



THE  
MONACO  
MASTERS  
SHOW  
2023

OPERA GALLERY

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

**THE  
MONACO  
MASTERS  
SHOW**

5 July – 31 August 2023

**OPERA GALLERY**

Opera Gallery a l'immense plaisir de vous convier à la nouvelle édition du *Monaco Masters Show*, une exposition cérémoniale placée sous le haut patronage de Son Altesse Sérénissime le Prince Albert II de Monaco.

Du 5 juillet au 31 août 2023, nous vous invitons à découvrir une sélection d'œuvres rendant hommage aux grands maîtres de l'art moderne sans oublier les plus grands artistes de la période contemporaine. En réinventant le dialogue entre sculptures, peintures et œuvres sur papier, le *Monaco Masters Show* offre aux visiteurs et collectionneurs une expérience visuelle inédite, célébrant le génie des artistes qui ont façonné et continuent d'influencer le monde de l'art grâce à leur créativité.

Comme chaque année, cette exposition mettra en lumière les plus grands maîtres tels que Fernand Léger, dont les œuvres tubistes révolutionnaires attirent le regard, Marc Chagall et ses merveilleuses compositions oniriques qui nous invitent à un voyage poétique, Nicolas de Staël et sa superbe marine ainsi que les sculptures peintes du célèbre cycle de l'Hourloupe de Dubuffet pour le plus grand plaisir des amateurs d'art.

Pour enrichir davantage cette exposition, des œuvres d'artistes contemporains de renom seront également présentées, telles que les toiles captivantes de George Condo qui dévoilent des personnages aux visages fracturés, les tags de Kenny Scharf, les peintures de l'artiste engagé Juan Genovés, et le mobilier Pop de Ron Arad en résine cristalline, une exploration passionnante de l'art contemporain.

Opera Gallery est fière de renouveler, pour la douzième année consécutive, son partenariat avec Mission Enfance, une association humanitaire monégasque dédiée à l'éducation des enfants défavorisés à travers le monde. Une partie des bénéfices des ventes de cette exposition sera reversée à l'organisation, mêlant ainsi la beauté de l'art à une cause qui nous tient à cœur.

Gilles DYAN

Fondateur et Président  
Opera Gallery Group

Damien SIMONELLI

Directeur  
Opera Gallery Monaco

Opera Gallery is delighted to invite you to the latest edition of the *Monaco Masters Show*, a ceremonial exhibition organised under the distinguished patronage of His Serene Highness Prince Albert II of Monaco.

From July 5 to August 31, 2023, we'll showcase a selection of works that pay tribute to the great masters of modern art, not to mention the greatest artists of the contemporary period. By reinventing the dialogue between sculptures, paintings and works on paper, the *Monaco Masters Show* offers visitors and collectors an unprecedented visual experience. It celebrates the genius of artists who have shaped and continue to influence the art world through their creativity.

Like every year, this exhibition will shine a light on the greatest masters such as Fernand Léger, whose revolutionary Tubist works are a real eye-catcher, Marc Chagall and his marvelous dreamlike compositions that invite us on a poetic voyage, Nicolas de Staël and his superb “marine” paintings, as well as the painted sculptures of Dubuffet's famous Hourloupe series, for the viewing pleasure of art lovers.

To further enrich this exhibition, works by renowned contemporary artists will also be presented, such as George Condo's captivating canvases that feature characters with fractured faces, Kenny Scharf's tags, paintings by politically committed artist Juan Genovés, and Ron Arad's Pop furniture in crystalline resin, which stands as an exciting exploration of contemporary art.

For the twelfth consecutive year, Opera Gallery is proud to renew its partnership with Mission Enfance, a Monegasque humanitarian association that focuses on the education of underprivileged children around the world. Part of the proceeds from the sales will be donated to the organisation, thus combining the beauty of art with a cause close to our hearts.

Gilles DYAN  
Founder and Chairman  
Opera Gallery Group

Damien SIMONELLI  
Director  
Opera Gallery Monaco

Changeons le destin des enfants en détresse !

