

THE SINGAPORE
MASTERS SHOW
— 2026



OPERA GALLERY

2 OCTOBER

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———— 2026

1 NOVEMBER

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FOREWORD

Opera Gallery is delighted to present ‘The Singapore Masters Show 2026’, bringing together more than thirty works by some of the most significant modern and contemporary artists of the 20th and 21st centuries, from Raoul Dufy and Marc Chagall to Pablo Picasso, Andy Warhol and George Condo.

Conceived around the themes of cultural exchange, creative dialogue and the enduring relationship between visual art and music, this exhibition explores the environments that shaped some of the most influential artistic practices of the past century. Rather than viewing visual art, music, and culture as separate disciplines, ‘The Singapore Masters Show 2026’ considers how they continuously inform one another. The worlds inhabited by Picasso, Warhol, Chagall, Matisse and many others were animated by music, conversation and collaboration; this exhibition seeks to reconnect their works with that wider cultural landscape.

The presentation unfolds across four immersive chapters inspired by spaces of musical creation: the Classical Recital Room, the Jazz Club, the Recording Studio, and the Stage. Rather than seeking historical parallels between individual artists and musical genres, these environments offer distinct ways of experiencing the artworks, using atmosphere and rhythm as curatorial tools.

Moving from one space to the next, visitors encounter a breadth of artistic expression. The contemplative atmosphere of the Classical Recital Room lends itself to moments of reflection and intimacy, while the Jazz Club embraces spontaneity and improvisation. The Recording Studio becomes a space of experimentation and discovery, foregrounding processes of invention and reinvention, before the exhibition culminates on the Stage, where spectacle and performance take centre stage.

By placing works within immersive sensory environments, the exhibition invites visitors to engage with art beyond traditional art-historical frameworks. Bringing together modern masters and leading contemporary voices, ‘The Singapore Masters Show 2026’ highlights the breadth of artistic practices represented by Opera Gallery and reflects the gallery’s commitment to fostering meaningful encounters between artworks, audiences and cultures.

While seeing may be believing, this exhibition proposes something more: that experience lies at the heart of our encounter with art. Echoing the words of D. H. Lawrence, “Never trust the teller, trust the tale”, ‘The Singapore Masters Show 2026’ invites visitors to engage not only with individual artworks but also with the cultural worlds from which they emerged and which continue to resonate today. Through visions shaped by ambition, imagination, longing and everyday life, the exhibition offers an opportunity to look more closely, listen carefully and enter into a broader cultural conversation.

Gilles Dyan Founder and Chairman Opera Gallery Group	Stéphane Le Pelletier Director Asia Pacific Opera Gallery Singapore
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Maurice de VLAMINCK
Raoul DUFY
Fernand LÉGER
Pablo PICASSO
Marc CHAGALL
Joan MIRÓ
René MAGRITTE
Alexander CALDER
Willem DE KOONING
Hans HARTUNG
Pierre SOULAGES
Karel APPEL
Georges MATHIEU
Simon HANTAÏ
Sam FRANCIS
Roy LICHTENSTEIN
Jean Paul RIOPELLE
Andy WARHOL
Bernard BUFFET
Yayoi KUSAMA
Tom WESSELMANN
Gerhard RICHTER
A.R. PENCK
Richard PRINCE
George CONDO
BANKSY

Maurice de VLAMINCK

(1876–1958)

Péniche à quai

circa 1910

Oil on canvas

Signed 'Vlaminck' in the lower left corner

65 x 81 cm | 25.6 x 31.9 in

PROVENANCE

Artist's studio

Galerie Kahnweiler, Paris, *circa* 1910

M. Didier-Lambert, Paris, 1957

Private collection, France

Christie's, London, 9 May 2000, lot 203

Irving Galleries, Palm Beach, Florida, 2003

Private collection, United Kingdom

Anon. sale; Sotheby's, London, 20 June 2013, lot 398

Private collection

CERTIFICATE

The Wildenstein Institute 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' in the lower centre part of the canvas

59 x 72.3 cm | 23.2 x 28.5 in

PROVENANCE

Anon. sale; Drouot, Paris, 20 October 1926, lot 20 (titled *Les Régates*)

Private collection, France

Anon. sale; Tajan, Paris, 12 June 2002, lot 23

Private collection

Anon. sale; Sotheby's, New York, 14 May 2021, lot 170

Private collection

LITERATURE

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





Fernand LÉGER

(1881–1955)

Composition sur fond bleu

1929

Oil on canvas

Signed and dated 'F.LÉGER.29' on the lower right; signed, titled, and inscribed with series number 'F. Léger, Composition sur fond bleu 1er état' on the reverse

27 x 46 cm | 10.6 x 18.1 in

PROVENANCE

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

EXHIBITED

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

LITERATURE

Georges Bauquier (ed.), *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1929-1931*, Maeght Éditeur, Paris, 1995, No. 635, ill. in colour p. 58





Fernand LÉGER

(1881–1955)

La jeune fille à la branche

1951

Gouache on paper

Signed with the artist's initials and dated 'F.L. 51' in the lower right corner

70 x 60 cm | 27.6 x 23.6 in

PROVENANCE

Galerie Chalette, New York

Isadore M. Marder collection, Philadelphia, 1955

Private collection, by descent

Anon. sale; Phillips, New York, 16 May 2023, lot 214

Private collection

CERTIFICATE

The Comité Léger has confirmed the authenticity of this work.



Pablo PICASSO

(1881–1973)

Tête de femme

1943

Oil on paper
Signed and dated 'Picasso / VI 3 juin 43' in the lower left corner
65.4 x 50.8 cm | 25.7 x 20 in

PROVENANCE

Private Collection, Switzerland
Galerie Auktion Burkard, Lucerne, 23 November 1996, lot 79
Private collection, 2022
Anon. sale; Sotheby's, New York, 20 May 2026, lot 399
Private collection

LITERATURE

Christian Zervos, *Pablo Picasso, Vol. XIII, Œuvres de 1943 et 1944*, Paris, Cahiers d'art, 1962, No. 66, ill. p. 34



Pablo PICASSO

(1881–1973)

Fillette aux nattes et au chapeau vert
(portrait de Paloma)

1956

Oil on canvas
Dated and numbered '27.3.56. III' on the reverse
73.4 x 60 cm | 28.9 x 23.6 in

PROVENANCE

Estate of the artist
Marina Picasso, Paris, by descent from the above
Jan Krugier, Geneva
H. Shickman Gallery, New York
Dodie Rosekrans, New York, 1984
Sotheby's, New York, 3 May 2011, lot 18
Private collection
Anon. sale; Christie's, New York, 17 November 2022, lot 65
Mizoe Art Gallery, Tokyo
Private collection

CERTIFICATE

The Picasso Administration has confirmed the authenticity of this work.





PABLO PICASSO
FILLETTE AUX NATTES ET AU CHAPEAU VERT
(PORTRAIT DE PALOMA)
—1956

This arresting portrait of Pablo Picasso’s daughter Paloma was painted in March 1956, when she was just five years old. It is a bold example of the Spanish master’s intuitive yet tender and perceptive approach to painting, created during an important inflection point in his career. Likely executed at La Californie—the villa in Cannes in which Picasso lived from 1955 to 1961—*Fillette aux nattes et au chapeau vert* is a deceptively simple painting that displays the artist at the height of his talents.

In Picasso’s rendering, Paloma resists the passivity generally associated with most portrait sitters. Instead, she is depicted as lively and perhaps even slightly defiant—meeting the viewer’s gaze with a knowing smile that gives her a sense of wisdom beyond her years. Set against a chalkboard-like black background, the young Paloma’s features—such as the checked pattern of her hat and the contours of her face—are largely rendered through a process of scratching lines of negative space out of thick layers of oil paint; a technique dating back to the Renaissance called *sgraffito*. Notably, her left eye is rendered in profile, whilst her right looks ahead. This subtle discontinuity in perspective is characteristic of Cubism, the radical movement within figuration that Picasso had pioneered in his early career.

“We never posed for my father”, Paloma recalled of her place within her father’s work. “He did everything from memory, from his imagination. I think, especially when he had Claude and me, he became fascinated with the whole idea of childhood, with the fact that children don’t have preconceived ideas. There was a freedom to that, to the idea that for children, anything is possible.”¹ Indeed, she was a cherished subject

for the artist, whose 1952 lithograph *Paloma et sa poupée sur fond noir* is held in museum collections around the world including the Museum of Modern Art in New York and the Art Institute of Chicago.

The year after executing this work, Picasso would go on to complete *Las Meninas*—a series of 58 paintings that reimagine the 1656 masterpiece by Velázquez. It may well be the presence of his own daughter that precipitated this body of work. As the writer Alison McLean observes, the young Spanish princess at the centre of each painting “appears in some as a series of refined Cubist abstractions and in another as a glow of expressionist energy; in a more naturalistic version the artist gives her the features of his daughter Paloma.”²

As well as being dated, *Fillette aux nattes et au chapeau vert* is inscribed with the number III, denoting that it was the third painting executed by Picasso on the day it was painted. His years at La Californie were marked by an extraordinary commitment to his work: as well as *Las Meninas* in 1957, he completed his ambitious *Les femmes d’Alger* series in 1955. Between these bodies of work, he was continually inspired—by his child, by the tenets of Cubism and by the simple sensation of paint on canvas and the revolutionary images that he could create with it. “Painting isn’t an aesthetic operation”, as the artist once said. “It’s a form of magic designed as a mediator between this strange, hostile world and us, a way of seizing power by giving form to our terrors as well as our desires.”³

1. Quoted in Michael Kimmelman, “Picasso’s Family Album”, *The New York Times*, 28 April 1996, <https://www.nytimes.com/1996/04/28/magazine/picasso-s-family-album.html> [accessed May 2026].

2. Alison McLean, “Picasso Takes on the Masters”, *Smithsonian Magazine*, 30 September 1997, <https://www.smithsonianmag.com/arts-culture/picasso-takes-on-the-masters-52598641/> [accessed May 2026].

