16 October 2019, lot 15
Private collection

CERTIFICATE

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





Marc CHAGALL

(1887 — 1985)

Le Songe

1976

Oil, tempera, India ink and sawdust on canvas
Signed 'Marc Chagall' on the lower right; signed
again 'Chagall / Marc' on the reverse
81 x 60.2 cm | 31.9 x 23.7 in

PROVENANCE

Pierre Matisse Gallery, New York, acquired from the
artist, May 1979
Private collection, October 1984
Anon. sale; Christie's, New York, 18 May 2024, lot 748
Private collection

EXHIBITED

Paris, Musée du Louvre, 'Marc Chagall : Peintures
récentes, 1967-1977', 17 October 1977–2 January 1978,
No. 52, exh. cat., ill. in colour
Florence, Palazzo Pitti, 'Marc Chagall a Palazzo Pitti.
Dipinti 1967-1977', 5 June–30 September 1978, No. 51,
exh. cat., ill. in colour pl. 81
New York, Pierre Matisse Gallery, 'Marc Chagall:
Paintings and Temperas, 1975-1978', May 1979, exh.
cat., No. 5, n.p., ill. in colour

LITERATURE

Leon Amiel, (ed.), *Homage to Chagall*, Leon Amiel
Publisher, New York, 1982, p. 57, ill. in colour p. 56

CERTIFICATE

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



Marc CHAGALL

(1887 — 1985)

Le Peintre

1976

Oil on canvas
Signed 'MArc ChAgAll' on the lower right; signed
again 'ChAgAll / MArc' on the reverse
65 x 54 cm | 25.6 x 21.3 in

PROVENANCE

Artist's studio
Pierre Matisse Gallery, New York
Christie's, New York, 15 May 1990, lot 81
Private collection
Anon. sale; Christie's, New York, 14 May 2022, lot 845
Private collection

EXHIBITED

Paris, Musée du Louvre, 'Marc Chagall : Peintures
récentes, 1967-1977', 17 October 1977–2 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, n.p., ill. in colour

CERTIFICATE

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





Le Peintre, (1976)

by Marc Chagall

Réalisé en 1976, *Le Peintre* condense tout le vocabulaire visuel de Marc Chagall dans un portrait intime de l'artiste, à la fois rêveur et témoin.

La composition, saturée de couleurs, s'organise en quatre plans distincts : à gauche, un rouge incandescent ; à droite, un jaune baigné de lumière ; en bas, un vert profond et un bleu cobalt ancrent la scène. Au centre, le peintre trône, comme suspendu entre ces différents univers. Une main posée sur le cœur, geste de sincérité et d'émotion, l'autre près de ses outils, il incarne le lien profond entre sensation et création artistique. Autour de lui gravitent des motifs emblématiques, qui ne relèvent pas de la simple décoration mais forment le socle du paysage symbolique de Marc Chagall. Dans la partie bleue, un coq — symbole de fertilité et de vitalité — fait écho à l'héritage juif de l'artiste. Dans le rouge, les amoureux, figures récurrentes de son œuvre, incarnent une passion idéalisée et la mémoire, sans doute en hommage à son amour indéfectible pour Bella, son épouse. Le jaune s'ouvre sur un village doré sous un croissant de lune, fusion poétique entre sa ville natale russe et Paris, sa ville d'adoption, où l'on devine la silhouette de la tour Eiffel. Issu de la maturité artistique de l'artiste, l'usage audacieux de la couleur et la composition onirique de *Le Peintre* témoignent de la richesse et de l'assurance de sa période tardive. Le tableau se lit autant comme un autoportrait et qu'une profession de foi artistique. Marc Chagall ne se présente pas seulement comme un observateur de rêves, mais comme celui qui les orchestre. La main sur le cœur, il se laisse guider par la mémoire et l'infinie profondeur du monde imaginaire.

Created in 1976, Le Peintre distils Chagall's visual vocabulary into an intimate portrait of the artist as a dreamer and witness.

*The composition is saturated with colour and structured across four distinct planes: a glowing red on the left, a sunlit yellow on the right, with deep green and cobalt blue anchoring the bottom. At the centre sits the painter himself, as if caught between different realms. One hand rests over his heart, a gesture of sincerity and emotion; the other lies near his tools, echoing the deep connection between feelings and artistic creation. Around him swirl characteristic motifs that are not mere decorations, but essential elements of Chagall's symbolic landscape. In the blue section, a rooster, often associated with fertility and vitality, nods to the artist's Jewish heritage. In red, the lovers — ever-present in Chagall's work — serve as idealised representations of passion and memory, likely echoing his enduring devotion to his wife Bella. The yellow section opens into a golden village under a crescent moon, perhaps a poetic fusion of his Russian hometown and Paris, his adoptive city, with the faint silhouette of the Eiffel Tower. Emerging from the mature phase of Chagall's career, the bold use of colour and the dreamlike composition of *Le Peintre* reflect the richness and confidence of his late artistic style. The painting is a self-portrait and a declaration of artistic faith. Chagall presents himself not merely as an observer of dreams, but as their orchestrator. Holding his hand over his heart, the artist is guided by memory and the boundless realm of imagination.*

Marc CHAGALL

(1887 — 1985)

La Visite du bouc sur fond jaune

Circa 1978

Acrylic, oil, tempera and ink on canvas
Signed 'MArc / ChAgAll' on the lower right with
the official stamp of the Estate of Marc Chagall
33 x 54.7 cm | 13 x 21.5 in

PROVENANCE
Estate of the artist
Private collection, Switzerland
Anon. sale; Kornfeld, Bern, 17 September 2021, lot 18
Private collection

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





Marc CHAGALL

(1887 — 1985)

L'Âne vert

1978

Oil on canvas
Signed 'chAgAll / MArc' on the lower left;
signed again 'Marc Chagall' on the reverse
73 x 60 cm | 28.7 x 23.6 in

PROVENANCE
Pierre Matisse Gallery, New York, acquired from the artist
Private collection, Singapore
Anon. sale; Christie's, New York, 9 November 2006,
lot 418
Private collection

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



Marc CHAGALL

(1887 — 1985)

Couple au clair de lune

1980-1981

Tempera, oil and coloured inks on canvas
Signed 'MArc ChAgAll' on the lower right
100 x 73 cm | 39.4 x 28.7 in

PROVENANCE
Estate of the artist, and thence by descent
Christie's, Hong Kong, 1 December 2022, lot 108
Private collection

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



Fernand LÉGER

(1881 – 1955)

Composition sur fond bleu

1929

Oil on canvas
Signed and dated 'F.LÉGER.29' on the lower right;
inscribed and signed again '1° ETAT / F. LEGER'
on the reverse
27 x 46 cm | 10.6 x 18.1 in

PROVENANCE
Galerie Simon [Daniel-Henry Kahnweiler], Paris
Svensk-Franska Konstgalleriet, Stockholm, by May 1948
Sune Danielson collection, Borgholm, Sweden
Sotheby's, London, 1 July 1987, lot 234
Saidenberg Gallery, New York
Private collection, Italy, late 1980s to early 1990s
Anon. sale; Christie's London, 4 March 2022, lot 431
Private collection

EXHIBITED
Stockholm, Svensk-Franska Kinstgalleriet, 'Retrospektiv
Utställning Fernand Léger', 21 May–30 June 1948, exh.
cat., No. 16

LITERATURE
Georges Bauquier (ed.), *Fernand Léger, Catalogue raisonné
de l'œuvre peint, 1929–1931*, Maeght Editeur, Paris, 1995,
No. 635, ill. in colour p. 58 (incorrectly catalogued as titled
Composition sur fond bleu on the reverse)





Fernand LÉGER

(1881 – 1955)

Le Chandail vert

1946

Oil on canvas
Signed and dated 'F. LEGER / 46' on the lower right; titled, signed again and dated 'LE CHANDAIL VERT / F.LEGER 47.46' on the reverse
46 x 65 cm | 18.1 x 25.6 in

PROVENANCE

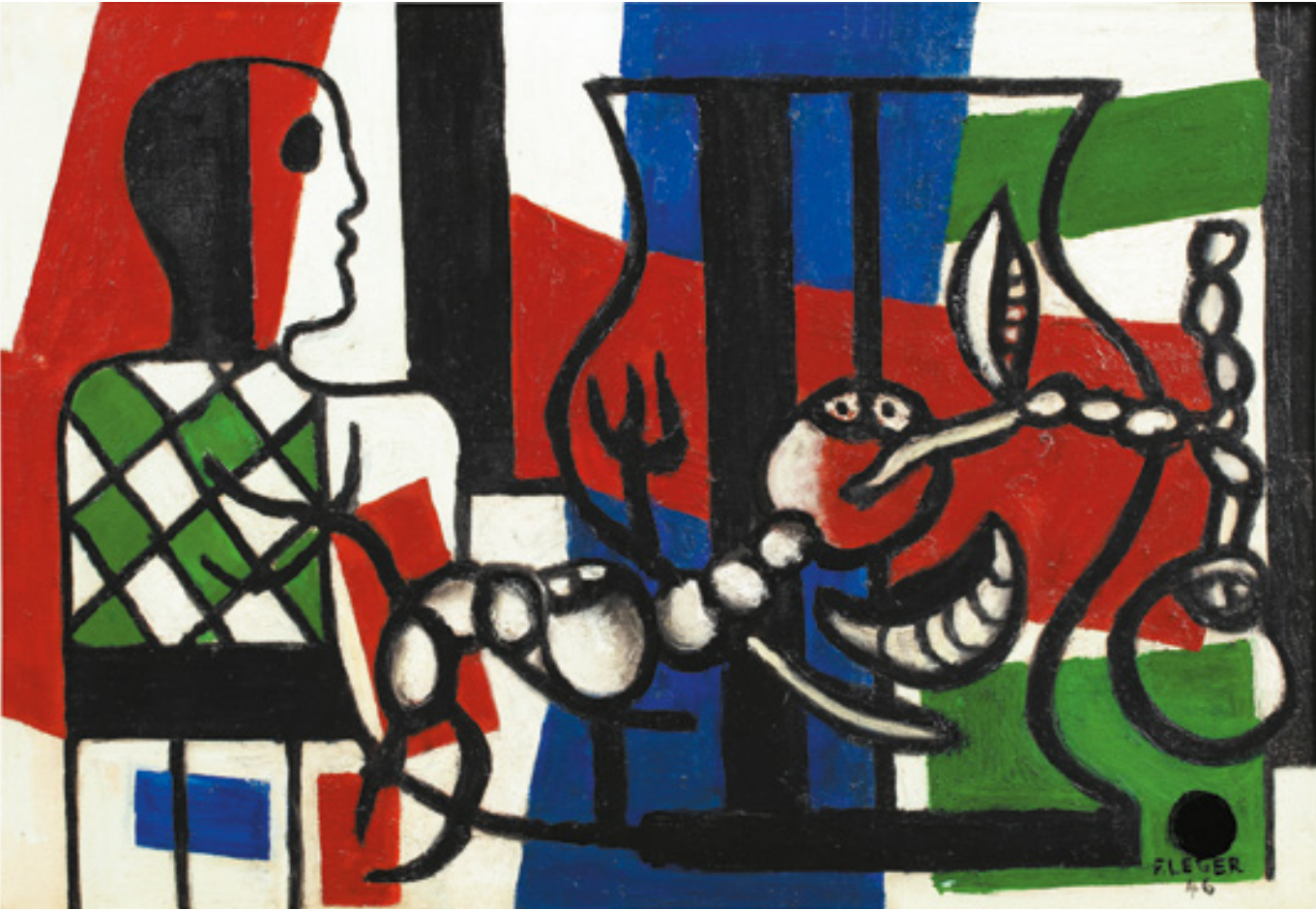
Galerie Louis Carré, Paris
Galerie Louise Leiris, Paris
Alexandre Iolas Gallery, New York
Private collection, gift from the above
Anon. sale, Sotheby's, Paris, 17 March 2022, lot 31
Private collection

EXHIBITED

Stockholm, Svensk-Franska Konstgalleriet, 'Retrospektiv Utställning Fernand Léger', 21 May–30 June 1948, exh. cat., No. 42
Marseille, Galerie Garibaldi, 'Fernand Léger, huiles, gouaches, dessins', 1950, No. 11
New York, Buchholz Gallery, 'Léger, Recent paintings & Le Cirque', 6 November–2 December 1950, exh. cat. No. 1, ill.