Une maison blanche aux pans de mur déchiquetés, dont les escaliers et les balcons pendent en lambeaux et d'où filtre un insolent ciel bleu. Un homme sort précipitamment des bosquets en contrebas et nous interpelle. Elias vit seul sous les arbres avec ses vaches. Au pied de ses ruines, il pleure son épouse et son fils morts lors du tremblement de terre dans la nuit du 6 février dans son village de Kelmakho qui surplombe la côte de Lattakié, en Syrie. **À cause de la forte dévaluation de la monnaie syrienne, nous lui donnons un kilo de billets (200 euros).** De quoi vivre un mois, ou deux. La main sur le cœur, Elias bénit les occupants de cette voiture venus contrer la malédiction.

À chaque croisée des chemins, derrière chaque tas de ruines indiqués par les villageois, par notre équipe locale, **nous avons ciblé et distribué le soutien de nos donateurs à 250 familles** dans la zone épicerie du séisme, au nord-ouest de la Syrie. Piètre consolation quand on a tout perdu, surtout les siens... Mais véritable bénédiction quand on n'a rien reçu... Un sentiment d'abandon partagé par tous en Syrie.

En nous adaptant à la criante misère syrienne provoquée par la fermeture des frontières internationales, nous poursuivons notre action. Dans les villages dont les écoles ont été détruites, **nous allons créer des centres de renfort scolaire**, le temps que l'État répare les bâtiments.

De l'autre côté de la frontière, la descente aux enfers des libanais, provoquée par l'incurie de leurs décideurs, est tellement vertigineuse qu'elle frôle l'absurde. Depuis quatre ans, la crise financière a entraîné une forte dévaluation de la monnaie et une inflation à 200 % pour le seul mois de mars... Aujourd'hui, les maladies chroniques ne sont plus soignées dans les hôpitaux, faute de médicaments ; les enseignants refusent d'aller travailler, faute d'essence ; les familles ne peuvent plus nourrir leurs enfants, faute d'argent. Et, à l'instar de la Syrie, les jeunes cerveaux partent tous, notamment vers l'Europe, abandonnant leur terre aux ignorants.

« *En Orient, notre avenir est noir*, s'inquiètent les libanais et les syriens. *Nous sommes dans un tunnel dont nous ne voyons pas l'issue* ». Les drames, pourtant, se sont succédé dans cette partie du monde au fil des siècles. Mais jamais ces peuples n'avaient eu ce sentiment de tiers-mondisation, quand les seules ressources proviennent de l'humanitaire et de la diaspora.

L'assistance que Mission Enfance fournit, grâce à vous, aux familles d'Orient et du monde, n'est certes qu'une goutte d'eau. **Distribuée avec parcimonie, elle matérialise l'espoir.** Là-bas, ce n'est pas un vain mot. Alors, tant qu'il y aura des hommes, des femmes et des enfants...

C'est pourquoi, nous adressons de nouveau notre vive gratitude à Opera Gallery et à leur *Monaco Masters Show* pour leur soutien aux enfants en détresse dans le monde !

DOMITILLE LAGOURGUE  
Directrice de Mission Enfance

PATRICIA HUSSON  
Présidente de Mission Enfance

Let's change the fate of children in distress!

We stand in front of a white house with ragged walls, whose stairs and balconies are falling apart, and from which filters an insolent blue sky. A man comes out of the groves below and calls out to us. Elias lives alone under the trees with his cows. At the foot of the ruins of his former house, he mourns his wife and son who died in the earthquake on the night of February 6<sup>th</sup> in Kelmakho, their village, which overlooks the coast of Lattakia, Syria. **Because of the strong devaluation of the Syrian currency, we give him a kilo of banknotes (i.e 215 \$).** This amount will allow him to survive for a month or two. With his hand on his heart, Elias blesses the occupants of the car who came to lift the curse.