3. Quoted in Françoise Gilot and Carlton Lake, *Life with Picasso*, New York: McGraw-Hill, 1964, p. 242.

Marc CHAGALL

(1887–1985)

L'Accordéoniste dans le bec ou Ciel d'hiver

1942–1949

Oil on canvas

Signed 'ChAgAll / MArc' on the lower right

85 x 58 cm | 33.5 x 22.8 in

PROVENANCE

Paul Bernard Vogel, Geneva

Mr Peter and Mrs Elizabeth Rübel collection, Greenwich, Connecticut,
by 1956 and until at least 1967

Perls Galleries, New York

Private collection, Toronto, 4 March 1969

Anon. sale; Sotheby's, New York, 11 May 1993, lot 50

Anon. sale; Sotheby's, New York, 13 May 1997, lot 67

Private collection

Anon. sale; Christie's, London, 15 October 2025, lot 51

Private collection

EXHIBITED

New York, Perls Galleries, 'Marc Chagall', 12 March–14 April 1956, exh. cat.,
No. 16, ill. pl. 16 (dated 1945)

Hamburg, Kunstverein, 'Marc Chagall', 6 February–22 March 1959; Munich,
Haus der Kunst, 7 April–31 May 1959; Paris, Musée des Arts Décoratifs,
14 June–October 1959, exh. cat., No. 136, ill. pl. 136 (dated 1949)

Zurich, Kunsthhaus, 'Chagall', 6 May–31 July 1967, exh. cat., No. 131, p. 33

Cologne, Wallraf-Richartz-Museum, 'Marc Chagall, Werke aus sechs
Jahrzehnten', 2 September–21 October 1967, exh. cat., No. 147, p. 42, ill. p. 85

LITERATURE

Marcel Fischer, *Maîtres de la première génération du vingtième siècle. A
group of paintings in the Collection of Peter and Elizabeth Rübel, New York*,
The Swiss Institute for Art Research, Zurich, 1957, No. 44, p. 100, ill. p. 101

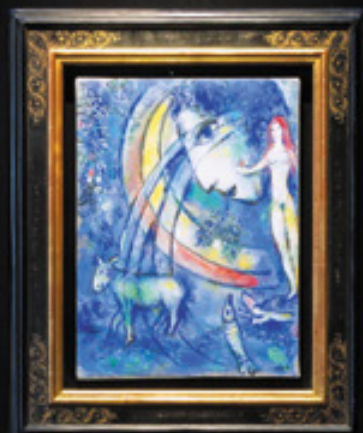
Jacques Lassaigne, *Chagall*, Maeght Éditeur, Paris, 1957, ill. p. 123

Franz Meyer, *Marc Chagall, Life and Work*, Harry N. Abrams, New York, 1963,
No. 486, p. 744, ill. pl. 486

CERTIFICATE

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





Marc CHAGALL

(1887–1985)

Offrande de bouquet au cirque

1979

Gouache, oil, pastel and graphite on heavy wove paper
Signed in two parts 'cha' on the mid centre right and 'gall' on the lower centre
37.5 x 51.7 cm | 14.8 x 20.4 in

PROVENANCE

Estate of the artist
Kornfeld, Bern, 12 September 2025, lot 112
Private collection

CERTIFICATE

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



Joan MIRÓ

(1893–1983)

Femmes dans la nuit

1942

Gouache, pastel, pencil and watercolour on paper
Signed 'Miró' on the lower right; signed again, titled, dated
and situated 'Joan Miró / Femmes dans la nuit / x / Barcelone,
24-12-1942.' on the reverse
64 x 48 cm | 25.2 x 18.9 in

PROVENANCE

Pierre Matisse Gallery, New York
Hilda Sutton collection, January 1958
Private collection, by descent
Private collection, Switzerland, 1993
Anon. sale; Christie's, New York, 7 May 2009, lot 141
Private collection
Anon. sale; Christie's, New York, 13 May 2023, lot 488
Private collection

EXHIBITED

Bern, Kunsthalle Bern, 'Joan Miró', 21 April–29 May 1949, exh. cat., No. 48, p. 10
London, Helly Nahmad Gallery, 'Joan Miró: A Retrospective', October 1999–
January 2000, exh. cat., No. 20, p. 76, ill. in colour p. 30

LITERATURE

Jacques Dupin and Ariane Lelong-Mainaud, *Joan Miró. Catalogue raisonné. Drawings, Vol. II: 1938–1959*, Daniel Lelong and Successió Miró, Paris, 2010, No. 1042, ill. in colour p. 129





René MAGRITTE

(1898–1967)

L'Automate

1962

Gouache on paper laid down on board

Signed 'Magritte' in the upper right corner

34.7 x 27 cm | 13.7 x 10.6 in

PROVENANCE

Lou Cosyn, Brussels, 1962 (acquired from the artist)

Private collection, Antwerp, 1964

Sotheby's, London, 22 June 2004, lot 485

Private collection, Europe

Anon. sale; Sotheby's, London, 4 March 2026, lot 4

Private collection

LITERATURE

Sarah Whitfield and Michael Raeburn; David Sylvester, ed., *René Magritte. Catalogue Raisonné, Vol. IV: Gouaches, Temperas, Watercolours and Papiers Collés 1918-1967*, Antwerp, 1994, ill., No. 1501, p. 238



Alexander CALDER

(1898–1976)

The Blue Handle

1975

Sheet metal, wire and paint

Unique piece

Incised with the artist’s initials
and dated ‘CA 75’ on the base

30.7 x 71.4 x 15.5 cm | 12.1 x 28.1 x 6.1 in

PROVENANCE

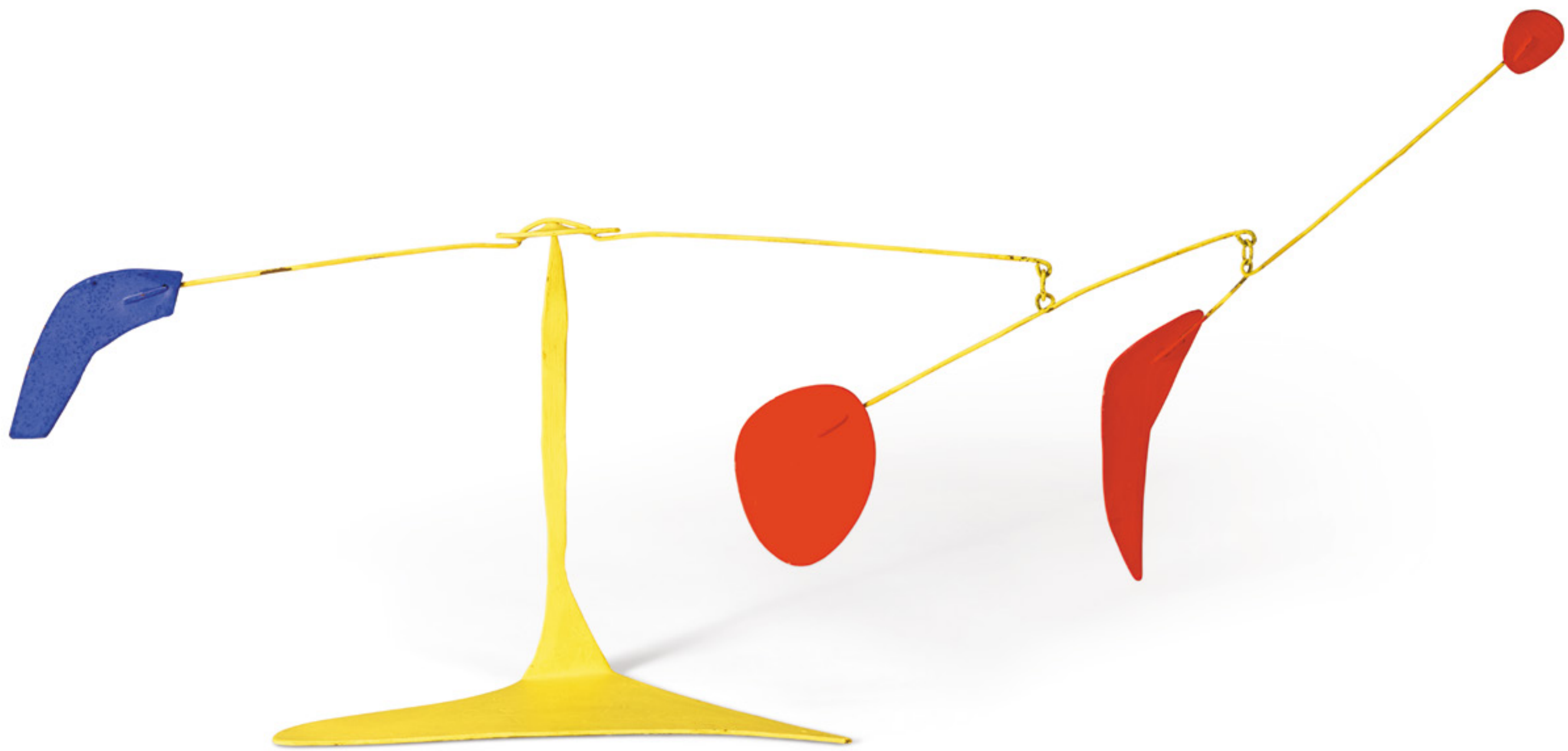
Estate of the artist
M. Knoedler & Co., Inc., New York, 1978
Private collection, Florida, 1984
M. Knoedler & Co., Inc., New York
Michelle Rosenfeld Gallery, New York, 1994
Solomon & Co. Fine Art, New York, 1994
Galerie Samuel, Paris, 1997
Private collection, Valencia, 1997
Private collection, New York
Rosenfeld Fine Art, New York
Private collection, Florida, 2014
Private collection, by descent
Anon. sale; Christie’s, New York, 21 May 2026, lot 414
Private collection

EXHIBITED

Tokyo, Seibu Museum of Art; Kitakyushu Municipal Museum of Art; Kobe, Prefectural Museum of Modern Art and Yokohama City Gallery, ‘Calder’s Universe’, September 1979-March 1980, No. 29, ill. pp. 59 and 148
Turin, Palazzo a Vela; St. Louis, Missouri, Missouri Botanical Garden, ‘Calder in Retrospect’, September-October 1983, p. 5
Hong Kong, Ho Gallery, ‘Calder’, September-October 1994

The Calder Foundation has registered this work in its archives.





Alexander CALDER

(1898–1976)

Critter with Curly Thumbs

1974

Sheet metal and paint

Unique piece

Incised with the artist's initials and dated 'CA 74' on the right foot

194.3 x 95.3 x 40.6 cm | 76.5 x 37.5 x 16 in

PROVENANCE

Estate of the artist

The Pace Gallery, New York

Private collection, New York, 1987

Anon. sale; Sotheby's, New York, 25 February 2026, lot 17

Private collection

EXHIBITED

New York, Perls Galleries, 'Alexander Calder: Craggs and Critters of 1974',
15 October-16 November 1974, exh. cat., No. 15, ill. in colour (in a group photo)
p. 1, ill. p. 10

New York, The Pace Gallery, 'Calder's Calders: Selected Works from the Artist's
Collection', 3 May–8 June 1985, exh. cat., ill. p. 48

The Calder Foundation has registered this work in its archives.



