

The Collector 1994

20 September – 20 October 2024

OPERA GALLERY

Foreword

In celebration of our 30th anniversary, Opera Gallery Singapore is pleased to present 'The Collector 1994', an exhibition featuring a selection of 20th-century masterworks. To commemorate this milestone, the gallery has been designed to emulate the home of an art collector in 1994, the year Opera Gallery founded its first location in Singapore.

Set in the fictional home of the art collector of refined taste, this immersive presentation invites you into the centre of the cultural zeitgeist of the 1990s. With important artworks from renowned Modern and Contemporary masters including Fernando Botero, Bernard Buffet, Alexander Calder, Marc Chagall, Keith Haring, Rene Magritte, Pablo Picasso, Pierre-Auguste Renoir, Pierre Soulages and more, nostalgia for a bygone era is juxtaposed with the ever-relevant work of the artists whose mark on art history, and broader culture, has proven to be indelible.

Thinking about art collecting also puts the notion of home in spotlight. The idea and feeling of being home conjures images of a space that's private and safe, quiet and comfortable, a space for reflection and clarity. French philosopher Gaston Bachelard once described the home as everyone's "first universe", collecting and containing past, present and future - and what better way to embody the spirit of the inhabitant than to deck the walls and fill the space with art worth living for?

If you can believe home is four walls with a story to tell, then 'The Collector 1994' offers you one: On an ordinary day, you stumble upon this home. You open the doors, glance across the room and Fernando Botero's voluminous characters greet you with a warm embrace. Moments upon entering, Marc Chagall tosses you into an instant daydream – takes you by the hand and brings you above rooftops, above the noise of the village and into a world suffused with mysterious beauty. At the corners of your imagination, you catch a glimpse of Rene Magritte's painting, it is whispering for you to leave reason and logic at the door. Georges Mathieu concurs, each brushstroke to him devoid of premeditated conception and instead represents pure brazen emotion. Jean Dubuffet's art speaks to you in a language you almost immediately comprehend, what with the faux-naivety and ramped-up energy of a world in its rawest expression. You walk into the next room and Alexander Calder's mobile sits punctiliously in the centre, in held-breath elegance. At the smallest sigh and movement in the air it languidly lilts, gracefully sways. Every corner has a new surprise, a little slice of life, beckoning for you to uncover its narratives and stories.

As familiarly nostalgic as it is refreshing, 'The Collector 1994' is many things. More than a time capsule, it is a celebration of what art brings to our personal stories and our home, and it is an emphatic nod to the legacy of a gallery that began, since 30 years ago, dreaming of art collections to offer. We invite you to travel back in time with us and relive this tale in the warmth and comfort of home.

Gilles DYAN Founder and Chairman Opera Gallery Group Stéphane LE PELLETIER Director, Asia Pacific Opera Gallery Singapore

Pierre-Auguste RENOIR (1841-1919)

Portrait de Jeanne Circa 1900

Oil on canvas Signed 'Renoir.' (upper right) 46 x 38 cm | 18.1 x 15 in

PROVENANCE

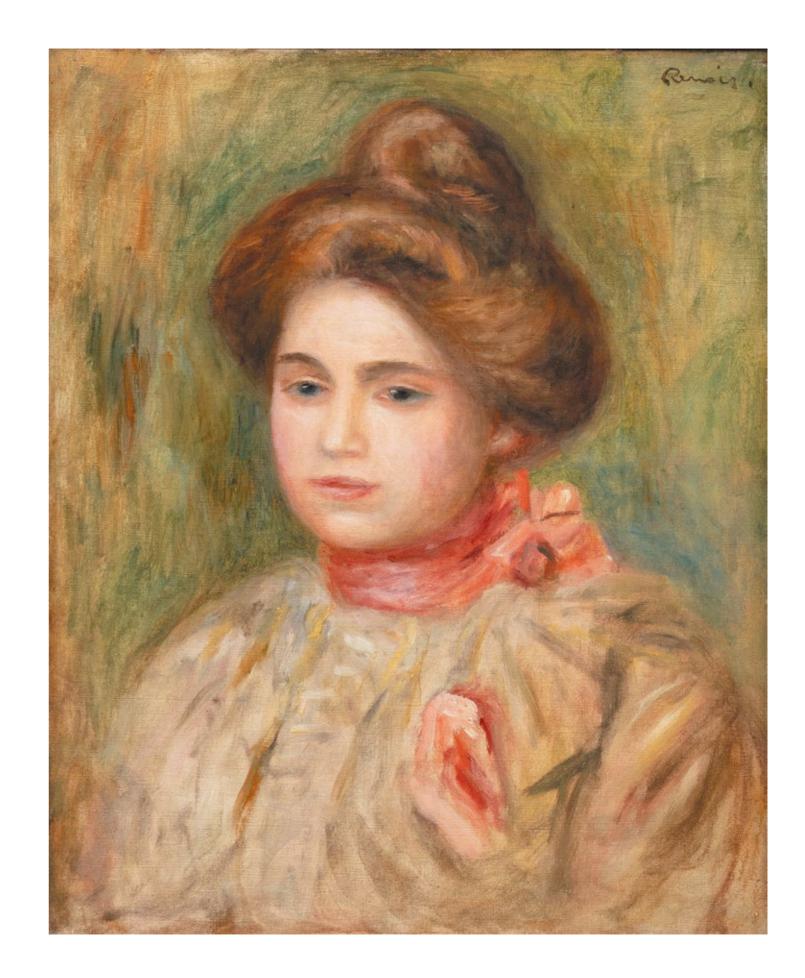
Galerie Durand-Ruel, Paris, France, acquired directly from the artist on 19 October 1910 Ambroise Vollard, Paris, France, by 1922 Félix Gouled collection, New York, USA Kunsthandel Frans Jacobs, Amsterdam, The Netherlands Private collection, 2003 or 2004

LITERATURE

Guy-Patrice and Michel Dauberville, *Renoir, Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles, vol. III*, Bernheim Jeune, Paris, 2010, No. 2306, ill. p. 352 Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir vol. I*, Ambroise Vollard, Paris, 1918, No. 278, ill. p. 70 Michel Florisoone, *Renoir*, Hypérion, Paris, 1937, p. 55

CERTIFICATE

The Wildenstein-Plattner Institute has confirmed the authenticity of this work.



Henri MATISSE (1869-1954)

Nu de plein pied assis sur une colonne 1940

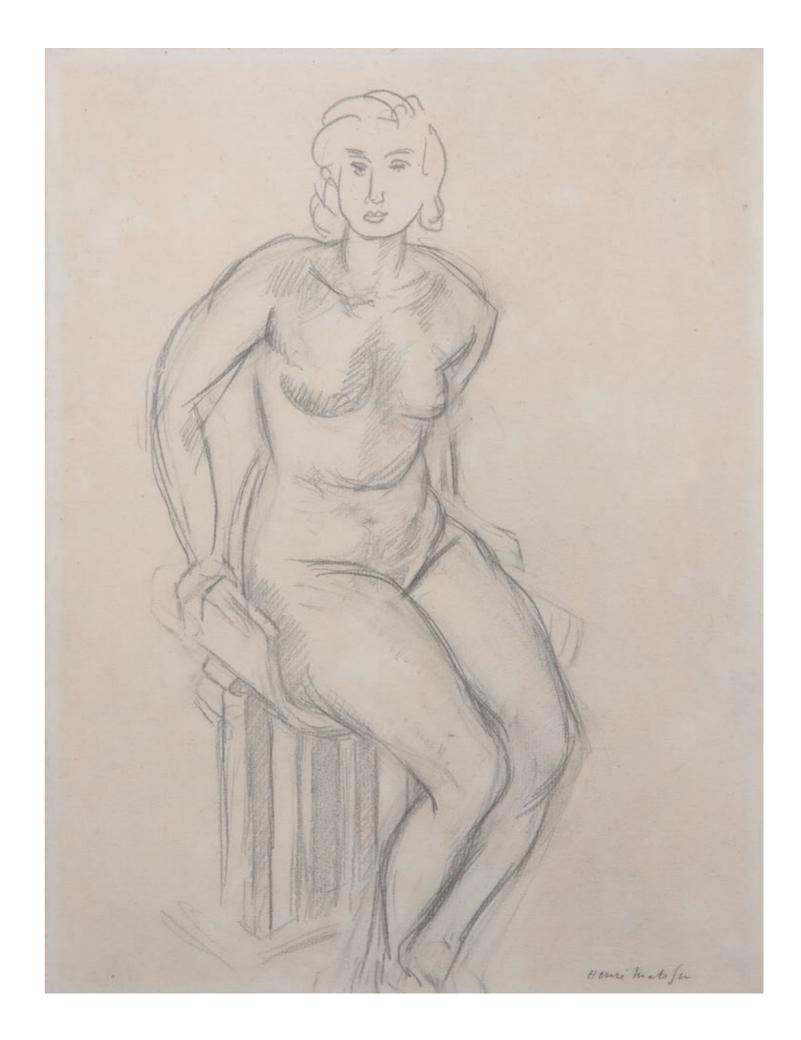
Pencil on paper Signed 'Henri Matisse' (lower right) 31,6 x 23,8 cm | 12.4 x 9.4 in

PROVENANCE

Galerie Georges Moos, Geneva, Switzerland Fondation Beyeler, Basel, Switzerland Hôtel Drouot, Paris, 8 June 2000, lot 59 Piet Moget collection, France Sotheby's, New York, 6 November 2015, lot 400

CERTIFICATE

Wanda de Guébriant has confirmed the authenticity of this work.



Raoul DUFY (1877-1953)

Bateaux dans le port de Caudebec Circa 1913

Oil on canvas Signed 'Raoul Dufy' (lower center) 59 x 72,3 cm | 23.2 x 28.5 in

PROVENANCE

Hôtel Drouot, Paris, 20 October 1926, No. 20 (titled *Les Régates*)
Private collection, France
Tajan, Paris, 12 June 2002, lot 23
Private collection

LITERATURE

Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre peint, vol. I, Editions Motte, Geneva, 1972, No. 399, ill. p. 334



Fernand LEGER (1881-1955)

Le Chandail vert 1946

Oil on canvas

Signed and dated 'F. LEGER / 46' (lower right) Titled, signed again and dated 'LE CHANDAIL VERT / F.LEGER 47.46' (reverse) 45,5 x 64 cm \mid 17.9 x 25.2 in

PROVENANCE

Galerie Louis Carré, Paris, France Galerie Louise Leiris, Paris, France Alexandre Iolas Private collection, gift from the above

EXHIBITED

Stockholm, Svensk-Franska Konstgalleriet, "Retrospektiv Utställning Fernand Léger", May - June 1948, 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, Fernand Léger, *Catalogue raisonné de l'œuvre peint, 1944-1948*, Adrien Maeght Editeur, Paris, 2000, No. 1235, ill. in colours p. 131



Fernand LEGER (1881-1955)

Still Life with Three Butterflies
1952

Oil on canvas Signed and dated '52 / F. Léger' (lower right) Dated and signed again '52 F. LEGER' and titled (reverse) 92 x 65 cm | 36.2 x 25.6 in