At each crossroad, behind each pile of ruins the villagers and our local team pointed at, **we carefully distributed the concrete help from our donors to 250 families** living in the epicenter of the earthquake, in the northwest of Syria. That stands as little consolation when you have lost everything, especially your own... But also as a real blessing when you have received nothing... This feeling of abandonment is shared by all in Syria.

By responding to the outrageous Syrian misery caused by the closure of international borders, we carry on with our mission. In the villages whose schools have been destroyed, **we are going to create educational support centers**, while the State repairs the buildings.

On the other side of the border, the downward spiral the Lebanese are prisoners of, and which is caused by the negligence of their decision-makers, is so dizzying that it seems almost absurd. For the past four years, the financial crisis has led to a sharp devaluation of the country's currency and an inflation rate of 200% for the month of March alone... These days, chronic diseases are no longer treated in hospitals because of a lack of medicine; teachers refuse to go to work because of a lack of gas; families can no longer feed their children because of a lack of money. Moreover, as in Syria, the educated youth is leaving, especially for Europe, abandoning their land to the ignorant.

"In the East, our future is looking bleak, the Lebanese and Syrians worryingly argue. We stand in a tunnel whose end we simply cannot see." This part of the world has gone through numerous catastrophes over the centuries. Yet, never had these peoples known such a feeling of Third-Worldization, when their only resources come from humanitarian aid and the diaspora.

The help provided by Mission Enfance, thanks to you, to the families of the Orient and the world, is certainly only a drop in the ocean. **Yet, distributed with parsimony, it materialises hope.** It certainly is no idle word for the people living there. So, as long as there are men, women and children...

That is why we once again express our deep gratitude to Opera Gallery and to their *Monaco Masters Show* for their support to children in distress in the world!

DOMITILLE LAGOURGUE  
Director of Mission Enfance

PATRICIA HUSSON  
President of Mission Enfance

Modern &  
Post-War

Marc Chagall  
Fernand Léger  
Alexander Calder  
Sam Francis  
Jean Dubuffet  
Niki de Saint Phalle  
Hans Hartung  
Pierres Soulages  
Georges Mathieu  
Jean Paul Riopelle  
Nicolas de Staël

Marc CHAGALL

1887 - 1985

*Lovers in the Village on a Red Background*  
1968

Marc Chagall estate stamp on the lower right; signed,  
dated and dedicated in Cyrillic on the reverse  
Oil and coloured inks on canvas  
55 x 46,2 cm | 21.7 x 18.2 in

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

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



Marc CHAGALL

1887 - 1985

*View of Paris*

1978

Signed and dated on the lower right; signed again on the reverse  
Oil and tempera on canvas  
100,3 x 81,5 cm | 39.5 x 32 in

PROVENANCE

Artist's studio  
Private collection, Europe  
Sotheby's, New York, 4 November 2009, lot 49  
Christie's, Paris, 23 October 2015, lot 14  
Opera Gallery  
Private collection, New York, United States

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



# Fernand LÉGER

1881 - 1955

## *Figurine and Red Vase*

1951

Signed and dated on the lower right; signed, titled,  
and dated on the reverse

Oil on canvas

54 x 65 cm | 21.3 x 25.6 in

### PROVENANCE

Artist's studio, no. 177

Rupages collection, Grenoble, France

Galerie Maeght, Paris, France

Private collection, France, 1988

Private collection, Paris, France (by descent from the above)

### LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1949-1951*, Adrien Maeght Publishing, Paris, 2003, p. 178, no. 1419, ill.



# Fernand LÉGER

1881 - 1955

## *Still Life with Three Butterflies*

1952

Signed and dated on the lower right; signed,  
dated and titled on the reverse

Oil on canvas

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 (acquired *circa* 1955-1960)

Private collection, France (acquired by descent from the above)

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, p. 275, no. 94

### LITERATURE

Irus Hansma, Claude Lefebvre du Preÿ, *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1952-1953, vol. 9*, Editions Irus et Vincent Hansma, Paris, 2013, p. 42, no. 1479, ill. in colour