Willem DE KOONING

(1904–1997)

Untitled XVI

1985

Oil on canvas
Signed 'de Kooning' on the stretcher
195.5 x 223.5 cm | 77 x 88 in

PROVENANCE

Xavier Fourcade, Inc., New York
Marcia and Stanley Gumberg collection, March 1986
Sotheby's, London, 29 June 2022, lot 124
Private collection

EXHIBITED

Pittsburgh, Carnegie Museum of Art, extended loan, from 1998





WILLEM DE KOONING *UNTITLED XVI* —1985

Throughout his career, which lasted from the late 1920s to the early 1990s, Willem de Kooning's painting practice was defined not by a single formal or conceptual quality, but by the artist's enduring sense of invention. After moving to America from Rotterdam in his early 20s, de Kooning found himself at the centre of the New York School alongside practitioners such as Jackson Pollock, Adolph Gottlieb and Mark Rothko. What set him apart from his contemporaries was his refusal to settle into one particular style. His work's defining characteristic, if it could be said to have one, was its unpredictability. As he liked to put it, "I have to change to stay the same."¹

His early paintings, full of movement and bravado, cemented his reputation early in his career. From this point, his style and subject matter shifted regularly. Looking back on the many distinct periods of de Kooning's career, pure abstraction is juxtaposed with rough figuration, each body of work forming a renewed commitment to his simple constitution of perpetual development.

In 1980, at the age of 75, the artist redirected his style once more towards a more elegant and measured approach to abstraction. Whilst much of his earlier work was visceral and dynamic, drawing the mind to the movement of a body engaged in the physical act of painting, the works of this late period were more meticulous in their execution. They revealed an interest in the way that space, line, colour, and shape unfold and intersect on the canvas, emphasising both vibrant forms and the voids around them.

In a recent essay on de Kooning's late paintings, the artist Jenny Saville describes how "white paint becomes the carrier of space. He tries to give form to nothingness [...] Everything's flowing and on the

move. You can never quite fix your coordinates. It's like he's painting the offcuts or the space around Matisse's cutouts."²

Untitled XVI, painted in the middle of his last decade of work, retains something of a young de Kooning, the artist's hand visible in its channels of red, yellow and green. Its composition is also familiar, his mastery of negative space bringing a sense of tension and release. It is also, though, undoubtedly indebted to the elegant simplicity of European Modernism that de Kooning would have encountered over the course of his career.

De Kooning's post-1980 paintings are considered some of the most important in his oeuvre. A number of comparable works were shown at The Museum of Modern Art in a survey of his late work in 1997, and again in a major retrospective in 2011-12. One painting from this exhibition, *Untitled XIX* (1983), is also part of the Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art, one of the world's most concise and important collections of contemporary art. Like many of his best late works, this piece bears the mark of an artist who, though committed to constant reinvention, never lost his unique voice.

1. Quoted in *Willem de Kooning: The Late Paintings, The 1980s* (press release), The Museum of Modern Art, New York (1997).

2. Quoted in Kara Vander, "Jenny Saville on Willem de Kooning", *Gagosian Quarterly*, 13 April 2018.

Hans HARTUNG

(1904–1989)

T 1946-32

1946

Oil on paper mounted on panel
Signed and dated 'Hartung 46' on the lower right
32.5 x 65.1 cm | 12.8 x 25.6 in

PROVENANCE

David M. Solinger collection, gift from the artist, December 1956
Sotheby's, Paris, 6 December 2022, lot 5
Private collection

EXHIBITED

Ithaca, New York, Herbert F. Johnson Museum of Art, 'The David M. Solinger Collection: Masterworks of Twentieth-Century Art', 12 October 2002–12 January 2004, exh. cat., ill. in colour p. 71





Pierre SOULAGES

(1919–2022)

Peinture 65 x 92 cm, 16 décembre 1971

1971

Oil on canvas

Signed 'Soulages' in the lower right corner; dated ' 16-12-71' on the reverse

65 x 92 cm | 25.6 x 36.2 in

PROVENANCE

Gimpel Fils Gallery, London, 1972

Gimpel and Hanover Galerie, Zurich, 1973

Galerie Birch, Copenhagen, 1974

Private collection, Copenhagen, 1974

Anon. sale; Kunsthallen Kunstauktioner, Copenhagen, 14 June 1994, lot 72

Philippe Grosjean collection, Paris, 1994

Anon. sale; Loudmer, Paris, 12 October 1994, lot 236

Dimensions Art Gallery, Taipei, 1994

Galerie Alice Pauli, Lausanne

Private collection

EXHIBITED

Toulouse, Galerie Protée, 'Soulages', 11 February-9 March 1972

Paris, Galerie de France, 'Soulages 1970-1972', 1972

London, Gimpel Fils Gallery, 'Pierre Soulages', 7 November-2 December 1972

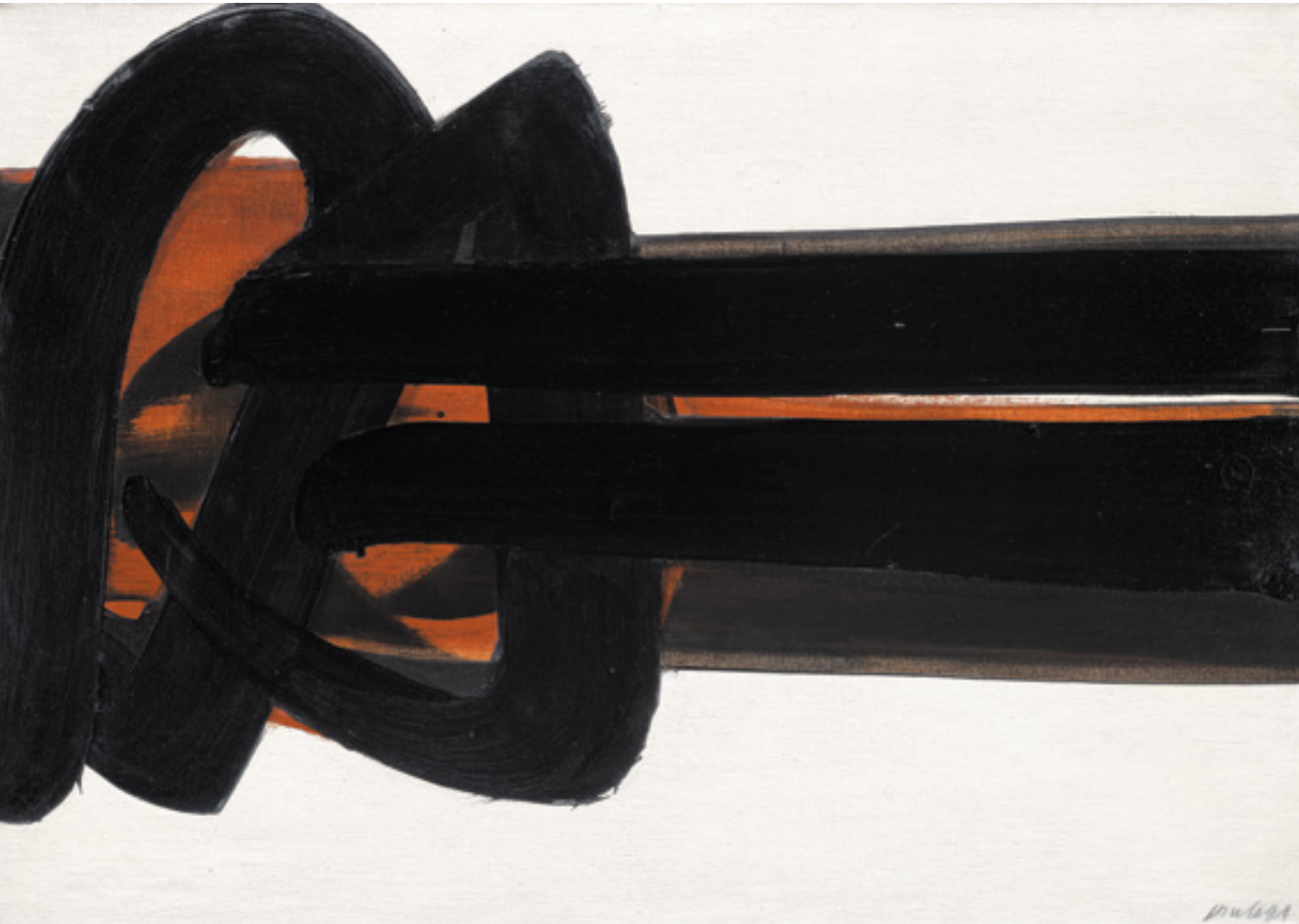
Hovikodden, Henie-Onstad Kunstsenter; Aalborg, Nordjyllands Kunstmuseum; Copenhagen, Gentofte Rådhus, 'Soulages 1973', January-April 1973

Zurich, Gimpel and Hanover Galerie, 'Pierre Soulages', 12 May-9 June 1973

Neuchâtel, Musée d'Art et d'Histoire; Charleroi, Palais des Beaux-Arts, 'Soulages', June-December 1973

LITERATURE

Pierre Encrevé, *Soulages. L'œuvre complet. Peintures. II. 1959-1978*, Seuil, Paris, 1995, No. 700, ill. in colours p. 242



Pierre SOULAGES

(1919–2022)

Peinture 237 x 81 cm, 2 mars 1990

1990

Oil on canvas

Signed and dated on the reverse

Triptych

237 x 81 cm | 93.3 x 31.9 in

PROVENANCE

Galerie Alice Pauli, Lausanne, 1990

Mr and Mrs James and Mireille Levy collection, Lausanne, 1990

EXHIBITED

Lausanne, Galerie Alice Pauli, 'Soulages, peintures', 4 May–30 June 1990, exh. cat., ill.

Paris, Grand Palais, FIAC, Galerie Alice Pauli, 1992

Seoul, Museum of Contemporary Art, 3–10 November 1993; Beijing, Fine Arts Palace of China, 6–24 January 1994; Taipei, Taipei Fine Arts Museum, 26 February–10 April 1994, 'Pierre Soulages, une rétrospective', exh. cat., ill.

