The background of the entire image is a dense, abstract pattern of vertical lines. These lines vary in color, including shades of blue, green, yellow, and red, and their lengths and positions create a sense of movement and depth. The lines are closely packed together, filling the entire frame.

# *Lines in Motion*

OPERA GALLERY

*Lines  
in Motion*

May 8<sup>th</sup> – May 31<sup>st</sup> 2025

NEW YORK

OPERA GALLERY

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FOREWORD

GILLES DYAN  
Founder and Chairman  
Opera Gallery Group

DAN HALIMI  
Head of Private Sales  
Opera Gallery New York

VICTORIA MOURAUX  
DURAND-RUEL  
Art Advisor  
Opera Gallery New York

Opera Gallery New York is proud to present ‘Lines in Motion’, a group show that brings together works spanning from the early 1950s to the present day. This exhibition traces the expressive potential of the line—how a singular gesture, whether drawn across a canvas or carved into a sculpture, can convey strength, poetry, and freedom.

The exhibition starts with the School of Paris, where artists such as Hans Hartung, Georges Mathieu, Serge Poliakoff, André Lansky, and Pierre Soulages redefined the act of painting in the aftermath of war. The line becomes a gesture of liberation: splashes, stains, and scribbling are the main characters. Mathieu’s *Cardamine* (1964) is emblematic of this intensity; the red arc shows the sweeping extension of his arm, while the bright red lines were directly applied by squeezing tubes of paint onto the canvas. Soulages’ *Peinture 165 × 143 cm, 31 août 2020* continues this dialogue decades later, applying thick layers of black paint over the canvas, alternating between smooth and rough surfaces that reflect the light in varying ways.

In parallel, *émigré* Russian artists associated with this art movement, Serge Poliakoff and André Lansky, offer divergent approaches to abstraction. *Composition abstraite*, 1958, is a testament to Poliakoff’s so-called "plastic poems," where plane shapes in primary colors create a meditative environment. Lansky, by contrast, unleashes an explosion of color and motion in *La Bataille d’Uccello*, c. 1968, a reinterpretation of Paolo Uccello’s Renaissance battle scenes. What at first appears purely abstract gradually reveals lances, steeds, and warriors in tension.

In the 1960s, an age defined by scientific advances in computing, aerospace, and television, artists became interested in playing with perceptions and optics. Op Art, led by Victor Vasarely, opened the door to innovation. In Vasarely’s painting *Anadyr-R*, 1956–1973, black and white geometric shapes intertwine on a purple background in a Mondrian-style composition reminiscent of a modern house. Across the Atlantic, Venezuelan artist Carlos Cruz-Diez expands on kinetic art, in which lines of contrasting color give the impression of movement, best exemplified in his *Physichromie* series.

Liberating the line from its traditional shape, artists became more playful. Richard Prince’s Joke series takes this to the extreme: in *Untitled* (2008) where text becomes the artwork. Prince uses humor to confront deep-rooted social inequalities, racism, and the absurdities of capitalism in American life. In a quieter approach, Fred Eerdekens creates shadow sculptures from delicately twisted copper and aluminum strips. When illuminated, these abstract forms project poetic words and phrases on the walls.

This expansion continues into the realm of sculpture, where contemporary artists translate the line into three dimensions. Pablo Atchugarry’s *Untitled*, 2023, evokes the elegance of classical drapery, engraved in white Carrara marble. John Helton captures the invisible motion of energy in bronze, while Pieter Obels carves Corten steel circular shapes that seem to float above their wooden bases.

‘Lines in Motion’ invites viewers to experience the line as a spatial and emotional force that runs through decades of artistic exploration. Whether traced in ink, cast in bronze, or shaping a stone, the line here is alive—with rhythm, with memory, and with boundless possibility.



# *The Technological Origins of the Liberated Line. Counter-Histories of Line Drawing since the Renaissance*

CHRISTIAN RATTEMAYER

In the beginning was the line. At the risk of sounding like a cliché, there is little opposition to the idea that the line is a fundamental building block of all visual expression. Any connection between two points forms a line, and linear composition can be found in nearly all forms of record keeping, from cave painting to writing, from musical notation to scientific and engineering diagrams. Many origin legends of artistic talent begin with a drawn line: Cimabue supposedly discovered the artistic genius of young Giotto when the latter drew his father's sheep on rocks. Years later, when asked to submit a work to the pope for consideration for a commission, Giotto simply drew a perfect circle freehand. In art theory of the Renaissance, the term *disegno* designated not just the act of drawing but also of composition and design, defining both the means and the intellectual conception of an artwork. Vasari, tellingly, defined *disegno* as the “father of the three arts, painting, sculpture, and architecture.”

Line drawing, it could thus be argued, lies at the very center of Western artistic achievement from the Renaissance onwards, as exemplified by the visual regime made possible by the ‘production’ of single-point perspective by the Florentine architect Filippo Brunelleschi at the end of the second decade of the fifteenth century. What Brunelleschi proved through experimentation and demonstration, Leon Battista Alberti gave theoretical imprimatur in two treatises: first, his treatise *On Painting*, from 1435, and secondly, fifteen years later, his significantly more extensive contribution *On the Art of Building in Ten Books* (1450). The invention of central perspective and its resulting conventions of mathematically precise allocations of objects in space force a startlingly modern relationship between viewer and viewed: this measurable and exact positioning exerts tension onto the ‘intuitive’ representation of bodies and objects in two-dimensional form, as each depicted element can be immediately understood no longer just in relation to each other, but now also in relation to the observer. Representation of the world, from that moment on, no longer appeared as a distinct sphere of pictorial reality unrelated to, and unreachable by, the onlooker and instead presented itself, ideally, as a natural extension of the viewer's own reality.

But as soon as this regime of a unified visual reality was established, it began to diverge in the uses, needs, and applications of the era’s primary disciplines, painting and architecture: for the medium painting, the instruction of perspective was to make choices that could account for the relation between the objects in the composition and the relation to the viewer beholding the picture. Alberti, in his treatise *On Painting*, is mindful of this relationship: “Then I establish a point in the rectangle wherever I wish; and as it occupies the place where the centric ray strikes, I shall call this the centric point. The suitable position for this centric point is no higher from the base line than the height of the man to be represented in the painting, for in this way both the viewers and the objects in the painting will seem to be on the same plane.”<sup>1</sup> Yet for architecture, these rules of representation encounter complications relatively quickly. Architecture is an obvious marker of perspectival truth; its regular appearance of straight lines and repeating elements lend themselves to the demonstrations of the mathematical rules of perspectival representation, and its scale allows the viewer to compare the distortions and receding lines he experiences in a built environment to the constructed ones he beholds in its pictorial representation.

The primary tool that painting and architecture share—drawing—fulfils very different purposes in each discipline, and a significant part of the discourse about the role of drawing regarding each discipline revolves around articulating this difference. If the role of the painter is to give “truthful” representations of the way the world ‘looks,’ the role of the architect is to produce designs that can be understood by the patrons, builders, masons, and other craftspeople involved in executing it. The purpose of architectural drawing, then, was not to render a believable picture in relation to the viewpoint of the observer, but to produce a schema that would allow understanding by those who need to—builders and masons, patrons, and architects—and give scale and comparability. Their exactitude is not one of verisimilitude but of mathematical precision, a different kind of truth in representation.

This “different representational truth” is where architectural historian Robin Evans positions the nucleus of the liberated line, as a counter-figure to drawing’s need for representation. The liberated line, Evans implies, might be seen as a disruptive force in the tradition of post-Renaissance architectural construction, while he acknowledges that to forgo this tradition poses much greater requirements to the architect’s imagination: “To the extent that modern architecture relinquished the underlying order of frontality, symmetry, planarity, rectangularity, and axiality, it was no longer in easy accord with its drawing techniques.”<sup>2</sup> Instead Evans proposes two traditions as potential trajectories for the emergence of alternative constructive possibilities, one decidedly painterly—Piero della Francesca’s method of a perspective without vanishing points—the other decidedly based in the skills of craft—a “supplementary mode of architectural drawing called stereotomy, or *l’art du trait*.”<sup>3</sup> Stereotomy was a seventeenth century French rubric that gathered several existing techniques, chief among them stonecutting, its primary concern. At the basis of stonecutting was the *trait*, a layout drawing used to enable precise cuts of masonry blocks for complex architectural elements, such as vaults and staircases. Minor in every aspect of its tradition, stereotomy rarely played a role outside France until the nineteenth century and played no role in architectural theory anywhere; in practice, it was a marginal craft, central to nothing but adjacent to many things: “Stereotomy was at the very edge of architecture.

1 Leon Battista Alberti: On Painting, translated by Cecil Grayson, New York and London: Penguin Classics, 1972/2004, p. 54 (Book 1, Section 19)

2 Evans, op.cit., p. 121

3 Evans, op.cit., p. 121

It was also at the edge of mathematical geometry, at the edge of technical drawing, of structural theory, practical masonry, and military engineering”<sup>4</sup>, Evans memorably writes. For Evans, stereotomy’s propensity for disruption, for the limit case and the un-classical relegated it to the less influential registers of architectural history, renders it beautiful, but also unnecessary: “Invariably presented by its advocates and practitioners as eminently useful for the resolution of pressing practical problems, it was nearly useless. [...] A technique without any ulterior motive that could plausibly described as a purpose, the reasons for its development and perpetuation have to be sought elsewhere: in the sheer virtuosity of its performance and the sybaritic, sheer smoothness of the resultant masonry.”<sup>5</sup>

Architectural line drawing, in Evans’ paradoxical argument, thus constituted both the beginning of our Western visual regime and produced the means for its own dissolution. The abstraction necessary to construct into reality that which perspectival representation was able to depict as a unified visual field produced the toolkit that was used to generate a new visual order of post-perspectival fragmentation, experimentation, and distortion, gradually giving way to a constructive reality of imagination that no longer required grounding in the recognizable, built, and measurable environment.

If modern abstraction is inevitably discussed as an opposite of representational depiction, it is useful to be reminded of this counter-history present in its theoretical framework from the beginning. Architectural line drawing since the Renaissance, to paraphrase Evans, fundamentally contained the need to contradict and subvert itself, resulting in an abstraction both “more truthful” to its constructive realities and paradoxically “less useful” to perform its imagined tasks.

A similar line of argumentation about the relationship between the desired depiction of contemporary reality and abstraction was made by Molly Nesbit in her book *Their Common Sense*, which on the surface is a study of the emergence of Cubism. The Cubist line, Nesbit argues, emerged from “an embrace of the language of industry” in late nineteenth century France, as promoted by the French sculptor and arts administrator Eugène Guillaume and minister of fine arts Antonin Proust, who introduced rationalized methods of drawing into the nation’s school curriculum in 1881. Nesbit suggests that “art,” when it adopted the technical line, a graphic system “equated with truth” and no longer grounded in ordinary vision, “fell outside itself and produced its own inversion, rupture.” “Art history,” Nesbit continued, “speaks of this rupture as abstraction.”<sup>6</sup> While Nesbit’s concern was for the limits of art historical description when confronted with works that are no longer grounded in the techniques of classical “aesthetics” but rather the language of industry, her book also provides a fascinating counter-history of abstraction, fragmentation, and compositional liberation generated from a radically new visual language grounded in the need for technical literacy in late nineteenth century France.

If it seems tedious to consider such an unconventional and maybe technological origin story of the “liberated” (i.e. abstract) line, it might be useful to be reminded that the lyricism of the gesture, the freeform, the abstract, and the purely processual mark was contested as artless until rather recently. Extending this argument into the post-war period of the twentieth century, abstract lines, liberated mark making, and radical compositional experimentation follow the dizzying and at times cataclysmic innovations in technology that have

radically upended contemporary life. Two recent exhibitions have made the argument that art of the post-war period must be understood through the specter of the Atom bomb—the 2008 exhibition *Be-Bomb: The Transatlantic War of Images and All That Jazz, 1946–1956* at MACBA Barcelona and the 2024 exhibition *The Atomic Age* at the Musée d’Art Moderne Paris both posited (albeit in radically different registers of ideological preconception) the thermos-nuclear catastrophe of the atomic bomb as a civilizational and technological threshold with immediate consequences for artistic production.

Many of the works in this exhibition originate at a moment when this technological hold on contemporary life was acutely felt—as a form of existential threat or unease; as a promise of efficiency and progress; as an industrial regime of new methods and materials of fabrication and composition against which art had to newly prove its hold on the future; as a problem of speed and urgency that seemed to outpace the artistic capacity for invention and imagination; and as a discourse of different ideological allegiances that seemed to imply radically different validities for the aesthetic choices made by the artists. Works by artists such as George Mathieu and Hans Hartung, for example, are deeply impacted by the complete annihilating force that the atomic bomb represented, and the total void it promised to leave behind. Their mark-making is an act of sense-making in light of the catastrophe. Carlos Cruz-Diez and Victor Vasarely, by contrast, sought out the positive in the new visual regimes of optical technologies. Their lines are not attempts to express humanity but celebrations of a new union between eye and machine. As works in this exhibition move closer to our current moment, the relationship between freedom and line loosens. It is easy to lose sight of the constrictions and motivations of earlier moments and today, no such limits seem to apply. But to be reminded of the centuries-long, complicated relationship between the technological exigencies on the history of drawing and the medium’s capacity to find resistance in its responses, hopefully allows for an appreciation of the spaces of freedom that the liberated line has been able to claim ever since.

# THE LINE IN ITS PURE ESSENCE

Sol LeWitt's *Untitled (Wavy Lines)* (2004) sets the tone for this exhibition, layering undulating lines in rhythmic, almost musical patterns. LeWitt transforms the simple line into a vibrant expression of energy and movement. A pivotal figure in Minimalism and Conceptual Art, he embraces a more lyrical approach.