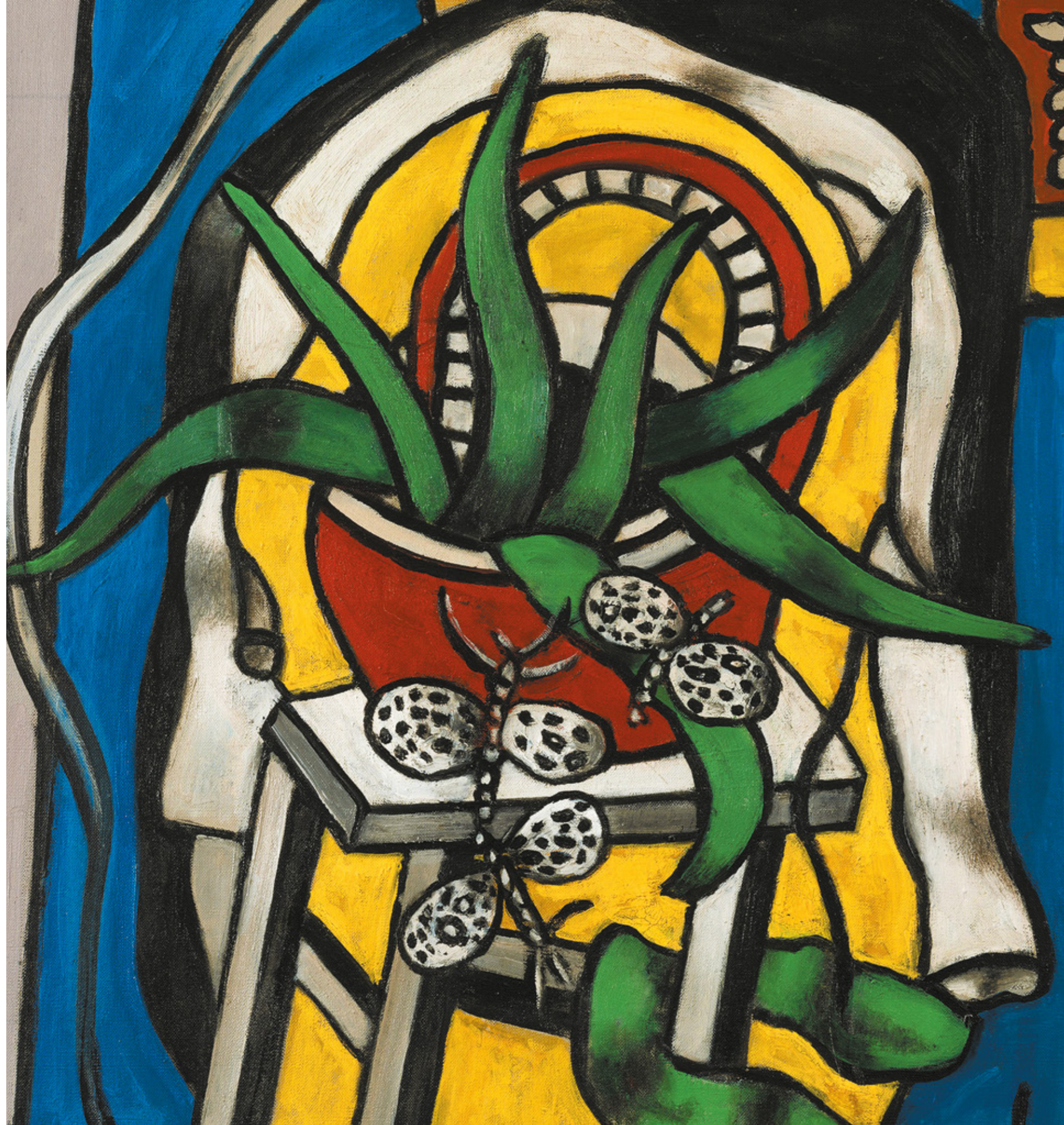


Le tableau est un collage visuel de formes superposées, où la représentation de la nature morte oscille entre le figuratif et l'abstrait. The painting is a visual collage of superimposed forms, where the representation of the still life oscillates between the figurative and the abstract.