Paris, Musée d'Art Moderne de la Ville de Paris, 'Soulages. Noir lumière', 11 April–23 June 1996

Hamburg, Deichtorhallen, 'Pierre Soulages, Malerei als Farbe und Licht', 16 March-18 August 1997, exh. cat., ill. p. 46

LITERATURE

Pierre Encrevé, *Soulages. L'œuvre complet. Peintures. III. 1979-1997*, Seuil, Paris, 1998, No. 1046, ill. in colour p. 231

Michel Ragon, *Les Ateliers de Soulages*, Albin Michel, Paris, 1990

Pierre Daix and James Johnson Sweeney, *Pierre Soulages. L'Œuvre 1947-1990*, Ides & Calendes, Neuchâtel, 1991, p. 232, ill. in colour p. 224

Bernard Ceysson, *Soulages*, Flammarion, Paris, 1996

CERTIFICATE

The artist has confirmed the authenticity of this work.



Karel APPEL

(1921–2006)

Tête d'homme

1946

Oil on canvas

Signed and dated 'k. appel 46' in the upper right corner

50 x 40 cm | 19.7 x 15.7 in

PROVENANCE

Artist's studio

Private collection, the Netherlands

Private collection

Anon. sale; Christie's, Amsterdam, 1 May 2019, lot 86

Private collection



Georges MATHIEU

(1921–2012)

Victoire de Navas de Tolosa

1960

Oil on canvas

Signed and dated in the lower right corner;
titled on the stretcher

200 x 92 cm | 78.7 x 36.2 in

PROVENANCE

Estate of the artist

EXHIBITED

Madrid, Ateneo de Madrid, 'Georges Mathieu', 1960

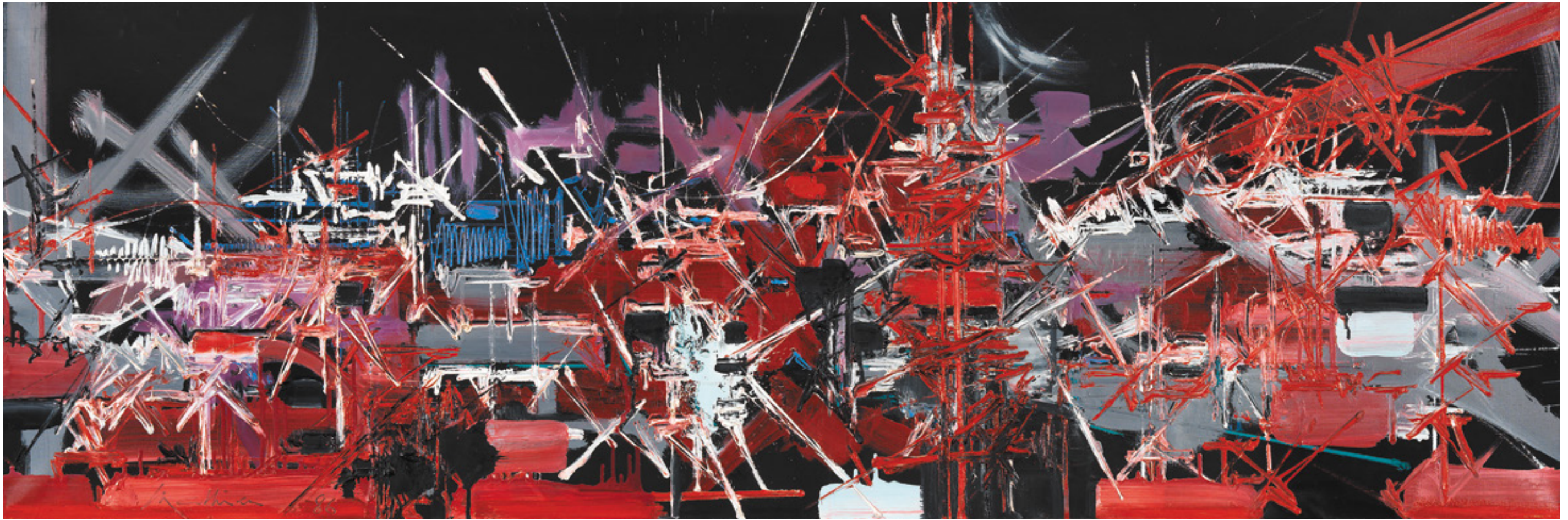
New York, Galerie Perrotin, 'Georges Mathieu', 8 September-23 October 2021

CERTIFICATE

The Comité Georges Mathieu has confirmed the authenticity of this work.







Georges MATHIEU
(1921–2012)

Nantouillet II
1986

Oil on canvas
Signed and dated 'Mathieu 86' on the lower left;
titled on the stretcher
60 x 180 cm | 23.6 x 70.9 in

PROVENANCE

Galerie Mazzoleni Art, London
Boetto, Genoa, 25 October 2004, lot 355
Private collection

EXHIBITED

Turin, Galleria d'Arte Narciso, 'Mathieu', 23 January-
27 February 1988, No. 12

CERTIFICATE

The artist has confirmed the authenticity of this work.

Simon HANTAÏ

(1922–2008)

Tabula

1980

Acrylic on linen
Signed with initials and dated 'S.H. 80' on the lower right
111.5 x 213 cm | 43.9 x 83.9 in

PROVENANCE

Collection of the artist
Gagosian Gallery, London, 2022
Private collection

EXHIBITED

New York, Gagosian, 'Simon Hantaï : Les blancs de la couleur,
la couleur du blanc', 27 January–5 March 2022

The Archives Hantaï have registered this work.





S.H. 80. X

Sam FRANCIS

(1923–1994)

Untitled (SFP81-81)

1980

Acrylic on canvas

Signed and dated 'Sam Francis / 1980' on the reverse

212.7 x 122.9 cm | 83.8 x 48.4 in

PROVENANCE

Richard Gray Gallery, Chicago

Private collection, Minneapolis, 1986

Private collection, Minneapolis, thence by descent

Anon. sale; Phillips, New York, 21 November 2025, lot 150

Private collection

EXHIBITED

San Francisco, John Berggruen Gallery, September 1982

Milan, Studio Marconi, 'Sam Francis: Opere dal 1960 al 1983',
12 May–15 June 1983, exh. cat., ill., n.p.

Chicago, Richard Gray Gallery, 'Sam Francis: New Paintings',
8 November–7 December 1985

LITERATURE

Debra Burchett-Lere (ed.), *Sam Francis Catalogue Raisonné of Canvas and Panel Paintings, 1946–1994*, University of California Press and Sam Francis Foundation, Berkeley, 2011, No. SFF.791, ill. in colour on DVD I

Debra Burchett-Lere, (ed.), *Sam Francis: Online Catalogue Raisonné Project*, Sam Francis Foundation, Glendale, ongoing, No. SF791, online

The Sam Francis Foundation has registered this work in its archives.



Roy LICHTENSTEIN

(1923–1997)

Mobile IV

1990–1991

Painted and patinated bronze

Edition: AP 1/1

Incised with the artist's signature, dated, and numbered
'R. Lichtenstein '90 0/6' on the lower edge

41 x 87.9 x 13 cm | 16.1 x 34.6 x 5.1 in

PROVENANCE

Estate of the artist

Dorothy and Roy Lichtenstein collection

Sotheby's, Riyadh, 31 January 2026, lot 14

Private collection

EXHIBITED

Mexico City, Museo del Palacio de Bellas Artes, 'Roy Lichtenstein: Imágenes reconocibles: Escultura, pintura y gráfica'; Museo de Arte Contemporáneo de Monterrey; Washington, D.C., Corcoran Gallery of Art (Roy Lichtenstein: Sculpture and Drawings); Valencia, Instituto Valenciano de Arte Moderno (IVAM); A Coruña, Fundación Pedro Barrié de la Maza and Lisbon, Centro Cultural de Belém, 'Roy Lichtenstein: Imagens Reconhecíveis', July 1998–August 2000, exh. cat., ill. in colour p. 188 (Mexico City, Monterrey, Lisbon and A Coruña); No. 125, p. 170, ill. in colour (Washington D.C.) (another edition number exhibited)

Venice, Fondazione Emilio e Annabianca Vedova, 'Roy Lichtenstein Sculptor', May–November 2013, exh. cat., No. 189, ill. in colour p. 229 (another edition number exhibited)

New York, Gagosian Gallery, 'Lichtenstein Remembered', September–October 2023, exh. cat., ill. in colour p. 115

LITERATURE

Andrea Theil, ed., *Roy Lichtenstein: A Catalogue Raisonné*, Roy Lichtenstein Foundation, New York, 2023 - ongoing, No. 3985, ill. in colour, online



Roy LICHTENSTEIN

(1923–1997)

Reflections on Expressionist Painting (Study)

1990

Tape, cut printed paper, acrylic on cut paper and graphite on paperboard

Signed and dated 'rf Lichtenstein / 90' on the reverse

152.4 x 101.6 cm | 60 x 40 in

PROVENANCE

Estate of the artist

Private collection, by descent

Sotheby's, New York, 26 September 2025, lot 15

Private collection

EXHIBITED

Basel, Galerie Beyeler, 'New York on Paper', 11 June–October 1993

Salzburg, Galerie Thaddaeus Ropac, 'Roy Lichtenstein: The Loaded Brush', 27 July–28 September 2019, exh. cat., ill. in colour p. 45

LITERATURE

Andrea Theil, ed., *Roy Lichtenstein: A Catalogue Raisonné*, Roy Lichtenstein Foundation, New York, 2023-ongoing, No. RLCR 3936, ill. in colour, online





ROY LICHTENSTEIN *REFLECTIONS* *ON EXPRESSIONIST PAINTING (STUDY)* —1990

Roy Lichtenstein was one of the central figures of American Pop Art, a movement that redefined the relationship between fine art and mass media in the 1960s. Drawing inspiration from comic strips, advertising, and mechanical printing techniques, he developed a distinctive visual language of bold outlines, Ben-Day dots, and flat planes of colour. His work challenged traditional hierarchies between high and low culture, transforming everyday imagery into sophisticated reflections on perception, representation, and meaning.

Created in 1990, *Reflections on Expressionist Painting (Study)* belongs to Lichtenstein's late *Reflections* series (1988–1993), in which he explored the intersection of Pop Art and Abstract Expressionism. In these works, Lichtenstein reinterpreted the spontaneous, emotive brushstrokes of Abstract Expressionism through his own cool, graphic idiom. By placing familiar motifs—comic figures, brushstrokes, explosions—behind semi-transparent reflective bands that mimic the surface glare of glass, he introduced a visual interference that alludes to photography, film, and mediated seeing.