PROVENANCE

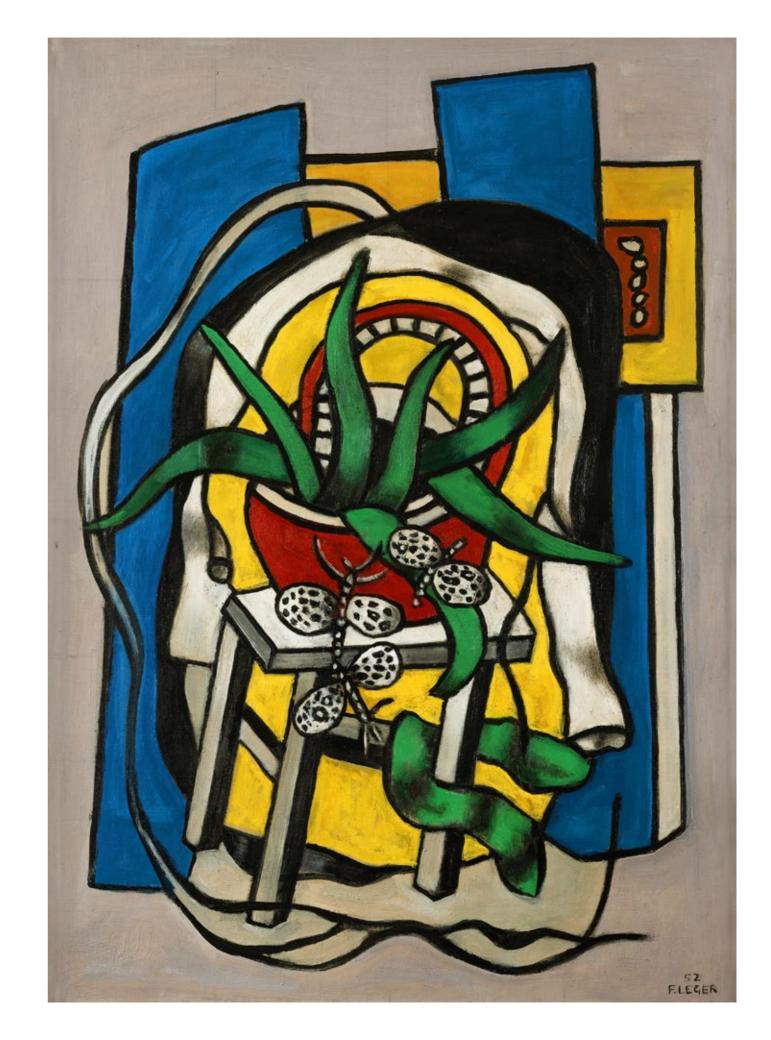
Estate of the artist
Michel Couturier collection, Paris, France
Galerie Bourdon, Paris, France
Didier Lambert collection, Paris, France, circa 1955-1960
Private collection, France, by descent
Christie's, New York, 10 May 2000, lot 637
Private collection, Europe

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, exh. cat., No. 94, ill. p. 275

LITERATURE

Irus Hansma, Claude Lefebvre du Preÿ, Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1952-1953, Editions Irus et Vincent Hansma, Paris, 2013, No.1479, ill. in colour p. 42



Pablo PICASSO (1881-1973)

Trois Hommes et femme nus 1 September 1967

Coloured crayon and wash on paper Signed, dated and numbered 'Picasso / 1.9.67. V' (lower right) 56 x 75,6 cm | 22 x 29.8 in

PROVENANCE

Galerie Louise Leiris, Paris, France Galerie di Meo, Paris, France The Sanford & Late Jeanne Robertson collection, 1998

EXHIBITED

Paris, Galerie Louise Leiris, 'Picasso. Dessins 1966-1967', 28 February–23 March 1968, exh. cat., No. 72, ill. p. 61 (titled *Suzanne et les vieillards*)

LITERATURE

Christian Zervos, *Pablo Picasso*, *Oeuvres de 1967 et 1968*, vol. XXVII, Cahiers d'Art, Paris, 1973, No. 512, ill. pl. 188



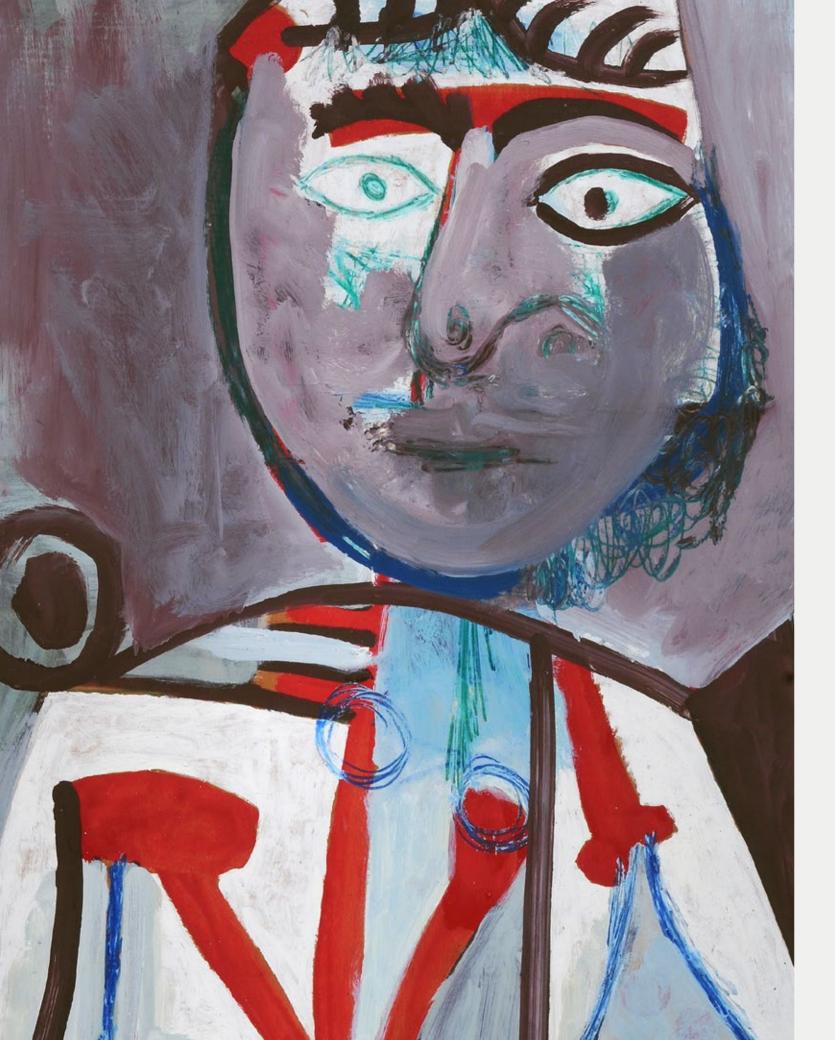


WHO SEES THE
HUMAN FACE
CORRECTLY:
THE PHOTOGRAPHER,
THE MIRROR,
OR THE PAINTER?

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This painting's subject looks out at the viewer with wide, unblinking eyes. His face, displaying an expression of surprised bemusement, blends into its painterly backdrop, which shifts between shadowy hues of blue and purple. It was painted towards the end of Pablo Picasso's life, two days before his antepenultimate Christmas. At this time, he was living in Notre Dame de Vie, a farmhouse in Mougins where he received few visitors and immersed himself in painting for hours each day.

In this period, he painted a number of archetypal male figures: matadors and musketeers, all incredulous in the face of mortal danger. Some have argued that these works can be understood as self portraits that serve to disguise the artist's fear of death. This more ambiguously titled painting might be understood as a moment of honesty; though painted with confidence, its subject is not a hero, nor is he unafraid. The whites of his eyes are visible as he steps out of a foggy background into an equally unknowable future.



Pablo PICASSO, *Personnage*, 1970

Pablo PICASSO (1881-1973)

Personnage (Homme)
23 December 1970

Oil on plywood Dated '23.12.70' (reverse) 128 x 81,5 cm | 50.4 x 32.1 in

PROVENANCE

Private collection

LITERATURE

Christian Zervos, *Pablo Picasso*, *Oeuvres de 1970*, vol. 32, Cahiers d'art, Paris, 1977, No. 338, ill. p. 118

The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. A comprehensive Illustrated Catalogue 1885-1974. The Final Years, 1970-1973, Alan Wofsy Fine Arts, San Francisco, 2004, No. 70-370, ill. p. 114

CERTIFICATE

Claude Picasso has confirmed the authenticity of this work.



Marc CHAGALL (1887-1985)

Lovers in the Village on a Red Background 1968

Oil and coloured ink on canvas Stamped 'Marc Chagall' (lower right) Later signed and dated '1971 12/7 Marc Chagall' and dedicated 'A ma chère Vava, je t'embrasse pour 19 ans Marcousha' in Russian (reverse) 55 x 46,2 cm | 21.7 x 18.2 in

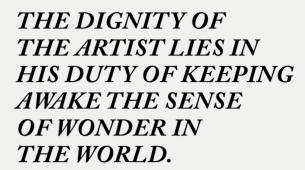
PROVENANCE
Estate of the artist
Galerie Moderne Silkeborg, Silkeborg, Denmark
Private collection, by January 2012

CERTIFICATE

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



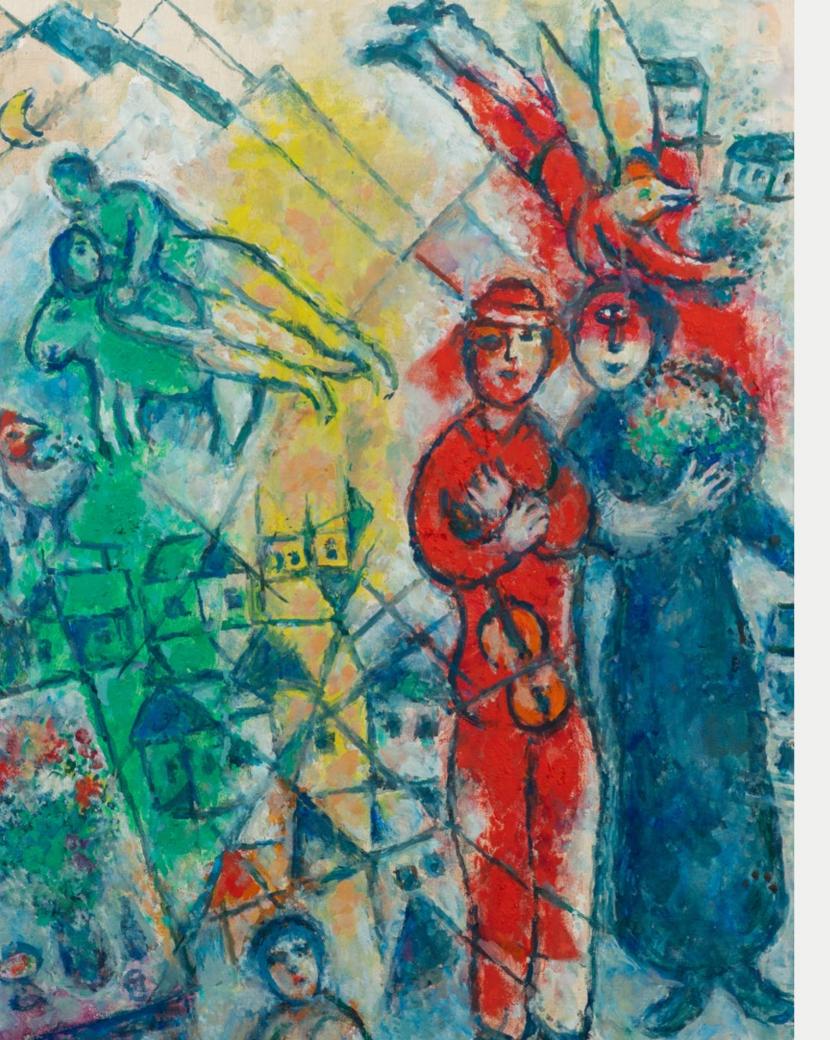




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This work is a self portrait that holds within it the memories and dreams of a full lifetime. Painted in 1982 — by which time Marc Chagall had long crystallised his reputation as one of Europe's foremost artistic talents and had taken up residence in Saint Paul de Vence — it depicts the artist himself in the lower left corner, surrounded by the images that had preoccupied him throughout his life.

Displaying the intuitive, non-hierarchical use of pictorial space that the artist is known for, it contains references to his upbringing in rural Russia and his beloved wife Bella, who can be seen flying through the sky in Chagall's embrace, as he often depicted her. It is an image with no centre, each inch taken up by the artist's dreamscape of symbolism and nostalgia. Andre Breton, one of the principal founders of Surrealism and a lifelong fan of Chagall's work once commented that "under his sole impulse, metaphor made its triumphal entry into modern painting." Here, we see his mastery of metaphor at its most lucid.