LITERATURE

Georges Bauquier (ed.), *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1944–1948*, Adrien Maeght Editeur, Paris, 2000, No. 1235, p. 130, ill. in colour p. 131



Fernand LÉGER

(1881 – 1955)

Nature morte

1946

Oil on canvas
Signed and dated '46 F. LEGER' on the lower right;
signed, titled and dated 'F. LEGER Nature morte 46'
on the reverse
24 x 41 cm | 9.4 x 16.1 in

PROVENANCE
Svensk-Franska Konstgalleriet, Stockholm, 1946
Galerie Louis Carré et Cie., Paris
Galerie Blanche, Stockholm
Sven and Gunnel Bergqvist collection, Djursholm, Sweden
Christie’s, London, 30 November 1993, lot 221
Private collection

LITERATURE
Georges Bauquier (ed.), *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1944 -1948*, Maeght Editeur, Paris, 2000, No. 1226, pp. 120 -121



Fernand LÉGER

(1881 – 1955)

Etude pour les constructeurs

Circa 1950

Gouache on paper
Signed with the initials 'F.L.' on the lower right
54.5 x 71.5 cm | 21.5 x 28.1 in

PROVENANCE
Mr. Cuttoli-Laugier collection, Paris, acquired from the artist
Michel Warrennes collection, Paris, by 1965
John Berggruen Gallery, San Francisco
Galerie Félix Vercel, Paris
Sotheby’s, London, 2 December 1987, lot 553
Private collection, Switzerland
Richard Gray Gallery, Chicago
Martin and Diane Trust collection, 20 April 1990
Sotheby's, New York, 15 May 2018, lot 315
Private collection

LITERATURE
Jean Cassou and Jean Leymarie, *Fernand Léger, Dessins et gouaches*, Chêne, Paris, 1972, No. 269, ill. p. 180

CERTIFICATE
The Comité Léger has confirmed the authenticity of this work.





Fernand LÉGER

(1881 – 1955)

La jeune fille à la branche

1951

Gouache on paper
Signed with the artist’s initials and dated 'F.L. 51'
on the lower right
70 x 60 cm | 27.6 x 23.6 in

PROVENANCE
Galerie Chalette, New York
Isadore M. Marder collection, Philadelphia, 1955
Private collection, by descent
Anon. sale, Phillips, New York, 16 May 2023, lot 214
Private collection

CERTIFICATE
The Comité Léger has confirmed the authenticity of this work.



Fernand LÉGER

(1881 – 1955)

La Statuette et le vase rouge

1951

Oil on canvas

Dated and signed '51 / F LEGER' on the lower right;
titled, signed again and dated 'LA STATUETTE /
et le VASE ROUGE / F. LEGER / 51' on the reverse

54 x 65 cm | 21.3 x 25.6 in

PROVENANCE

Atelier Fernand Léger, No. 177

Rupages collection, Grenoble, France

Galerie Maeght, Paris

Private collection, France, 1988

Private collection, Paris, by descent

Anon. sale; Sotheby's Paris, 21 April 2022, lot 5

Private collection

LITERATURE

Georges Bauquier (ed.), *Fernand Léger, Catalogue raisonné
de l'œuvre peint, 1949–1951*, Adrien Maeght Editeur, Paris,
2003, No. 1419, ill. in colour p. 178





Fernand LÉGER

(1881 – 1955)

Nature morte aux trois papillons

1952

Oil on canvas

Dated and signed '52 / F. LEGER' on the lower right; titled, signed again and dated 'NATURE. MORTE / aux 3 papillons / F. LEGER.52' on the reverse

91.2 x 64.5 cm | 35.9 x 25.4 in

PROVENANCE

Atelier Fernand Léger

Michel Couturier collection, Paris

Galerie Bourdon, Paris

Didier Lambert collection, Paris, *circa* 1955–1960

Private collection, France, by descent

Anon. sale; Christie's, New York, 10 May 2000, lot 637

Private collection, Europe

Anon. sale; Sotheby's, New York, 17 May 2022, lot 61

Private collection

EXHIBITED

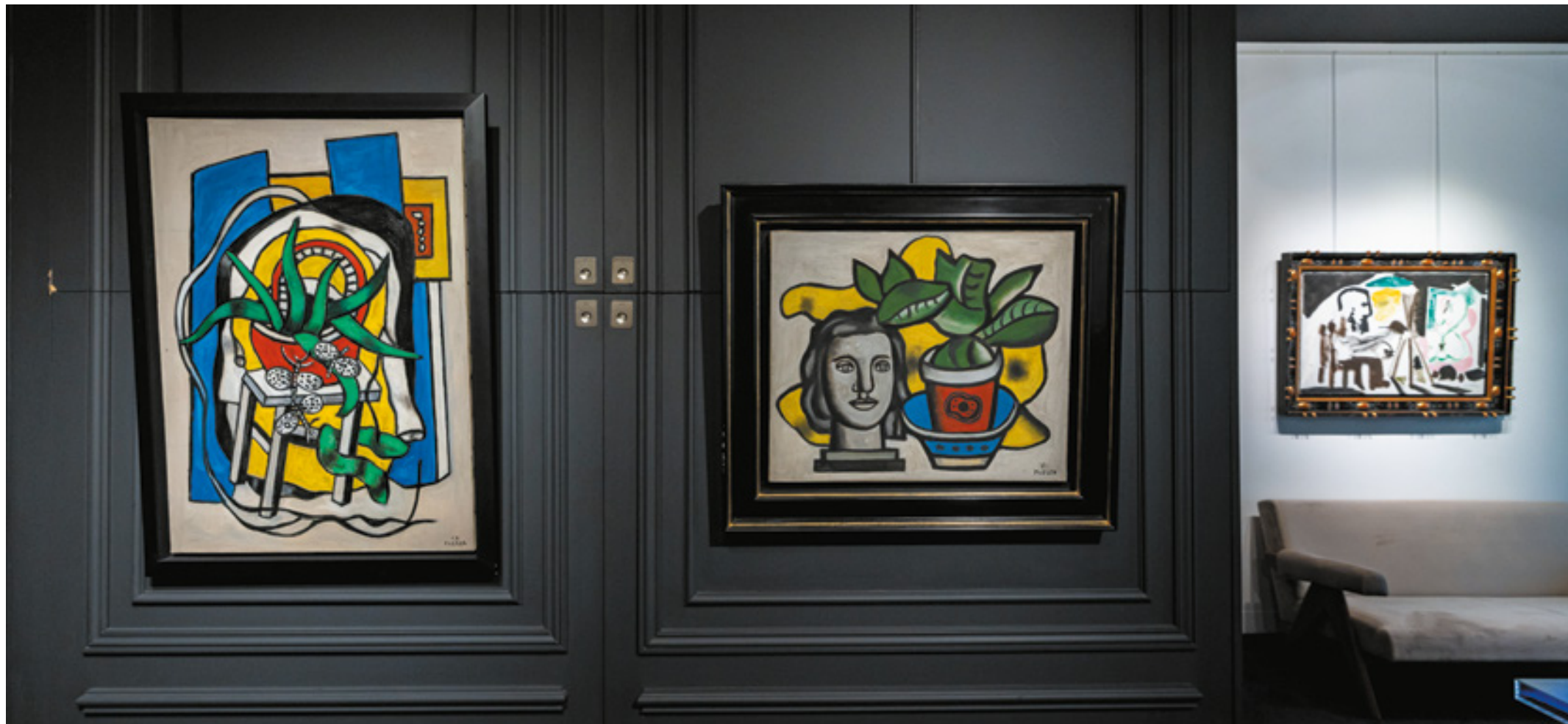
Bern, Kunsthalle, 'Fernand Léger', 10 April–25 May 1952, No. 57

Venice, XXVI Biennale Internazionale d'Arte di Venezia, 14 June–19 October 1952, No. 94, ill. p. 275

LITERATURE

Irus Hansma and Claude Lefebvre du Preÿ (ed.), *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1952–1953*, Editions Irus et Vincent Hansma, Paris, 2013, No. 1479, ill. in colour p. 42





Nature morte aux trois papillons, (1952)

by Fernand Léger

Le parcours artistique de Fernand Léger se distingue par une exploration constante de la forme, de la couleur et de la structure. Peinte trois ans avant sa disparition, cette œuvre tardive incarne l'évolution continue de son langage visuel.

Nature morte aux trois papillons illustre l'attachement de Léger à la lisibilité, qu'il considère comme l'essence même de l'art moderne. Profondément marqué par le cubisme, il affine pendant des décennies un style reconnaissable à ses formes audacieuses, sa perspective aplatie, ses couleurs primaires et ses épais contours noirs. Cette composition condense cette évolution : le style géométrique et la simplification des formes s'ordonnent avec une solidité sculpturale qui rappelle Paul Cézanne. Pourtant, à la différence des intérieurs méditatifs de ce dernier, les natures mortes de Fernand Léger vibrent de

contrastes et de mouvement. Trois papillons, suspendus en plein vol, viennent rompre la rigidité de l'ensemble. Cette dynamique s'oppose aux éléments statiques et structurés traditionnellement associés à la nature morte, renforçant le dialogue entre nature et artifice. La couleur occupe également une place centrale, avec une palette industrielle allant des jaunes pâles aux rouges profonds, en passant par des verts et des bleus froids.

Loin d'une représentation narrative, l'œuvre engage une conversation abstraite entre l'esthétique de la machine et le monde naturel. Créée à une époque de reconstruction en Europe, *Nature morte aux trois papillons* évoque aussi la résilience et la transformation. Le papillon, symbole universel de la métamorphose, devient ici une métaphore de la renaissance, faisant écho à la quête collective de renouveau et d'identité dans l'après-guerre.

Fernand Léger's trajectory was consistently marked by a deep exploration of form, colour and structure. Painted just three years before his passing, this late work exemplifies the artist's ever-evolving visual language.

Nature morte aux trois papillons reflects Léger's commitment to clarity, which he believed was the core of modern art. Deeply influenced by Cubism, he spent decades refining his visual language, characterised by bold forms, flattened perspective, primary colours and thick black outlines. In this composition, the viewer can see this evolution distilled. His geometric style and preference for simplifying forms are arranged with a sculptural solidity reminiscent of Cézanne. However, unlike Cézanne's meditative interiors, Léger's still lifes were animated by contrast and motion. Three butterflies, suspended mid-flight, break the rigidity of the

composition. This sense of dynamism contrasts with the static, structural elements traditionally associated with still-life, reinforcing the dialogue between nature and artifice. Colour also plays a central role in the composition, using an industrial palette that spans light yellows, deep reds and cool greens and blues.

Far from a narrative depiction, the work engages in an abstract conversation between the machine aesthetic and the natural world. Created in a time of reconstruction in Europe, Nature morte aux trois papillons may also reflect resilience and transformation. The butterfly — a universal symbol of metamorphosis — becomes a metaphor for rebirth, echoing the collective search for renewal and identity in the postwar era.