# Sol LeWitt

(1928 – 2007)

Sol LeWitt was an American artist, broadly credited as being one of the founders of Minimalism, and a key figure within the broader development of conceptual art. He is best known for his serial sculptural works that unfold based on arbitrary mathematical parameters and his geometrical wall drawings: site specific installations that are reproduced for exhibition based on clear and specific instructions from the artist. Alongside fellow luminaries including Donald Judd, Carl Andre, Dan Flavin and Agnes Martin, LeWitt was a part of an artistic paradigm that sought to break art down into its most basic forms and gestures, pursuing clarity, objectivity and materiality over subjective emotional expression.

Born in 1928, LeWitt studied Fine Art at Syracuse University before taking a job at New York's Museum of Modern Art. Here, he worked with many of the contemporaries that he would be canonized alongside, including Robert Ryman, Dan Flavin and Robert Mangold. In 1966, his work was included in the seminal Minimalist exhibition 'Primary Structures' at the Jewish Museum in New York. In the decade and a half that followed, LeWitt quickly became one of the foremost names within the movement with his drawings, sculptures and writings — many of which, such as "Paragraphs on Conceptual Art" (1967) and "Sentences on Conceptual Art" (1969) have become essential texts for any student of contemporary American art.

In 1978, a large-scale travelling retrospective of LeWitt's work was organized by his once-employer, The Museum of Modern Art. In 1980, he moved to Spoleto, Italy, where he continued his rule-based artistic process, working on sculptures composed of stacked cinder blocks and beginning to introduce color to his wall paintings. He returned to the United States in the late 1980s, where he spent the remainder of his life living in Chester, Connecticut. He passed away in 2007.

More than 100 of LeWitt's wall drawings, conceived over the last four decades of his life, are on show as part of a long-running retrospective at The Massachusetts Museum of Contemporary Art. In 1988, his *Wall Drawing #564: Complex forms with color ink washes superimposed* engulfed the interior of Italy's pavilion in the 43rd Venice Biennale. As well as The Museum of Modern Art, he was the subject of a major retrospective at the San Francisco Museum of Modern Art in 2000. His work can be found in many of the world's most important public collections, including the Tate in London, Centre Pompidou in Paris, Solomon R. Guggenheim Museum in New York, Art Institute of Chicago, Hirshhorn Museum and Sculpture Garden in Washington, D.C. and the Peggy Guggenheim Collection in Venice.



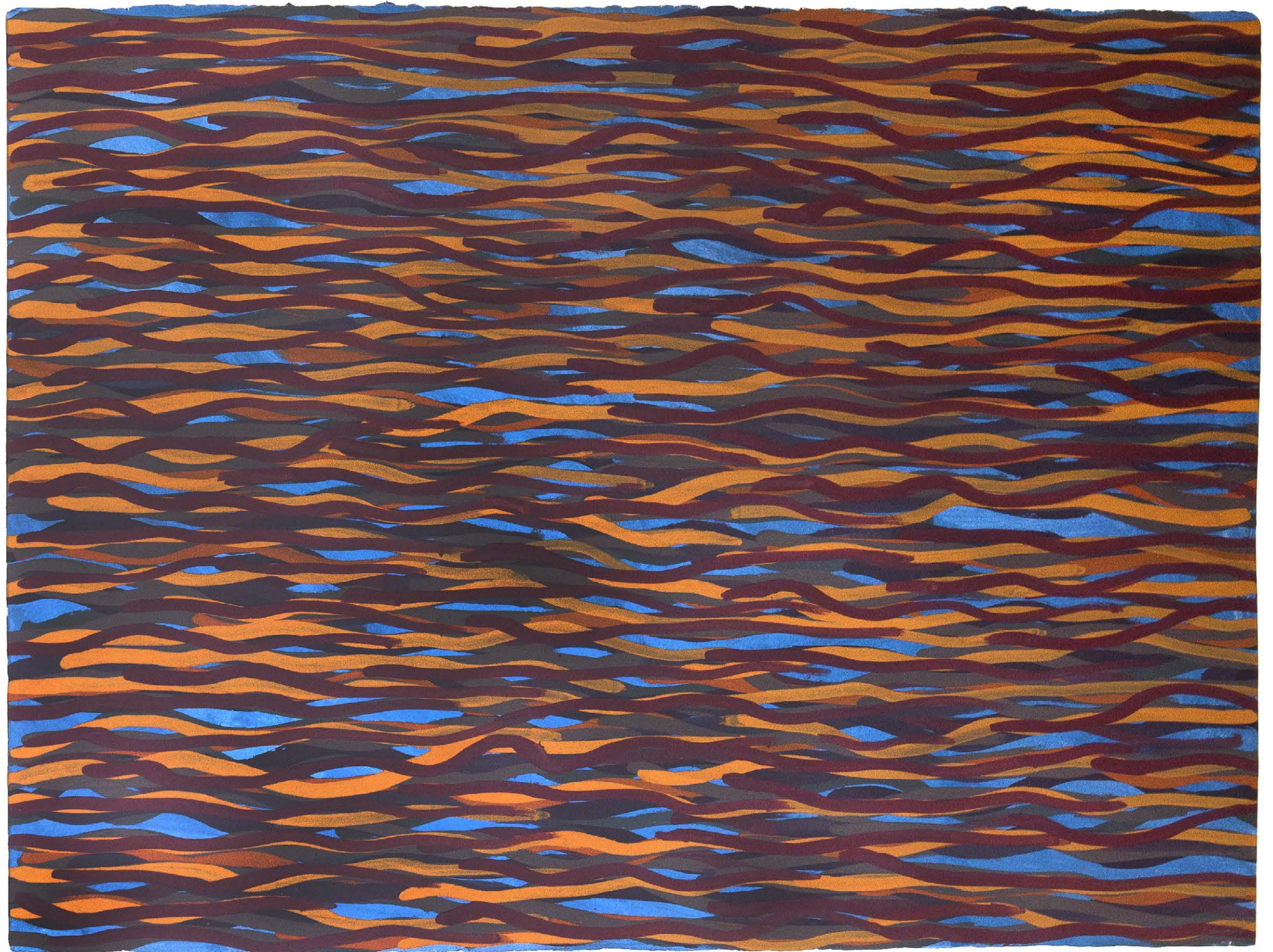


SOL LEWITT  
(1928 – 2007)

*Untitled*  
*(Wavy Lines)*  
2004

Gouache on paper  
Signed and dated on the lower  
right  
22.5 × 30 in | 57.2 × 76.2 cm

PROVENANCE  
Artist's studio  
Private collection, Los Angeles  
Anon. sale; Los Angeles Modern  
Auctions, 9 October 2016, lot 261  
Private collection





An abstract painting consisting of three distinct horizontal bands. The top band is a textured brown, the middle band is a dark, almost black, and the bottom band is a light, off-white or cream color. The bands are separated by thin, slightly irregular lines, suggesting a layered or built-up texture.

# LYRICAL ABSTRACTION

Hans Hartung, Georges Mathieu,  
André Lansky, Serge Poliakoff, Pierre Soulages



# Hans Hartung

(1904 – 1989)

Hans Hartung was a German-French painter, known for his gestural abstract style. Associated with the Art Informel and Tachisme movements, Hartung was one of most significant post-war artists, renowned for his dramatic and innovative approach to abstraction characterized by distinctive swirls, scribbles and hatch marks. His works simultaneously exude the refinement and delicacy of calligraphy, and a frantic, almost violent, expressiveness, which together imbue his canvases with elegance and potency. Freedom of motion and expression were at the core of his artistic practice, the artist famously commenting that “the artist especially must remain free from all outer restraints.”

Hartung was born in Leipzig, Germany, in 1904 to an artistic family. He studied philosophy and art history at Leipzig University in 1924, and subsequently attended art schools in Leipzig, Dresden, and Munich. He settled in France in the years preceding the outbreak of the Second World War. In Paris, the artist joined the French Foreign Legion and was later imprisoned by the Gestapo during the war, both for serving in a foreign army and for his “degenerate” painting style.

Hartung’s mature artistic practice developed in the post-war period, when he became a major figure in the pictorial movements of Art Informel and Tachisme, both characterized by anti-compositional forms and unrestrained brushwork. Concerned with the translation of the inexpressible onto canvas, Hartung’s emotional abstractions eliminated any trace of figuration, pursuing such freedom of gesture and spatial dynamism with a litany of non-traditional tools, including spray guns, brooms and branches from the olive trees that grew in the grounds of his home and studio in the South of France. His late painting, much of which was made from the confines of a wheelchair, is amongst the most vigorous of his nearly seven decade-long career, presenting a renewed sense of freedom, energy and ambition. Indeed, throughout his art making, Hartung remained true to his philosophy that the artist must remain “free in each line [they] undertake, in [their] ideas and in [their] political action, in [their] moral conduct”.

Hartung was widely exhibited during his lifetime and continues to be so posthumously, with notable solo exhibitions at the Fondation Maeght in Saint-Paul-de-Vence, Musée d’Art Moderne de Paris, and Tate in London, among others. His work is held in public collections worldwide including the Centre Pompidou in Paris, Hirshhorn Museum and Sculpture Garden in Washington D.C., National Gallery of Australia in Canberra, Stedelijk Museum in Amsterdam, Solomon R. Guggenheim Museum, The Metropolitan Museum of Art and The Museum of Modern Art in New York, and the Tate in London, among others.





HANS HARTUNG  
(1904 – 1989)

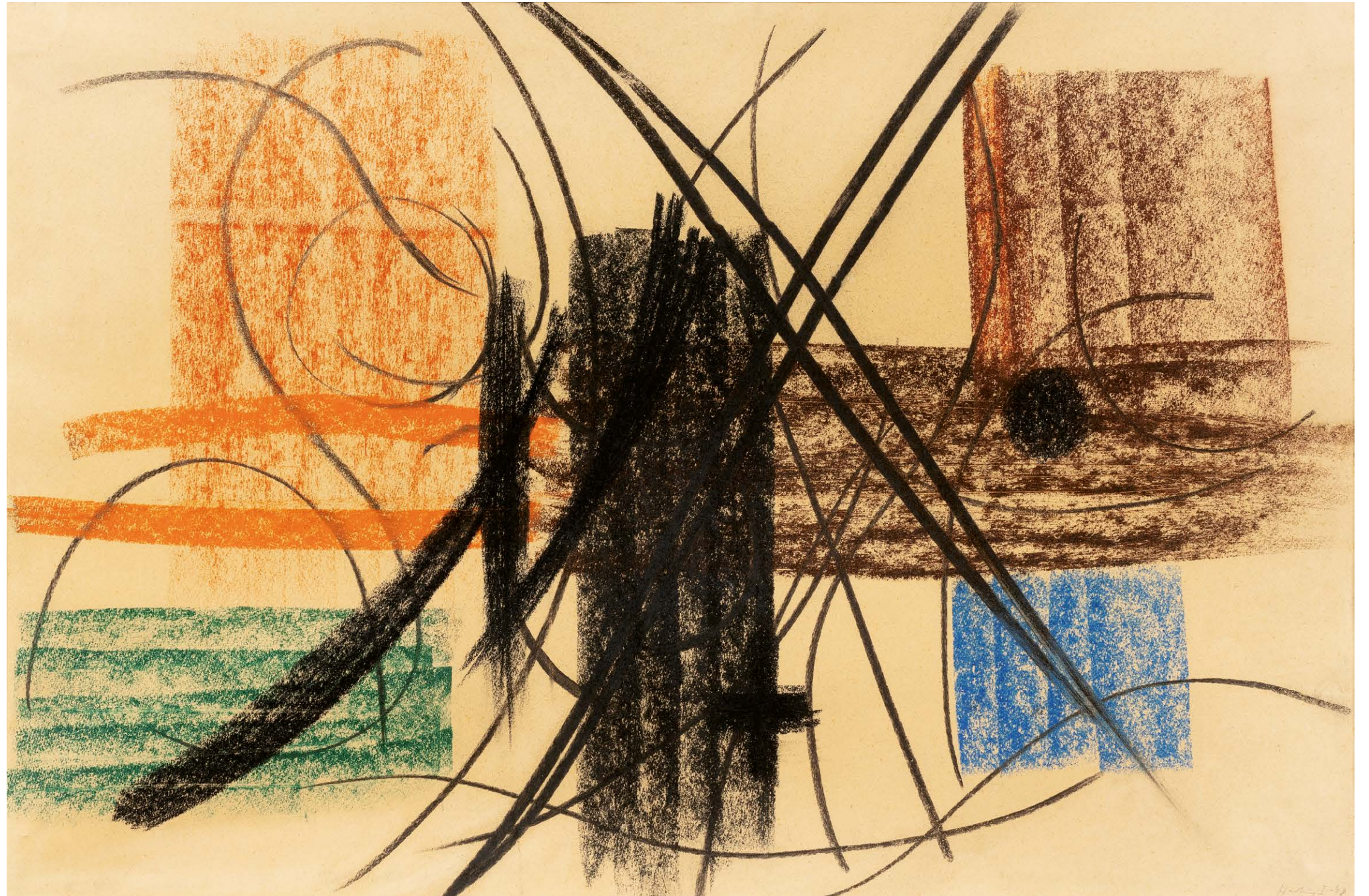
*P1948-16*  
1948

Pastel on paper  
Signed and dated 'Hartung 48'  
on the lower right  
19.1 × 28.5 in | 48.4 × 72.5 cm

PROVENANCE  
Galerie Daniel Gervis, Paris  
Hauswedell & Nolte, Hamburg, 8 June  
2000, lot 675  
Private collection, Geneva  
Fernand Rambaud collection, Paris  
Sotheby's, Paris, 3 June 2021, lot 3  
Private collection

EXHIBITED  
Paris, Galerie Daniel Gervis, 'Hans  
Hartung oeuvres sur papier', 12  
November–16 December 1987

The Fondation Hartung Bergman has  
confirmed the authenticity of this work.