Après une enfance à Argentan, Fernand Léger s'installe à Paris au début du XX<sup>e</sup> siècle, où il découvre l'œuvre de nombreux peintres qui y travaillent, en particulier celui des cubistes Paul Cézanne, Georges Braque et Pablo Picasso. C'est surtout sa rencontre avec ce dernier qui aura un impact majeur sur son œuvre.

Dans *Still Life with Three Butterflies*, la référence au cubisme du début du XX<sup>e</sup> siècle est évidente. Le tableau est un collage visuel de formes superposées, où la représentation de la nature morte oscille entre le figuratif et l'abstrait. Dans cette œuvre, Léger combine habilement des formes reconnaissables, telles que celles de la plante, du vase et des papillons, avec des formes graphiques sinueuses et des blocs de couleur, créant ainsi une composition harmonieuse.

After spending his childhood in Argentan, Fernand Léger moved to Paris at the beginning of the 20<sup>th</sup> century and discovered the work of many of the painters who worked there, in particular Cubists Paul Cézanne, Georges Braque and Pablo Picasso. His encounter with the latter was to have a major impact on his work. In *Still Life with Three Butterflies*, he is obviously referencing early 20<sup>th</sup> century Cubism. The painting is a visual collage of superimposed forms, in which the representation of still life oscillates between the figurative and the abstract. In this work, Léger skillfully combines recognisable forms, such as the plant, vase and butterflies, with sinuous graphic shapes and blocks of colour, creating a harmonious composition.



Alexander CALDER

1898 - 1976

*Spiral Galaxies*

1963

Signed and dated on the lower right  
Ink and gouache on paper  
75 x 107,5 cm | 29.5 x 42.3 in

PROVENANCE

Artist's studio  
Private collection, London, United Kingdom  
Private collection, 1982

EXHIBITED

London, Institute of Contemporary Arts, *Calder - The Painter*,  
29 September - 29 October 1966, p. 18  
Cambridge, Kettle's Yard, *Calder*, 12 July - 10 August 1980,  
p. 11, no. 21, ill. p. 9

CERTIFICATE

This work is registered in the archives of the Calder  
Foundation, New York, under application number A14144



# Sam FRANCIS

1923 - 1994

## *Imperial Earth*

*Circa 1976-1979*

Signed on the reverse

Acrylic on canvas

213,7 x 152,4 cm | 84 x 60 in

### PROVENANCE

Ace Gallery, Santa Monica, United States

Private collection, Canada

Private collection, New York, United States

### LITERATURE

Burchett-Lere, Debra, ed., *Sam Francis: Catalogue raisonné of Canvas and Panel Paintings, 1946 - 1994*, University of California Press and Sam Francis Foundation, Berkeley, 2011, no. SFF.673, ill.

Burchett-Lere, Debra, ed., *Sam Francis: Online Catalogue raisonné Project*, digital, ongoing, no. SFF.673, ill.