Marc CHAGALL, Le Peintre et sa vision des couples en rouge, bleu et vert, 1981

Marc CHAGALL (1887-1985)

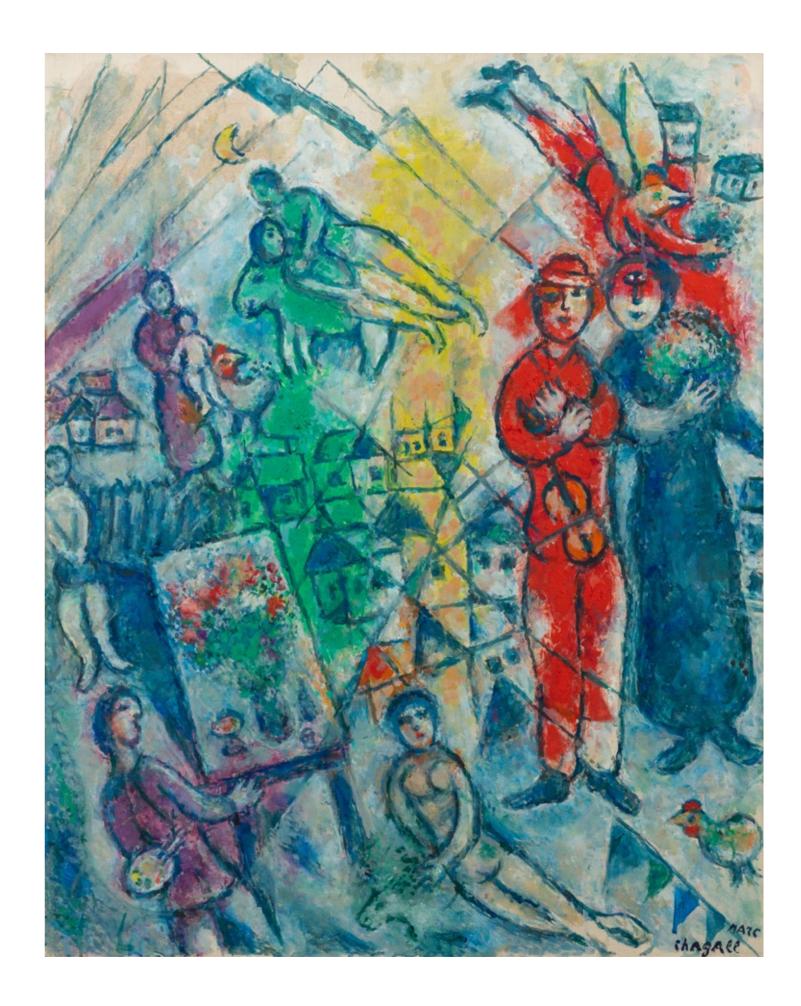
Le Peintre et sa vision des couples en rouge, bleu et vert 1981

Oil, tempera and graphite on canvas Signed 'MARC ChAgAll' (lower right) Signed again 'MARC ChAgAll' (reverse) 80,5 x 65 cm | 31.7 x 25.6 in

PROVENANCE
Estate of the artist
Private collection, by descent

CERTIFICATE

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



Joan MIRÓ (1893-1983)

Woman, Birds, Star II 1967

Oil on canvas
Signed 'Miró' (lower right)
Signed again and dated '11/I/67', titled and numbered 'II' (reverse)
81,3 x 54,4 cm | 32 x 21.4 in

PROVENANCE

Galerie Maeght, Paris, France Galerie Urban, Paris, France Tajan, Paris, 12 June 2003, lot 38 Paul Yeou Chichong collection, France

LITERATURE

Jacques Dupin and Ariane Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Paintings, Vol. IV: 1959–1968*, Daniel Lelong and Successió Miró, Paris, 2002, No. 1251, ill. in colour p. 195



Joan MIRÓ (1893-1983)

Paysage, 8 August 1975 1975

Wax crayon, pastel crayon, pencil and traces of oil wash on creased paper (back of a poster)
Signed 'Miro' (lower right)
Titled and dated 'Paysage /8/VIII/1975' (reverse)
64 x 92 cm | 25.2 x 36.2 in

PROVENANCE
Galerie Lelong, Paris, France
Private collection, Spain

LITERATURI

Jacques Dupin, Ariane Lelong-Mainaud, Joan Miró: Catalogue Raisonné, Drawings, Vol. IV: 1973–1976, Daniel Lelong and Succession Miró, Paris, 2013, No. 2740, ill. p. 177

CERTIFICATE

The ADOM has confirmed the authenticity of this work.



Alexander CALDER (1898-1976)

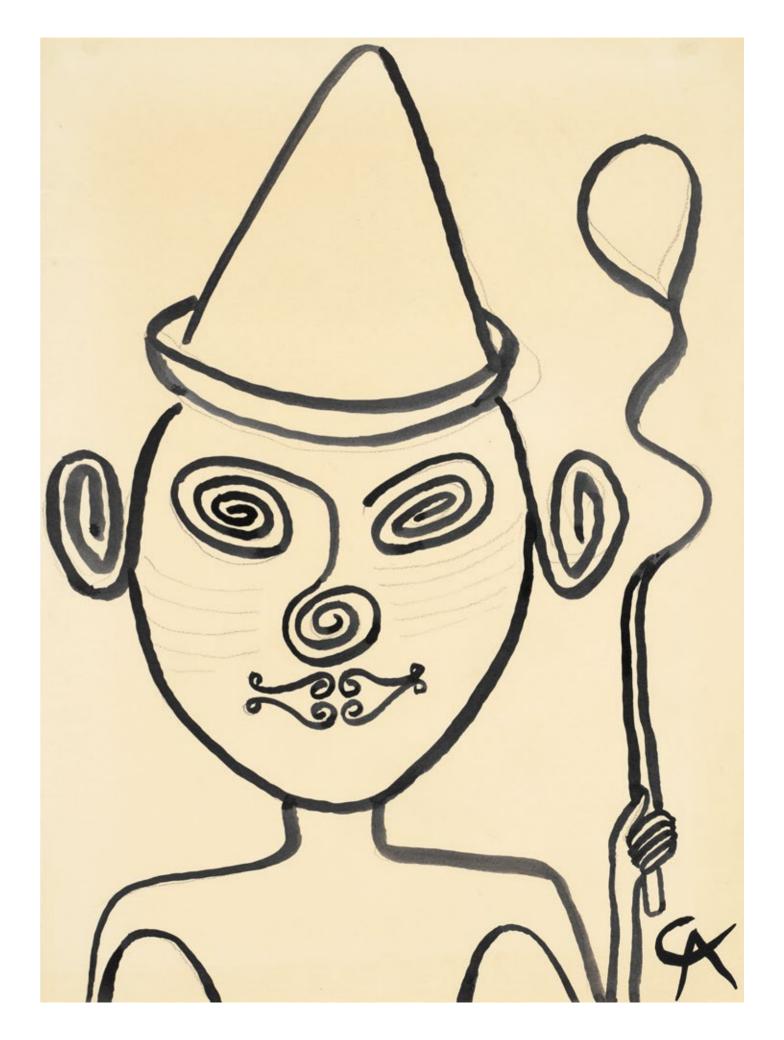
Little Jester
1964
Ink and pencil on paper
Signed with the artist's monogram (lower right)
37,5 x 27,3 cm | 14.8 x 10.7 in

PROVENANCE

Perls Gallery, New York, USA
Private collection, Connecticut, USA, circa 1970
Fairfield Auction, Connecticut, 16 November 2016, lot 30
Private collection, Connecticut, USA, 2016
Fairfield Auction, Connecticut, 19 May 2021, lot 140
Private collection

CERTIFICATE

The Calder Foundation has confirmed the authenticity of this work.



Alexander CALDER (1898-1976)

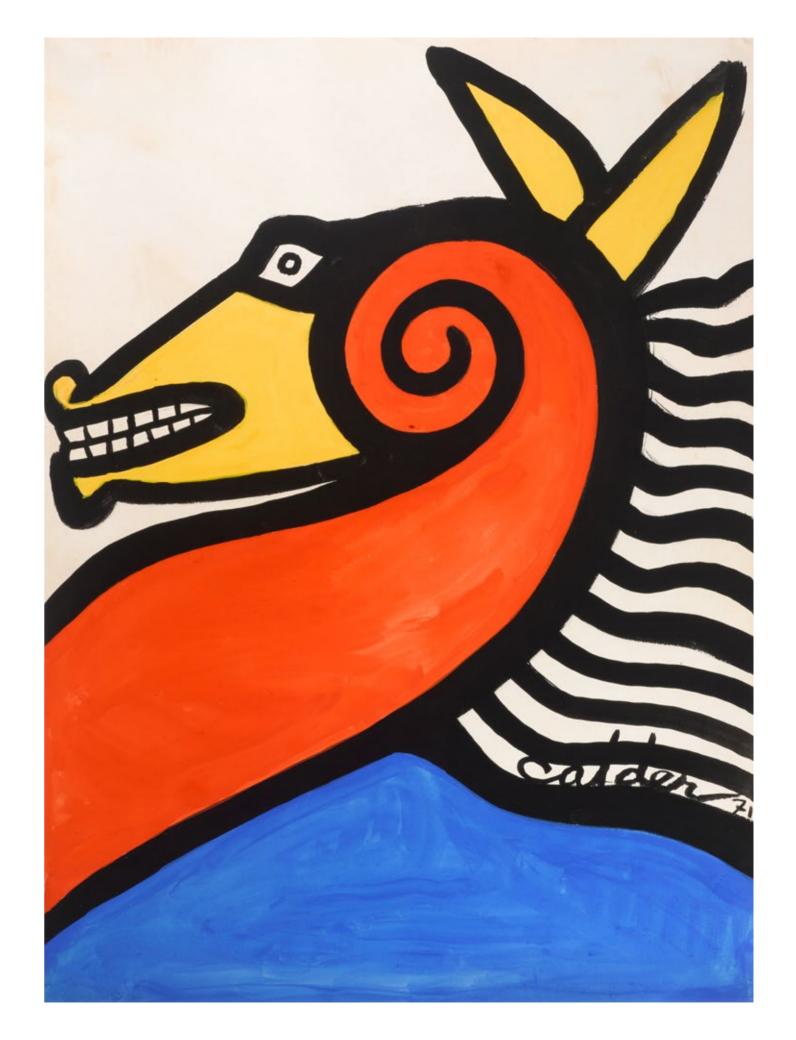
Bunny Eared Horse
1971
Gouache and ink on paper
Signed and dated 'Calder 71' (lower right)
78,1 x 57,8 cm | 30.7 x 22.8 in

PROVENANCE

Perls Galleries, New York, USA Brewster Gallery, New York, USA, 1974 Nohra Haime Gallery, New York, USA, 1988 Private collection, 1988

CERTIFICATE

The Calder Foundation has confirmed the authenticity of this work.