Fernand LÉGER

(1881 – 1955)

Partie de campagne

Circa 1952-1953

Brush and ink and gouache on paper
Signed with the initials 'F.L.' on the lower right
64.1 x 48.3 cm | 25.2 x 19 in

PROVENANCE

Galerie Louise Leiris, Paris
Pace Gallery, New York, between 1967 and 1972
Private collection, Massachusetts
Anon. sale; Sotheby's, New York, 9 November 1995, lot 368
Irving Galleries, Palm Beach, USA
Private collection, Florida
Anon. sale, Sotheby's, New York, 19 November 2024,
lot 569

EXHIBITED

New York, Pace Gallery, 'Léger: The Late Works at Pace',
5 February–8 March 1972, exh. cat., No. 7
Ithaca, New York, Herbert F. Johnson Museum of Art,
Cornell University



Fernand LÉGER

(1881 – 1955)

Etude pour 'La grande parade'

1953

Gouache on paper
Signed with the artist's initials and dated 'F.L 53'
on the lower right
54.5 x 71.6 cm | 21.5 x 28.2 in

PROVENANCE
Private collection
Michelle Rosenfeld Gallery, New York
Private collection, Chicago
Sotheby's, New York, 6 May 2010, lot 121
Private collection

CERTIFICATE
The Comité léger has confirmed the authenticity of this work.





Fernand LÉGER

(1881 – 1955)

Deux femmes tenant des fleurs

1954

Oil on canvas
Dated and signed '54 / F. Léger' on the lower right;
titled and signed again 'Deux Femmes / tenant
des fleurs / F. LEGER.54'; Georges Brauquier
authentication label and stamp on the reverse
54 x 64.8 cm | 21.3 x 25.5 in

PROVENANCE

Artist's studio (No. 354)
Frank Elgar collection, Paris
Verdier collection
Paul Haim collection, Paris
Galerie Melki, Paris
Private collection, Monaco, 1992
Anon. sale; Christie's London, 4 February 2008, lot 55
Private collection, Switzerland
Private collection, USA

EXHIBITED

Mont-de-Marsan, Musée Despiau-Wlérick, 'Fernand
Léger', July–August 1974, No. 13
Montauban, Musée Ingres, 'Fernand Léger',
23 June–11 September 1977, exh. cat., No. 27, ill. p. 23
Issoire, Centre culturel, 'Fernand Léger : œuvres de
1928-1955', 1 July–15 September 1988, exh. cat., No. 14,
ill. in colour

LITERATURE

Irus Hansma and Claude Lefebvre du Preÿ (ed.), *Fernand
Léger, Catalogue raisonné de l'œuvre peint, 1954-1955*,
Editions Irus et Vincent Hansma, Paris, 2013, No. 1629,
p. 68, ill. in colour p. 69





The Monaco Masters Show

- Claude MONET
- Pablo PICASSO
- Alexander CALDER
- Jean DUBUFFET
- Pierre SOULAGES
- Roy LICHTENSTEIN
- Alex KATZ
- Andy WARHOL
- Yayoi KUSAMA
- Niki de SAINT PHALLE
- Tom WESSELMANN
- Fernando BOTERO
- Manolo VALDÉS
- George CONDO
- Kenny SCHARF
- Keith HARING
- Jean-Michel BASQUIAT
- Damien HIRST

Claude MONET

(1840 — 1926)

Les Bords de l'Epte à Giverny

1887

Oil on canvas
Signed 'Claude Monet' on the lower left
65.2 x 81.4 cm | 25.7 x 32 in

PROVENANCE

(possibly) Galerie Georges Petit, Paris, Galerie Bernheim-Jeune et Cie., Paris, and Isidore Montaignac, Paris, acquired directly from the artist, 1898
Charles Guasco collection, Paris
Galerie Georges Petit, Paris, 11 June 1900, lot 55
Strauss collection, Paris
Alexandre Louis Philippe Marie Berthier, 4th Prince of Wagram, Paris, circa 1906
Durand-Ruel, Paris, 4 April 1914 (inv. No. 10518 ; ph. No. 7848)
Durand-Ruel, New York, December 1914 (inv. No. 3809)
Franz R. [Francis Ropes] Huntington collection, Columbus, USA, 29 April 1915
Mrs. A.H. Thomas collection, Columbus, USA, by descent
Mrs. Sara & Mr. Eugene Haubert [born Huntington] collection, Bexley, USA, by descent, by 1949
Hirschl & Adler Galleries, New York, April 1974
Arthur Tooth & Sons, London, 9 July 1974, and until 12 February 1976 (inv. No. 9439)
Private collection, Europe
Anon. sale; Christie’s, London, 26 June 1995, lot 11
Private collection

EXHIBITED

New York, Durand-Ruel, 'Monet', 1–15 February 1915, No. 10
Boston, Brooks Reed Gallery, 'Tableaux Durand-Ruel', March 1915
Columbus, Gallery of Fine Art, 1949, on long-term loan
New York, Richard L. Feigen & Co., 'Claude Monet', 15 October–15 November 1969, exh. cat., No. 26, ill. p. 47 (dated '1888')

LITERATURE

Daniel Wildenstein, *Claude Monet. Biographie et Catalogue raisonné. Tome III : 1887-1898. Peintures*, La Bibliothèque des arts, Lausanne & Paris, 1979, Nos. 1128-1129, p. 90, ill. twice p. 91
Daniel Wildenstein, *Monet. Catalogue raisonné. Volume III, Nos. 969-1595*, Taschen/Wildenstein Institute, Cologne, 1996, Nos. 1128-1129, pp. 427-428, ill. pp. 426-427
Maurice Malingue, *Claude Monet*, Les Documents d'Art, Monaco, 1943, p. 147, ill. p. 100 (with incorrect ownership)
Columbus Gallery of Fine Arts, Bulletin, vol. 20, No. 1, Columbus, Fall 1949, p. 14





Les Bords de l'Epte à Giverny, (1887)

by Claude Monet

Pour Claude Monet, le village de Giverny représente bien plus qu'un simple lieu de vie : c'est une toile vivante, une source d'inspiration inépuisable. Après des années de précarité financière et la perte de sa femme Camille en 1879, Giverny s'impose comme son refuge, où il s'installe jusqu'à sa mort en 1926. Maître de l'impressionnisme, Claude Monet saisit la lumière et l'ombre de ce paysage à travers une touche rapide, faussement désinvolte. Porté par la quiétude des lieux, il entame une série de vingt-quatre toiles centrées sur les peupliers bordant l'Epte. Cet ensemble connu sous le nom de *Peupliers*, fait suite à une recherche amorcée avec *Les Bords de l'Epte à Giverny* (1887).

La scène respire la tranquillité et le mouvement organique : une rivière paisible, des arbres qui ondulent doucement, la lumière dorée d'un soleil déclinant. L'Epte ne se contente pas de refléter le monde, elle l'absorbe, effaçant la frontière entre l'eau et le ciel. La couleur joue un rôle central, non seulement par son harmonie, mais aussi par la résonance émotionnelle qu'elle dégage. Les verts frais, les ors chaleureux et cette brume bleutée omniprésente enveloppent le paysage d'une douceur sereine. Peignant sur le motif, Monet ne se limite pas à représenter la nature : il la laisse éclore sur la toile, chaque coup de pinceau vibrant comme un battement de cœur du paysage.

Avec *Les Bords de l'Epte à Giverny*, Monet propose plus qu'un lieu physique : il offre un espace mental, une invitation à ralentir. Ce site naturel nourrit son imaginaire, donnant naissance à une œuvre baignée d'une lumière irréaliste, comme si la terre elle-même se laissait aller à rêver.

The village of Giverny was more than a home for Claude Monet; it was a living canvas and an endless source of inspiration. After years of financial instability and the loss of his wife Camille in 1879, Giverny became his sanctuary, where he lived until his passing in 1926. As one of the masters of Impressionism, Monet captured the light and shadow of this landscape in his rapid and deceptively loose brushwork. Inspired by the tranquillity of the place, he began a focused series of twenty-four paintings that positioned the poplars along the River Epte as the centre of the composition. Known as Peupliers, the series was an extension of Les Bords de l'Epte à Giverny (1887).

The scene is tranquil with an organic sense of motion: a gentle river, softly swaying trees and the glow of the late-afternoon sun. The Epte River doesn't reflect the world so much as it absorbs it, dissolving the boundary between water and sky. Colour is key in this work, not just in its harmony but also in its emotional resonance. With cool greens, warm golds and that ever-present blue mist, Monet softens the scene with a palette that leans toward serenity. Painting en plein air, Monet doesn't merely depict nature; he allows it to bloom on the canvas as if each brushstroke is a heartbeat of the landscape.

In Les Bords de l'Epte à Giverny, he offers not just a physical place, but a mental one in which the viewer is invited to slow down. The natural location captured Monet's imagination, leading to a painting bathed in an ethereal haze, as though we were witnessing the land dream itself.

Pablo PICASSO

(1881 — 1973)

Buste de femme

1960

Oil on canvas
Signed 'Picasso' on the upper left; dated and
numbered '10.3.60. / II' on the reverse
81 x 65 cm | 31.9 x 25.6 in

PROVENANCE
Galerie Louise Leiris [Daniel-Henry Kahnweiler], Paris
Marlborough Galleria d'Arte, Rome
Private collection, Japan
Private collection, Japan, 2017
Anon. sale; Christie's, New York, 16 May 2024, lot 50B
Private collection

LITERATURE
Christian Zervos, *Pablo Picasso. Œuvres de 1959 à 1961*,
vol. 19, Cahiers d'Art, Paris, 1968, No. 212, ill. prior to
signature pl. 60
David Douglas Duncan, *Picasso's Picassos. The Treasures of
La Californie*, Macmillan & Co. Ltd, London, 1961,
pp. 260 and 269, ill. prior to signature, p. 260
Hélène Parmelin, *Picasso: Women, Cannes and Mougins,
1954-1963*, Editions Cercle d'Art and H.N. Abrams,
Amsterdam, 1965, p. 103, ill. in colour prior to signature





Pablo PICASSO

(1881 — 1973)

Tête de femme, profil

1963

Brush and ink, ink wash, wax resist, gouache and charcoal on paper

Signed 'Picasso' on the upper center and dated '29.11.63' on the upper left

75.9 x 60.9 cm | 29.9 x 24 in

PROVENANCE

Galerie Louise Leiris, Paris

Private collection

Anon. sale; Sotheby Parke Bernet Inc., New York, 22 May 1981, lot 924

Private collection, Canada

Anon. sale; Sotheby's, New York, 20 November 2024, lot 371

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de 1962 et 1963, vol. 23*, Cahiers d'Art, Paris, 1971, No. 359, recto ill. pl. 149 (with incomplete medium)

Georges Bloch, *Picasso: Catalogue of the Printed and Graphic Work, 1904-1967, vol. I*, Kornfeld et Klipstein, Bern, 1971, No. 931, verso ill. p. 202

Bernhard Geiser and Brigitte Baer, *Picasso Peintre-Graveur. Tome V. Catalogue raisonné de l'œuvre gravé et des monotypes. 1959-1965*, Kornfeld, Bern, 1989, No. 1260. A.II.b, verso ill. p. 330



Pablo PICASSO

(1881 — 1973)

Couple

9.6.72

Coloured wax crayons on paper
Dated and signed '9.6.72. / Picasso' on the upper left
50.5 x 66 cm | 19.9 x 26 in

PROVENANCE
Galerie Louise Leiris, Paris
Private collection, New York
Anon. sale; Sotheby's, New York, 17 November 1998, lot 428
Private collection, Europe
Private collection, USA, October 2001
Anon. sale; Christie's, New York, 20 November 2024, lot 208