As a study, this piece offers a rare insight into Lichtenstein's creative process. Executed on paperboard using tape, cut printed paper, acrylic, and graphite, it reveals how he experimented with composition, layering, and optical effects before finalising the larger works of the series. The artist's meticulous control over structure and concept contrasts with the gestural freedom traditionally associated with Expressionism, turning painterly emotion into a mediated spectacle.

The motif of reflection—both literal and conceptual—was reportedly inspired by an accidental moment when Lichtenstein noticed his own reflection while photographing a print behind glass. This encounter became a metaphor for perception in a world increasingly filtered through images and technology. More than thirty years later, the work feels remarkably prescient: its play of reflection, reproduction, and distortion anticipates our contemporary experience of seeing through screens and filters.

Reflections on Expressionist Painting (Study) thus encapsulates Lichtenstein's enduring ability to merge intellectual rigor with Pop Art's wit and visual clarity. It stands as both an homage and a critique—an image about looking itself, where art, perception, and mediation converge in dazzling dialogue.



Jean Paul RIOPELLE

(1923–2002)

Sans titre

1953

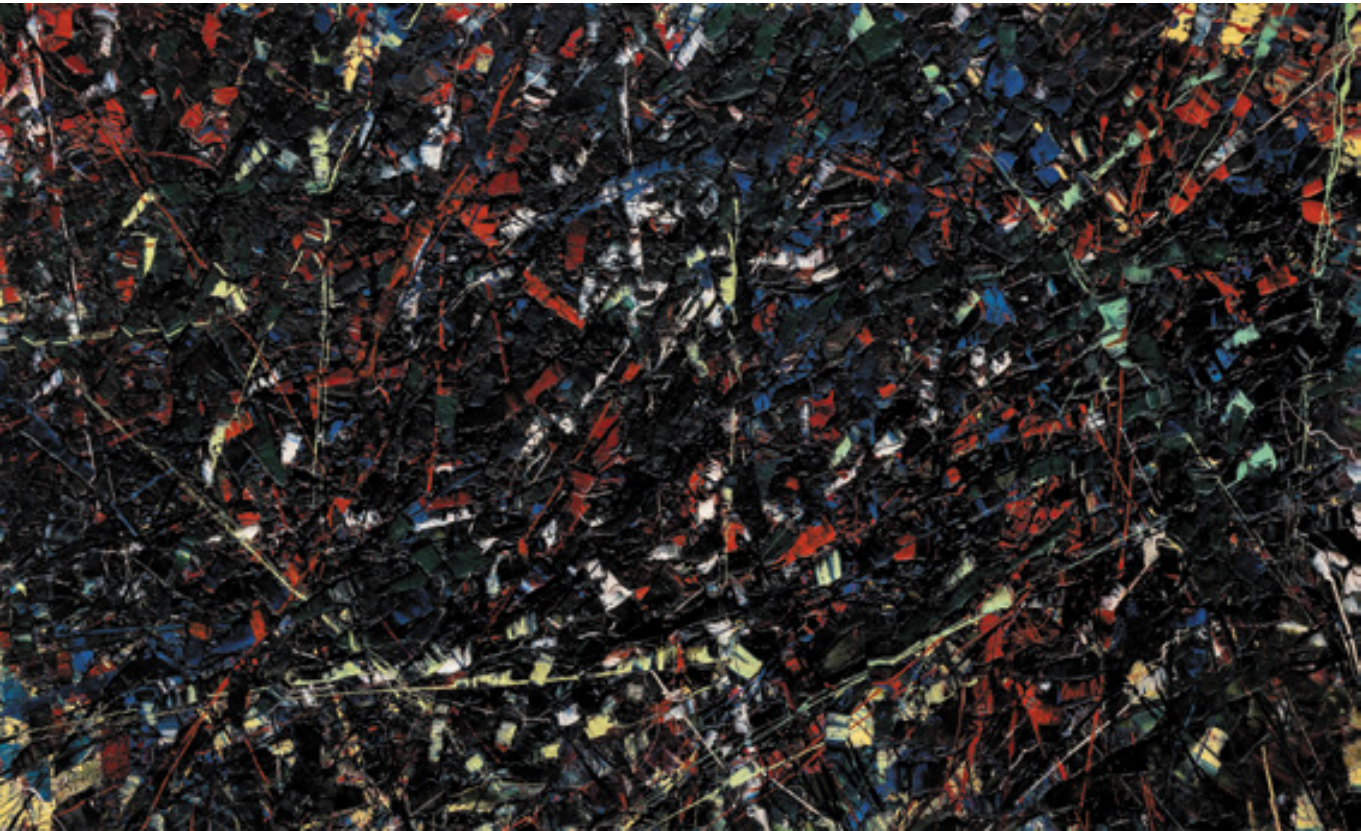
Oil on canvas
Signed and dated 'Riopelle 53' on the lower left
89 x 146 cm | 35 x 57.5 in

PROVENANCE

Galerie Pierre, Paris
Private collection, France
Private collection, by descent
Waddigton Custot, London
Private collection

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle : Catalogue Raisonné, Vol. 2 : 1954-1959*,
Hibou Éditeurs, Paris, 2004, No. 1953.009H. 1953, ill. in colour p. 428





JEAN PAUL RIOPELLE *SANS TITRE* —1953

Jean Paul Riopelle's 1953 painting *Sans titre* is composed of intersecting and overlapping networks of colour, rendered using hard-edged slicks of oil paint. It gives the impression of a thick forest canopy, its many layers of foliage forming a symphony of shape and colour in three dimensions. Riopelle is often compared to Jackson Pollock. This painting demonstrates a subtle but important difference between the two, best articulated by the art critic James Fitzsimmons: "Pollock works with line [...] Riopelle works with colour; he composes forest fugues with wedges of colour."¹

Like many of Riopelle's best-known works, it is sculptural in its relief—not an image on a surface, but an object in space that grows outwards from the canvas. The French writer Pierre Descargues's description of Riopelle's work captures the essence of *Sans titre*: "Bursting, indecipherable signs mark these richly colored blocks of an intense life. It looks like a happy catastrophe; that of a truck of colored tubes crushed by a bomb."²

When he executed this painting, Riopelle had only lived in Paris for six years, having moved from Montreal, but he was deeply embedded in the city's art scene. He quickly became an influential figure within the Tachism movement, albeit a unique one given his North American background. The same year that he executed *Sans titre*, Riopelle was included in the landmark group exhibition 'Younger European Painters: A Selection' at the Solomon R. Guggenheim Museum in New York. Media reports in the United States at the time described him as a Parisian painter of Canadian origin.

Indeed, the early 1950s were among Riopelle's most important years as an artist, and paintings from this period are among his best-known. Works executed in 1953—such as *Blizzard sylvestre* at the Museum of Modern Art and *Blue Night* at the Solomon R. Guggenheim Museum—are well represented in institutional collections. The following year, he would represent Canada in the Venice Biennale alongside Paul-Émile Borduas and B.C. Binning. The Riopelle of the early 1950s was already an artistic giant whose influence spread across Europe and North America.

Hidden within the painted gestures that make up *Sans titre* are hints towards the artist's next body of work, known as his *mosaic abstractions*, which were equally sculptural, with a more defined grid structure underlying them. Look closely at this work, and a similar structure—cloaked in thick layers of paint—will begin to appear. Here we see an artist already at the height of his powers, pushing the possibilities of paint on canvas while searching for the next structure to contain it.

1. James Fitzsimmons, "Arts," *Arts and Architecture*, New York, Vol. LXXI, n1, January 1954, p. 2.
2. Quoted in "Jean-Paul Riopelle (1923-2002), *Sans titre*," *Christie's*, 2016, <https://www.christies.com/en/lot/lot-6029989> [accessed March 2026].



Andy WARHOL

(1928–1987)

Clockwork Panda Drummer

1983

Acrylic and silkscreen ink on canvas
Signed and dated 'Andy Warhol 83' on the overlap
35.7 x 28 cm | 14.1 x 11 in

PROVENANCE

Anthony d'Offay Gallery, London
Private collection
Tajan, Paris, 7 October 1996, lot 34
Private collection
Anon. sale; Sotheby's, Hong Kong, 30 March 2026, lot 206
Private collection



Andy WARHOL

(1928–1987)

True Love

1984

Acrylic and silkscreen ink on canvas

Dedicated '(illegible) H.V.D. 84' Andy Warhol' on the left side of the overlap, signed 'Andy Warhol' on the top part of the overlap, and stamped with the Andy Warhol Art Authentication Board, Inc. seal and numbered 'A122.062' on the bottom part of the overlap

25.4 x 20.3 cm | 10 x 8 in

PROVENANCE

Galerie Laurent Strouk, Paris

Private collection, France

Anon. sale; Phillips, London, 11 April 2013, lot 28

Private collection

Anon. sale; Christie's, London, 7 March 2026, lot 611

Private collection



Andy WARHOL

(1928–1987)