Jean DUBUFFET (1901-1985)

Pendule IV (Flamboiement de l'heure) 1966

Vinyl paint on canvas Signed and dated 'J. Dubuffet / 66' (lower right) Titled, signed again and dated 'Pendule IV / Flamboiement de / l'heure / J. Dubuffet / janvier 66' (reverse) 130 x 162 cm | 51.2 x 63.8 in

PROVENANCE

Artist's studio

Galerie Beyeler, Basel; Galerie Jeanne Bucher, Paris, France, July 1968 Pace Gallery, New York, USA Private collection, New York ,USA Private collection, Detroit, USA Private collection Private collection, New York, USA, by descent Pace Gallery, New York, USA Private collection, 2013

EXHIBITED

Berlin, Deutsche Gesellschaft für Bildende Kunst, 'Labyrinthe: Phantastische Kunst vom 16. Jahrhundert bis zur Gegenwart', October-November 1966, exh. cat., No. 18, ill. p. 24 New York, Pace Gallery, 'Winter Group Show', 7-26 January 2013

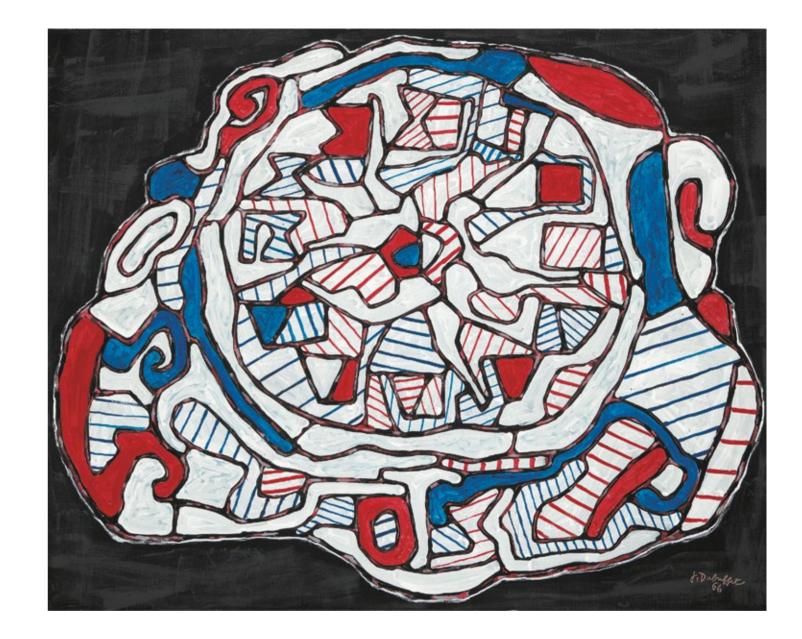
LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet. Fascicule XXI: L'Hourloupe II, Jean-Jacques Pauvert Editeur, Lausanne, 1968, No. 216, ill. p. 129

Renato Barilli and Ezio Gribaudo, Dubuffet: oggetto e progetto, il ciclo dell'Hourloupe, Fratelli Fabri, Milan, 1976, No. 56, ill. p. 47

Renato Barilli, Dubuffet. Le cycle de l'Hourloupe, Chêne, Paris, 1976, No. 56, ill. p. 47

Jen H. Duffy, Perceiving Dubuffet: Art, Embodiment, and the Viewer, Liverpool University Press, Liverpool, 2021, No. 33, ill.p. 217



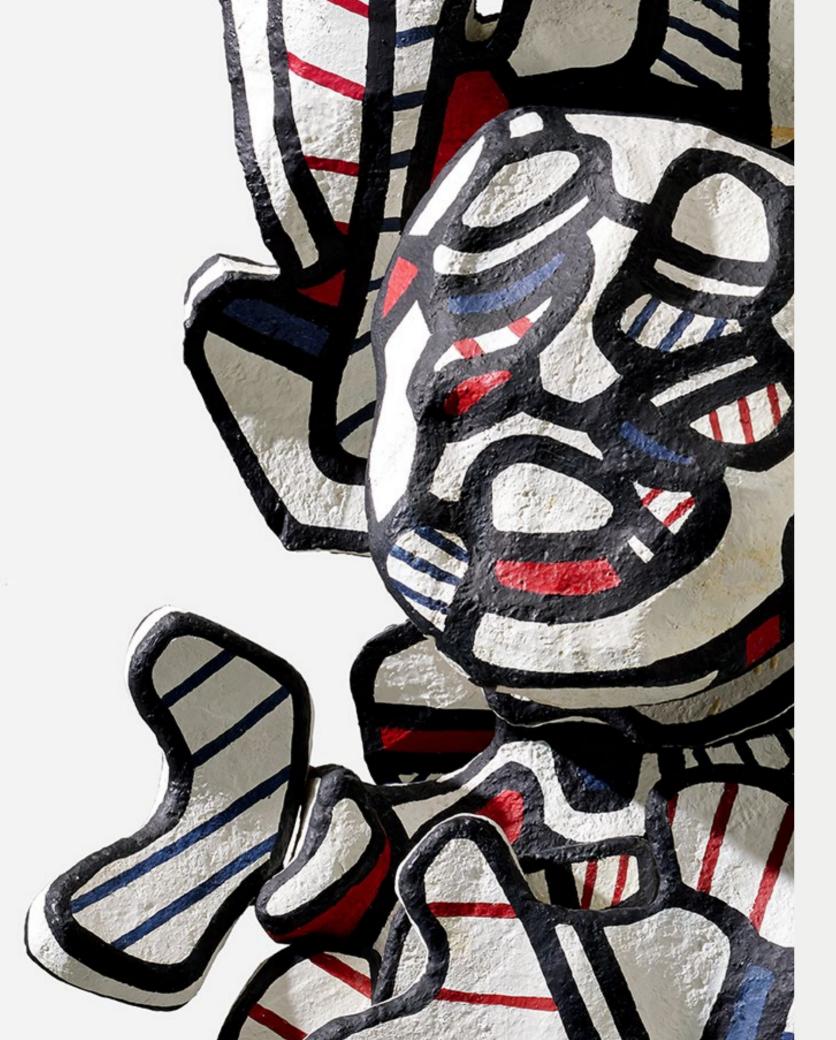


IT IS NOT IN FACT
PAINTED SCULPTURE
ITSELF, BUT RATHER
A MONUMENTALLY
ERECTED PAINTING.

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Jean Dubuffet's *Buste aux envols* challenges the boundaries between painting, sculpture, and performance. The piece is an evolution from Dubuffet's *L'Hourloupe* cycle of 1962, which was born, in an echo of the Surrealist movement's practice of automatic drawing, out of an absentminded doodle the artist had made while on the telephone. In *Buste aux envols*, Dubuffet's graphism, characterised by wandering lines and interlocking irregular shapes embellished with blue and red stripes against a crisp white background, extends into solidity and materiality.

To make this sculpture, Dubuffet enlarged cut out drawings and projected them onto polyurethane foam boards reinforced with polyester and fibreglass, cut with hot wire and finished in his reduced palette of red, white, and blue. In experimenting with the sculptural form, he seeks new ways to endow his work with a corporeality and a three-dimensional reality. With its fluid shapes loosely evoking a visage, the sculpture becomes a living object, a figure belonging to Dubuffet's construction of a parallel world.



Jean DUBUFFET,

Buste aux envols, 1972

Jean DUBUFFET (1901-1985)

Buste aux envols 1972

Polyurethane paint on epoxy
Unique piece
Signed with the artist's initials and dated 'J.D. 72' (lower right edge)
111,8 x 73,7 x 48,3 cm | 44 x 29 x 19 in

PROVENANCE

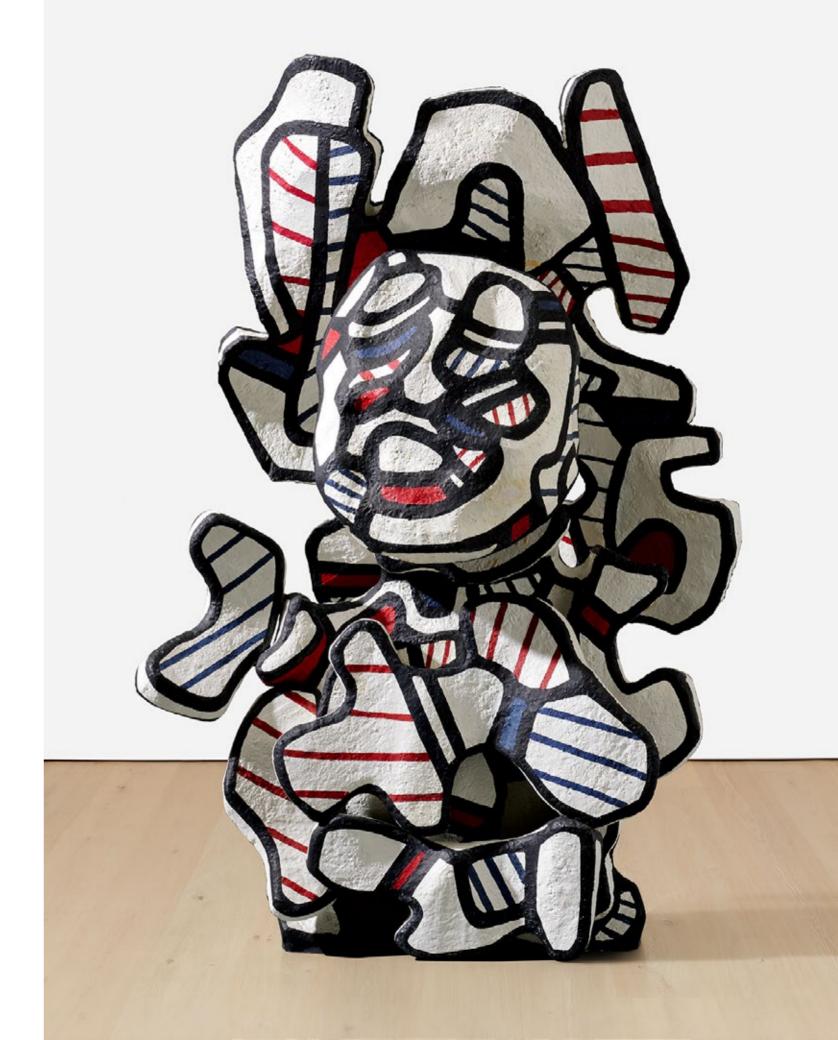
Mr. and Mrs. Morton L. Janklow collection, New York, USA Private collection

EXHIBITED

New York, The Solomon R. Guggenheim Museum, Jean Dubuffet: A Retrospective Glance at Eighty', 31 July-27 September 1981, exh. cat., p. 29

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet. Fascicule XXVII: Coucou Bazar, Weber Editeur, Paris, 1972, No. 288, pp. 165, 237, 244, ill. p. 165



Willem DE KOONING (1904-1997)

Sans titre XVI 1985

Oil on canvas Signed 'de Kooning' (stretcher) 195,5 x 223,5 cm | 77 x 88 in

PROVENANCE

Xavier Fourcade, Inc., New York, USA Marcia and Stanley Gumberg collection, March 1986

EXHIBITED

Pittsburgh, Carnegie Museum of Art, extended loan, 1998



Hans HARTUNG (1904-1989)

T1948-41 1948

Oil on canvas Signed and dated 'Hartung 48' (lower right) Signed again and titled 'H. HARTUNG T48-41' (reverse) 54 x 79,8 cm | 21.3 x 31.4 in

PROVENANCE

Galerie Applicat-Prazan, Paris, France Private collection, Rhineland, Germany, 2008

CERTIFICATE

The Fondation Hans Hartung et Anna-Eva Bergman has confirmed the authenticity of this work.



Victor VASARELY (1906-1997)

Anadyr-R 1956-1973

Oil on canvas
Signed (lower right)
Numbered, signed again, titled and dated '221
VASARELY / "ANADYR-R" / 100 x 90 /
1956/HH/1964' (reverse)
100 x 90 cm | 39.4 x 35.4 in

PROVENANCE
Tarica Ltd., 1991
Private collection, Paris, France

CERTIFICATE

Michèle Vasarely has confirmed the authenticity of this work.



Pierre SOULAGES (1919-2022)

Peinture 130 x 89 cm, 8 juin 1959 1959

Oil on canvas Signed 'soulages' (lower right) Signed again 'SOULAGES' twice (reverse and stretcher) 130 x 89 cm | 51.2 x 35 in

PROVENANCE

Galerie Raymonde Cazenave, Paris, France
Sonja Henie collection, Oslo, Norway, 1960
Astrid Onstad-Talley collection, New York, USA, 1960
Sotheby Parke Bernet, London, 28 June 1984, lot 533
Galerie de France, Paris, France, 1984
M. Fernandez Cabezas, 1986
Sotheby's, London, 29 June 1989, lot 552
Galerie Prazan-Fitoussi, Paris, France, 1989
Private collection, France, 1989
Galerie Protée, Paris, France, 1989
Private collection, Toulouse, France, 1989
Private collection, Belgium, 1994

EXHIBITED

Paris, Galerie Raymonde Cazenave, 'Permanence et actualité de la peinture', 25 March–29 April 1960 Oslo, Kunstnernes Hus; Copenhague, Louisina Museum; Göteborg, Konstmuseum; Stockholm, Moderna Museet; Hambourg, Kunsthalle; Esse, Museum Folkwang; Stuttgart, Württembergischer Kunstverein; Frankfurt, Kunstverein; Basel, Kunsthalle; London, Tate Gallery; Paris, Musée d'Art moderne de la Ville de Paris; Vienna, Künslerhaus; Edinburgh, Festival d'Edimbourg; Liverpool, Walker Art Gallery; The Hague, Germeente Museum; Geneva, Musée d'Art et d'histoire, 'Collection Sonja Henie-Niels Onstad', 12 November 1960–24 February 1963, No. 97 Hovikodden, Kunstsentret, 'Collection Sonja Henie Niels Onstad', 1968, exh. cat., ill.