HANS HARTUNG  
(1904 – 1989)

*T1960-7*  
1960

Pastel and acrylic on canvas  
Signed and dated ‘Hartung 60’ on  
the lower left, signed and dated  
again ‘Hartung 60’ on the reverse  
15.7 × 41.3 in | 40 × 105 cm

PROVENANCE  
Galerie Daniel Gervis, Paris  
Galerie 5 Haus Geiselhart, Reutlingen,  
Germany  
Grisebach GmbH, Berlin, 4 June 2015,  
lot 311  
Private collection  
Anon. sale; Sotheby’s, Paris, 7 December  
2017, lot 146  
Private collection

EXHIBITED  
Reutlingen, Galerie 5 Haus Geiselhart,  
‘Hans Hartung’, 1987  
Reutlingen, Stiftung für konkrete  
Kunst, ‘Die Intimität des Sammelns’, 17  
January–6 June 1993  
Reutlingen, Stiftung für konkrete Kunst,  
‘Die konkrete Zeit-Gegenstände eines  
Jahrhunderts’, 31 March–28 July 1996  
Reutlingen, Stiftung für konkrete Kunst,  
‘Stiftung-ganz konkrete 1988-1998’, 1  
November 1998–28 March 1999  
Reutlingen, Stiftung für konkrete Kunst,  
‘Umbruch 2013-Module im wandel’,  
3 February–31 December 2013

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





# Georges Mathieu

(1921 – 2012)

Georges Mathieu was a prominent figure of Lyrical Abstraction and the diffused movements of Informalism and Tachisme in the post-war period. Pioneering a form of gestural abstraction that was close to performance, he developed a style of painting which prioritized speed, denial of references, and an ecstatic state of mind. Mathieu's dynamic practice favored form and gesture over content and intent, instead aiming for uninhibited creative expression and artistic freedom.

Mathieu was born in Boulogne-sur-Mer, France, in 1921. A self-taught painter and a theorist, he began his artistic career in 1942. He travelled and painted in Japan, the USA, Brazil, Argentina and the Middle East, but mostly lived and worked in Paris where he died in 2012. Mathieu's large-scale formats, which he achieved by using long brushes and applying paint directly from tubes onto the canvas, display a great affinity with the wider French post-war movement known as Art Informel — inspired by the instinctive, deeply personal approach of contemporary American Abstract Expressionism — as well as the Japanese avant-garde artist association named Gutai. The immediacy and rapid execution of the artist's distinct methods guaranteed the freedom which defined his work. He brought a new type of freedom to the creative gesture and gave birth to a brand-new style, his work landing somewhere between esoteric signs and symbols, calligraphy and raw energy. The titles of his works, often historical, musical and geographical references, add a poetic quality, both sophisticated and offbeat. In the 1950s, Mathieu foregrounded the performativity of his artistic practice so forcefully that he began to paint in front of cameras and even several thousand viewers at a time in theatrical events, making it possible to draw a line between his practice and Action Painting and to performance art.

Mathieu's work has been the subject of numerous retrospectives, and is held in more than eighty public collections worldwide including, including the Art Institute of Chicago, Centre Georges Pompidou and Musée d'Art Moderne in Paris, Hirshhorn Museum and Sculpture Garden in Washington, D.C., Kunsthaus Zürich, Kunstmuseum Basel, Museum of Contemporary Art in Los Angeles, Museum of Fine Arts in Houston, The Museum of Modern Art and Solomon R. Guggenheim Museum in New York and the Tate in London.





GEORGES MATHIEU  
(1921 – 2012)

*Cardamine*

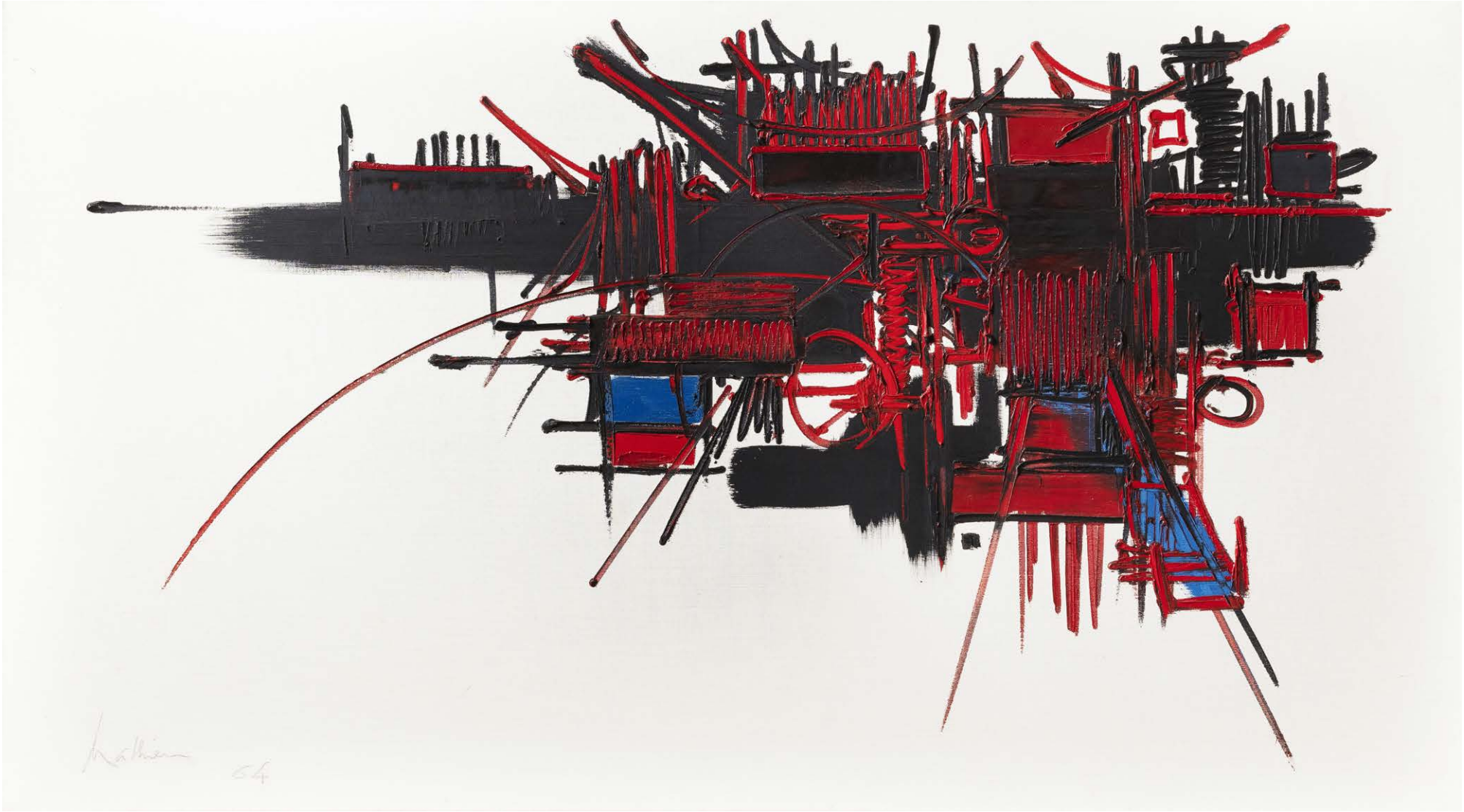
1964

Oil on canvas  
Signed and dated  
'Mathieu 64' on the lower  
left; titled "CARDAMINE"  
on the stretcher  
28.7 × 51.2 in | 73 × 130 cm

PROVENANCE  
Private collection, New York  
Anon. sale; Heritage Auctions California,  
24 May 2018, lot 77023  
Galerie Omagh, Paris  
Private collection  
Sotheby's, New York, Private Sale, 2021  
Private collection

EXHIBITED  
Zurich, Gimpel & Hanover Galerie,  
'Mathieu Part II', 6 February–3  
March 1965, exh. cat., No. 12

CERTIFICATE  
The Comité George Mathieu has  
confirmed the authenticity of this work.





GEORGES MATHIEU  
(1921 – 2012)

*Vieil azur*  
1987

Oil on canvas  
Signed 'Mathieu' on the lower left;  
titled "'VIEIL AZUR'" on the stretcher  
36.2 × 28.7 in | 92 × 73 cm

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

CERTIFICATE  
The artist has confirmed  
the authenticity of this work.





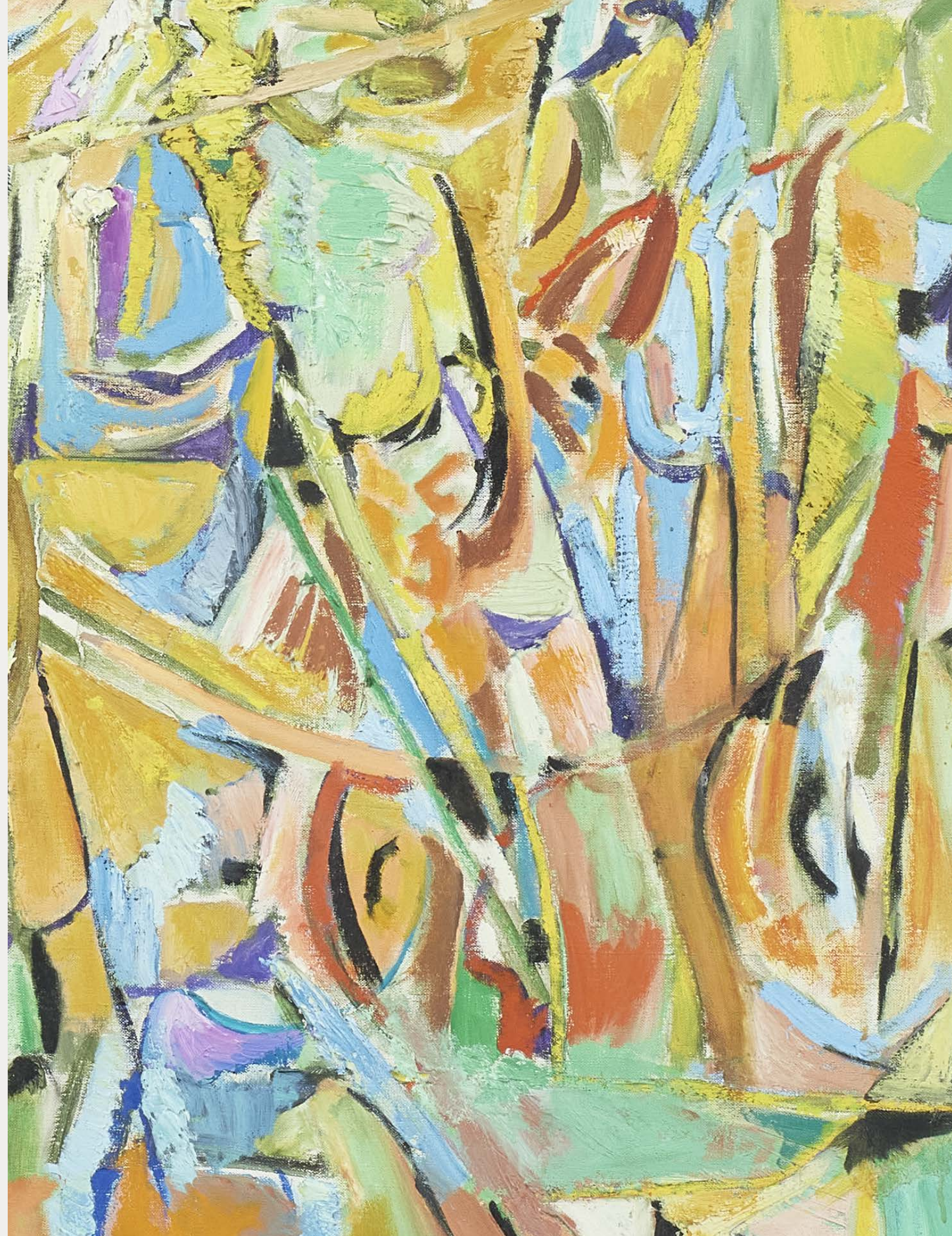
# André Lanskoy

(1902 – 1976)

Born in Moscow in 1902 and the son of Count Lanskoy, Andrei Mikhailovich Lanskoy was predestined for a military career. However, his fascination with visual representations of color, particularly in everyday life and popular Russian culture, led him to pursue art. He fled to Kiev in 1918, where he joined Alexandra Exter's workshop before joining the White Army, which he followed to Crimea and then Constantinople. In 1921, he moved to Paris, where he met Russian painters like Mikhail Larionov, Chaim Soutine and Natalia Gontcharova and honed his painting skills. He exhibited his works at the Salon d'Automne from 1923 onward. His participation in 1924 caught the attention of German collector Wilhelm Uhde, leading to Lanskoy's first contract with the Bing gallery, where he met another important collector, Roger Dutilleul.

André Lanskoy's work transitioned from figurative to abstract from 1922 to 1937. He exhibited a growing interest in the works of abstract painters Paul Klee and Vassily Kandinsky, and by 1941, he had completely broken away from object-oriented art. This intermediate phase was characterized by the creation of figurative, semi-figurative, and abstract gouaches. As he gradually freed his work from representation, he decomposed forms and turned past characters into assemblies of soft spots. In 1944, Lanskoy achieved pure abstraction and began a sixteen-year collaboration with the Louis Carré gallery. The same year, he met fellow artist Nicolas de Staël, and their deep friendship influenced both of their works.