Pinocchio with Tires

circa 1985-1986

Polymer paint on canvas

Stamped with the seal of the Estate of Andy Warhol

'PA 69.000' on the overlap

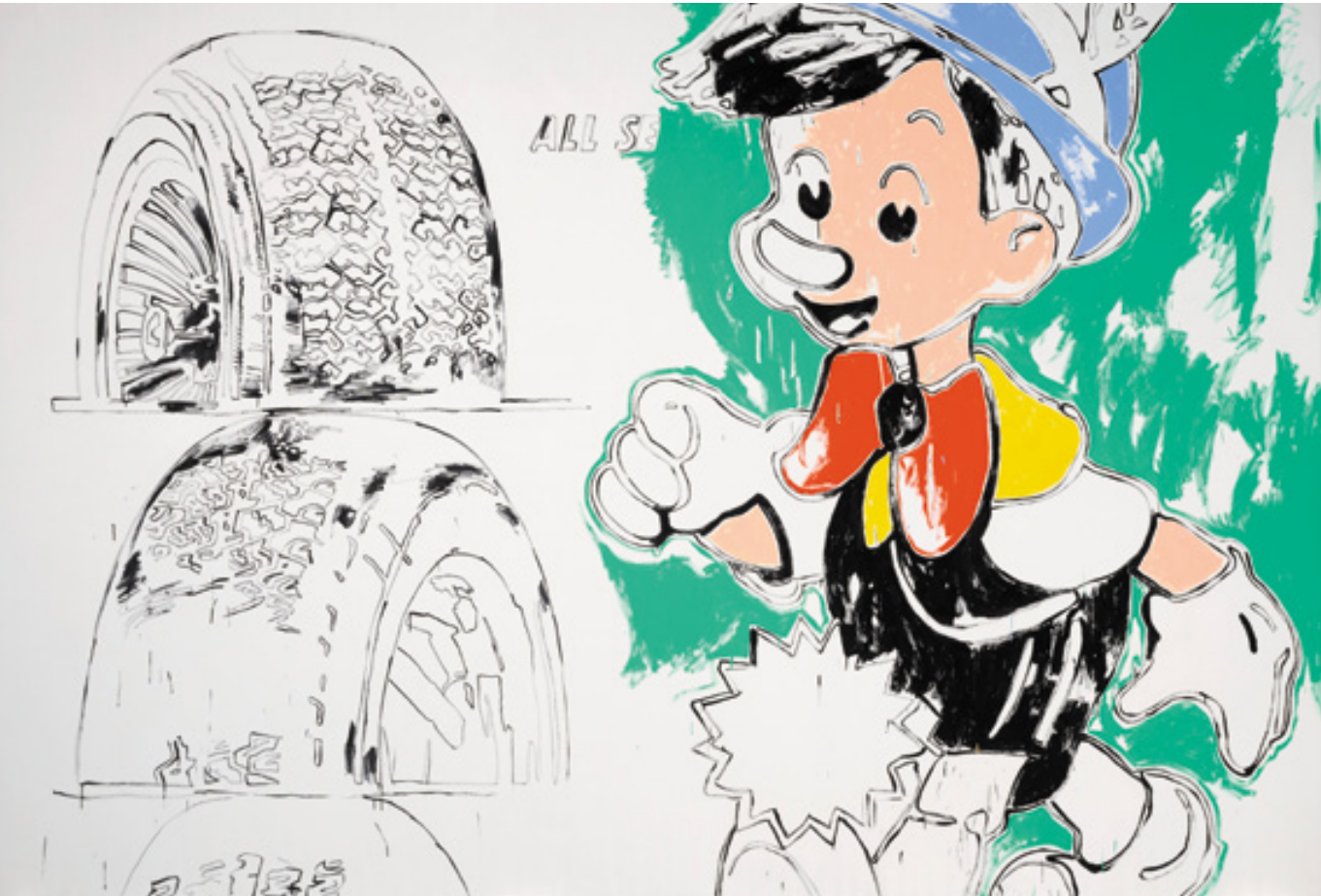
304.8 x 462.3 cm | 120 x 182 in

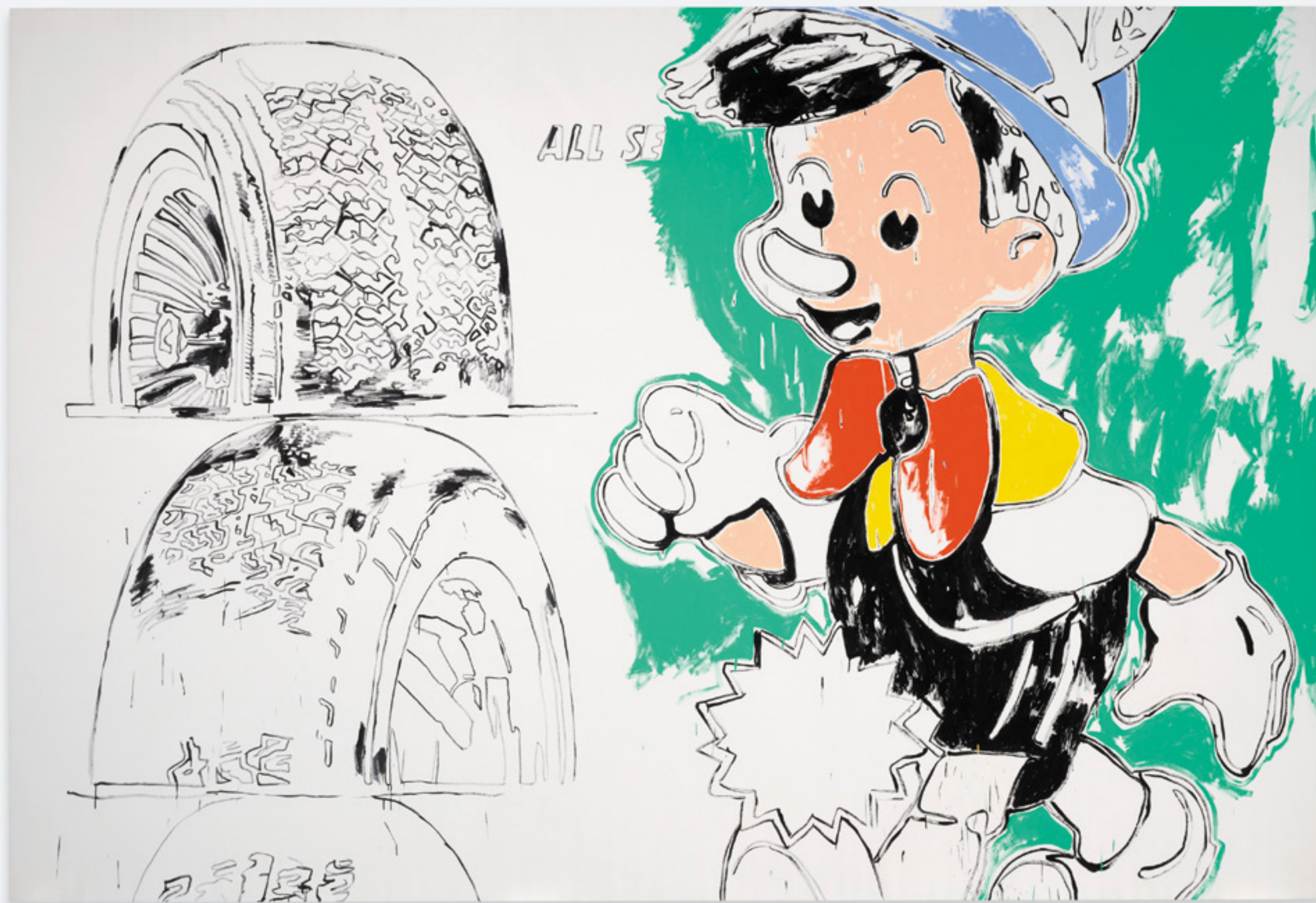
PROVENANCE

The Andy Warhol Foundation for the visual Arts, New York

Leonard and Louise Riggio, New York

Private collection, March 1999





Bernard BUFFET

(1928–1999)

Le Cirque, clown au chapeau pointu

1955

Oil on canvas

Signed and dated 'Bernard / 55 / Buffet' in the upper left corner

150 x 100 cm | 59.1 x 39.4 in

PROVENANCE

Private collection

LITERATURE

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

Bernard Buffet. Catalogue raisonné de l'Œuvre peint. Volume 2. 1954-1958, Fonds de Dotation Bernard Buffet, Paris, 2024, ill. p. 150

CERTIFICATE

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





Bernard BUFFET

(1928–1999)

Le Cirque, l'homme orchestre

1966

Mixed media on paper mounted on Isorel

Signed 'Bernard Buffet' twice in the upper right and lower left corners, dated '1966' on the right, titled 'L'Homme / Orchestre' on the upper left, numbered '25' in the lower right corner

64.8 x 49.5 cm | 25.5 x 19.5 in

PROVENANCE

Private collection

CERTIFICATE

The Galerie Maurice Garnier and Jacques Gasbarian have confirmed the authenticity of this work.



Bernard BUFFET

(1928–1999)

Guitare et jacquet

1988

Oil on canvas

Signed 'Bernard Buffet' in the upper right corner; dated '1988' in the upper left corner

130 x 89 cm | 51.2 x 35 in

PROVENANCE

Galerie Maurice Garnier, Paris

Christie's, New York, 7 November 2001, lot 309

Private collection

CERTIFICATE

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





Yayoi KUSAMA

(b. 1929)