Jean DUBUFFET

1901 - 1985

*Pendule IV (Flamboiemment de l'heure)*

25 January 1966

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

PROVENANCE

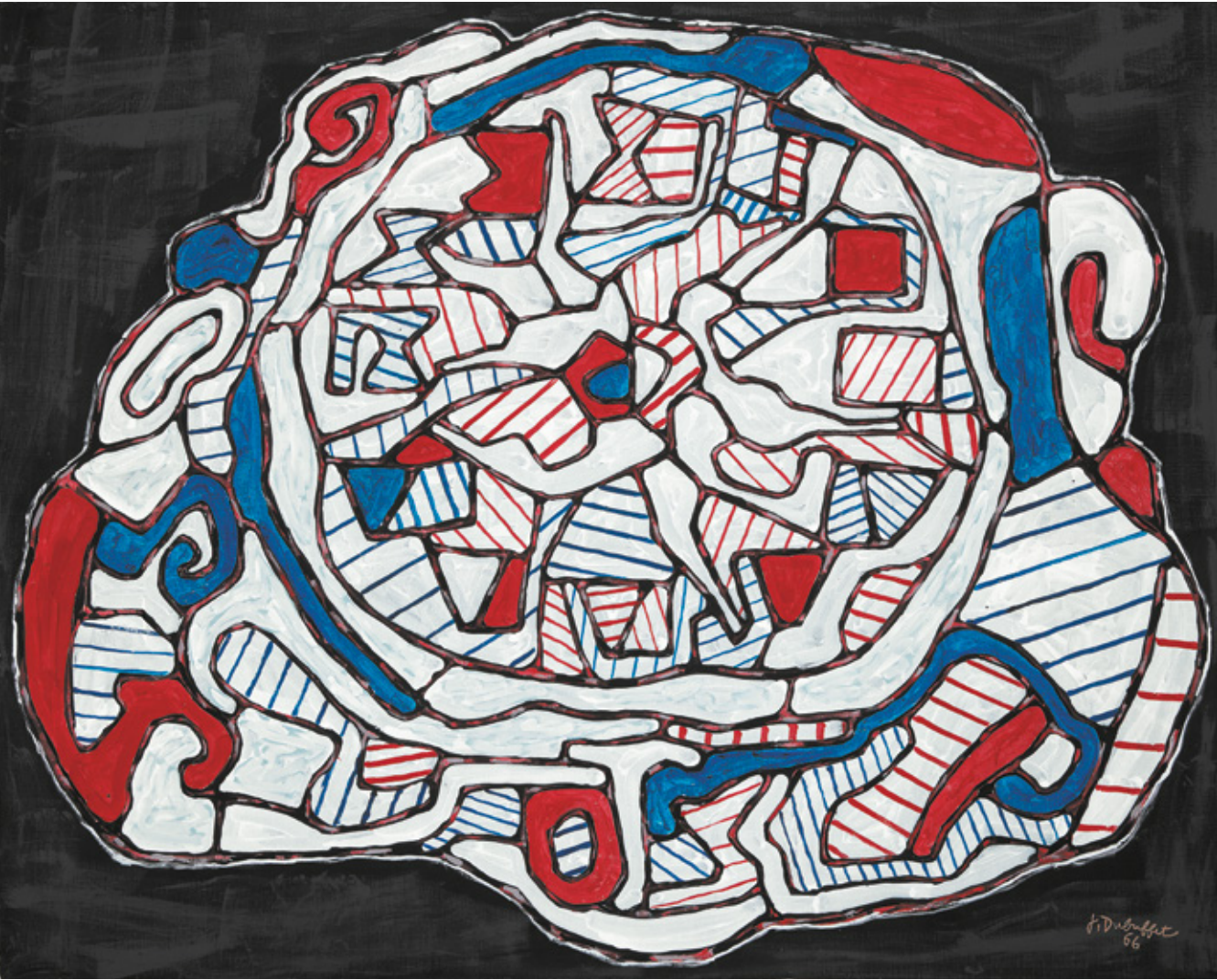
Beyeler Gallery, Basel, Switzerland & Galerie Jeanne Bucher, Paris, France  
Pace Gallery, New York, United States  
Private collection, New York, United States  
Private collection, Detroit, United States  
Private collection  
Private collection, New York, United States  
Pace Gallery, New York, United States  
Private collection

EXHIBITED

Berlin, Deutsche Gesellschaft für Bildende Kunst, *Labyrinthe : Phantastische Kunst vom 16. Jahrhundert bis zur Gegenwart*, October - November 1966, p. 24, no. 18  
New York, Pace Gallery, *Winter Group Show*, January 2013

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXI : L'Hourloupe II*, Jean-Jacques Pauvert Publishing, Lausanne, 1968, p. 129, no. 216, ill.  
Renato Barilli, *Dubuffet : oggetto e progetto, il ciclo del L'Hourloupe*, Milan, 1976, p. 47, no. 56, ill.  
Renato Barilli, *Dubuffet. Le cycle de l'Hourloupe*, Paris, Chêne Publishing, 1976, p. 47, no. 56, ill.  
Jean H. Duffy, *Perceiving Dubuffet: Art, Embodiment, and the Viewer*, Liverpool University Press, Liverpool, 2021, p. 217, no. 33, ill.