Hovikodden, Kunstsentret, 'Collection Sonja Henie Niels Onstad', 1968, exh. cat., ill.

Paris, Musée National d'Art Moderne, 'Passions Privées', 15 December 1995–15 March 1996, exh. cat.,

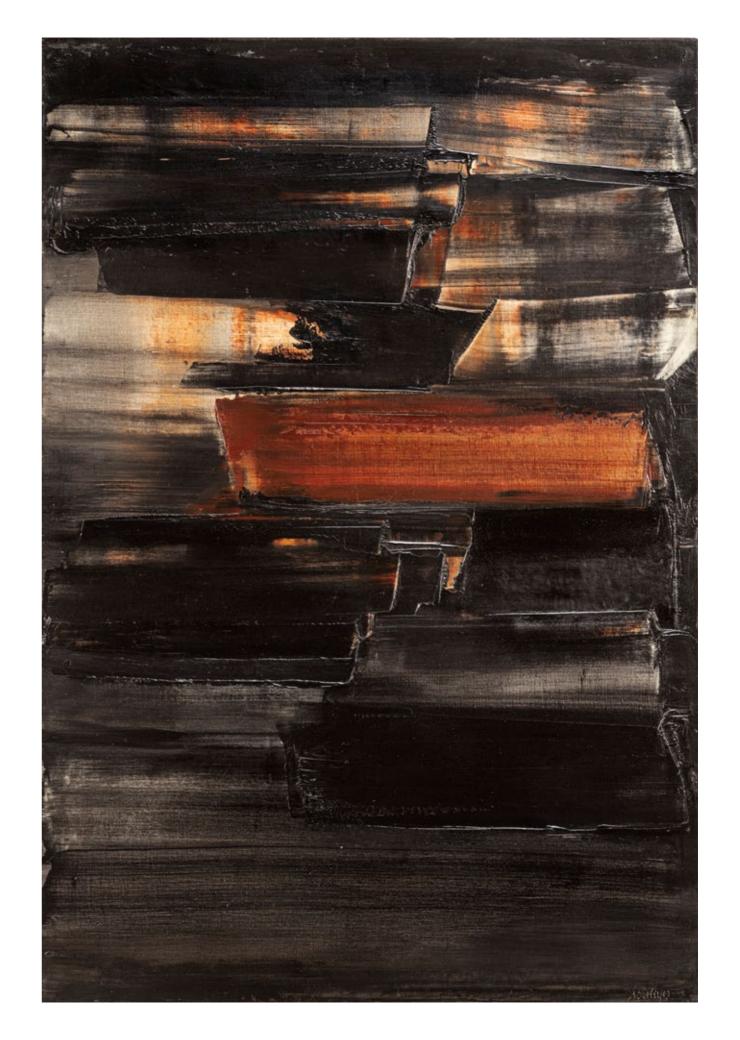
No. 6, ill. pp. 428-431

New York, Lévy Gorvy Gallery, 'Pierre Soulages', 27 April–27 June 2014

LITERATURE

Pierre Encrevé, Soulages, L'Oeuvre complet. Peintures I 1946-1959, Gallimard, Paris, 1994, No. 371, ill. in colour p. 274

Lars Gyllensten, Sonja Henie and Niels Onstad, *Collection Sonja Henie, Niels Onstad, 1960-1962*, Kirstes Boktrykkeri, 1960, No. 95, ill. p. 113





I HAVE ALWAYS
THOUGHT THAT
THE MORE LIMITED
THE MEANS,
THE STRONGER
THE EXPRESSION.
THAT MAY EXPLAIN
THE CHOICE OF
A SMALL PALETTE.

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Like many great artists, the feelings evoked by Pierre Soulages' paintings are difficult to locate within the image itself. In *Peinture 60 x 73 cm*, 14 mars 1974, there is a sense of tension and relief, of delicate interplay — a drama that plays out across the surface of the paint with no specific source.

Surface, for Soulages, is everything. The contrasting depths, textures and opacities held by this painting's surface turn its nearmonochromatic colour palette into a theatre of varying impressions. Some parts of it reflect the light that surrounds it; others swallow it. Some parts of it bear witness to the artist's hand in the form of grooves left behind by his brush; others conceal it with their smoothness. Painted five years before he embarked on his monochrome Outrenoir series, this work serves as a precursor that demonstrates Soulages' mastery of paint as a three-dimensional, plastic medium.



Pierre SOULAGES, Peinture 60 x 73 cm, 14 mars 1974, 1974

Pierre SOULAGES (1919-2022)

Peinture 60 x 73 cm, 14 mars 1974 1974

Oil on canvas Signed 'soulages' (lower right) Signed and dated 'SOULAGES / 14.03.74' (reverse) 60 x 73 cm | 23.6 x 28.7 in

PROVENANCE

Francis Delille collection, Paris, France, 1974
André Simoens Gallery, Knokke-le-Zoute, Belgium, 1974
Drouot, Paris, 23 June 1989
Private collection, Paris, France, 1989
Drouot, Paris, 12 December 2008, lot 55
Private collection, France
Boisgirard - Provence, Cote D'Azur, 4 April 2009, lot 230
Private collection, Europe

EXHIBITED

Knokke-le Zoute, André Simoens Gallery, Contemporary Art', 1987

LITERATURE

Pierre Encrevé, Soulages, *L'Oeuvre Complet Peintures II 1959-1978*, Seuil, Paris, 1994, No. 714, ill. in colour p. 286



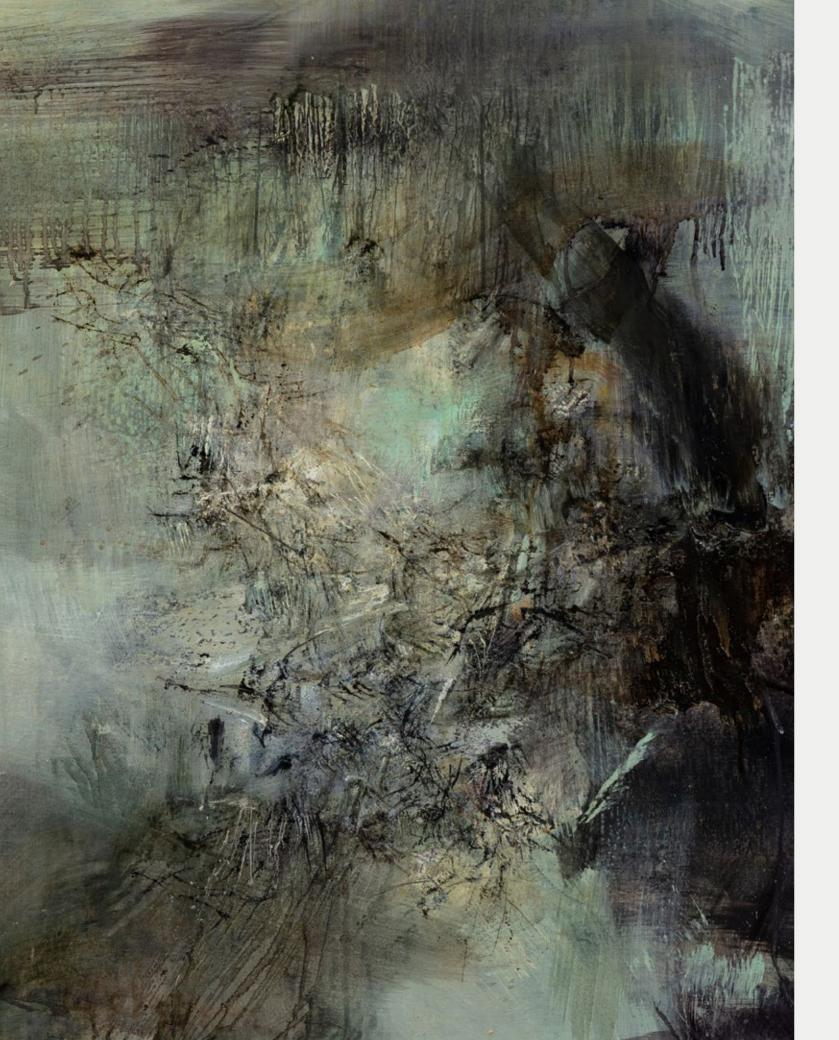


BENEATH MY BRUSH, A SPACE COMES INTO BEING. AS MY MIND RUSHES AHEAD, IT BEGINS TO TAKE SHAPE, FLYING AND SPREADING GRACEFULLY.

•

Born in Beijing, Zao Wou-Ki moved to Paris at the age of 28. The artist's output is marked by this mix of cultures, articulated in a visual language that is as influenced by Chinese calligraphy as European abstraction. Living between Europe and Asia, he brought the art history of both continents to his work, developing a familiar but unique aesthetic that fused disparate global artistic traditions.

81.12.69 is a palimpsest-like canvas where thin layers of oil paint superimpose and intermingle to create the impression of boundless space — reminiscent of a sky or ocean rendered by a European old master — stretching behind the gestural marks that dominate its foreground. Zao once described his paintings as "tending towards an imaginary, indecipherable writing," an idea that is clear in this painting, loaded as it is with emotion and tension despite its illegibility as an image or text.



ZAO Wou-ki, *81.12.69*, 1969

ZAO Wou-ki (1920-2013)

18.12.69 1969

Oil on canvas

Signed 'ZAO' and signed in Chinese (lower right)
Signed again, titled and dated 'ZAO WOU-KI / 18.12.69' (reverse)
116 x 89 cm | 45.7 x 35 in

PROVENANCE

Collection of the artist Private collection, Paris, France, 2011

EXHIBITED

Paris, Galerie de France, 'Oeuvres récentes de Zao Wou-Ki', 1970 Chécy, Château du Croc (likely exhibited), 'Zao Wou-Ki'; exh. cat., ill. in colour p. 4

LITERATURE

Jean Leymarie, *Zao Wou-Ki*, Editions Cercle d'Art, Paris, 1986, No. 144, ill. in colour p. 194

Jean Leymarie, *Zao Wou-Ki*, New York, 1979, No. 144, ill. in colour p. 194 Jean Leymarie, *Zao Wou-Ki*, Paris, 1986, No. 144, ill. in colour p. 194

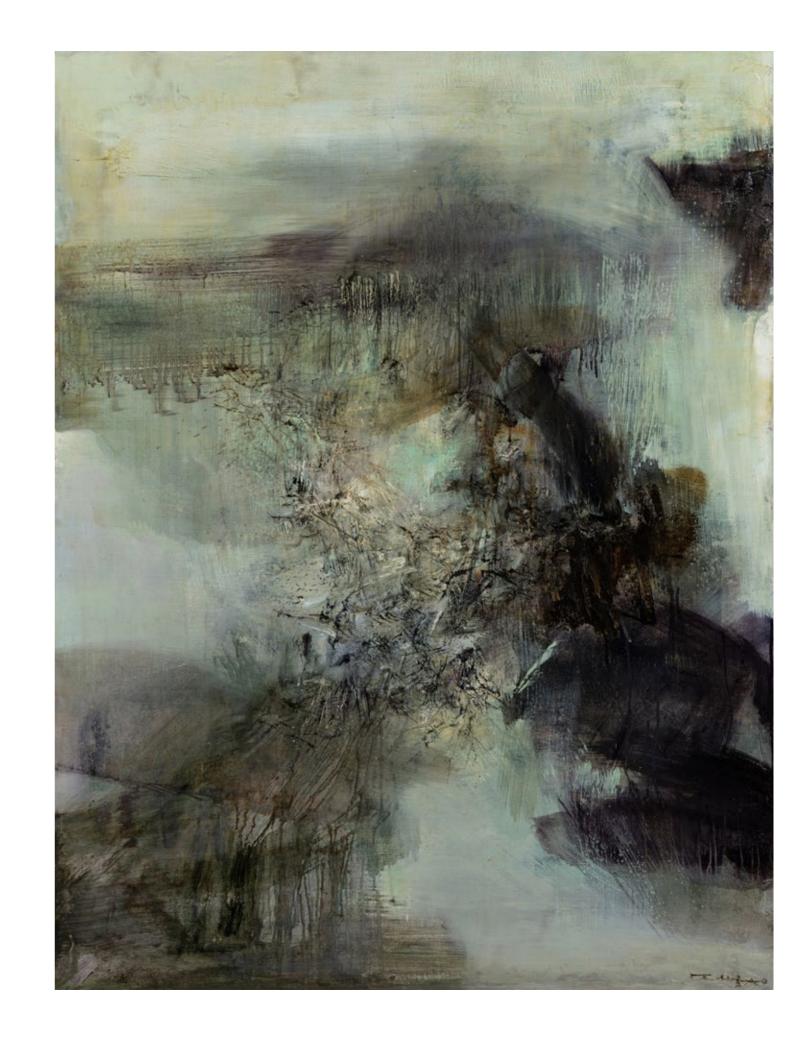
Jing Feng Yu, François Cheng, Zao Wou-Ki. Overseas artists series, Lignan Art Publishing House, Guangzhou, 1988, ill. in colour p. 26

Daniel Abadie, Martine Contensou, *Zao Wou-Ki*, Ars Mundi, Gennevilliers, 1988, No. 32, ill. in colour

The Lecture notes of *Zao Wou-Ki in China*, Nanning, Guangxi Fine Arts Publishing House, 2000, ill. in colour p. 111

CERTIFICATE

The Fondation Zao Wou-Ki has confirmed the authenticity of this work.