Sunset Afterglow Inside My Heart

2020

Acrylic on canvas

Signed and dated 'YAYOI-KUSAMA 2020 7/6' on the reverse

100 x 100 cm | 39.4 x 39.4 in

PROVENANCE

Ota Fine Arts, Tokyo

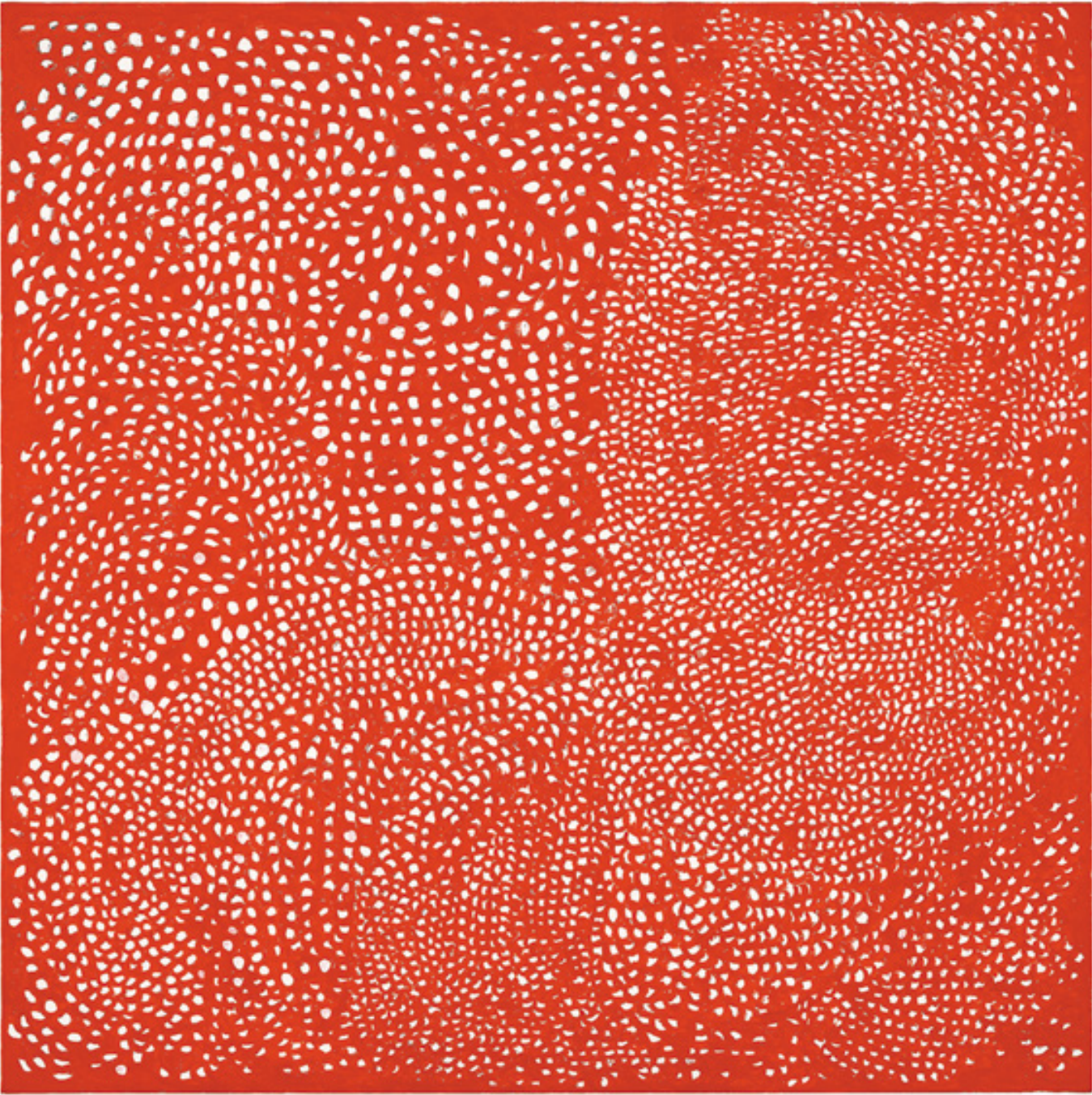
Private collection

Anon. sale; Phillips, Hong Kong, 29 March 2026, lot 9

Private collection

CERTIFICATE

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



Tom WESSELMANN

(1931–2004)

Smoker #10

1973

Oil on canvas

Signed and dated 'Wesselmann 73' along the top edge

274.5 x 202 cm | 108.1 x 79.5 in

PROVENANCE

Sidney Janis Gallery, New York

Private collection, New York

Private collection, New York, 2007

EXHIBITED

New York, Sidney Janis Gallery, 'Exhibition of New Paintings by Tom Wesselmann', 20 April–25 May, 1974, exh. cat.

Baden-Baden, Museum Frieder Burda, 'America! America! How Real is Real?', 9 December 2017–21 May 2018, exh. cat., pp. 54 and 178, ill. in colour p. 55

Vienna, Albertina Modern, 'Andy Warhol Bis Cindy Sherman: Amerikanische Kunst Der Albertina', 29 November 2019–29 March 2020, exh. cat., ill. in colour p. 109

Vienna, Albertina Modern, 'Wonderland', 7 May–19 September 2021

Vienna, The Albertina Museum, 'Andy Warhol to Cecily Brown: From the Collections of the Albertina Museum', 12 December 2021–20 February 2022

Paris, Fondation Louis Vuitton, 'Pop Forever, Tom Wesselmann &...', 17 October 2024–24 February 2025, exh. cat., ill. in colour p. 279

LITERATURE

Slim Stealingworth, *Tom Wesselmann*, Abbeville Press, New York, 1980, pp. 68 and 318, ill. in colour p. 69

Michael Lobel, "Another Wesselmann" in *Tom Wesselmann*, Mitchell-Innes & Nash, New York, 2016, ill. in colour p. 108

Tom Wesselmann Digital Catalogue Raisonné Project, Wildenstein Plattner Institute, Inc., New York, ongoing, No. TW4670, online





TOM WESSELMANN *SMOKER #10* —1973

Tom Wesselmann's *Smoker #10* is a key work from the artist's celebrated *Smoker* series, a body of paintings that occupies a pivotal position within his mature practice and within the broader development of American Pop Art. Executed on a shaped canvas, the work depicts a fragmented female mouth, a cigarette poised between vividly painted lips, rendered with Wesselmann's characteristic precision, chromatic intensity, and formal economy. The shaped support—cut to follow the contours of the image—collapses the distinction between figure and ground, object and representation, reinforcing the painting's status as both image and physical presence.

The *Smoker* series emerged in the early 1970s, at a moment when Wesselmann was refining his exploration of eroticism, advertising imagery, and the American vernacular. Unlike the more expansive *Great American Nude* paintings of the 1960s, this series focuses tightly on isolated body parts: lips, hands, breasts, cigarettes. This radical cropping borrows from billboard design, fashion photography, and cinema, intensifying desire while withholding narrative context. In *Smoker #10*, the cigarette functions as both erotic prop and cultural signifier, emblematic of glamour, consumption, and postwar advertising culture. The work's slick surfaces and hard-edged forms underscore Wesselmann's interest in painting as an object of visual pleasure, unapologetically embracing seduction rather than critique.

Within Wesselmann's oeuvre, *Smoker #10* exemplifies his shift toward increasingly reduced compositions and his sustained investigation of shaped canvases. By the early 1970s, Wesselmann was less concerned with overt social commentary than with formal clarity and the sensual power of images. Nevertheless, the work remains deeply embedded in its historical moment. Smoking, once ubiquitous in advertising and cinema, is presented here as a fetishised gesture, reflecting the permissive visual culture of the era while anticipating later debates around objectification, gender, and consumer desire.

Smoker #10 situates Wesselmann in dialogue with contemporaries such as Andy Warhol and Roy Lichtenstein, while also distinguishing his practice through a more overtly painterly engagement with colour, surface, and bodily presence. The painting's recent exhibition history—from Pop-focused surveys to major institutional presentations—attests to its enduring relevance. This piece resonates as both a document of 1970s visual culture and a precursor to contemporary discussions around the commodification of the body and the power of mass-media imagery. Its continued visibility underscores Wesselmann's lasting impact on how Pop Art negotiates desire, aesthetics, and the everyday.

Gerhard RICHTER

(b. 1932)

Abstraktes Bild

1981

Oil on canvas

Signed, dated '81' and inscribed with '464/1'

50.4 x 55.3 cm | 19.8 x 21.8 in

PROVENANCE

Galerie Fred Jahn, Munich

Galerie Löhrl, Mönchengladbach

Collection Axel Manthey, Tübingen

Collection Christoph Müller, Tübingen

Christie's, London, 8 October 1998, lot 57

Private collection, Switzerland (acquired from the above)

Sotheby's, London, 10 March 2015, lot 140 (consigned by the above)

Private collection

EXHIBITED

Düsseldorf, Städtische Kunsthalle, 'Gerhard Richter: Bilder/Paintings 1962–1985', 1986, exh. cat., No. 464/1, ill. p. 237, p. 393

Frankfurt, Deutsches Architekturmuseum; Paris, Centre Pompidou, Centre de Création Industrielle; 'Bodenreform: Teppichboden von Künstlern und Architekten, 1989, exh. cat., ill. in colour p. 116

Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, 'Gerhard Richter: 1962-1993', 1993-1994, Vol. 3. exh. cat., No. 464-1, ill. in colour, n.p.

Bielefeld, Kunsthalle Bielefeld, January-June 1982; Mannheim, Mannheimer Kunstverein; Munich, Galerie Fred Jahn, 'Gerhard Richter: Abstrakte Bilder 1976 bis 1981', exh. cat., ill. p. 44

LITERATURE

Dietmar Elger, ed., *Gerhard Richter: Catalogue Raisonné, Vol. 3, Nos. 398-651-2, 1976-1987*, Ostfildern, 2013, No. 464-1, ill. in colour, p. 202



A.R. PENCK

(1939–2017)

Untitled (from the Pentagon series)

1980

Dispersion on canvas

Signed 'ar.penck' in the lower right corner

80 x 100 cm | 31.5 x 39.4 in

PROVENANCE

Galerie Helen van der Meij, Amsterdam

Private collection, North Rhine-Westphalia

Anon. sale; Lempertz, Cologne, 30 November 2024, lot 412

Private collection

EXHIBITED

Amsterdam, Galerie Helen van der Meij, 'A.R. Penck schilderijen en gouaches', 21 February–28 March 1981

The Galerie Michael Werner has registered this work in its archives.



Richard PRINCE

(b. 1949)