EXHIBITED
Paris, Galerie Louise Leiris, 'Picasso: 172 dessins en noir et en couleurs', 21 November 1971–18 August 1972, No. 84, ill. in colour p. 62

LITERATURE
Christian Zervos, *Pablo Picasso, Œuvres de 1971-1972, vol. 33, Cahiers d'Art*, Paris, 1978, No. 416, ill., pl. 149



Alexander CALDER

(1898 — 1976)

New Old Universe

1953

Wood, wire, string and paint

Unique piece

106.7 x 185.4 x 8.3 cm | 42 x 73 x 3.3 in

PROVENANCE

Alfred and Anne Hentzen collection, Hamburg, Germany, 1957,
gift from the artist

Private collection, Germany, 2001, by descent

Anon. sale; Sotheby's, Paris, 15 March 2023, lot 14

Private collection

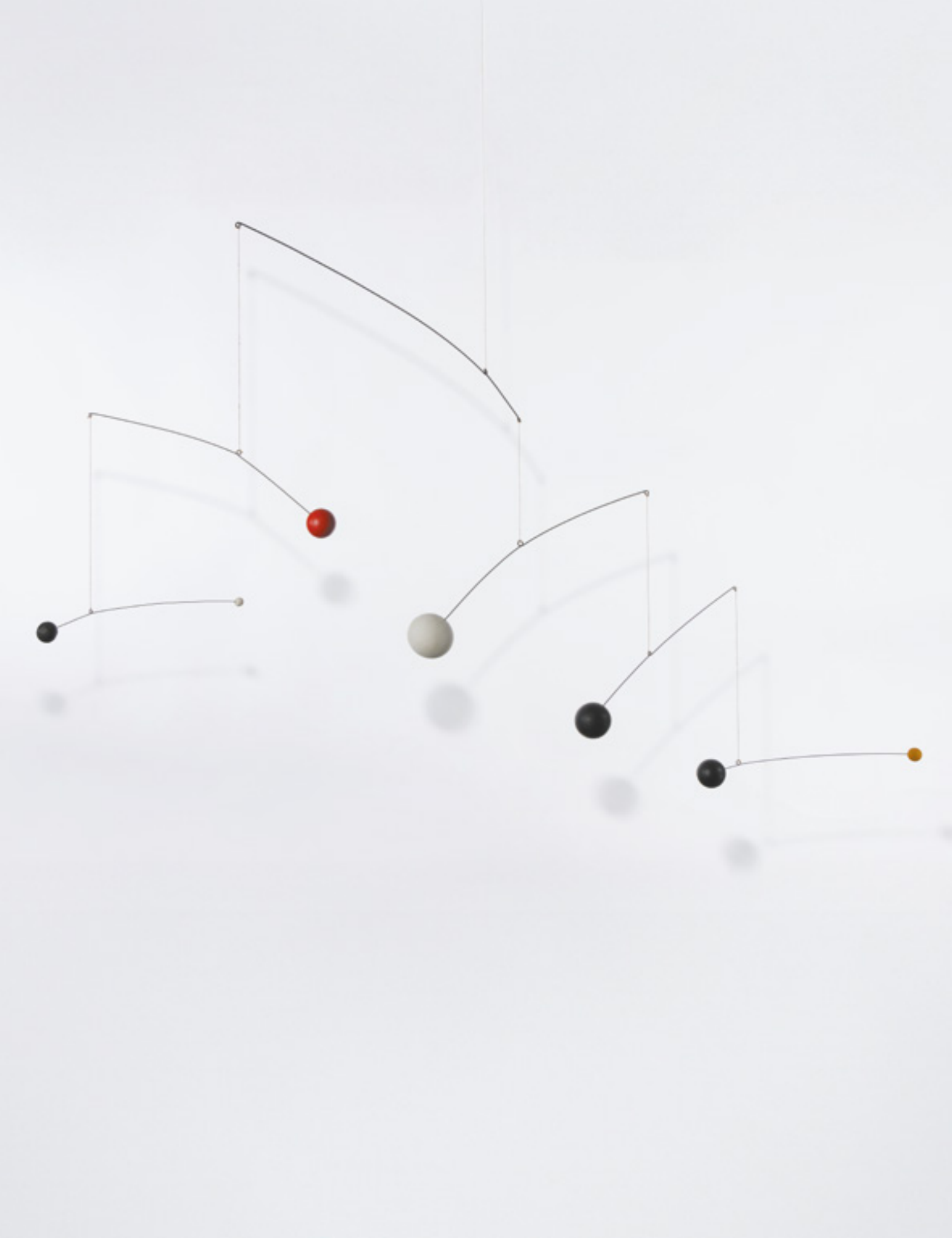
EXHIBITED

São Paulo, Museu de Arte Moderna, ‘Il Biennal do Museu de
Arte Moderna de São Paulo’, 15 December 1953–28 February
1954, exh. cat., No. 35, p. 146

Berlin, Akademie der Kunst, ‘Alexander Calder’, 21 May–16 July
1967, exh. cat., No. 23, p. 40

The Calder Foundation has registered this work in their archives.





New Old Universe, (1953)

by Alexander Calder

Comment quelque chose peut-il être à la fois nouveau et ancien ? Pour Alexander Calder, la réponse réside dans le mouvement. Avec *New Old Universe* (1953), il réinvente l'idée intemporelle du cosmos en une danse de couleurs et de formes en perpétuel mouvement. À ses yeux, tout trouve son origine dans l'univers, mais son cosmos personnel ne se limite pas à la gravité et au temps : il tourne autour de l'équilibre, du rythme et de la fantaisie.

Près de trente ans après avoir créé son premier mobile, Alexander Calder réuni ici toute son exploration du mouvement et des forces invisibles qui animent l'espace. Cette sculpture cinétique réunit sept sphères de bois peintes, suspendues à une armature de fil de fer, qui gravitent de façon imprévisible. Comme dans nombre de ses abstractions, l'œuvre fait écho aux rythmes et à la vitalité inhérents à la nature. « La sphère et le cercle sont les formes les plus simples de l'univers. Même mes triangles sont des sphères... mais d'une autre forme », confiait-t-il dans *The Artist's Voice* de Katharine Kuh (1962). Disques, orbes et sphères ne cherchent pas à représenter littéralement le cosmos : ils composent un langage visuel, une manière de donner forme à l'expansion intangible de l'univers.

Le lyrisme de cette œuvre naît de sa discrétion. Chaque élément semble écouter les autres, tournant dans une lente conversation, jamais figé, toujours en évolution. L'artiste incarne ici l'audace du langage cinétique qu'il a inventé, où la sculpture défie la gravité. Les vérités anciennes de l'univers subsistent, mais elles renaissent dans de nouveaux motifs. Alexander Calder ne se contente pas de représenter un cosmos : il nous invite à en faire l'expérience : celle d'un mouvement sans fin, débordant de vie.

How can something be both new and old at once? Alexander Calder's answer is movement. In New Old Universe (1953), he takes the timeless idea of the cosmos and reinvents it as a dance of colour and shapes that are forever in motion. For him, the origin of everything is the universe, but his cosmos is not ruled solely by gravity and time; it spins on the axes of balance, rhythm and whimsy.

Nearly three decades after inventing his first mobile, New Old Universe vividly embodies his exploration of movement and the invisible forces that animate space. The kinetic sculpture includes seven painted wooden spheres that orbit unpredictably, suspended on a delicate wire armature. Similar to many of his abstractions, this sculpture speaks to the inherent rhythms and dynamism of nature. "The simplest forms in the universe are the sphere and the circle. Even my triangles are spheres, but in a different shape." (Calder, quoted in The Artist's Voice, Katharine Kuh, 1962). His use of discs, orbs and spheres wasn't a literal representation of the cosmos — it was a visual language, a way to give form to the intangible expansion of the universe.

The lyricism of this work lies in its quietness. Each element seems to listen to the others, spinning in a slow conversation, never still, yet constantly evolving. It embodies the radical kinetic idiom Calder pioneered, where sculpture defies gravity. Here, the old truths of the universe remain, but they are reborn in new patterns. Calder doesn't just depict a cosmos — he invites us to experience one that is endlessly turning and forever alive.

Jean DUBUFFET

(1901 — 1985)

Paysage gris aux taches cerise

1949

Oil on burlap
Signed and dated 'J. Dubuffet / 49' on the upper left; signed and dated again 'J. Dubuffet / 49' on the reverse
89 x 116 cm | 35 x 45.7 in

PROVENANCE
Pierre Matisse Gallery, New York
Acquavella Galleries, New York
Private collection, New York
Anon. sale; Sotheby’s, Paris, 6 June 2017, lot 6
Private collection
Anon. sale; Christie's, Hong Kong, 1 December 2021, lot 42
Private collection

EXHIBITED
New York, Pierre Matisse Gallery, 'The Early Years 1943 to 1959 an exhibition of paintings by Jean Dubuffet', 9 May–3 June 1978, exh. cat., No. 15, ill., n.p.
Avignon, Palais des Papes, 'Dubuffet. "Hauts lieux". Paysages 1944-1984', 30 June–2 October 1994, exh. cat., ill. p. 40
Cologne, Galerie Karsten Greve, 'Jean Dubuffet : Bilder 1943-1955', 29 January–29 March 1999

LITERATURE
Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet. Fascicule V : Paysages grotesques*, Jean-Jacques Pauvert Editeur, Lausanne, 1965, No. 61, p. 95, ill. p. 42



Jean DUBUFFET

(1901 — 1985)

Paysage avec villa et personnage

1974

Vinyl on canvas

Signed with the artist's initials and dated 'J.D. 74' on the lower center; signed again, titled and dated 'Paysage avec villa / et personnage / J. Dubuffet / 74' on the reverse

195 x 130 cm | 76.8 x 51.2 in

PROVENANCE

Collection Renault, Boulogne-Billancourt, France

Christie's, Paris, 6 June 2024, lot 108

Private collection

EXHIBITED

Paris, Centre national d'art contemporain, 'Jean Dubuffet : Paysages castillans, Sites tricolores', 19 February–5 March 1975, exh. cat., n.p., No. 32, ill. in colour

Tokyo, Sompō Japan Seiji Tōgō Museum of Art, 'Renault Collection: Contemporary French Art', July–September 2003, exh. cat., No. 15, p. 14

Curitiba, Oscar Niemeyer Museum, 16 May–9 August 2009; São Paulo, Museu de arte contemporânea, 10 September–15 December 2009, 'Uma aventura moderna-coleção de arte Renault', exh. cat., ill. in colour p. 69

Tel Aviv, Ramat Gan Museum of Israeli Art, 'Art and the Factory. The Renault Modern Art Collection', September 2011–January 2012, exh. cat., ill. in colour p. 36

Beijing, Today Art Museum, December 2015–February 2016; Wuhan, Hubei Art Museum, March–June 2016, 'Une aventure moderne - la collection d'art Renault'

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet. Fascicule XXVIII : Roman burlesque, Sites tricolores*, Editions de Minuit, Paris, 1979, No. 190b, pp. 179 et 183, ill. p. 140

Ann Hindry, *Renault and Art, A Modern Adventure*, Hazan Paris, 1999, p. 195, ill. in colour p. 105

Ann Hindry and Micheline Renard, *Renault, La collection d'art, de Doisneau à Dubuffet, une aventure pionnière*, Flammarion, Paris, 2009, ill. in colour p. 32 and p. 72



Pierre SOULAGES

(1919 — 2022)