CHU Teh-Chun (1920-2014)

Gel

1985

Oil on canvas

Titled, signed again and dated "GEL" / CHU TEH-CHUN / 1985'
Dedicated, signed and dated 'A mes chers amis / Henriette et Albert /
Affectueusement / CHU-TEH-CHUN / 1986' (reverse)
46 x 54,7 cm | 18.1 x 21.5 in

PROVENANCE

Henriette and Albert Féraud collection, Paris, France, gift from the artist



Karel APPEL (1921-2006)

Head on the Sea

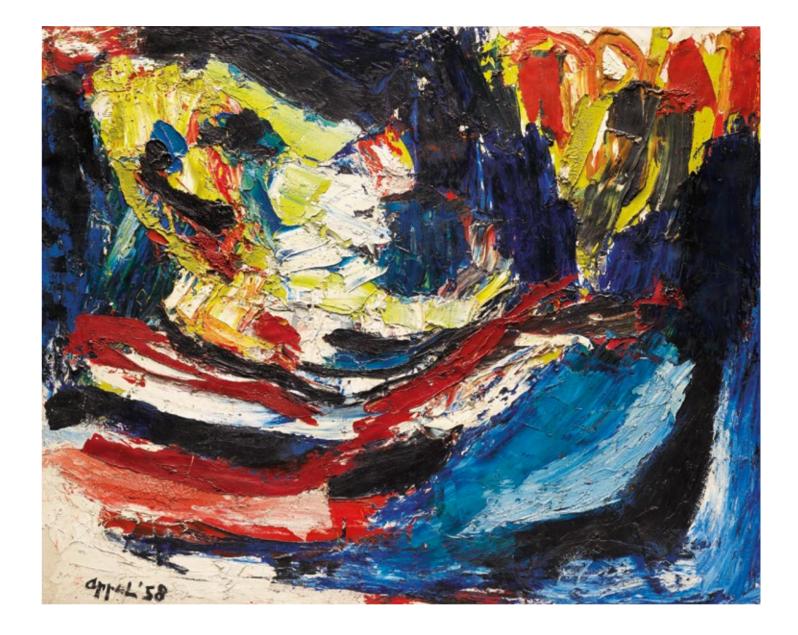
Oil on canvas
Signed and dated 'appel 58' (lower left)
Signed, titled and dated "Tête sur la mer" appel 1958' (stretcher)
130 x 162 cm | 51.2 x 63.8 in

PROVENANCE

Ernest Raboff Gallery, Los Angeles, USA Private collection, Belgium Versailles Enchères, Versailles, 15 April 2007, lot 160 Private collection

LITERATURE

Perrin, Royère, Lajeunesse, Versailles Enchères, *Tableaux abstraits et contemporain, sculptures*, sales catalogue, 2007, No. 160, ill. in colour p. 69



Jean-Paul RIOPELLE (1923-2002)

Untitled 1958

Oil on canvas Signed 'riopelle' (lower right) 114 x 146 cm | 44.9 x 57.5 in

PROVENANCE

Galerie Stadler, Paris, France Cavellini collection, Brescia, Italy Private collection, Europe Sotheby's, Paris, 4 December 2019, lot 14

EXHIBITED

Torino, Palazzo Graneri, 'Arte Nuova', 5 May–15 June 1959, exh. cat., pp. 73, 108 Torino, Galleria Civica d'Arte Moderna di Torino, 'La Pittura Moderna Straniera nelle Collezioni Private Italiane', 4 March–9 April 1961; exh. cat, n.p., ill. pl. 198

LITERATURE

Yseult Riopelle, Jean Paul Riopelle, *Catalogue Raisonné Tome 2*, 1954 - 1959, Hibou Éditeurs, Montreal, 2004, ill. p. 297

Franco Russoli, L'Arte Moderna. Volume XII: Correnti Contemporanee I - (Naturalismo astratto, Informale, Arte gestuale, Arte materica ecc.), Fabbri, Milan, 1967, ill. in colour p. 60



Kazuo SHIRAGA (1924-2008)

Untitled Circa 1980

Watercolour on paper 90,5 x 180 cm | 35.6 x 70.9 in

PROVENANCE

Private collection, Tokyo Mallet, Tokyo, 16 May 2019, lot 196 Opera Gallery, Geneva, Switzerland Private collection, Dubai, UAE

CERTIFICATE

JADA (Japan Art Dealers Association) has confirmed the authencity of this work.



Philippe HIQUILY (1925-2013)

Femme couchée 1958

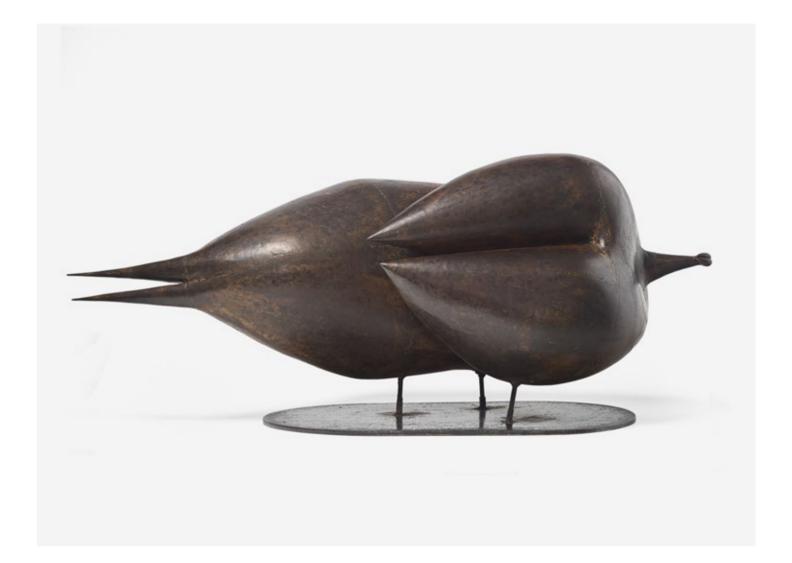
Bronze with golden brown patina
Unique piece
Signed, dated and numbered 'HIQUILY 58 1/1' (base)
48,3 x 111,8 x 40,6 cm | 19 x 44 x 16 in

PROVENANCE

Sidney Rothberg collection, Philadelphia, USA

CERTIFICATE

The Comité Hiquily has confirmed the autenticity of this work.



Bernard BUFFET (1928-1999)

Le Cirque, clown au chapeau

Oil on canvas Signed and dated 'Bernard / 55 / Buffet' (upper left) 150 x 100 cm | 59.1 x 39.4 in

PROVENANCE

Private collection

LITERATURE

Yann Le Pichon, *Bernard Buffet, Catalogue Raisonné*, 1943-1961, Maurice Garnier, Paris, No. 297, ill. p. 315

CERTIFICATE

The Galerie Maurice Garnier has confirmed the authenticity of this work.



Andy WARHOL (1928-1987)

Ladies and Gentlemen (Ivette and Lurdes)
1975

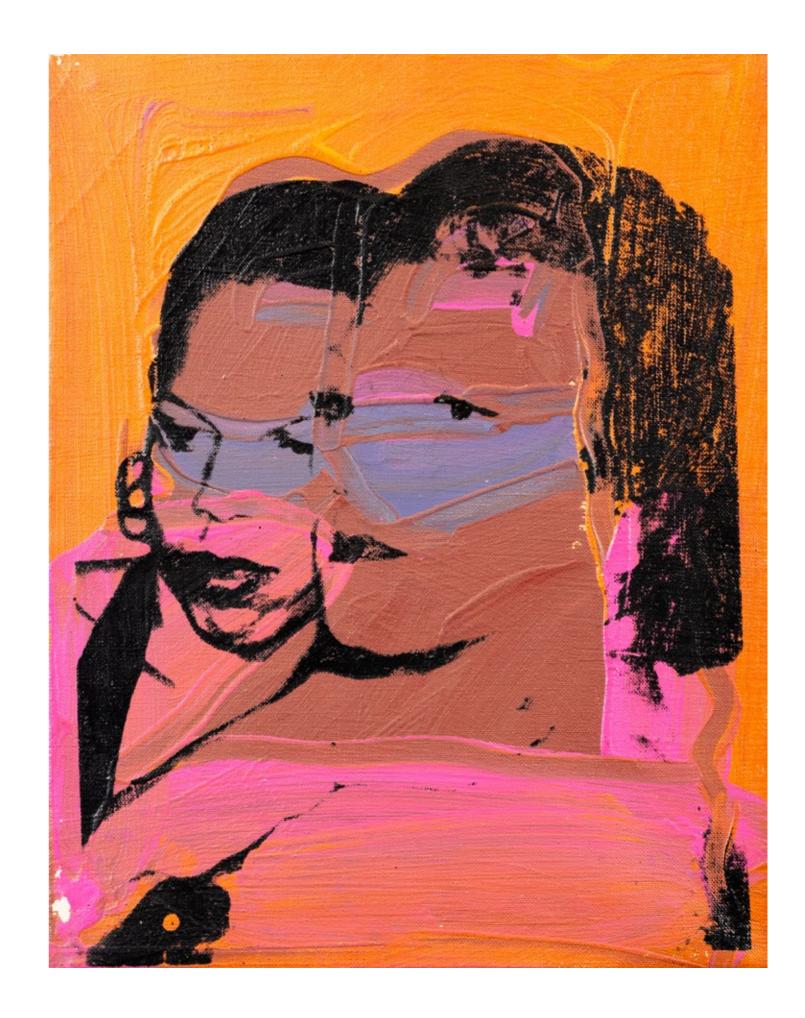
Acrylic and silkscreen ink on linen Signed 'Andy Warhol' (overlap on the reverse) 35,6 x 28 cm | 14 x 11 in

PROVENANCE

Attilio Codognato collection, Venice, Italy Private collection, Milan Private collection Sotheby's, Milan, 11 April, 2019, lot 65