Untitled

2008

Acrylic and collage on canvas

Signed and dated '2008' on the reverse

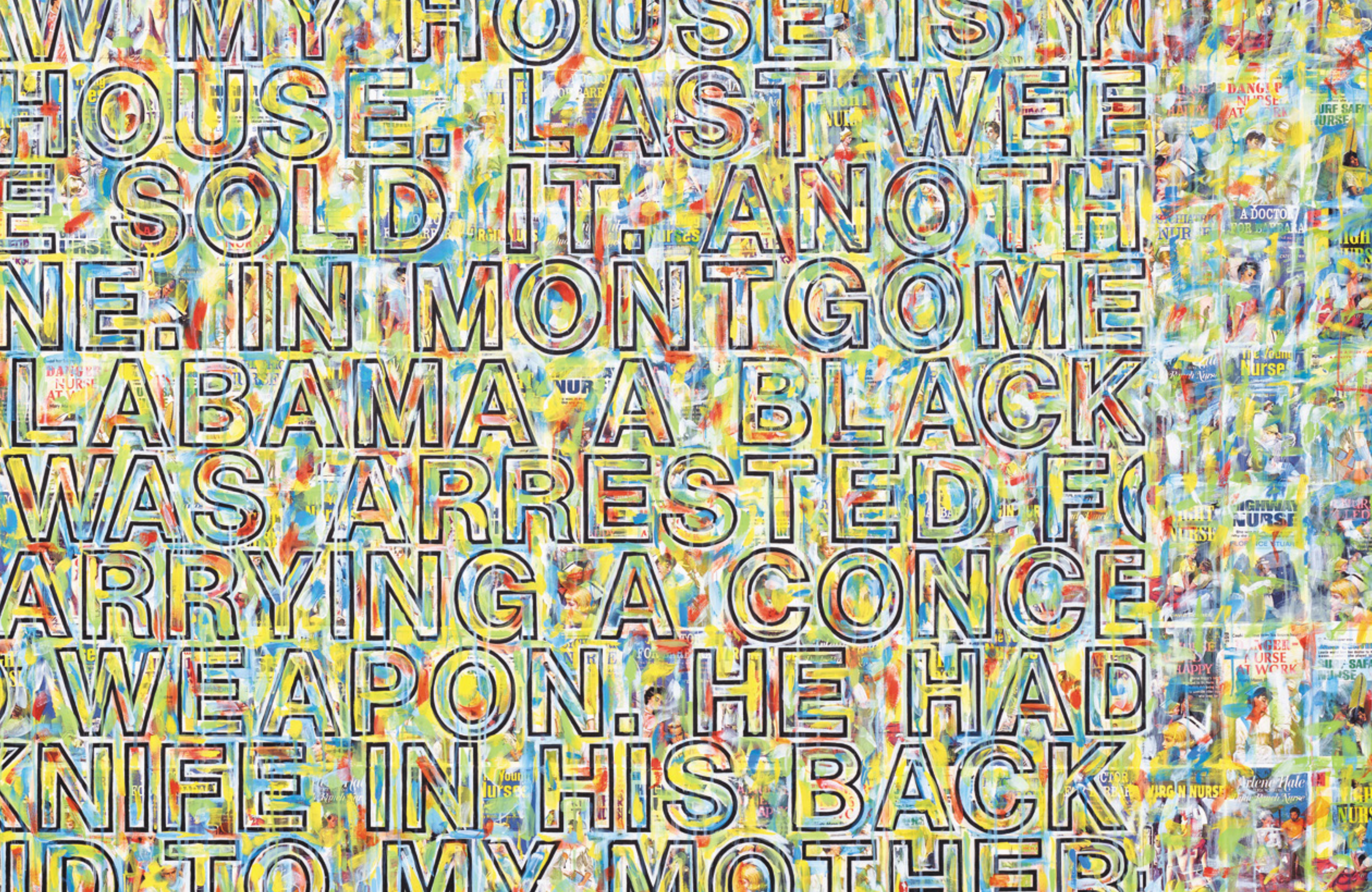
304.8 x 248.9 cm | 120 x 98 in

PROVENANCE

Gagosian Gallery

Private collection, Florida





W MY HOUSE IS A
HOUSE. LAST WEE
E SOLD IT. ANOTH
NE. IN MONTGOME
LABAMA A BLACK
WAS ARRESTED FO
ARRYING A CONCE
WEAPON. HE HAD
KNIFE IN HIS BACK
ID TO MY MOTHER

George CONDO

(b. 1957)

The Showgirl

2008

Oil on linen
Signed and dated 'Condo / 08' on the reverse
203.5 x 203.5 cm | 80.1 x 80.1 in

PROVENANCE

Galerie Andrea Caratsch, Zurich
Private collection, New York
Skarstedt Gallery, New York
Private collection
Anon. sale; Phillips, London, 15 October 2021, lot 35
Private collection
Anon. sale; Christie's, Hong Kong, 27 September 2025, lot 206
Private collection

EXHIBITED

Paris, Fondation Dina Vierny - Musée Maillol, 'George Condo, La Civilisation perdue', 17 April–17 August 2009, exh. cat., p. 157, ill. in colour p. 40





GEORGE CONDO

THE SHOWGIRL

—2008

By the time he executed *The Showgirl*, George Condo was known globally as a masterful painter of playful and troubling visions; a major 21st century artist who brought together a broad range of references that span decades, combining the contemporary and the historical with surprising harmony. In *The Showgirl*, Condo's full artistic range is brought to light.

The image itself is deceptively simple; it is a brutal odalisque whose many details and reference points reveal themselves slowly. Its subject lies across a concrete plinth looking out defiantly at the viewer, her face rendered in the compressed and animalistic style for which Condo is known.

One of her feet is replaced with a smooth, transparent orb that brings to mind Surrealist masterpieces such as Magritte's *La reconnaissance infinie* or Dalí's *Galatea of the Spheres*. Only on the second or third look might the viewer notice that this figure has three arms and three legs; perhaps not a human subject at all, but a vehicle for Condo's unique interpretation and distortion of art-historical tropes.

Condo coined the term "artificial realism" to describe his work: "To me the present world is man-made. What's happening to people is man-made. And I am defining realism as that which is external to us, independent of our perception,"¹ he said in an interview. With this idea in mind, *The Showgirl* becomes a prescient nude portrait for the modern age, representing the state of humanity in an increasingly artificial world. The subject's spare limbs, contorted face and crystalline appendage might all, under this reading, be understood as symbols of the impact of modern life on the human condition.

For decades, Condo's position as one of the world's most important living painters has been reinforced by institutions around the world. *The Showgirl* was a key work in his 2009 solo exhibition 'The Lost Civilization' at the Musée Maillol in Paris. Three years later, he would be the subject of 'Mental States,' a landmark exhibition presented at the New Museum in New York and the Hayward Gallery in London. When he returned to Paris in 2025 with a retrospective comprising more than 200 works at the Musée d'Art Moderne, the museum's director Fabrice Hergott praised his work for its "unique synthesis of iconoclasm and classicism."²

Indeed, it is Condo's ability to balance iconic images with classical techniques and aesthetics that makes him as historically important as he is. After a period spent working as an assistant to Andy Warhol, he spent some time during the 1980s living in Paris, where he would visit museums and pore over Old Master paintings. This confluence of influences shaped the distinctive painterly language for which he is celebrated. As he told Calvin Tompkins in *The New Yorker*, "I felt I had to come back to New York with a statement that would stand up against Andy Warhol's soup cans. And the irony was that it turned out to be Old Master painting."³

1. Quoted in Charles Moore, "George Condo: The Artificial Realist", *Juxtapoz*, 2024, <https://www.juxtapoz.com/news/magazine/features/winter-2024-quarterly-cover-story-george-condo-is-the-artificial-realist> [accessed March 2026].

2. Fabrice Hergott, Introduction in 'George Condo', exh. cat., Paris: Musée d'Art Moderne, 2025, p. 13.
3. Calvin Tompkins, "Portraits of Imaginary People", *The New Yorker*, 9 January 2011, <https://www.newyorker.com/maga-zine/2011/01/17/portraits-of-imaginary-people> [accessed March 2026].

BANKSY

HMV (Red)
2000

Spray paint and emulsion on canvas
61 x 61 cm | 24 x 24 in

PROVENANCE
Private collection

CERTIFICATE
The Pest Control Office (Banksy) has confirmed the authenticity of this work.



BANKSY

Girl with Balloon (Red Hand Finished)

2004

Screenprint
70 x 50 cm | 27.6 x 19.7 in

CERTIFICATE
The Pest Control Office (Banksy) has confirmed the authenticity of this work.



INDEX



6 —
Maurice de VLAMINCK
Péniche à quai
circa 1910



8 —
Raoul DUFY
Bateaux dans le port de Caudebec
circa 1913



12 —
Fernand LÉGER
Composition sur fond bleu
1929



16 —
Fernand LÉGER
La jeune fille à la branche
1951



18 —
Pablo PICASSO
Tête de femme
1943



20 —
Pablo PICASSO
Fillette aux nattes et au chapeau vert
(portrait de Paloma)
1956



24 —
Marc CHAGALL
L'Accordéoniste dans le bec ou Ciel d'hiver
1942–1949



28 —
Marc CHAGALL
Offrande de bouquet au cirque
1979



30 —
Joan MIRÓ
Femmes dans la nuit
1942



34 —
René MAGRITTE
L'Automate
1962



36 —
Alexander CALDER
The Blue Handle
1975



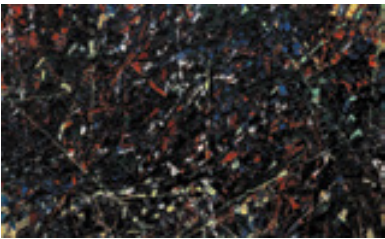
40 —
Alexander CALDER
Critter with Curly Thumbs
1974



68 —
Roy LICHTENSTEIN
Mobile IV
1990-1991



70 —
Roy LICHTENSTEIN
Reflections on Expressionist Painting (Study)
1990



76 —
Jean Paul RIOPELLE
Sans titre
1953



42 —
Willem DE KOONING
Untitled XVI
1985



46 —
Hans HARTUNG
T 1946-32
1946



50 —
Pierre SOULAGES
Peinture 65 x 92 cm, 16 décembre 1971
1971



82 —
Andy WARHOL
Clockwork Panda Drummer
1983



84 —
Andy WARHOL
True Love
1984



86 —
Andy WARHOL
Pinocchio with Tires
circa 1985-1986



52 —
Pierre SOULAGES
Peinture 237 x 81 cm, 2 mars 1990
1990



54 —
Karel APPEL
Tête d'homme
1946



56 —
Georges MATHIEU
Victoire de Navas de Tolosa
1960



90 —
Bernard BUFFET
Le Cirque, clown au chapeau pointu
1955



94 —
Bernard BUFFET
Le Cirque, l'homme orchestre
1966



96 —
Bernard BUFFET
Guitare et jacquet
1988



60 —
Georges MATHIEU
Nantouillet II
1986



62 —
Simon HANTAÏ
Tabula
1980



66 —
Sam FRANCIS
Untitled (SFP81-81)
1980



100 —
Yayoi KUSAMA
Sunset Afterglow Inside My Heart
2020



102 —
Tom WESSELMANN
Smoker #10
1973



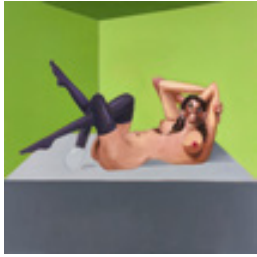
106 —
Gerhard RICHTER
Abstraktes Bild
1981



108 —
A.R. PENCK
Untitled (from the Pentagon series)
1980



110 —
Richard PRINCE
Untitled
2008



114 —
George CONDO
The Showgirl
2008



118 —
BANKSY
HMV (Red)
2000



120 —
BANKSY
Girl with Balloon (Red Hand Finished)
2004

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CURATOR

Irene Chee

SOUND CURATOR

Julian Casablancas

AUTHORS

Louise Bassou

COORDINATION

Daria Prokofyeva

GRAPHIC DESIGN

Willie Kaminski

PROOFREADING

Mathilde Bailly

Louise Bassou

Valentina Facchinetti

Eve Grinstead

Aurélie Heuzard

Fiona Heung

Huda Noor

Daria Prokofyeva

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Andy Warhol, *Pinocchio with Tires* (detail), circa 1985-1986

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PARIS

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OPERA GALLERY

2 Orchard Turn # 02-16
ION Orchard, Singapore 238801
T. +65 6735 2618
spore@operagallery.com
operagallery.com

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