From the 1950s to the 1970s, Lanskoy's works were exhibited in numerous Parisian galleries, and personal exhibitions multiplied both within France and abroad. He also participated in many collective exhibitions worldwide such as 'Young painters USA and France' at Leo Castelli Gallery in New York. In addition to drawing and painting, he made cartoons for tapestry, collages and illustrated books. Lanskoy's contributions to art history are significant. Being part of the new School of Paris, his work transitioned from figurative to abstract, with a unique graphic and visual plasticity. His works, characterized by a network of curved lines and a colorful palette, are exhibited at the Centre Pompidou, the Museum of Modern Art in Paris, and museums in Colmar, Grenoble, Le Havre, Lille, Maubeuge, Mulhouse, Saint-Étienne, Tourcoing, and Villeneuve-d'Ascq, as well as in New York, USA, and Toledo, Spain.







ANDRÉ LANSKOY  
(1902 - 1976)

*La Bataille  
d'Uccello*

CIRCA 1968

Oil on canvas  
Signed 'LANSKOY'  
on the lower left  
38.2 × 76.8 in | 97 × 195 cm

PROVENANCE  
Private collection, Lille  
Private collection, France, by descent  
Anon. sale; Christie's, Paris, 7 June 2023,  
lot 17  
Private collection

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



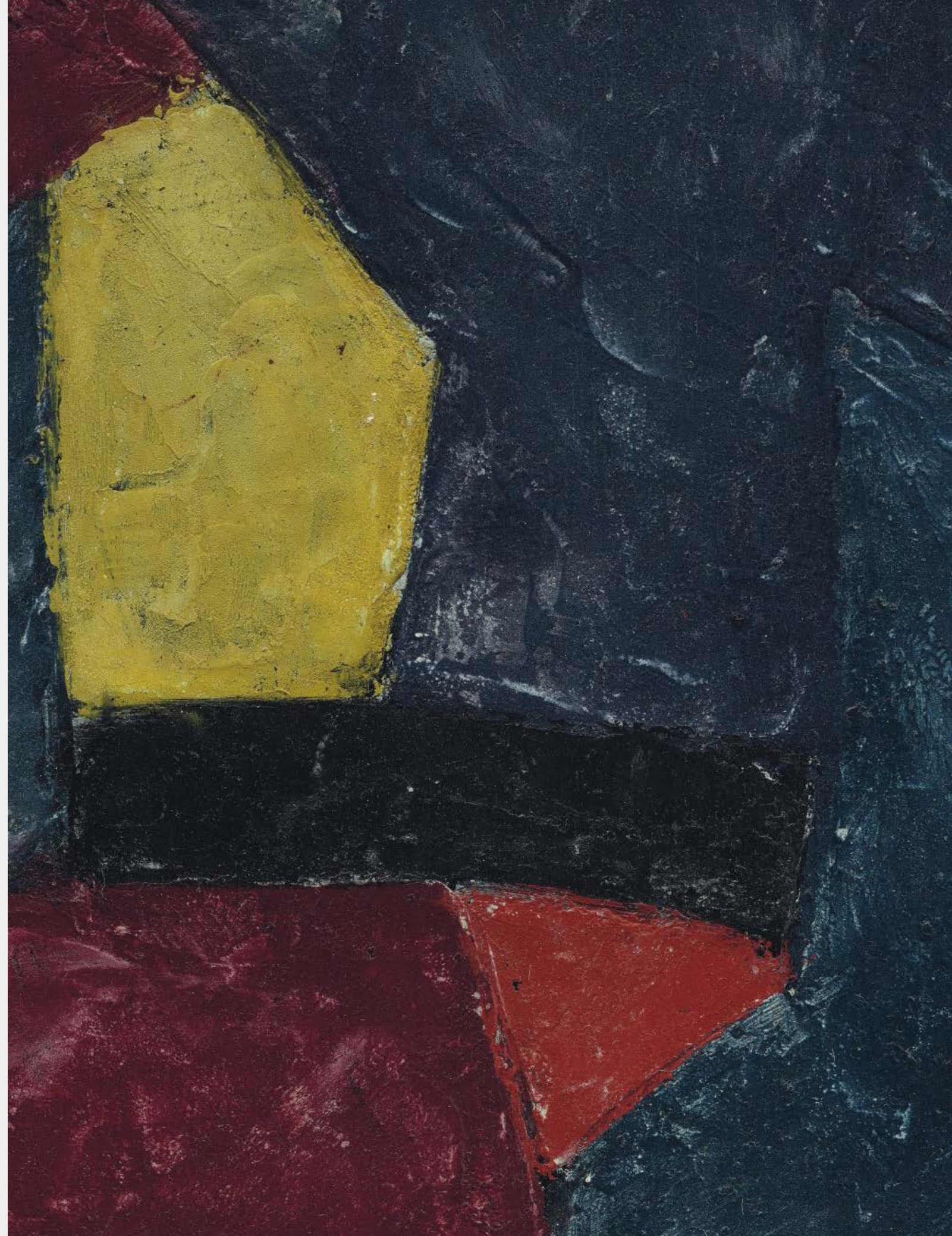
# Serge Poliakoff

(1900 – 1969)

Serge Poliakoff was a Russian artist born in 1900 in Moscow, Russia. He took drawing lessons at the Moscow School of Painting, Sculpture and Architecture but fled during the Russian Revolution in 1917, later settling in Paris in 1923 after living in Constantinople. He studied painting at the Académie Forchot and Académie de la Grande Chaumière, and later in 1935 attended the Grosvenor School of Art and the Slade School of Art in London.

Poliakoff is best known for his devoted exploration of abstraction and color, creating works focused on superimposed colors that live within spontaneous shapes. Drawing inspiration from his immense love for music, Poliakoff's canvases invest in the expressive qualities associated with the Nouvelle Ecole de Paris (Tachisme), Lyrical Abstraction, Art Informel and sometimes Cubism.

Poliakoff received the Kandinsky Prize in 1947. Today, his works are in many public collections, including the Solomon R. Guggenheim Museum and Museum of Modern Art in New York, the Tate Gallery in London, the Musée du Luxembourg in Luxembourg, the Malmö Konsthall in Sweden, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C., among others.





SERGE POLIAKOFF  
(1900 - 1969)

*Composition  
abstraite*

1958

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

PROVENANCE

A. J. Levin collection, California  
Galerie Ariel, Paris  
Private collection, Paris  
Anon.sale; Christie's, Paris, 3 December  
2021, lot 24  
Private collection

LITERATURE

Alexis Poliakov and Serge Poliakov,  
*Catalogue Raisonné. Volume 2. 1955-1958*,  
Editions Galerie Française, Munich, 2010,  
No. 58-20, ill. in colour p. 229  
*La Gazette Drouot*, No. 23,  
12 June 2009, ill. in colour p. 23





# Pierre Soulages

(1919 – 2022)

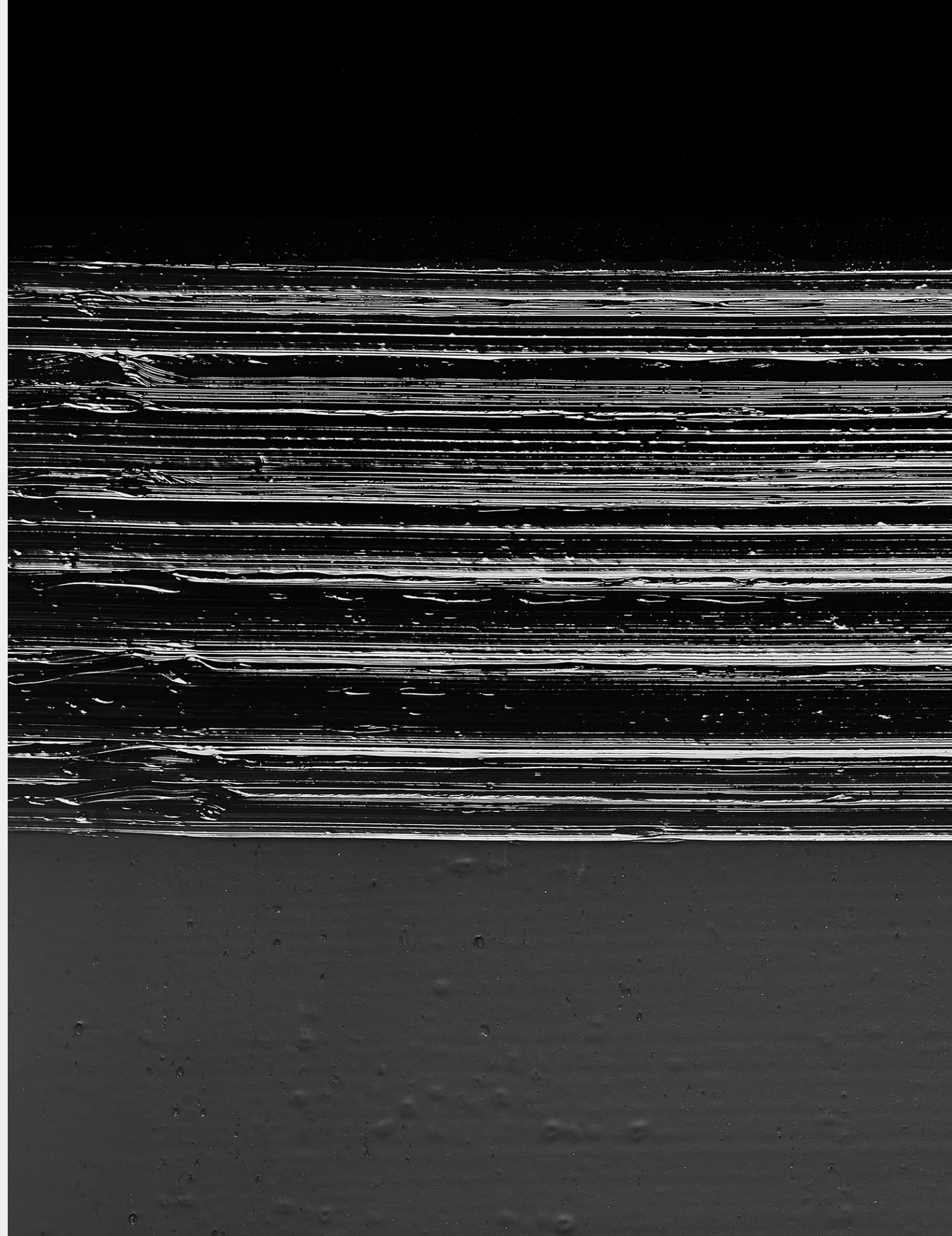
Known as the painter of black and light, Pierre Soulages is revered for the range of painterly possibilities that he found within the color black. His contribution to postwar abstraction, in Europe and beyond cannot be overstated, and his mastery of texture, relief, opacity and transparency in a monochromatic palette influenced artists across movements and geographies, but also left a lasting impact on the way that we understand painting today.

Soulages was born in 1919 in Rodez, France. As a child, he was fascinated by the Celtic carvings, prehistoric cave art, and Romanesque architecture and sculpture of his native region and these early impressions surfaced in his own work throughout his career. In 1938, he enrolled in the École Nationale Supérieure des Beaux-arts in Paris but was quickly disappointed by the traditional instruction, thus moving back to his hometown. After World War II, Soulages returned to Paris, where he was able to fully concentrate on his work, soon cementing his notoriety as one of the pioneers of post-war abstract painting. Today, he is considered one of the most innovative painters of the 20th century.

Soulages' first groundbreaking works belonged to the *Broux de Noix* (*Walnut Stains*) series (1947–1959), made using walnut stain — a medium normally reserved for furniture — instead of paint. These paintings attracted attention not only for their use of an unconventional and inexpensive material but also for the bold and restrained energy that they displayed. However, Soulages went back to traditional mediums and Black progressively conquered the surface of his calligraphic abstract paintings, which would sometimes also incorporate subtle hints of color.

His aesthetics radically shifted toward monochrome in 1979, when he initiated his lifelong series *Outrenoir*. Literally translating to *Beyond Black*, the *Outrenoir* series marked a new style and method that transcended purely gestural and monochromatic abstraction. Systematically applied in thick layers on canvas, black paint was meticulously scraped, striated, and overall sculpted to create smooth or rough areas that would reflect light in varying ways. By masterfully turning black into a luminous color, Soulages found a way to use paint to evoke the genesis of the world itself: darkness.

Soulages was honored with two retrospectives in France, at the Musée d'Art Moderne de la Ville de Paris in 1996, and at the Centre Pompidou in 2009. In 2001, he was the first living artist to be given a full-scale survey at the Hermitage Museum in Saint Petersburg, and in 2014, the Musée Soulages opened in the artist's hometown of Rodez, housing five hundred paintings spanning Soulages' career.