LITERATURE

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





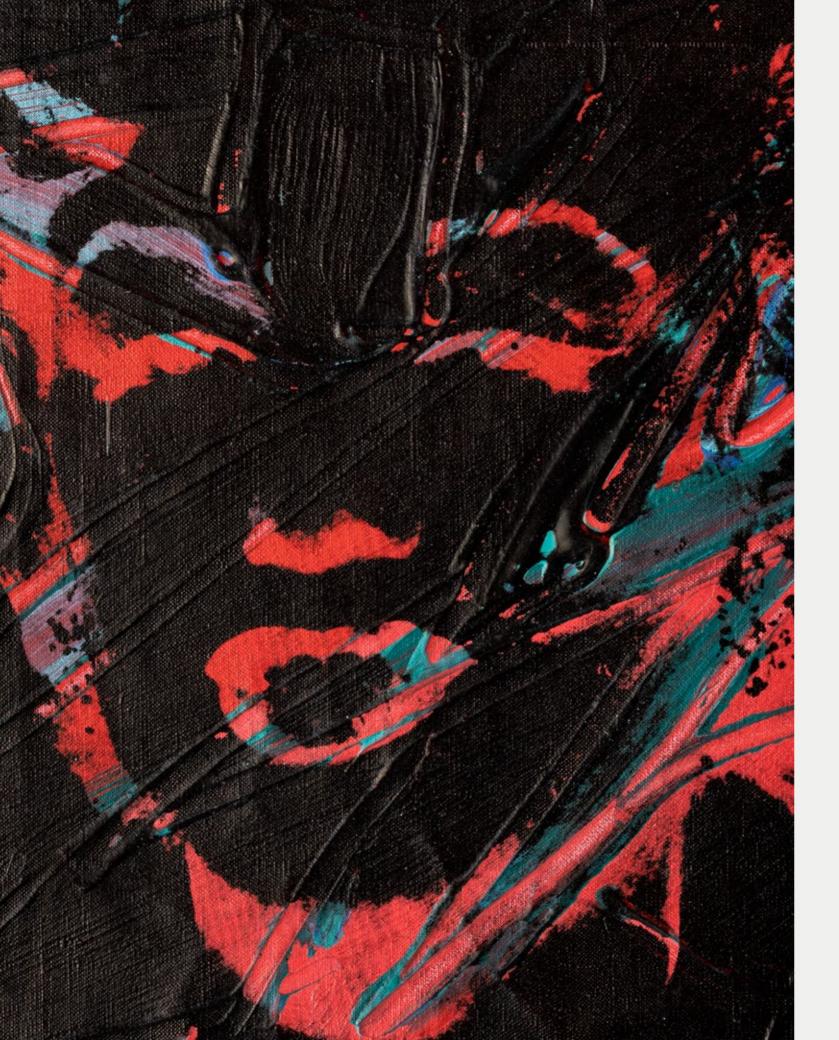
THE MORE YOU
LOOK AT THE SAME
EXACT THING,
THE MORE THE
MEANING GOES AWAY,
AND THE BETTER AND
EMPTIER YOU FEEL.

,

Andy Warhol, a leading light of the global Pop Art movement, was concerned with the images, objects and people that were elevated to iconic status in American culture and society. The artist's leitmotifs — from the soup can to the dollar sign — could be thought of as modernday idols. The subject to whom this description might apply most directly is Marilyn Monroe.

Beginning shortly after her death in 1962, Warhol began to work on a long-running series of Monroe rendered using a silkscreen, a tool associated with the mass-production of images. These works, in their use of reproduction and variation, served to draw attention to the way that an image can take on a life of its own, losing the original associations of its subject along the way.

In *Marilyn Reversal*, executed 17 years after Warhol's first Marilyn, he disrupts her image by rendering her as a negative, the green and red hues of the work's background showing through her lips, nose and eyes. She survives the treatment, remaining unmistakably recognisable despite the distortion. In this return to his best-known subject, Warhol demonstrates the immortality of the manufactured cultural icon.



Andy WARHOL, Marilyn Reversal, 1979

Marilyn Reversal 1979

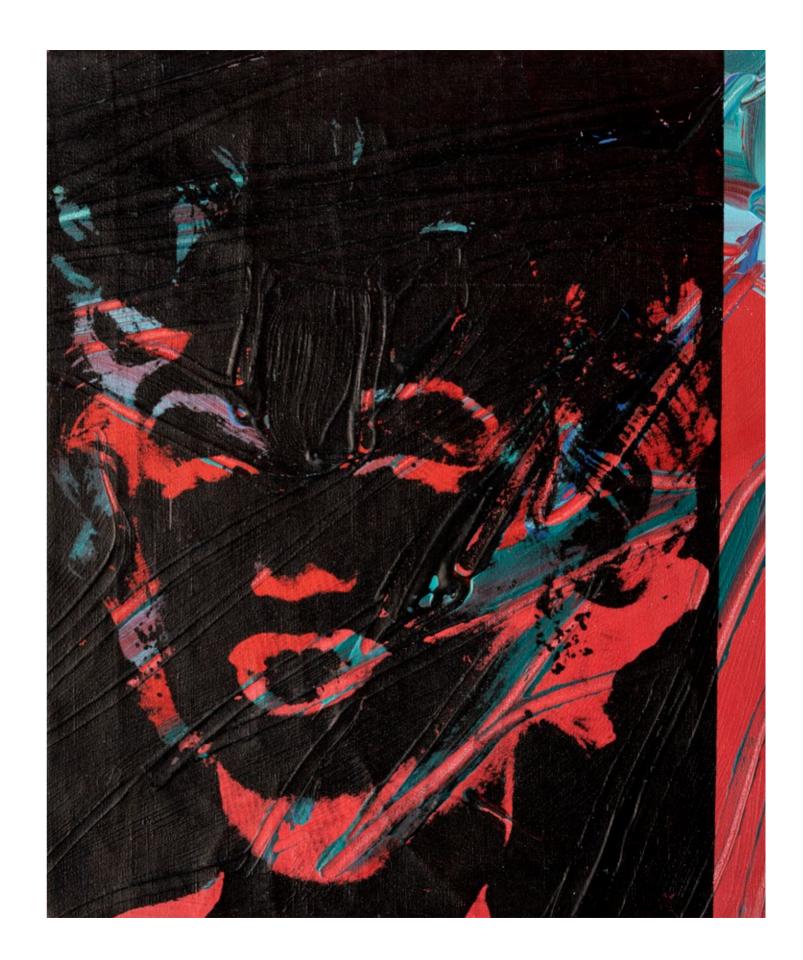
Acrylic and silkscreen ink on canvas Signed and dated with the Estate's stamp 'Andy Warhol / © 1979' (reverse) Dedicated 'to Paul' (overlap) $45.5 \times 38 \text{ cm} \mid 17.9 \times 15 \text{ in}$

PROVENANCE

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

LITERATURE

The Andy Warhol Foundation for the visual Arts, inc., Andy Warhol Catalogue Raisonné Volume 6: Paintings and Sculptures mid-1977-1980, Phaidon, London, 2024, No. 4366, ill. in colour



Dollar Sign Circa 1982

Silkscreen ink on handkerchief
Unique piece
Stamped with the Estate of Andy Warhol and the Andy Warhol
Foundation stamps and numbered 'UP79.05' (reverse)
38,1 x 38,1 cm | 15 x 15 in

PROVENANCE

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



Four Multicolored Marilyns (Reversal Series) 1979-1986

Acrylic and silkscreen ink on canvas Stamped twice with the artist's signature 'Andy Warhol' (overlap) $101.6 \times 101.6 \text{ cm} \mid 40 \times 40 \text{ in}$

PROVENANCE

Waddington Galleries, Ltd., London, UK Private collection Sotheby's, New York, 9 May 1990, lot 344 Jerry Moss collection, USA

EXHIBITED

London, Waddington Galleries, 'Andy Warhol: Reversal Series', 2–26 September 1987, exh. cat., No. 13, ill. pp. 28-29 and on the front cover



Parrot 1983

Acrylic and silkscreen on canvas
Stamped with the Andy Warhol Art Authentication Board stamp and numbered (overlap)
36 x 27,9 cm | 14.2 x 11 in

PROVENANCE

Galleri Bruno Bischofsberger, Zürich, Switzerland ACA Galleries, New York, USA Opera Gallery, Geneva, Switzerland Private collection

EXHIBITED

Zürich, Galleri Bruno Bischofsberger, 'Children Paintings and Installation', 3 December 1983–10 March 1984



Monkey (Toy Painting) 1983

Acrylic and silkscreen ink on canvas Stamped with the Andy Warhol Art Authentication Board stamp and numbered (overlap) 35,6 x 27,9 cm | 14 x 11 in

PROVENANCE

Galleri Bruno Bischofberger, Zürich, Switzerland Private collection

LITERATURE

Jacob Baal-Teshuva, Andy Warhol, 1928-1987: Works from the Collections of José Mugrabi and an Isle of Man Company, Prestel, Munich, 1993, ill. in colour p. 67





I HAVE CLAWED
MY WAY THROUGH
THE LABYRINTHINE
CONFUSION OF THE
WORLD OF PEOPLE
IN AN UNSTINTING
EFFORT TO
APPROACH EVEN ONE
STEP CLOSER TO THE
REALM OF THE SOUL.

,

Painted during the Japanese artist's 60th year, also the year that her retrospective at New York's Center for International Contemporary Arts sparked a global critical reappraisal of her work, this painting is the crystallisation of a number of Yayoi Kusama's best known themes and motifs. Rendered in a bold, childlike hand, it is replete with many-coloured polka dots — perhaps the most enduring motif of her oeuvre, which have been present from her early abstract paintings, to her popular Infinity Mirror Rooms.

Much of Kusama's work is hallucinatory, inspired by visions that she has experienced since childhood. In this painting, the line between illusion and representation is decisively blurred; each of its elements are legible both as part of a cohesive image and as an abstract pattern. As such, it can be understood as part of Kusama's lifelong attempt to express her inner world, in all of its chaotic beauty, within her work.



Yayoi KUSAMA, Summer and Butterfly, 1989

Yayoi KUSAMA (b. 1929)

Summer and Butterfly 1989

Acrylic on canvas Dated and signed '1989 Yayoi Kusama'; titled in Japanese (reverse) 38 x 45,5 cm | 15 x 17.9 in

PROVENANCE
Shinwa Auction Co., Ltd., Tokyo, 14 April 2007, lot 64
Opera Gallery, Hong Kong
Private collection, 2010

CERTIFICATE

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



Niki DE SAINT PHALLE (1930-2002)

Le Miroir (Magie du miroir) 1980

Polyester painted wood, mirrored glass Edition: 13/20 Signed 'Niki' and numbered '13/20' (reverse) 105,9 x 152 x 25,4 cm | 41.7 x 59.8 x 10 in

PROVENANCE

Galerie Bonnier, Geneva, Switzerland Private collection, Geneva, Switzerland

LITERATURE

Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard, Les Abattoirs, Paris, 2022, ill. in colour p. 120

CERTIFICATE

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



Niki DE SAINT PHALLE (1930-2002)

Fauteuil noir 1980

Painted polyester
Edition: 6/20
Stamped 'Résines / Haligon / d'Art' and 'Niki';
numbered '6/20' (bottom)
102 x 79 x 70 cm | 40.2 x 31.1 x 27.6 in

PROVENANCE

Private collection

LITERATURE

Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard, Les Abattoirs, Paris, 2022, ill. in colour p. 114

CERTIFICATE

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



Tom WESSELMANN (1931-2004)

Study for Claire Putting On Robe 1992

Liquitex on cardboard Signed and dated '92' (lower right) 60 x 48 cm | 23.6 x 18.9 in

PROVENANCE

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

The Tom Wesselmann Estate has confirmed the authenticity of this work.





IN ART, AS LONG AS
YOU HAVE IDEAS
AND THINK, YOU ARE
BOUND TO DEFORM
NATURE. ART IS
DEFORMATION.

,

Girls and women holding cats are a recurring subject in the oeuvre of Fernando Botero, forming an important motif in his numerous paintings of domestic and family scenes. In the artist's usual style of exaggerated volume and emphasised rotundity — which has come to be known as Boterismo — a young girl dressed in a frilled pink frock and matching bowed headband is depicted holding a cat in her lap. The orange pet is just as bulbous as its owner, who is inflated almost to distortion in Botero's characteristic proportional discrepancy.

Subtle satire permeates the portrait, as Botero often caricatured his bourgeois subjects in a humorous critique of social stratification in South America, one that children are not immune from. Always against painting "beautiful" likenesses, Botero stages a playful sensibility in *Girl with Cat* by mirroring the features of the two protagonists so that they bear a comical resemblance.