Brou de noix 1948-10

1948

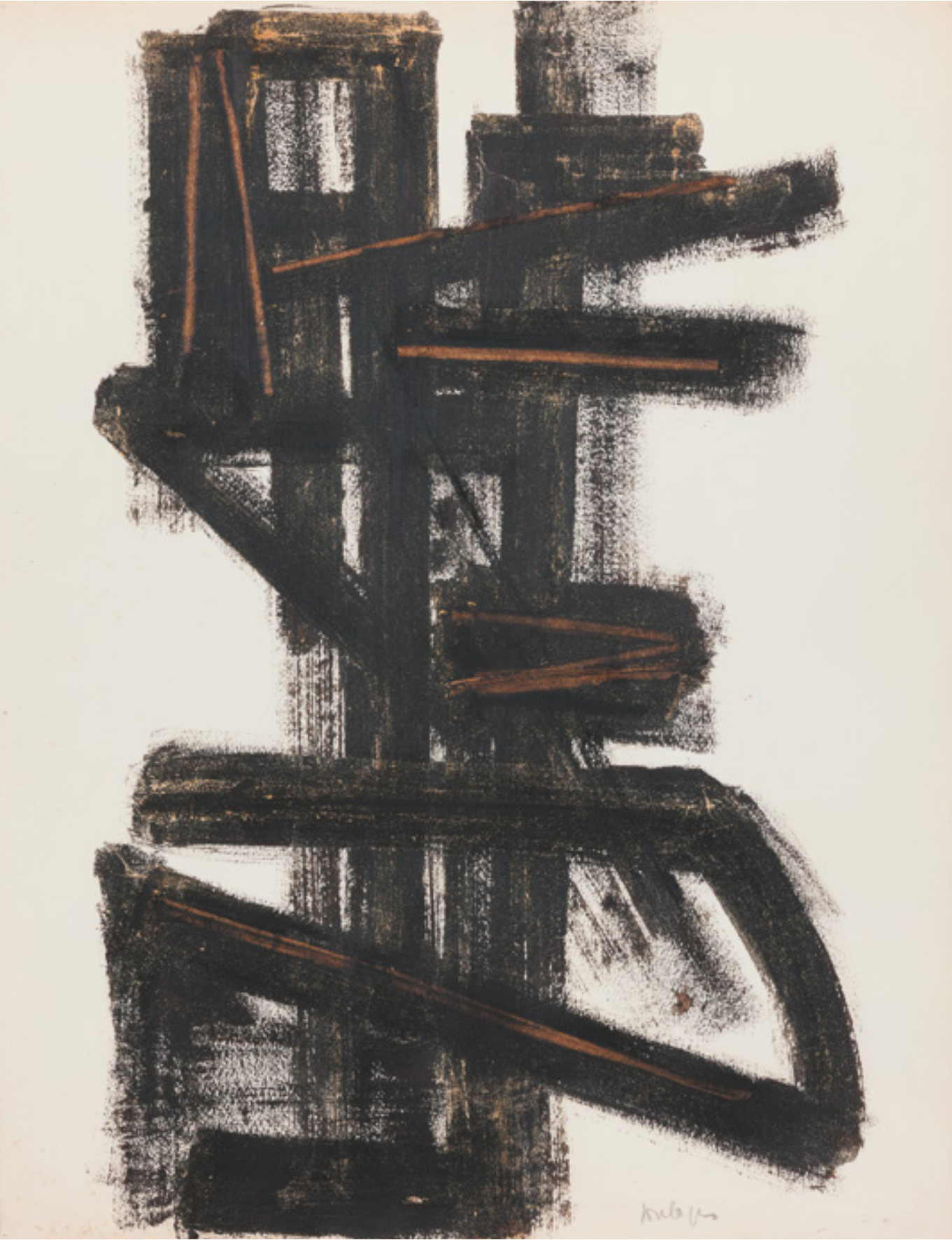
Walnut ink on paper laid on canvas
Signed 'Soulages' on the lower right
65 x 50 cm | 25 x 19.7 in

PROVENANCE

Hans Hartung collection
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.





Pierre SOULAGES

(1919 — 2022)

Peinture 130 x 92 cm, 20 décembre 1991

1991

Oil on canvas
Signed and dated on the reverse
130 x 92 cm | 51.2 x 36.2 in

PROVENANCE
Fondation Veranneman, Kruishoutem, Belgium, 1993
Private collection

EXHIBITED
Paris, FIAC, Fondation Verraneman, 1995

LITERATURE
Pierre Encrevé, *Soulages. L'Œuvre complet. Peintures. III. 1979-1997*, Seuil, Paris, 1998, No. 1110, ill. in colour p. 221



Roy LICHTENSTEIN

(1923 — 1997)

Apple, Grapes, Grapefruit

1974

Acrylic, oil and graphite pencil on canvas
Signed and dated 'rf Lichtenstein / '74" on the reverse
102.2 x 137.2 cm | 40.2 x 54 in

PROVENANCE

Leo Castelli Gallery, New York
The Mayor Gallery, London, March 1974
Lord and Lady Anthony Jacobs, London, 1974
Christie’s, London, 30 June 2015, lot 10
Stephen A. Wynn collection, USA
Christie's, Hong Kong, 28 May 2024, lot 63
Private collection

EXHIBITED

London, 'The Mayor Gallery, Roy Lichtenstein: Recent Paintings', 2 April–18 May 1974, exh. cat., No.2, n.p., ill.
New York, Gagosian Gallery, 'Roy Lichtenstein: Still Lifes', 8 May–30 July 2010, exh. cat., ill. pp. 91 and 218

LITERATURE

Andrea Theil (ed.), *Roy Lichtenstein: A Catalogue Raisonné*, digital, ongoing, No. RLCR 2248, ill.
Nigel Gosling, "Taking the Art World's Blood Pressure", in *The Observer*, 14 April 1974, ill. p. 30
Jennifer Oille and Toni del Renzio, 'London', in *Art and artists*, vol. 9, No. 3, June 1974, ill. p. 40
Jack Cowart, *Roy Lichtenstein 1970–1980*, Hudson Hills Press Inc., New York in association with the St Louis Art Museum, 1981, ill. p. 52





Apples, Grapes, Grapefruit, (1974)

by Roy Lichtenstein

En 1974, lorsque Roy Lichtenstein peint *Apples, Grapes, Grapefruit*, il s'impose déjà comme une figure majeure du Pop Art, célèbre pour son style graphique audacieux inspiré de la bande dessinée et de la publicité. Entre les années 1970 et le début des années 1980, l'artiste délaisse son esthétique iconique pour se consacrer à une série de natures mortes stylisées. *Apples, Grapes, Grapefruit* s'inscrit dans cette démarche, offrant une transformation inventive du genre, plus silencieuse mais tout aussi maîtrisée.

Dans cette œuvre, les couleurs primaires, la géométrie précise et les contours noirs rappellent non seulement l'éclat commercial du consumérisme américain d'après-guerre, mais aussi le vocabulaire moderne et affirmé de Fernand Léger. La pomme affiche un rouge irréel, les raisins se montrent ronds et dodus à l'excès, tandis que le pamplemousse, presque parfaitement circulaire,

s'ouvre juste assez pour laisser deviner sa chair lumineuse. Pourtant, cette vitalité apparente n'est qu'illusion. Roy Lichtenstein cite volontiers d'autres maîtres modernistes, comme Paul Cézanne ou Henri Matisse, qui insufflaient profondeur émotionnelle et innovation formelle à leurs natures mortes. Mais sa démarche s'inscrit pleinement dans l'ère de la production de masse et de la mécanisation. Là où ses prédécesseurs cherchaient la vérité esthétique par l'exploration picturale, Roy Lichtenstein propose une version Pop — volontairement creuse, produite en série, mais toujours séduisante à l'œil. Le geste du pinceau cède la place à la sérigraphie, la spontanéité artistique à la précision mécanique. Ainsi, *Apples, Grapes, Grapefruit* dépasse la simple nature morte : l'œuvre reflète la culture de consommation, la frontière floue entre original et imitation, et la manière dont la modernité remplace le réel par le reproductible. Sommes-nous face à des fruits, ou à l'idée des fruits vendue par l'image ?

By the time Apples, Grapes, Grapefruit was painted in 1974, Roy Lichtenstein was already a central figure in Pop Art, known for his bold, graphic style inspired by comic strips and advertising. Between the 1970s and early 1980s, Lichtenstein turned his attention away from his iconic aesthetic towards a series of stylised still-life paintings. Apples, Grapes, Grapefruit belongs to this body of work, representing an inventive transformation of the genre with a quieter yet equally calculated approach.

In this work, primary colours, precise geometry and black outlines evoke not just the commercial polish of postwar American consumerism but also recall the bold and modern vocabulary of Fernand Léger. The apple is impossibly red, the grapes are comically round and plump, and the grapefruit a near-perfect circle sliced just enough to suggest its sunshiny interior. Yet the apparent vibrancy is an illusion. While Lichtenstein often references other modernist masters, such

as Cézanne and Matisse, artists who brought emotional depth and formal innovation to their still-life creations, his approach belongs firmly to the age of mass production and mechanisation. Where they sought aesthetic truth through painterly exploration, Lichtenstein offers a Pop version — deliberately hollow, mass-produced and still visually seductive. The brushstroke is replaced by the screenprint and artistic spontaneity by mechanical exactness. In this light, Apples, Grapes, Grapefruit becomes more than a still-life; it reflects consumer culture, the slippery line between originality and imitation, and how modern life replaces the real with the reproducible. Are we looking at fruit or the idea of fruit being sold through media?

Alex KATZ

(b. 1927)

Hope

2012

Oil on linen
Signed and dated 'Alex Katz 12' on the overlap
127 x 101.6 cm | 50 x 40 in

PROVENANCE
Gavin Brown's enterprise, New York
Rosa de la Cruz collection, Miami, 2012
Christie's, New York, 17 May 2024, lot 118
Private collection

EXHIBITED
Miami, de la Cruz Collection, 'Selections from the de la Cruz Collection', December 2013–November 2014
Miami, de la Cruz Collection, 'A Possible Horizon', September 2020–November 2021
Miami, de la Cruz Collection, 'There is Always One Direction', November 2021–November 2022
Miami, de la Cruz Collection, 'House in Motion/New Perspectives', December 2023–March 2024



Andy WARHOL

(1928 — 1987)

Four Multicolored Marilyns
(Reversal Series)

1979-1986

Acrylic and silkscreen ink on canvas
Stamped twice with the artist's signature 'Andy Warhol' on the overlap
101.6 x 101.6 cm | 40 x 40 in

PROVENANCE
Waddington Galleries, Ltd., London
Private collection
Anon. sale; Sotheby's, New York, 9 May 1990, lot 344
Jerry Moss collection, USA
Christie's, New York, 9 November 2023, lot 57B
Private collection

EXHIBITED
London, Waddington Galleries, 'Andy Warhol. Reversal Series', 2–26 September 1987, exh. cat., No. 13, p. 28, ill. in colour p. 29 and on the front cover



Yayoi KUSAMA

(b. 1929)

Starry Pumpkin

2016

Fiberglass reinforced plastic and tile
Signed, titled and dated '2016' on a label affixed
to the interior
146.1 x 142.2 x 134.6 cm | 57.5 x 56 x 53 in

PROVENANCE
Ota Fine Arts, Tokyo
Private collection
Anon. sale; Sotheby's New York, 20 November 2024, lot 22

EXHIBITED
Singapore, National Gallery, 'YAYOI KUSAMA: Life is the
Heart of a Rainbow', 9 June–3 September 2017

Yayoi Kusama Inc. has confirmed the authenticity of this work.