PIERRE SOULAGES  
(1919 – 2022)

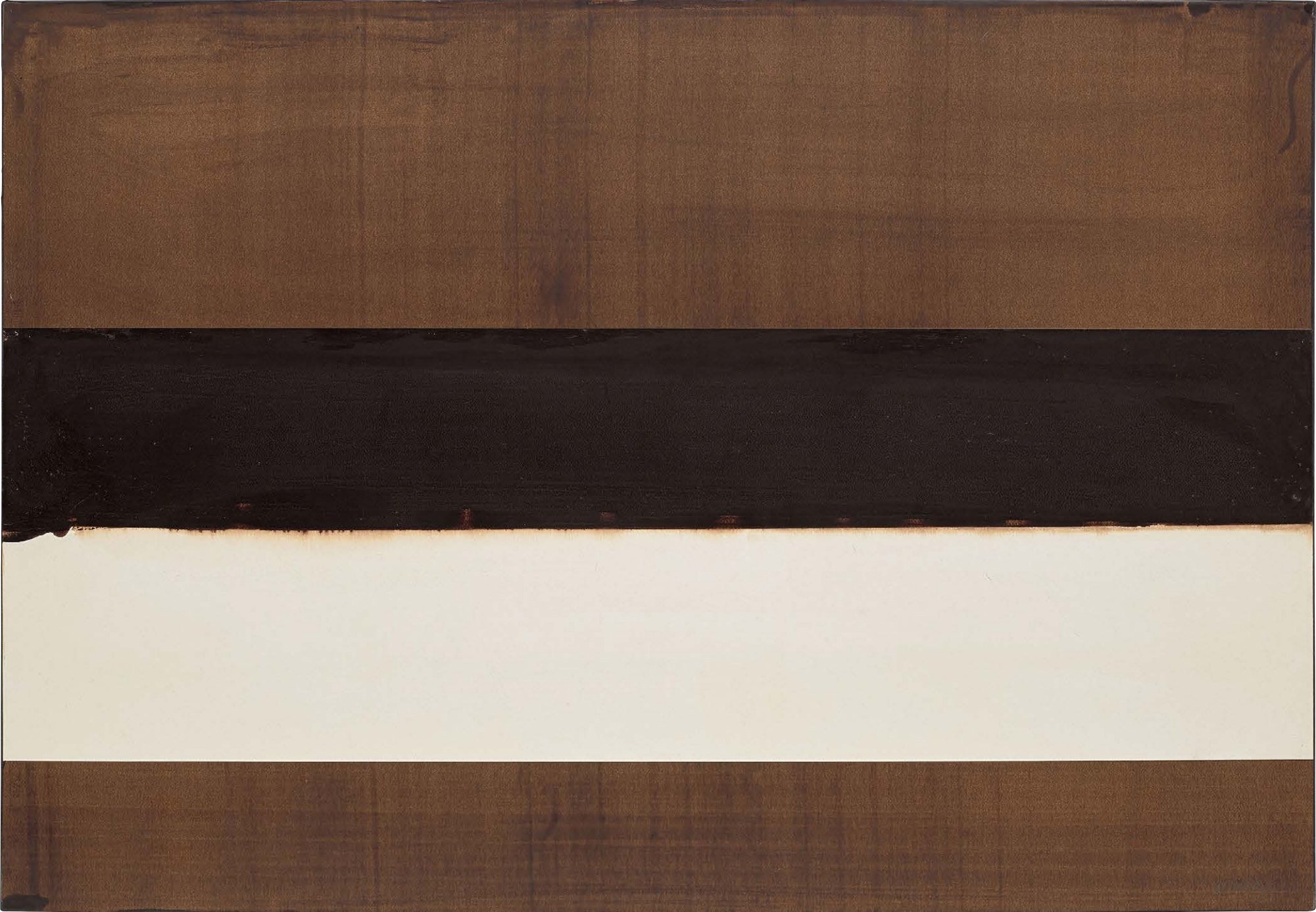
*Brou de noix et  
collage sur papier  
marouflé sur toile*  
75 × 108 cm  
2004

Walnut stain on paper  
mounted on linen  
Signed 'Soulages' on the  
lower right  
29.5 × 42.5 in | 75 × 108 cm

PROVENANCE  
Bernard Jacobson Gallery, London  
Dominique Lévy, New York  
Haim Chanin Fine Arts, New York  
Private collection  
Anon.sale; Phillips, London, 16 April  
2021, lot 248  
Private collection

EXHIBITED  
London, Bernard Jacobson Gallery,  
'Pierre Soulages: New Paintings',  
24 June–1 September 2010

CERTIFICATE  
The artist has confirmed the  
authenticity of this work.

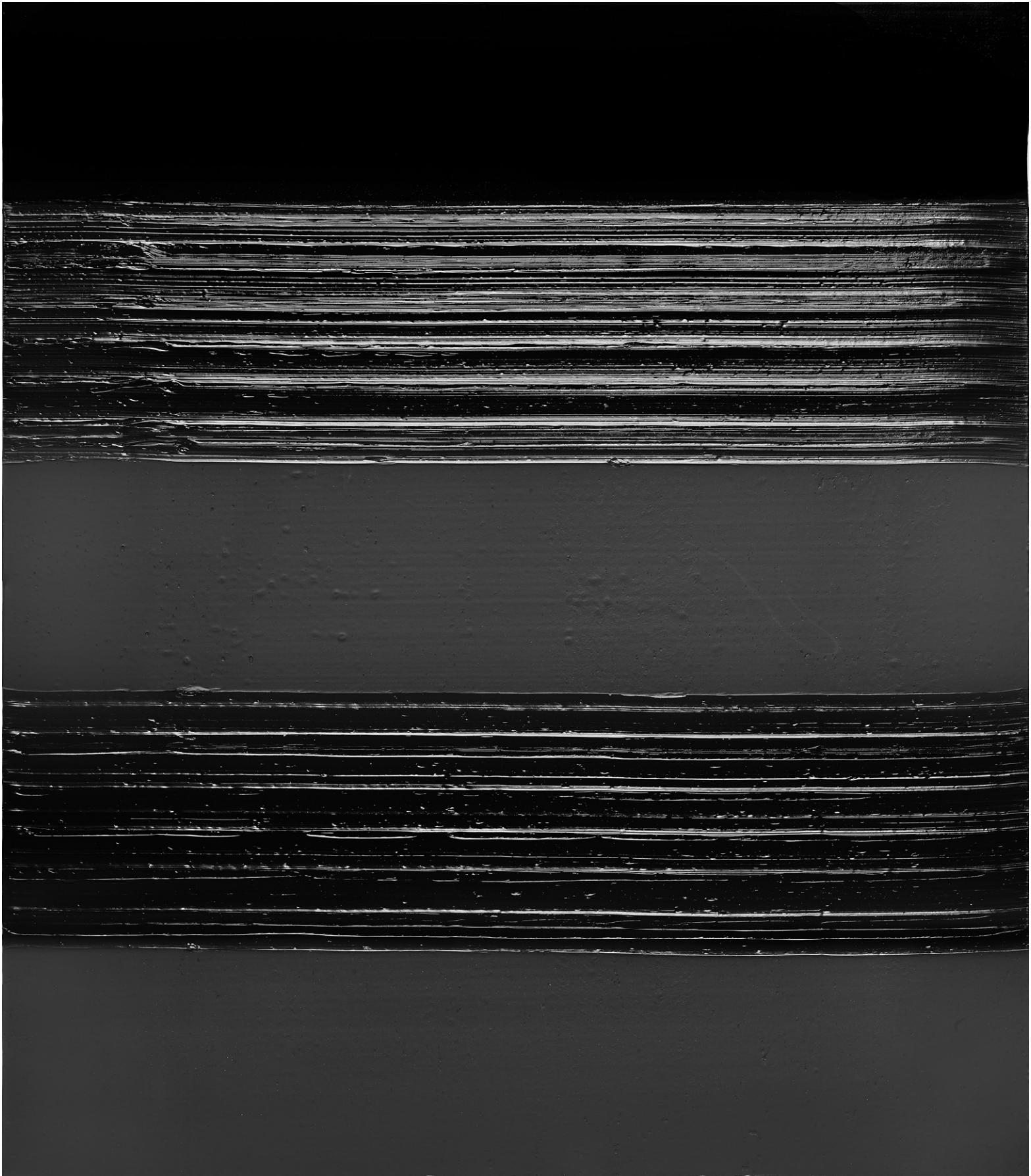


PIERRE SOULAGES  
(1919 - 2022)

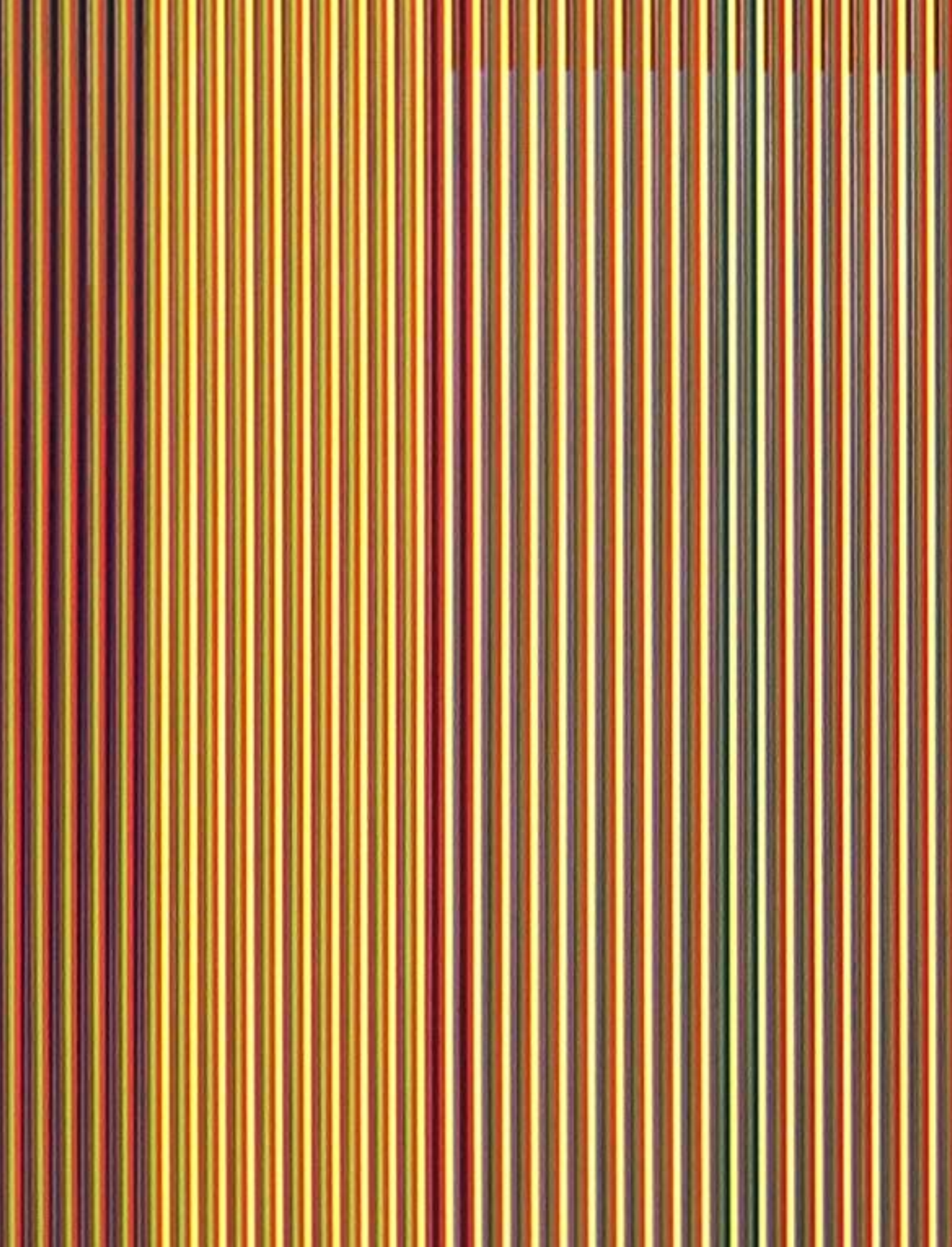
*Peinture*  
*165 × 143 cm,*  
*31 août 2020*  
2020

Acrylic on canvas  
Signed and titled 'SOULAGES /  
peinture 165 × 143 cm /  
"31.08, 2020"' on the reverse  
65 × 56.3 in | 165 × 143 cm

PROVENANCE  
Private collection







# OPTICAL ART

Carlos Cruz-Diez,  
Victor Vasarely



# Carlos Cruz-Diez

(1923 – 2019)

Carlos Cruz-Diez is an important figure in kinetic art and was a figurehead of the Op Art movement of the 20th century. Born in Caracas, Venezuela in 1923, Cruz-Diez spent his career working across a variety of media from painting to light installation. His primary subjects were color itself and the way that it can shift and transform as its context changes. In the artist's own words, "I want people to realize that color is not a certainty, but a circumstance." This radical understanding of color led him to stage architectural interventions at venues including the Simón Bolívar International Airport in Venezuela, Albert Dock in Liverpool and Boulevard Saint-Germain in Paris. Today, he is recognized globally for his contributions to how we think about color.

Studying at the Escuela de Artes Plásticas y Aplicadas, Cruz-Diez first developed his fascination with light while studying the work of post-Impressionist painter Georges Seurat. In the French master's chromoluminarism, he saw the way that color can be manipulated and changed based on its application and context: a fascination that would stay with him throughout his career. He had his first solo exhibition in 1947, but it wasn't until 1959 that he embarked on the *Physichromie* series, one for which he would come to be known. In these works, he created three dimensional structures whose colors shifted depending on the physical location of their viewer.

Cruz-Diez went on to create eight distinct and clearly-defined bodies of work. All were based on what he thought to be three key conditions of color: subtractive, additive and reflective. He approached his practice from an almost scientific point of view, setting each artwork up based on a preselected set of criteria. As he put it, "in my works, nothing is left to chance; everything is intended, planned, and programmed. Liberty and emotions are only present when choosing colors, a task with only one self-imposed restriction: to be efficient in what I want to say. It is a combination of both rationale and emotion. I don't get inspired: I reflect."