Fernando BOTERO, Girl with Cat, 1989

Fernando BOTERO (1932-2023)

Girl with Cat 1989

Oil on canvas 169,5 x 123,8 | 66.7 x 48.7 in

PROVENANCE

James Goodman Gallery, New York, USA
Private collection
Fine Art Auctions, Miami, 4 December 2011, lot 207
Private collection
Christie's, 24-25 November 2014
Private collection, Monaco

EXHIBITED

Rome, Palazzo delle Espozioni, 'Botero: antologica, 1949-1991', 11 December 1991–2 February 1992, exh. cat., No. 42, ill. in colour p. 75

LITERATURE

Edward J. Sullivan and Jean-Marie Tasset, *Monograph & Catalogue raisonne. Paintings, 1975-1990*, Acatos, Lausanne, 2000, No. 1989/12, ill. p. 449

Gérard Durazoi, *Botero*, Hazan, Paris, 1992, ill. in colour p. 54

Gilbert Lascault, *Botero*, – *La Pintura*, Lerner y Lerner Editores, Madrid and Cercle d'Art Editions, Paris, 1992, ill. in colour p. 206



Fernando BOTERO (1932-2023)

Standing Woman Circa 1990

Bronze

Edition: 3/6

Inscribed with artist's signature, numbered '3/6' and stamped with the foundry mark 'Fonderia M Italy' (base)

81,3 x 38,1 x 25,4 cm | 32 x 15 x 10 in

PROVENANCE

Artist's studio

Helene Wasserman Fine Art, New York, USA Private collection, Palm Beach, USA, May 1996



Fernando BOTERO (1932-2023)

The Street 1989

Oil on canvas Signed and dated 'Botero 89' (lower right) 119 x 91 cm | 46.9 x 35.8 in

PROVENANCE
Artist's studio
Opera Gallery, Miami, USA
Private collection, Singapore

LITERATURE

Edward J.Sullivan and Jean-Marie Tasset, *Botero*. Monograph & Catalogue Raisonné. Paintings 1975-1990, Acatos, Lausanne, 2000, ill. p. 461

CERTIFICATE

Certificate issued by the artist.



Frank STELLA (1936-2024)

Estoril #XII, 4.75X (2nd version) 1982

Oil-stick, urethane enamel, alkyd and Magna on etched magnesium 283 x 323 x 43 cm | 111.4 x 127.2 x 16.9 in

PROVENANCE

Private collection, USA
Galerie Leu, Munich, Germany
Ulrich Otto Sauer collection, Germany, 2006

EXHIBITED

New York, Edward Tyler Nahem Gallery,' Autumn Selections Group Show', September–November 2006



Manolo VALDÉS (b. 1942)

Reina Mariana Circa 1983-85

Oil on burlap Signed 'M.Valdés' (reverse) 200 x 150 cm | 78.7 x 59.1 in

PROVENANCE
Private collection, Spain



Ron ARAD (b. 1951)

Big Easy 1988

Polyurethane paint on epoxy resin Edition of 20 Signed and inscribed 'Ron Arad P.A.' (bottom) 107 x 128,3 x 92,1 cm | 42.1 x 50.5 x 36.3 in

PROVENANCE Artist's studio



Untitled (Pop Shop Drawings) 1985

Sumi ink on paper Signed and dated 'SEPT. 4-85 K. Haring' (reverse) 27,9 x 35,6 cm | 11 x 14 in

PROVENANCE

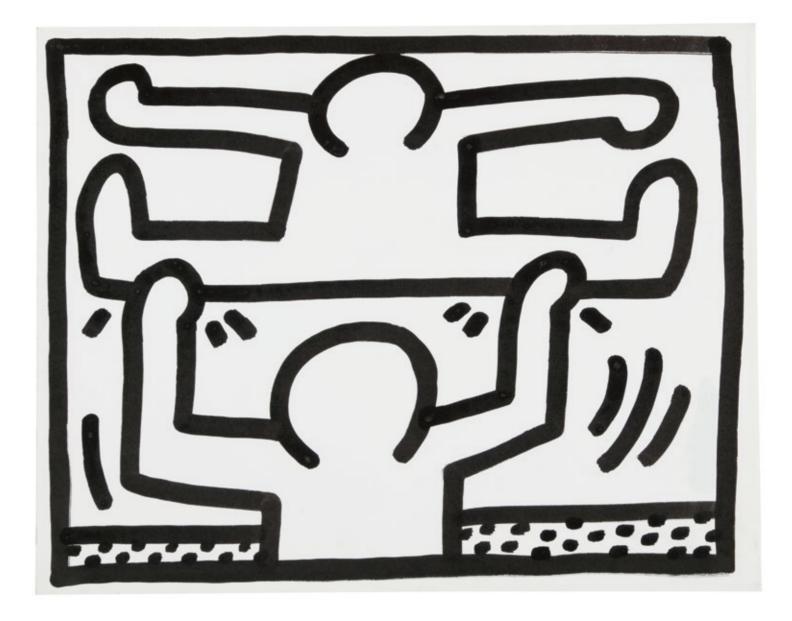
Artist's studio
Private collection
Private collection, *circa* 1990

LITERATURE

Dieter Buchhart (ed.), Keith Haring, Jean-Michel Basquiat: Crossing Lines, Princeton University Press, Princeton, 2022, ill. in colour p. 183

CERTIFICATE

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



Untitled (Pop Shop Drawings) 1985

Ink on paper Signed and dated 'SEPT. 4-85 K. Haring' (reverse) 27,9 x 35,6 cm | 11 x 14 in

PROVENANCE

Artist's studio
Private collection
Private collection, *circa* 1990

LITERATURE

Dieter Buchhart (ed.), Keith Haring, Jean-Michel Basquiat: Crossing Lines, Princeton University Press, Princeton, 2022, ill. in colour p. 183

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PROVENANCE

Artist's studio
Private collection
Private collection, *circa* 1990

LITERATURE

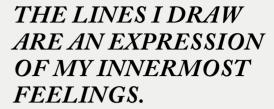
Dieter Buchhart (ed.), Keith Haring- Jean-Michel Basquiat: Crossing Lines, Princeton University Press, Princeton, 2022, ill. in colour p. 182

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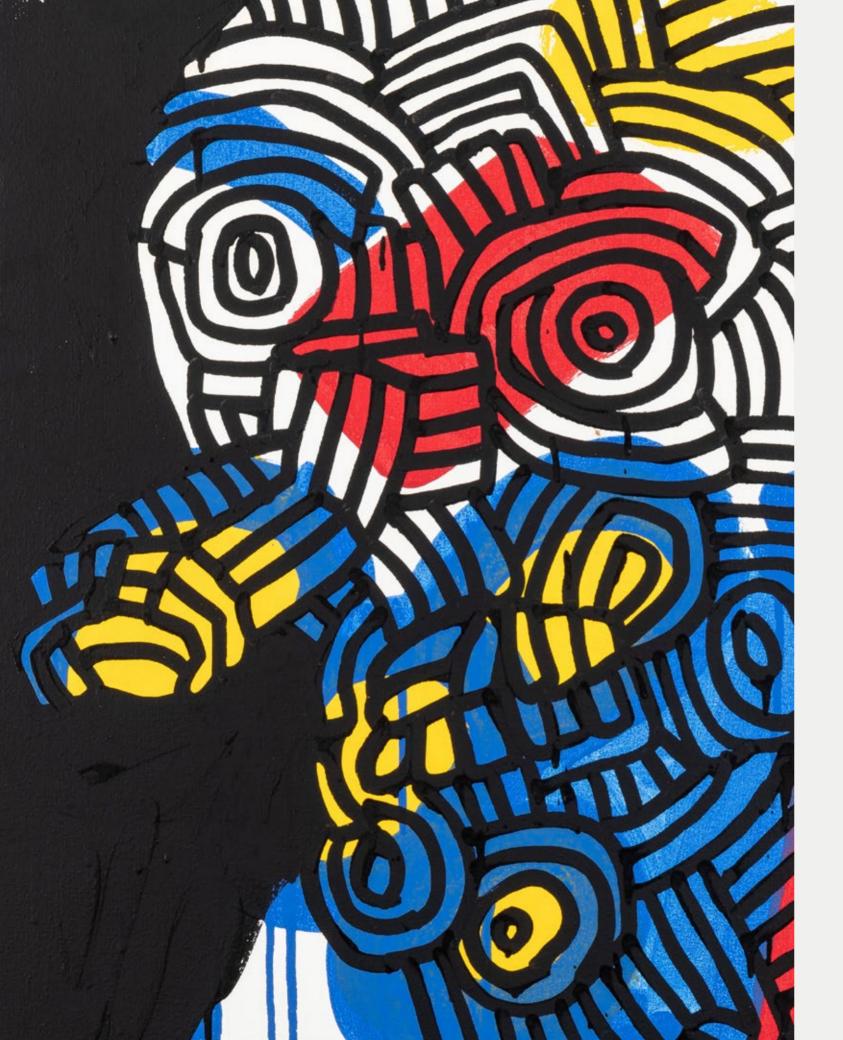




"

In his later years, the Pop artist and social activist Keith Haring embarked on an artistic exploration of the diverse artistic language of the African continent. *Red-Yellow-Blue #9* reveals the artist's fascination with the solid abstraction and geometrical construction of African masks, which he intuitively merges with his signature street art style of dynamic line and bold colour.

In this striking portrait, motion is simulated as lines swirl and intersect to form the essence of a figure that vibrates with energy and dynamism. The nameless, distorted face, animated by solid blocks of primary colour, stares out towards the viewer as if in a violent trance of hypnosis. The black background of the painting echoes Haring's early subway station chalk drawings, creating a visual synonym with the artist's earlier defiant practice and personal semiotics.



Keith HARING, Red-Yellow-Blue #9, 1987

Red-Yellow-Blue #9 1987

Acrylic on canvas Signed 'K. Haring', titled' Red-Yellow-Blue #9' and dated 'Jan. 11 - 87' (overlap) 91,5 x 91,5 cm | 36 x 36 in

PROVENANCE

Tony Shafrazi Gallery, New York, USA Zidoun-Bossuyt Gallery, Luxemburg City, Luxemburg Private collection, Belgium

LITERATURE

Germano Celant, *Keith Haring*, Edizioni Charta, Milan, 1994, n.p., ill. in colour
Gianni Mercurio and Claudia Beltramo Ceppi, *Keith Haring: About Art*, Giunti Arte Mostre Musei, Milan, 2017, ill. in colour p. 187



Gerhard RICHTER (b. 1932)

Abstraktes Bild (772-3) 1992

Oil on canvas Inscribed, signed and dated '772-3 / Richter / 1992' (reverse) $36.1 \times 40.9 \text{ cm} \mid 14.2 \times 16.1 \text{ in}$

PROVENANCE

Galleria Mario Pieroni, Roma, Italy Private collection, Milan, Italy Sotheby's, Paris, 6 June 2018, lot 32 Private collection

LITERATURE

Suzanne Pagé, Wenzel Jacob, Björn Springfield, Kasper König and Benjamin H.D. Buchloh, *Gerhard Richter: Catalogue Raisonné, 1962-1993*, Hatje Cantz, Ostfildern, 1993, vol. III, No. 772-3, ill. in colour, n.p. Dietmar Elger, *Gerhard Richter: Catalogue Raisonné, volume 4, 1988-1994*, Staatliche Kunstsammlungen Dresden - Gerhard Richter Archiv, Hatje Cantz, Ostfildern, 2015, No. 772-3, ill. in colour p. 476



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Pierre-Auguste RENOIR Portrait de Jeanne Circa 1900



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23 December 1970



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Joan MIRÓ
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Alexander CALDER
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Jean DUBUFFETPendule IV (Flamboiement de l'heure). 1966



Jean DUBUFFET
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1972



Willem DE KOONING
Sans titre XVI
1985



Hans HARTUNG *T1948-41*1948



Victor VASARELY

Anadyr-R
1956-1973



Pierre SOULAGES *Peinture 130 x 89 cm, 8 juin 1959.* 1959



Pierre SOULAGES
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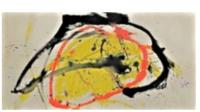
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Karel APPEL *Head on the Sea*1958



Jean-Paul RIOPELLE Untitled 1958



Kazuo SHIRAGA *Untitled Circa* 1980



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1958



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Fernando BOTERO
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1989



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Estoril #XII, 4.75X (2nd version). 1982



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Keith HARING
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Marc Chagall

Le peintre et sa vision des couples en rouge, bleu et vert, 1981

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