Yayoi KUSAMA

(b. 1929)

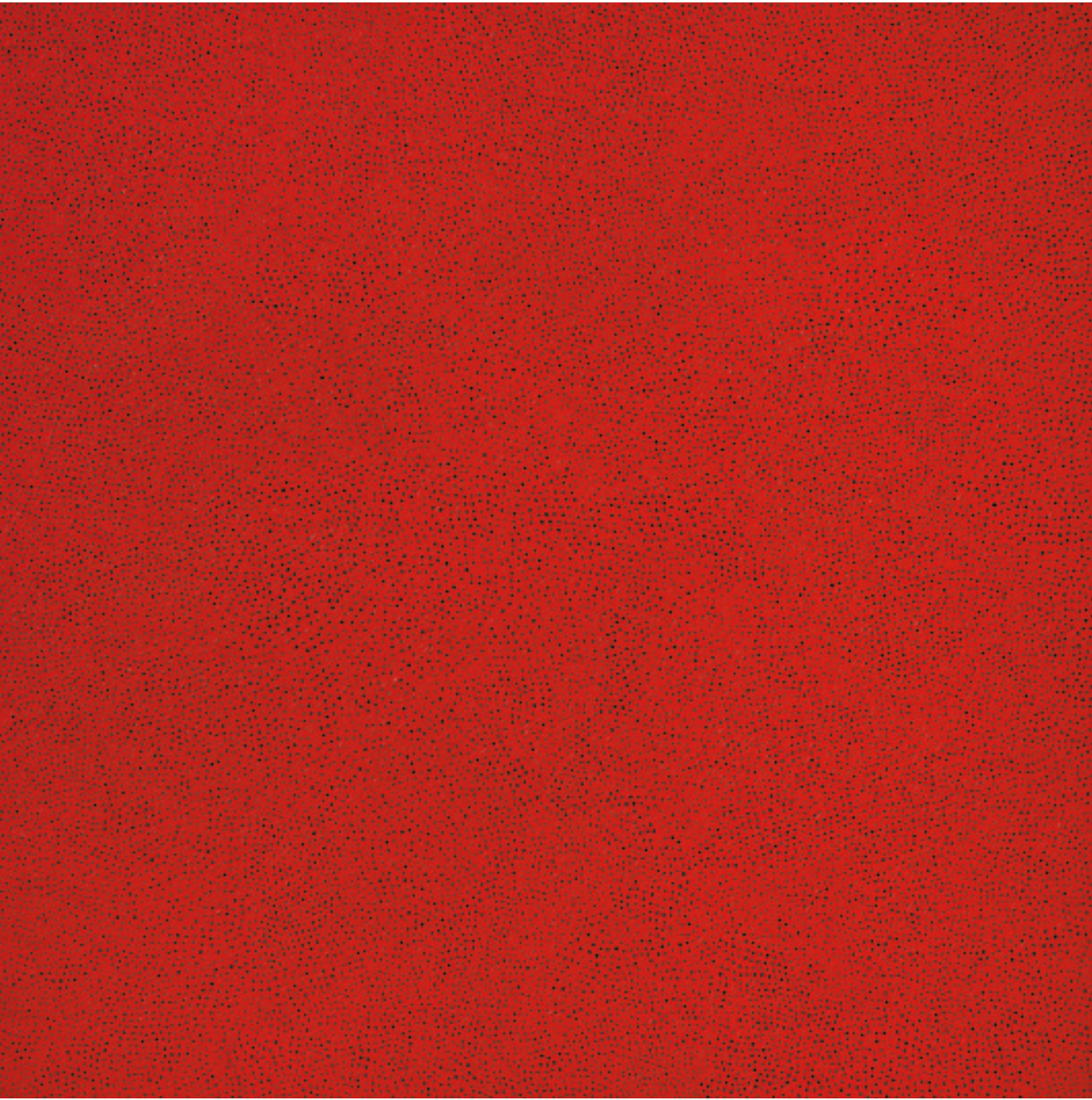
Infinity-Nets (RDUEL)

2018

Acrylic on canvas
Signed, dated and titled 'YAYOI KUSAMA / 2018 /
INFINITY-NETS / RDUEL' on the reverse
194 x 194 cm | 76.4 x 76.4 in

PROVENANCE
Victoria Miro, London
Private collection, New York
Private collection, 2019
Anon. sale; Christie's, New York, 21 November 2024, lot 34B

Yayoi Kusama Inc. has confirmed the authenticity of this work.



Niki de SAINT PHALLE

(1930 – 2002)

Last Night I Had a Dream

1968

Painted polyester

Unique piece

18 pieces of variable dimensions

PROVENANCE

The Niki Museum, Nasu, Japan

Private collection

EXHIBITED

Paris, Galerie Alexandre Iolas, 'Flash Niki de Saint Phalle', 24 October–6 November 1968

Düsseldorf, Kunstverein, 1968; Hannover, Kunstverein
Künstlerhaus, 'Niki de Saint Phalle. Werke 1962-1968,
2 March-2 April 1969, exh. cat., No. 27

Lucerne, Kunstmuseum, 'Niki de Saint Phalle', 27 July-14 September 1969

Bonn, Kunst und Ausstellungshalle der Bundesrepublik
Deutschland, 19 June–1 November 1992; Glasgow,
McLellan Galleries, 22 January–4 April 1993; Paris,
Musée d'Art moderne de la ville de Paris, 24 June–
12 September 1993, 'Niki de Saint Phalle. Her Life and
Art', exh. cat., p. 87

Fribourg, Musée d'Art et d'histoire, 'Niki de Saint Phalle', 3 October 1993–9 January 1994

Nasu, Niki Museum, 'Niki de Saint Phalle', 1994, exh. cat., pp. 30-31

Mons, Musée des Beaux-Arts de Mons, 'Niki de Saint Phalle. Ici tout est possible', 15 September 2018–13 January 2019, exh. cat., No. 91, ill. in colour pp. 174–175

L'Isle-sur-la-Sorgue, Fondation Datris, 'Faire corps',
19 May–3 November 2024, exh. cat., ill. in colour p. 13

LITERATURE

Niki de Saint Phalle. Catalogue raisonné. 1949-2000.
Volume I, Acatos, Lausanne, 2001, No. 446, ill. in colour
 p. 208

François Pluchart, *Combat*, Paris, 11 November 1968

Der Spiegel, Hamburg, 27 January 1969

Simon Groom (ed.), *Niki de Saint Phalle*, Tate Publishing, London, 2008

Catherine Francblin, *Niki de Saint Phalle. La révolte à l'œuvre*, Hazan, Paris, 2013, pp. 181-182, 302, 360, 444 and 447





Last Night I Had a Dream, (1968)

by Niki de Saint Phalle

Niki de Saint Phalle entretient avec le corps un lien profondément politique. Son œuvre naît du traumatisme, façonnée par les abus subis dans l'enfance par son père et par le carcan imposé aux femmes dans la société du milieu du XX^e siècle. Ce qui démarra comme une démarche de guérison — à travers la peinture lors de son hospitalisation psychiatrique dans les années 1950 — se transforme rapidement en un langage pictural où la figure féminine devient à la fois sujet et moteur de changement. Chez Niki de Saint Phalle, le corps de la femme ne se laisse jamais réduire à la passivité : il s'impose comme un champ de bataille, mais aussi comme un hommage éternel à la nature même de la femme.

Dans *Last Night I Had a Dream* (1968), l'artiste convie le spectateur dans un univers personnel foisonnant, où la fleur incarne la féminité et le serpent, la masculinité — évoluant comme une danse sur la toile. Ce groupe de dix-huit éléments examine les pensées les plus intimes de l'artiste, oscillant entre humour et ironie, et servant de révélateurs de ses émotions. Les *Nanas*, ces femmes colorées et plantureuses, symbolisent une féminité joyeuse et affranchie ; l'une d'elles apparaissant enceinte. Les formes exagérées bousculent les représentations attendues du féminin, tout en dissimulant une souffrance profonde. La femme ne se réduit pas à un objet de consommation : elle s'affirme comme une entité autonome, revendiquant sa place, aussi bien physique que symbolique. En exorcisant la douleur par la création, Niki de Saint Phalle livre ici une véritable cartographie de sa psyché, moins une représentation qu'une expérience à part entière. Les motifs récurrents tracent un parcours symbolique à travers ses paysages imaginaires. *Last Night I Had a Dream* se révèle à la fois intime et universel : une vision de la féminité affranchie de la honte, éclatante dans sa multiplicité et farouchement pleine et entière.

Niki de Saint Phalle's connection to the body has always carried political significance. Her work emerged from trauma and was shaped by early abuse by her father and the oppressive expectations of women in mid-20th-century society. What began as a healing process through painting during her psychiatric hospitalisation in the 1950s, rapidly evolved into a language that uses the female figure as a subject and catalyst for change. In Saint Phalle's universe, a woman's body is never passive; it serves as a battleground and a lasting tribute.

In Last Night I Had a Dream (1968), the artist invites the viewer into a vivid personal cosmos, where the flower symbolises womankind and the snake symbolises mankind, — both dancing across the canvas. The ideas of physical relationships are evoked through red lips. This group of eighteen figures reflects her innermost thoughts, oscillating between humour and irony, and serving as vectors for her emotions. Her Nanas, colourful and chubby women, symbolise a joyful and liberated female form, one depicted as pregnant in this piece. The exaggerated shapes challenge traditional views of femininity, yet they conceal deep suffering. The female form is not an object for consumption, but as an independent entity that claims a physical and metaphorical space. Exorcising pain through creation, this work is a map of Saint Phalle's psyche, less a depiction and more an experience. The recurring motifs chart a symbolic journey through her imaginative landscapes. Last Night I Had a Dream is both personal and collective: a vision of womanhood untethered from shame, radiant in its multiplicity and defiantly whole.



Tom WESSELMANN

(1931 — 2004)

Monica in Robe with Matisse

1986-1998

Alkyd on cut-out aluminium

Unique piece

Signed, dated, titled and inscribed 'N 122 / TOM WESSELMANN 1986-98 / MONICA IN ROBE WITH MATISSE / ALKYD OIL ON CUT-OUT STEEL / Wesselmann '98' on the reverse

127 x 193 cm | 50 x 76 in

PROVENANCE

Artist's studio

Imago Gallery, Palm Desert, USA, 2004

Private collection, California

Private collection, California

Private collection

Anon. sale; Christie's, New York, 17 May 2024, lot 136

Private collection



Fernando BOTERO

(1932 — 2023)

Maternity

2005

Bronze

Edition: 5/6

Signed and numbered 'Botero 5/6' on the base

57 x 30 x 24 cm | 22.4 x 11.8 x 9.4 in

PROVENANCE

Private collection



Fernando BOTERO

(1932 — 2023)

Picnic

2009

Oil on canvas
Signed and dated 'Botero 09' on the lower right
98.4 x 129.2 cm | 38.7 x 50.9 in

PROVENANCE
Galería El Museo, Bogotá
Private collection, Miami, 2010
Anon. sale; Sotheby's, New York, 21 November 2024, lot 424





Manolo VALDÉS

(b. 1942)

Odalisca II

2018

Mixed media on wood
Signed, titled, inscribed and dated 'MVALDES /
"Odalisca II" / 195 cm x 379 cm / 2018' on the reverse
195 x 379 cm | 76.8 x 149.2 in

PROVENANCE

Artist's studio
Opera Gallery, New York
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.



Manolo VALDÉS

(b. 1942)

Matisse como Pretexto con Gris

2018

Oil, enamel, wood, burlap collage, mirror and staples on panel

Signed, titled and dated 'MVALDÉS MATISSE
COMO PRETEXTO / CON GRIS / 2018'
on the reverse

180.3 x 147.3 | 71 x 58 in

PROVENANCE

Artist's studio

Opera Gallery, New York

Private collection

Anon. sale; Christie's, New York, 1 October 2024, lot 221

CERTIFICATE

The artist has confirmed the authenticity of this work.