In 1970, Cruz-Diez represented his country at the 35th Venice Biennale, and he has been the subject of a wide-ranging retrospective at the Museum of Fine Arts in Houston. In recent years, his work has been included in exhibitions at the Hayward Gallery and Tate in London and the Louisiana Museum in Copenhagen. It can also be found in the collections of institutions including The Museum of Modern Art in New York, Centre Pompidou and Musée d'Art Moderne de la Ville de Paris, Museum of Contemporary Art in Los Angeles and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Portrait of Carlos Cruz-Diez ©Articruz S.A.





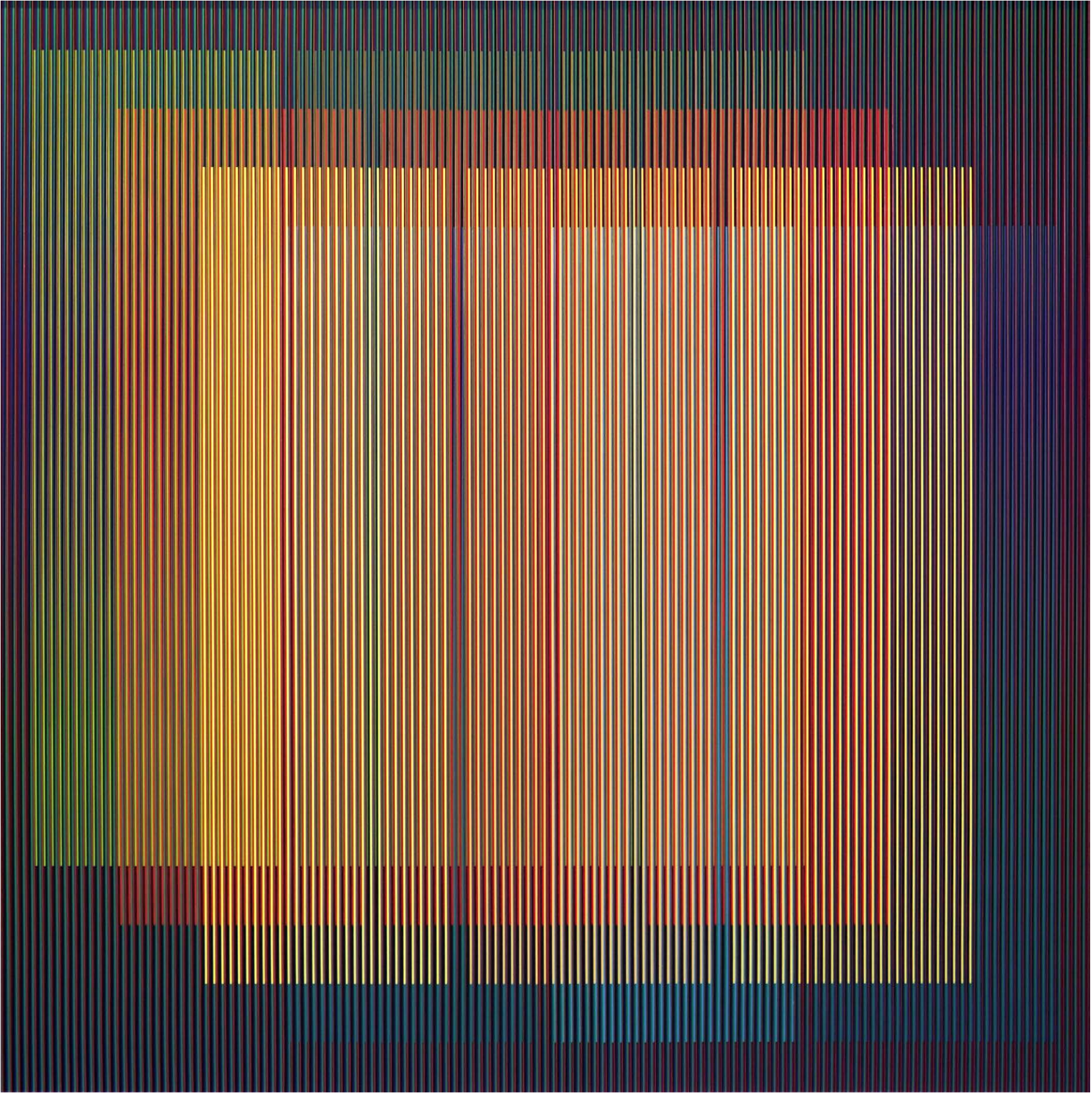
CARLOS CRUZ-DIEZ  
(1923 – 2019)

*Physichromie*  
*Panam 112*

2013

Chromography on aluminium  
Titled, signed, dated and inscribed  
‘PHYSICHROMIE PANAM  
112 / CRUZ-DIEZ / PANAMA  
2013 / 150 × 150 CM’ on a plaque  
on the reverse  
59.1 × 59.1 in | 150 × 150 cm

PROVENANCE  
Estate of the artist



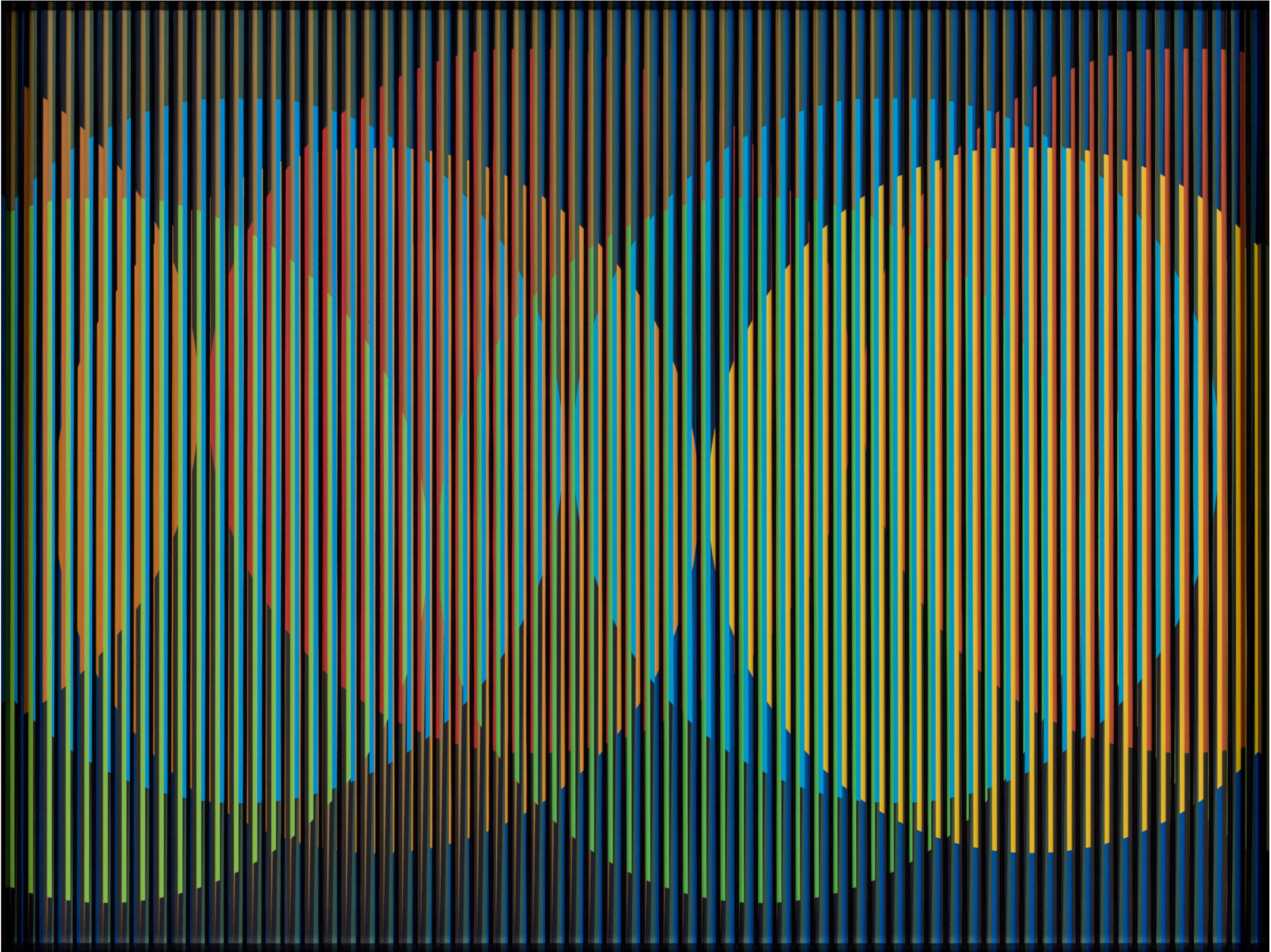


CARLOS CRUZ-DIEZ  
(1923 – 2019)

*Cromointerferencia  
Espacial 13*  
2015

Chromography on aluminium  
Titled and signed  
'CROMOINTERFERENCIA  
ESPACIAL 13 / CRUZ-DIEZ'  
on a plaque on the reverse  
23.6 × 31.5 in | 60 × 80 cm

PROVENANCE  
Artist's studio  
Private collection





# Victor Vasarely

(1906 – 1997)

Widely known as the Father of Op Art, Victor Vasarely played a pivotal role in defining the global 20th century movement centered around geometric abstraction and optical illusions, which he preferred to call “visual kinetics”. His intricate paintings and sculptures feature a blend of rigid geometric shapes and fluid forms, creating graphic structures that coerce the viewer’s eye and produce a host of illusions, ranging from depth to movement. Vasarely used both monochromatic and diverse color palettes to create spatial depth, his bold compositions challenging traditional notions of perspective and perception and leaving a lasting influence on contemporary art and design. In his own words, Vasarely sought “to create an art that is in constant motion, engaging the viewer and challenging their perceptions of space and form.”

Born Győző Vásárhelyi in Pécs, Hungary in 1906, Vasarely initially pursued a medical degree at the University of Budapest before switching to visual art. From 1929 to 1930, he studied under the Cubist-influenced painter Sándor Bortnyik at the Műhely academy, an experience that deeply impacted his subsequent work in poster design and graphic arts — both pursuits in which he utilized patterned forms and the functional designs of the applied arts. Relocating to Paris in 1930, he worked at various advertising agencies, pursuing painting on the side. The principles of Bauhaus design, the Expressionism of painters like Wassily Kandinsky, and the academic school of Constructivism all served as major influences on Vasarely’s early aesthetics. His early paintings include *Zebra* (1937), an initially difficult-to-decipher, monochromatic image of two zebras’ intersecting bodies, which is often cited as one of the first examples of Op Art. The artist’s fascination with the intersection of art and science inspired him to develop the theory of the ‘plastic alphabet’, a concept that aimed to establish a set of universal forms and shapes which would amount to an interchangeable artistic lexicon. Vasarely received a number of awards in his lifetime, including the Guggenheim Prize in 1964, and the French Chevalier de l’Ordre de la Légion d’Honneur in 1970. He died in Paris in 1997, at the age of 90.

Vasarely’s work is held in public collections worldwide including the Art Institute of Chicago, Buffalo AKG Art Museum, Centre Pompidou in Paris, The Museum of Modern Art in New York, Peggy Guggenheim Collection in Venice, the Tate in London, among others.

Victor Vasarely, circa 1930, anonymous





VICTOR VASARELY  
(1906 – 1997)

*Anadyr-R*  
1956-1973

Oil on canvas  
Signed on the lower right;  
numbered, signed again, titled  
and dated '221 VASARELY /  
"ANADYR-R" / 100 × 90 /  
1956/HH/1964' on the reverse  
39.4 × 35.4 in | 100 × 90 cm

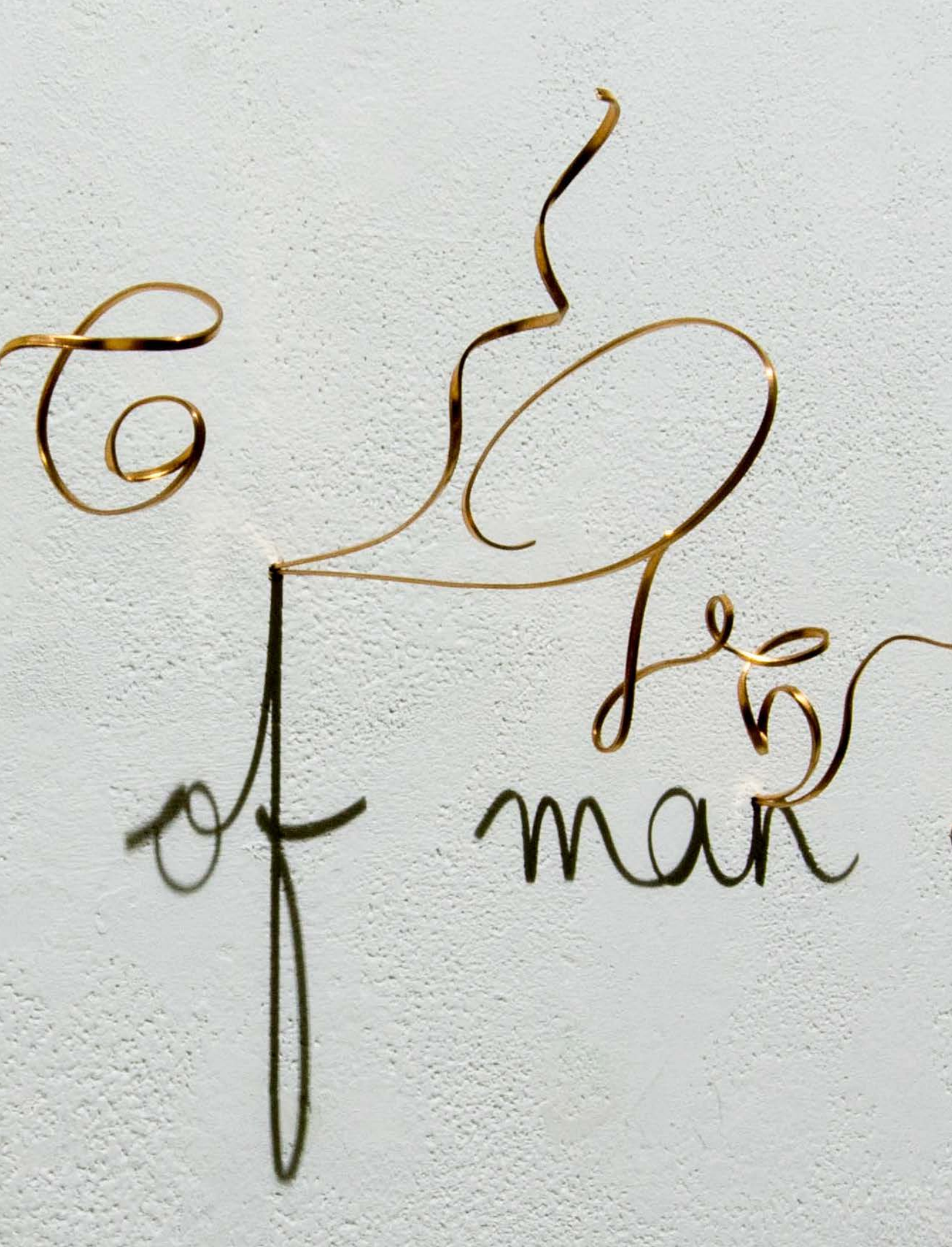
PROVENANCE  
Tarica Ltd., 1991  
Cornette de Saint Cyr, Paris,  
6 December 2021, lot 305  
Private collection

Pierre Vasarely has confirmed  
the authenticity of this work  
and dated it *circa* 1973.

CERTIFICATE  
Michèle Vasarely has confirmed  
the authenticity of this work.







# ART AND TEXT

Fred Eerdekens,  
Richard Prince



# Fred Eerdekens

(B. 1951)

Sculptor Fred Eerdekens was born in 1951 in Heusden- Zolder in Belgium. He studied Sculpture and Graphic Art at the Provincial Higher Institute of Art and Architecture in Hasselt, Belgium where he currently still lives and works.

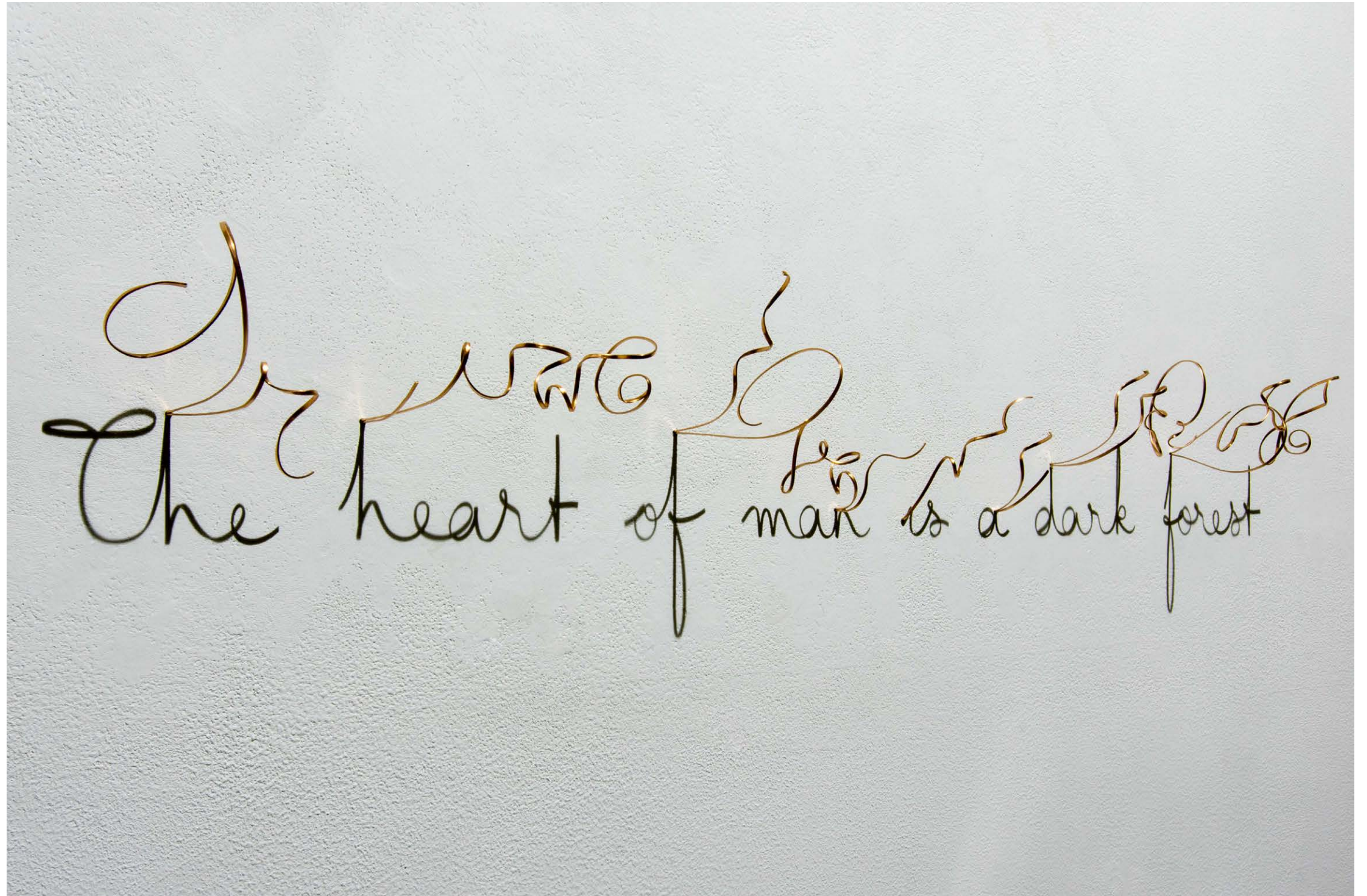
Eerdekens works with the components of language, material, light and shadow. The basis for his works are the texts he writes himself. He often generates opposite notions, sometimes words contradict each other and meaning shifts and turns about. His very sculptural body of work provides the impetus for a world which can only be imagined through words. In the shadows, where the light fails, a story of things lacking is often told, sometimes short, sometimes lyrical or longing.

Eerdekens' works have been exhibited in numerous solo and group shows throughout Europe, the United States and Asia and in private and public institutions such as the Musée d'Art Moderne in Brussels, the Stedelijk Museum in Amsterdam, the Courtauld Institute of Art in London and more. His work is also part of many prestigious private and public collections worldwide such as the National Bank of Belgium, Brussels, Belgium, the MuHKA - Museum of Contemporary Art, Antwerp, Belgium, the Museo d'Arte Moderna - Museum of Modern Art, Bolzano, Italy, the Caldic Collection, Rotterdam, The Netherlands and The Perlstein Collection, Paris, France just to name a few.



Fred Eerdekens working at his desk, Hasselt, 2014 © Ken Hendriks





FRED EERDEKENS  
(B. 1951)

*The heart  
of man is  
a dark forest*  
2018

Copper, light source  
Unique piece  
7.1 × 35.4 × 5.5 in  
18 × 90 × 14 cm

PROVENANCE  
Artist's studio

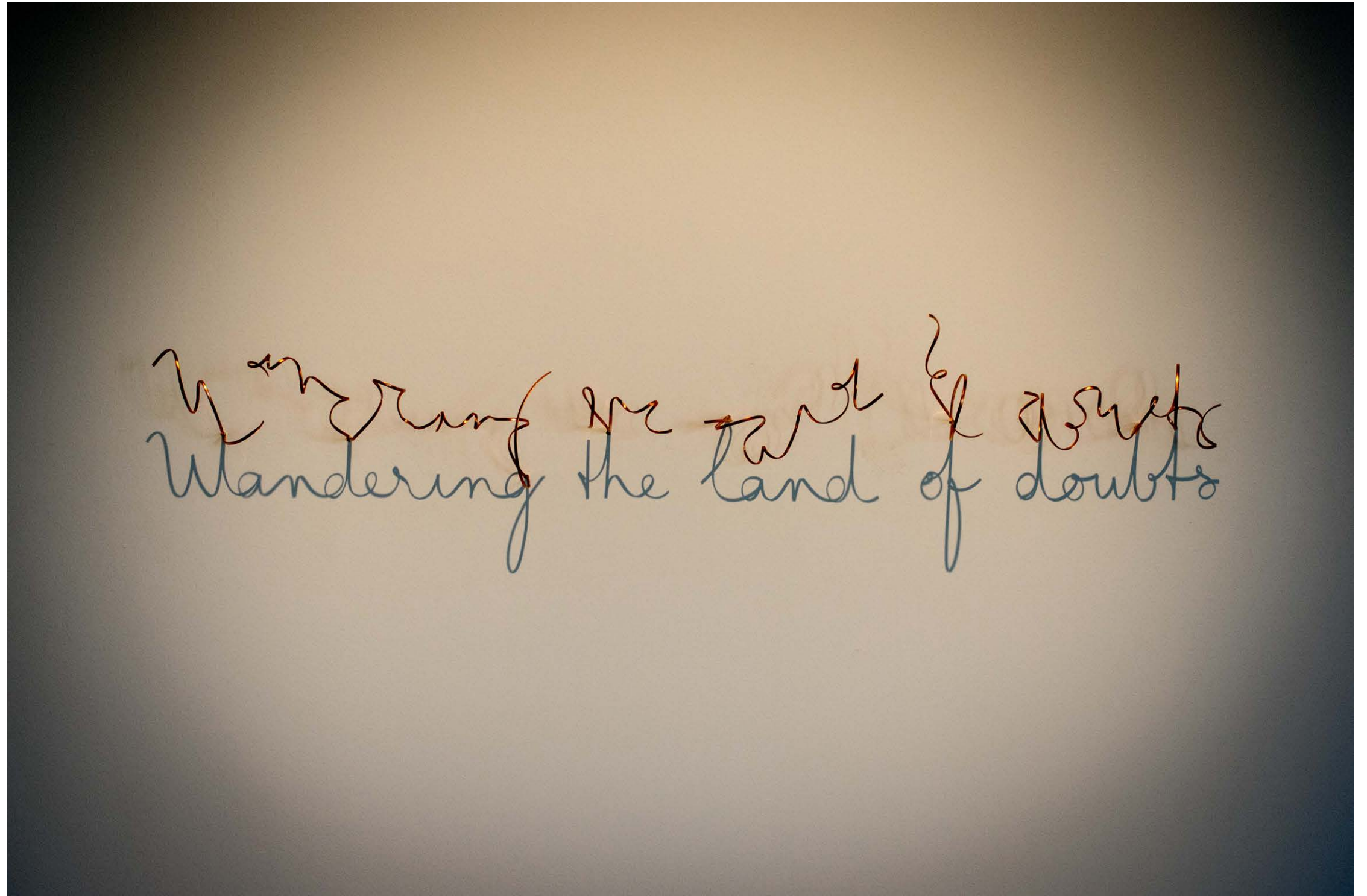


FRED EERDEKENS  
(B. 1951)

*Wandering  
the land  
of doubts*  
2017

Copper, light source  
Unique piece  
7.1 × 34.6 × 5.5 in  
18 × 88 × 14 cm

PROVENANCE  
Artist's studio





# Richard Prince

(B. 1949)

Richard Prince is an American artist recognized for his pioneering use of appropriated imagery. He recontextualizes photographs sourced from advertising, popular culture, and social media to challenge notions of authorship and authenticity. His often controversial approach has ignited extensive debate around copyright, intellectual property, and appropriation within contemporary art. While his Pop Art sensibility aligns him with figures such as Sherrie Levine, Andy Warhol, and Jeff Koons, Prince's painting techniques also reflect the influence of Abstract Expressionist Willem de Kooning.

Born on August 6, 1949, in the Panama Canal Zone (now part of the Republic of Panama), Prince relocated to New York in 1973. During his time working at Time Inc., he began photographing magazine advertisements, categorizing recurring images and themes.

Among his most recognized bodies of work is the *Cowboys* series (1980–1992, and ongoing), which reappropriates iconic imagery from Marlboro cigarette advertisements, and the *Nurse Paintings* (2003), based on covers of vintage pulp novels. In the 1980s, Prince also introduced his *Jokes* series, featuring one-liner jokes silk-screened or painted onto monochromatic backgrounds. Drawing on the rhythm and wit of stand-up comedy, these works blur the line between humor, abstraction, and social critique. In 2014, he reignited controversy with the *New Portraits* series, which consisted of enlarged screenshots of Instagram posts, prompting renewed discussions about image ownership and privacy in the digital age.

Prince's work is included in major collections such as The Museum of Modern Art in New York, the Art Institute of Chicago, the Goetz Collection in Munich, and the Victoria and Albert Museum in London. Prince currently lives and works in upstate New York. He has been a perceptive chronicler of American subcultures and vernaculars and has been regarded as "one of the most revered artists of his generation" according to The New York Times.