Manolo VALDÉS

(b. 1942)

White Head with Blue Butterflies

2024

Glass head, Murano glass and steel headdress

Edition: 1/8

Signed on the back of the base

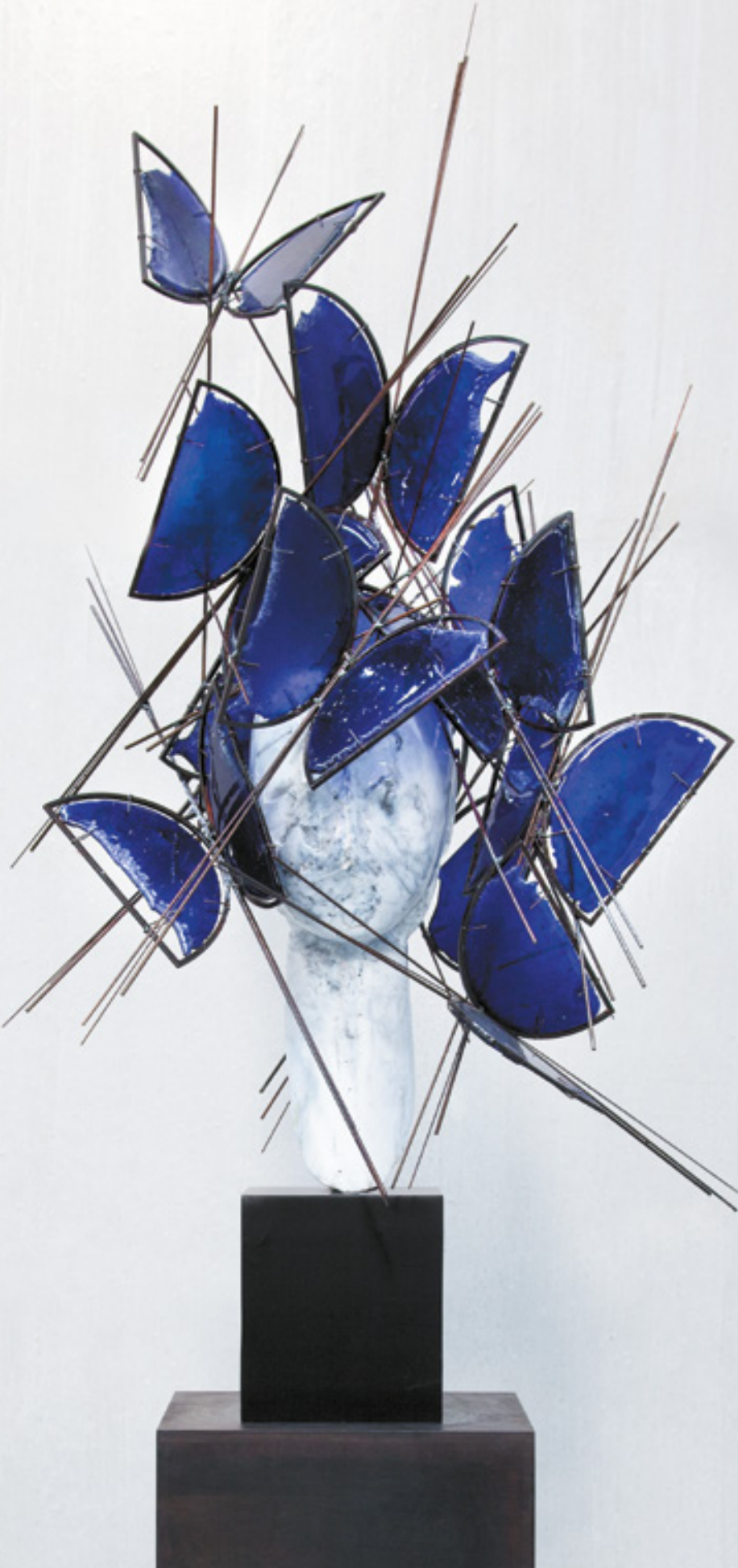
247 x 72 x 72 cm | 97.2 x 28.3 x 28.3 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work.



George CONDO

(b. 1957)

Figures on a Blue Couch

1996

Oil on canvas
173 x 190.5 cm | 68.1 x 75 in

PROVENANCE
Gagosian, New York
Private collection, 2017
Anon. sale; Sotheby's, Paris, 23 April 2024, lot 13
Private collection



Kenny SCHARF

(b. 1958)

City of the Future

2005

Oil on canvas in artist's frame
274.3 x 383.5 cm | 108 x 151 in

PROVENANCE

Kevin Bruk Gallery, Miami

Private collection, New York

Private collection

Anon. sale; Bonhams, New York, 19 May 2022, lot 9

Private collection

EXHIBITED

Santa Monica, Patrick Painter Gallery, 'Kenny Scharf:
Outer Limits', 2005





Keith HARING

(1958 — 1990)

Untitled

1981-1982

Ink on paper
Signed and dated on the reverse
182.9 x 179.7 cm | 72 x 70.7 in

PROVENANCE
Estate of the artist
Gladstone Gallery, New York
Private collection

EXHIBITED
Basel, Art Basel, 19–22 June 2024



LOVE



Keith HARING

(1958 — 1990)

Red-Yellow-Blue #9

1987

Oil and acrylic on canvas

Titled, dated and signed 'RED-YELLOW-BLUE #9
JAN. 11 - 87 K. Haring' on the overlap

91.5 x 91.5 cm | 36 x 36 in

PROVENANCE

Tony Shafrazi Gallery, New York

Zidoun-Bossuyt Gallery, Luxemburg City

Private collection, Belgium

Anon. sale; Sotheby's, New York, 11 March 2022, lot 126

Private collection

LITERATURE

Germano Celant, *Keith Haring*, Edizioni Charta, Milan,
1994, n.p., ill. in colour pp. 178-179

Gianni Mercurio and Claudia Beltramo Ceppi, *Keith
Haring: About Art*, Giunti Arte Mostre Musei, Milan,
2017, ill. in colour p. 187



Jean-Michel BASQUIAT

(1960 — 1988)

Cash Crop

1984

Oil and acrylic on canvas
Signed, titled and dated 'Jean-Michel Basquiat Cash Crop 1984' on the reverse
182.9 x 243.8 cm | 72 x 96 in

PROVENANCE

Gagosian, New York
Private collection
Anon. sale; Phillips de Pury & Company, London,
12 February 2010, lot 18
Private collection

EXHIBITED

Vienna, Kunsthaus, 'Jean-Michel Basquiat. Paintings
and works on paper', 11 February–2 April 1999

CERTIFICATE

The Authentication Committee of the Estate of Jean-Michel
Basquiat has confirmed the authenticity of this work.





Cash Crop, (1984)

by Jean-Michel Basquiat

Avec *Cash Crop*, Jean-Michel Basquiat livre une représentation épurée mais saisissante de l'héritage brutal du colonialisme et de la marchandisation du travail. Contrairement à ses compositions souvent fragmentées, foisonnantes de figures et d'énergie, cette œuvre se distingue par sa retenue, presque dérangeante. Au centre, une boîte noire, plate et austère sur un fond bleu glacé indique « SUGAR ». À droite, des formes vertes et dentelées surgissent d'un champ jaune, évoquant la canne à sucre, tandis qu'une large masse couleur sang envahit la partie inférieure de la toile. Le titre, *Cash Crop*, résonne lourdement, renvoyant directement aux cultures du sucre, du tabac ou du coton — des industries bâties sur le travail forcé des Africains réduits en esclavage. Plutôt que de représenter la violence brute, Jean-Michel Basquiat choisit de montrer le système lui-même. La boîte de sucre flotte telle un produit de consommation, aseptisé, détaché de

ses origines, rappelant la manière dont le capitalisme masque la violence derrière ses emballages.

Fils d'un père haïtien et d'une mère portoricaine, Jean-Michel Basquiat intègre fréquemment dans son œuvre multiples références à l'exploitation coloniale et l'histoire des diasporas. Ici, il s'éloigne de ses descriptions habituelles pour proposer une scène minimaliste, mais d'une grande force. L'absence de figures humaines frappe : les ouvriers qui récoltaient autrefois ces « cash crops » ont tout simplement disparu. Par ce choix, l'artiste transforme l'absence en présence sourde et imposante, rendant visible ce que l'histoire cherche à effacer. L'œuvre dénonce, avec une sobriété tranchante, la manière dont les marchandises se détachent de la violence qui les a produites. Sous le prétexte du sucre, *Cash Crop* interroge les systèmes de pouvoir, d'exploitation et d'amnésie qui les perpétuent inexorablement.

In Cash Crop, Jean-Michel Basquiat offers a stripped-down yet powerful representation of the brutal legacy of colonialism and the commodification of labour. Unlike many of his fragmented compositions, which are more frenetic and filled with figures, this work is restrained — almost unsettling. At its centre, a black box labelled “SUGAR” stands flat and stark against a cool blue background. To the right, jagged green shapes emerge from a yellow field, suggesting sugarcane, framed by a blood-coloured mass that dominates the lower canvas. The title, Cash Crop, carries heavy historical weight, pointing directly to crops such as sugar, cotton and tobacco — industries built on the forced labour of enslaved Africans. Rather than depicting raw violence, Basquiat chooses to represent the system itself. The sugar box floats like a consumer product, sanitised and detached from its origins, reminding us of capitalism's tendency to conceal violence behind its packaging.

Born to a Haitian father and a Puerto Rican mother, Basquiat often integrated references to diasporic history and colonial exploitation into his work. In this piece, he moves away from his typical descriptions, offering a minimalist yet powerful scene. The absence of human figures is striking: the labourers who once harvested the “cash crops” become invisible. By doing this, Basquiat transforms absence into presence, giving visibility to what history has tried to obscure. A quiet yet sharp indictment arises of how commodities become disconnected from the violence that produces them. Cash Crop addresses not only sugar but also the systems of power, exploitation and historical amnesia that allow them to persist.

Damien HIRST

(b. 1965)