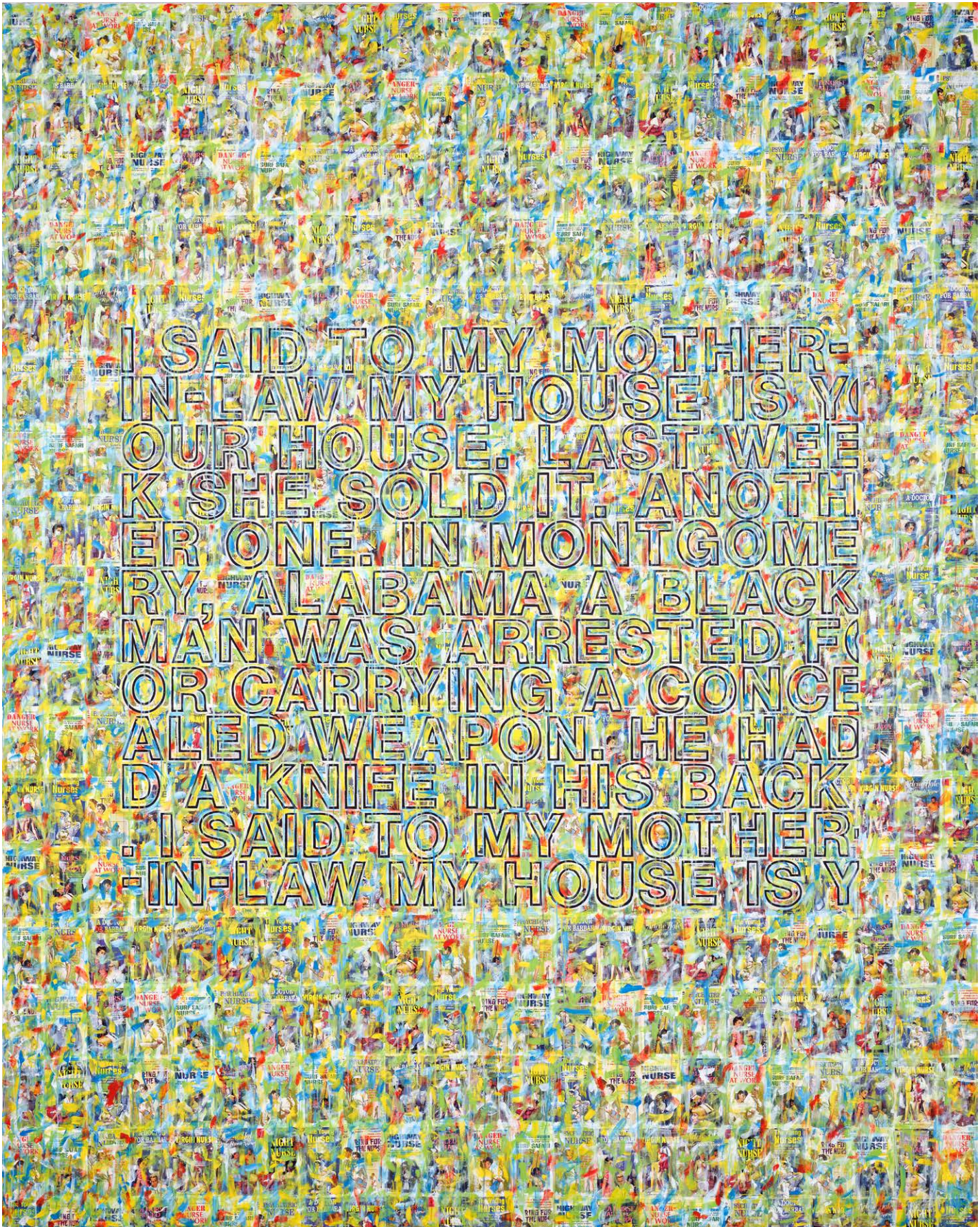


RICHARD PRINCE  
(B. 1949)

*Untitled*  
2008

Acrylic and collage on canvas  
Signed and dated '2008'  
on the reverse  
120 × 98 in | 304.8 × 248.9 cm

PROVENANCE  
Gagosian Gallery  
Private collection, Florida







# SCULPTURES

Pablo Atchugarry, John Helton, Pieter Obels



# Pablo Atchugarry

(B. 1954)

Best known for his marble works which resemble the monoliths of early civilizations, Pablo Atchugarry is an Uruguayan sculptor born in Montevideo in 1954. He currently lives and works between Lecco, Italy and Manantiales, Uruguay.

After having experimented with diverse materials such as cement, iron and wood, in 1979 Atchugarry went to visit Carrara in Italy and he discovered the extraordinary elegance of marble. Simultaneously abstract and numinous, massive and delicately carved, his sculptures are reflections on the intervention of the spiritual in everyday life, intended to channel spiritual energies into the spaces they occupy and invite contemplation of the divine.

Pablo Atchugarry is internationally renowned for his monumental public sculptures installed in various spaces throughout Europe and Latin America as in the sculpture garden of the Uruguayan Government Building; in the town of Manzano, Italy; on the Avenue Princesse Grace of Monte-Carlo; on the Caleotto Roundabout in Lecco, Italy; in the town of Kallo-Beveren, Belgium. His sculptures are part of numerous private and public collections such as the Fundació Fran Daurel in Barcelona, Spain; the Bellinson Center in Petah Tikva, Israel; the Museu Coleção Berardo in Portugal and the Collezione Fontana in Italy. His works have also been exhibited at the following museums and public institutions: Museo Nacional de Artes Visuales, Montevideo; Museo del Parco, Portofino; Museo Nacional de Bellas Artes, Buenos Aires; Museo Lercaro, Bologna; Collezione della Provincia di Milano a Palazzo Isimbardi; Collezione della Provincia di Lecco; Fundació Fran Daurel, Barcelona; Groeningemuseum, Bruges; Museu Coleção Berardo, Lisbon; Pérez Art Museum, Miami; The Patricia & Phillip Frost Art Museum, Miami; Chrysler Museum of Art, Norfolk; Museo Brasileiro da Escultura, São Paulo. In July 2002, Atchugarry received the Michelangelo Award in Carrara, in recognition of his artistic career. In 1999, he founded the Museo Pablo Atchugarry in Lecco to house works spanning his entire career. In 2007, he established the nonprofit institution Fundación Pablo Atchugarry in Manantiales, Uruguay to promote visual arts, music, and literature in the community.



Pablo Atchugarry © Courtesy @ Archivioatchugarry



PABLO ATCHUGARRY  
(B. 1954)

*Untitled*

2019

Carrara marble  
Unique piece  
Signed 'Atchugarry' on the marble  
60.6 × 12.2 × 8.7 in  
154 × 31 × 22 cm

PROVENANCE  
Artist's studio





# John Helton

(B. 1964)

John Helton is an American sculptor born in 1964. After graduating from Parson's School of Design in New York City, John Helton moved to Park City, Utah where he has been living and working for over 20 years. He has explored multiple mediums, including painting, writing, wood sculpture and furniture design before focusing on bronze sculpture.

Characterized by sweeping curves and intersecting lines, John Helton's work celebrates the symphony of energy that is our world, a world that is infinitely connected and in constant motion. Through his bronze sculptures, Helton explores patterns, rhythms and balance by creating works that challenge all sense of gravity and that redefine space. The overall abstract forms of his sculptures are both dynamic and fluid, while at the same time, balanced and cohesive.

His work is exhibited in public and private collections worldwide.

John Helton © Dan Campbell





JOHN HELTON  
(B. 1964)

*Ode to joy*  
2022

Bronze with graphite patina  
Unique piece  
Signed on the bottom on one of  
the legs  
110 × 60 × 48 in  
279.4 × 152.4 × 121.9 cm

PROVENANCE  
Artist's studio





JOHN HELTON  
(B. 1964)

*Infinite Song*  
2025

Bronze with 24 karat gold leaf  
and Thassos Marble base  
Unique piece  
Signed on the bottom of one  
of the legs  
65 × 46.9 × 22 in  
165 × 119 × 56 cm

PROVENANCE  
Artist's studio





# Pieter Obels

(B. 1968)

Pieter Obels, born in 1968 in Kruisland and later studying at the Academy for Fine Arts in Tilburg in 1992, is an artist whose sculptures challenge the conventional perception of steel as an austere and rugged material. Despite working primarily with Corten steel, known for its robustness, Obels' creations defy expectations by embodying a sense of lightness and grace through intricate, delicate, and sinuous shapes.

In contrast to the imposing and weighty steel sculptures of artists like Richard Serra, Obels' works present a striking departure, almost like witnessing the yin and yang of steel. Through a skillful blend of rigidity and dynamism, his sculptures occupy a unique realm between weight and weightlessness, confounding traditional notions of steel's limitations. The bends and curves in his pieces challenge the perceived boundaries of the material, aiming to craft organic forms with a natural, innate sense of plasticity.

One of Obels' remarkable abilities lies in seamlessly integrating his sculptures into natural surroundings. Instead of imposing themselves, his artworks mirror the softness and harmony often found in nature, establishing a harmonious connection with the environment through their rusty brown coloration and flowing shapes.

Working independently, without assistants, Obels' creations possess an elegiac quality, evoking a nostalgic yearning for an era that favored poetry over power, fragility over industrial noise, and balance over force. Despite their contemporary nature, his sculptures exude a wistful sentiment for a gentler universe, embracing curves over straight lines, symbolizing a world where objects harmonize, engage in dialogue, and seek mutual agreement.

Obels' artworks reflect an aspirational world—a realm dominated by beauty, attuned to nature, and embracing the gentle curve over the rigid line. They resonate with a desire for a more harmonious coexistence, where balance and beauty reign supreme, fostering an environment where dialogue and agreement perpetually thrive.

Pieter Obels currently resides and works in Tilburg in the Netherlands.

Pieter Obels in Tilburg, 22 November 2023 © René van der Hulst





PIETER OBELS  
(B. 1968)

*I can never  
say goodbye*  
2024

Corten steel on wooden base  
Unique piece  
68.9 × 31.5 × 23.6 in  
175 × 80 × 60 cm

PROVENANCE  
Artist's studio





PIETER OBELS  
(B. 1968)

*Just like heaven*  
2024

Corten steel on wooden base  
Unique piece  
37 × 27.6 × 21.7 in  
94 × 70 × 55 cm

PROVENANCE  
Artist's studio











Sol Lewitt  
*Untitled (Wavy Lines)*  
2004

18



Hans Hartung  
*P1948-16*  
1948

24



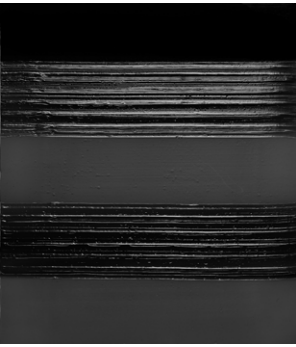
Hans Hartung  
*T1960-7*  
1960

26



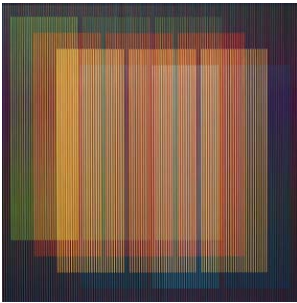
Georges Mathieu  
*Cardamine*  
1964

30



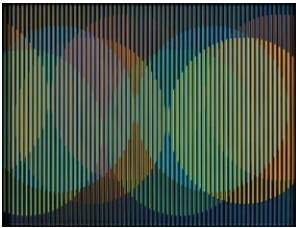
Pierre Soulages  
*Peinture 165 x 143 cm,  
31 août 2020*  
2020

46



Carlos Cruz-Diez  
*Physichromie  
Panam 112*  
2013

52



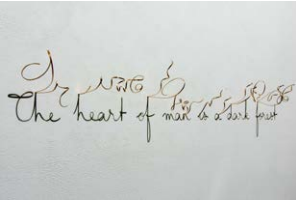
Carlos Cruz-Diez  
*Cromointerferencia  
Espacial 13*  
2015

54



Victor Vasarely  
*Anadyr-R*  
1956-1973

58



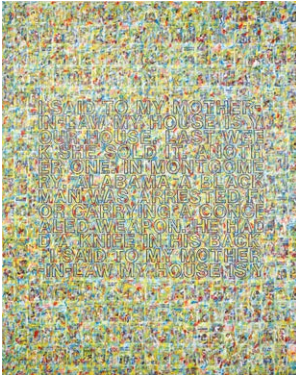
Fred Eerdekens  
*The heart of man  
is a dark forest*  
2018

64



Fred Eerdekens  
*Wandering the  
land of doubts*  
2017

67



Richard Prince  
*Untitled*  
2008

70



Pablo Atchugarry  
*Untitled*  
2019

76



Georges Mathieu  
*Vieil azur*  
1987

32



André Lanskoj  
*La Bataille d'Uccello*  
Circa 1968

36



Serge Poliakoff  
*Composition abstraite*  
1958

40



Pierre Soulages  
*Brou de noix et collage  
sur papier marouflé  
sur toile 75 x 108 cm*  
2004

45



John Helton  
*Ode to joy*  
2022

80



John Helton  
*Infinite Song*  
2025

82



Pieter Obels  
*I can never say goodbye*  
2024

86



Pieter Obels  
*Just like heaven*  
2024

88



This publication was created for the exhibition  
‘Lines in Motion’  
Presented by Opera Gallery New York  
from May 6 to May 31, 2025

CURATORS  
Dan Halimi  
Victoria Mouraux Durand-Ruel

AUTHORS  
Dan Halimi  
Victoria Mouraux Durand-Ruel  
Christian Rattemeyer

COORDINATION  
Louise Bassou

GRAPHIC DESIGN  
Patrice Pellier

RESEARCH  
Louise Bassou  
Anaïs Chombar  
Chakéra Robert

PROOFREADING  
Louise Bassou  
Anaïs Chombar  
Victoria Mouraux Durand-Ruel  
Lilly Pakiry

COVER  
Carlos Cruz-Diez, *Cromointerferencia Espacial 13*, 2015

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OPERA GALLERY

791 Madison Avenue  
New York, NY 10065  
T +1 646 707 3299  
nyc@operagallery.com



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