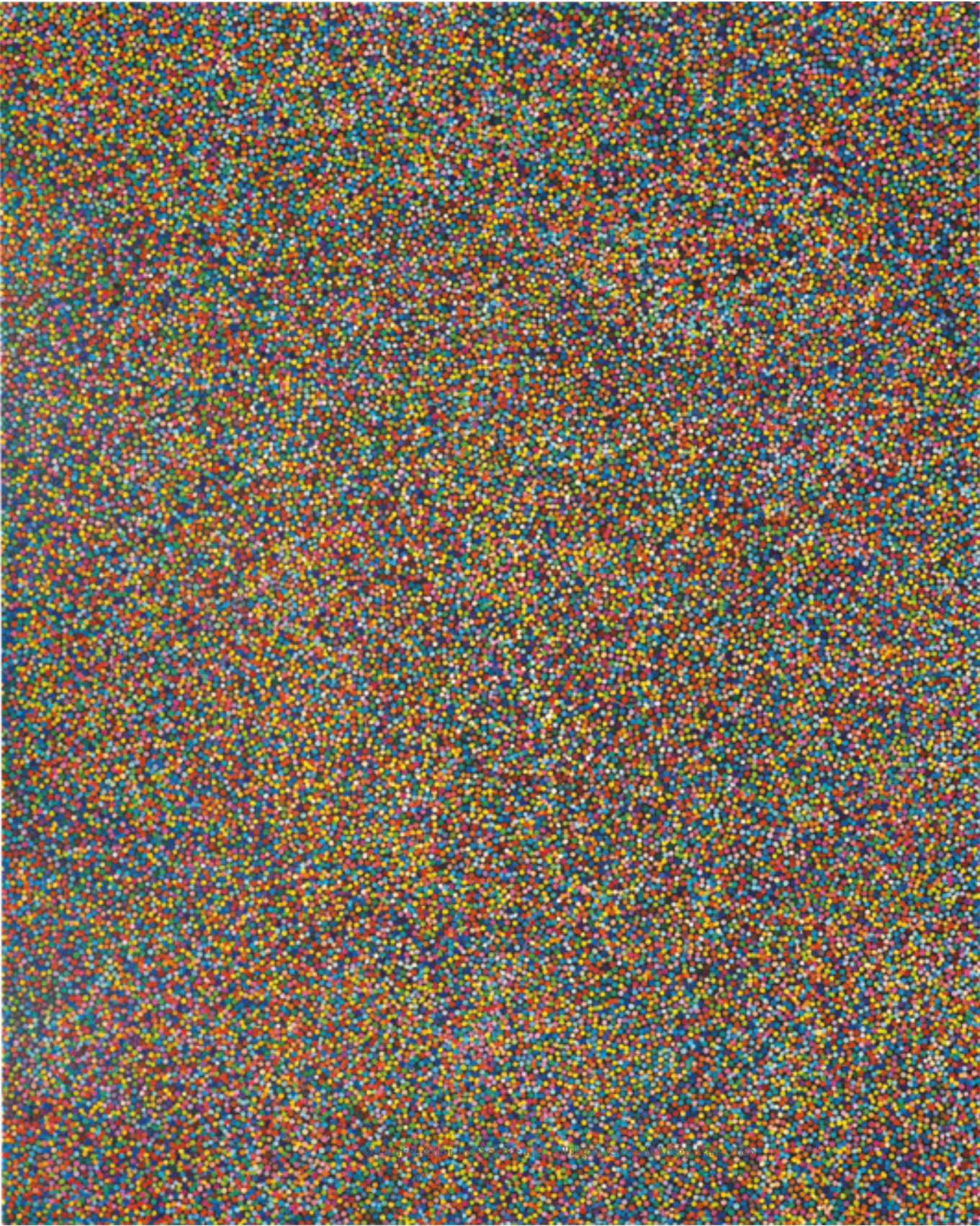
Horizon Grey

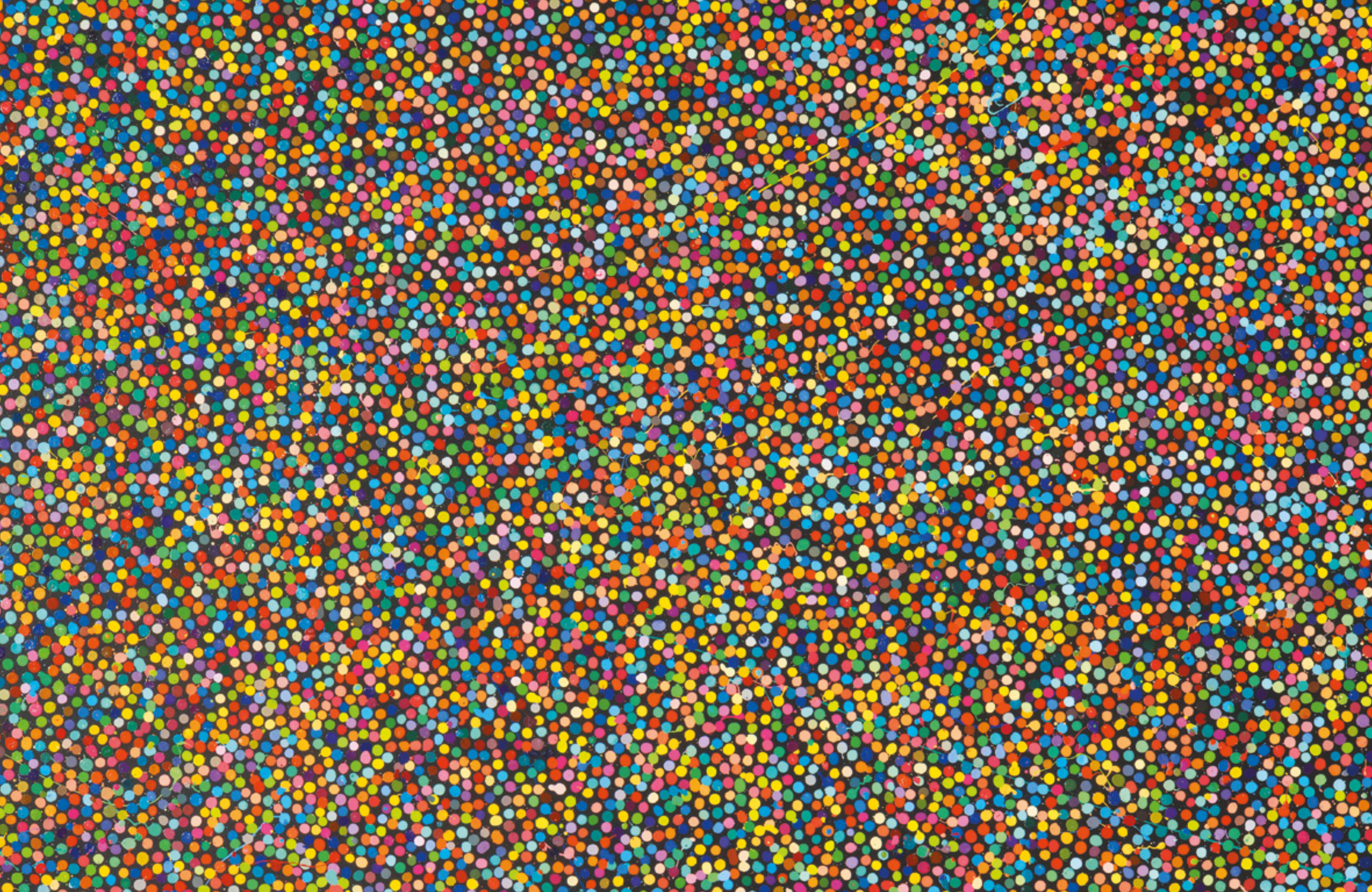
2016

Household gloss on canvas
Dated, titled, inscribed and signed '2016 'Horizon Grey' COLOUR SPACE' on the reverse
304.8 x 243.8 cm | 120 x 96 in

PROVENANCE
Gagosian, New York
Private collection, May 2018
Anon. sale; Sotheby's, New York, 21 November 2024, lot 429

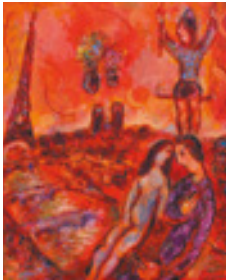
EXHIBITED
New York, Gagosian Gallery, 'Damien Hirst: Colour Space Paintings', 4 May–10 August 2018, exh. cat., ill. in colour pp. 84–85 (presented horizontally)







10
Marc CHAGALL
Moi et mon amour
Circa 1929



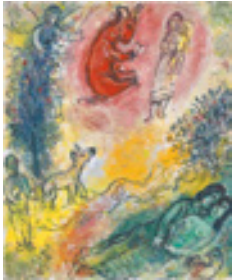
12
Marc CHAGALL
Au-dessus des ponts de Paris
1965-1970



14
Marc CHAGALL
Les Amoureux au carré vert
Circa 1970-1975



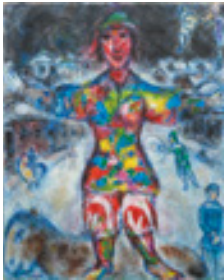
16
Marc CHAGALL
L'Amoureux au profil rouge et l'âne bleu
1971



20
Marc CHAGALL
Bouc rouge lisant au-dessus des amoureux au repos
1971



22
Marc CHAGALL
Le Cirque
1974-1980



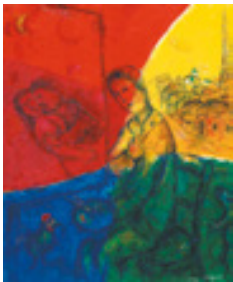
24
Marc CHAGALL
Le Clown multicolore
1974



26
Marc CHAGALL
Les Mariés au coq
Circa 1975



30
Marc CHAGALL
Le Songe
1976



32
Marc CHAGALL
Le Peintre
1976



36
Marc CHAGALL
*La Visite du bouc
sur fond jaune*
Circa 1978



40
Marc CHAGALL
L'Âne vert
1978



58
Fernand LÉGER
*La Statuette
et le vase rouge*
1951



62
Fernand LÉGER
*Nature morte
aux trois papillons*
1952



66
Fernand LÉGER
Partie de campagne
Circa 1952-1953



68
Fernand LÉGER
*Etude pour
'La grande parade'*
1953



42
Marc CHAGALL
Couple au clair de lune
1980-1981



44
Fernand LÉGER
Composition sur fond bleu
1929



48
Fernand LÉGER
Le Chandail vert
1946



72
Fernand LÉGER
*Deux femmes
tenant des fleurs*
1954



78
Claude MONET
*Les Bords
de l'Epte à Giverny*
1887



82
Pablo PICASSO
Buste de femme
1960



86
Pablo PICASSO
Tête de femme, profil
1963



50
Fernand LÉGER
Nature morte
1946



52
Fernand LÉGER
*Etude pour les
constructeurs*
Circa 1950



56
Fernand LÉGER
La jeune fille à la branche
1951



88
Pablo PICASSO
Couple
9.6.72



90
Alexander CALDER
New Old Universe
1953



94
Jean DUBUFFET
*Paysage gris
aux taches cerise*
1949



96
Jean DUBUFFET
*Paysage avec villa
et personnage*
1974



98
Pierre SOULAGES
Brou de noix 1948-10
1948



102
Pierre SOULAGES
Peinture 130 x 92 cm, 20 décembre 1991
1991



104
Roy LICHTENSTEIN
Apple, Grapes, Grapefruit
1974



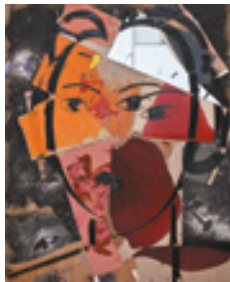
124
Fernando BOTERO
Maternity
2005



126
Fernando BOTERO
Picnic
2009



130
Manolo VALDÉS
Odalisca II
2018



132
Manolo VALDÉS
Matisse como Pretexto con Gris
2018



108
Alex KATZ
Hope
2012



110
Andy WARHOL
Four Multicolored Marilyns (Reversal Series)
1979-1986



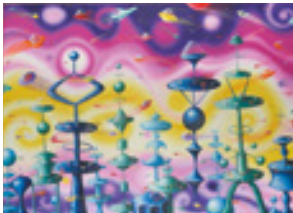
112
Yayoi KUSAMA
Starry Pumpkin
2016



134
Manolo VALDÉS
White Head with Blue Butterflies
2024



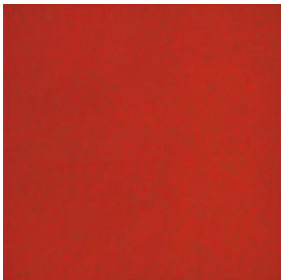
136
George CONDO
Figures on a Blue Couch
1996



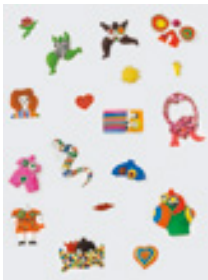
138
Kenny SCHARF
City of the Future
2005



142
Keith HARING
Untitled
1981-1982



114
Yayoi KUSAMA
Infinity-Nets (RDUEL)
2018



116
Niki de SAINT PHALLE
Last Night I Had a Dream
1968



122
Tom WESSELMANN
Monica in Robe with Matisse
1986-1998



146
Keith HARING
Red-Yellow-Blue #9
1987



148
Jean-Michel BASQUIAT
Cash Crop
1984



152
Damien HIRST
Horizon Grey
2016

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