L'art doit naître  
du matériau et la  
spiritualité doit  
emprunter le langage  
du matériau. Art  
must be born from  
the material and  
spirituality must  
borrow its language.

Cette œuvre incarne l'intensité à la fois brutale et poétique de l'esthétique du cycle de *L'Hourloupe*. Par le biais de la représentation d'objets communs, une pendule en l'occurrence, Jean Dubuffet questionne non seulement le genre classique de la nature morte mais aussi notre lecture du monde qui nous entoure. Cette œuvre illustre la manière dont l'artiste déconstruit le réel pour donner à voir une réalité autre.

La pendule se dégage sur un fond noir, la forme et les éléments qui la composent sont totalement aplatis sur la surface de la toile. « Elle est comme un symbole de l'objet - personnage en général : sorte de logos qui flamboie et tisse l'espace à partir d'un travail complexe d'assèchement et de radiation du temps. L'activité de produire le temps est ce qui occupe l'espace. » (Max Loreau, fascicule XXI, p.11).

Il n'y a plus que quelques références au réel, le cadran et ce qui semble représenter plusieurs aiguilles pour indiquer le temps. L'objet ainsi recréé, est constitué d'un réseau très graphique de formes géométriques et de cellules quadri chromatiques cernées de noir.

*Pendule IV (Flamboient de l'heure)* illustre la dichotomie entre figuration et abstraction, entre forme et fantaisie et marque l'apogée de la série des *Ustensiles Utopiques*, dans laquelle Dubuffet célèbre joyeusement les objets de la vie quotidienne.

This work embodies the simultaneously brutal and poetic intensity of the aesthetics of the *L'Hourloupe* cycle. By representing mundane objects, in this case a clock, Jean Dubuffet not only questions the classical genre of the still life, but also our reading of the world that surrounds us. This work illustrates the way the artist deconstructs reality to reveal a different reality.

The clock stands out against a black background, the shape and the elements that compose it are completely flattened onto the surface of the canvas. "It is like a symbol of the object - character in general: a sort of logos that flares and weaves space through a complex work of striking and radiating time. The activity of producing time is what occupies the space". (Max Loreau, fascicule XXI, p.11).

Only a few references to reality remain, the face of the clock and what seems to be several hands to indicate the time. The object recreated in this way, is made up of a highly graphic network of geometrical forms and coloured cells, outlined in black.

*Pendule IV (Flamboient de l'heure)* illustrates the dichotomy between figuration and abstraction, between form and fantasy, and marks the zenith of the *Ustensiles Utopiques* series, in which Dubuffet joyfully celebrates objects of daily life.

Jean DUBUFFET

1901 - 1985

*Blue Element V*

14 June 1967

Signed on the right side  
Transfer on polyester resin  
167 x 120 x 10 cm | 65.7 x 47.2 x 3.9 in

PROVENANCE  
Beyeler Gallery, Basel, Switzerland & Galerie Jeanne Bucher, Paris, France  
Paul Fachetti, Paris, France, 1974  
Private collection, 2003

EXHIBITED  
Paris, Galerie Jeanne Bucher, *Jean Dubuffet : peintures monumentées*, 12 December 1968 - 8 February 1969, ill. Genève, Artel Galerie, *Jean Dubuffet : L'Hourloupe*, May - July 1973, ill.

LITERATURE  
Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXIII : Sculptures Peintes*, Weber Publishing, Lausanne, 1972, p. 69, no. 49, ill.  
Renato Barilli, *Dubuffet. Le cycle de L'Hourloupe*, Paris, Chêne Publishing, 1976, p. 47, no. 56, ill.  
Renato Barilli , *Dubuffet : oggetto e progetto, il ciclo del L'Hourloupe*, Milan, 1976, p. 59, no. 78, ill.



# Niki DE SAINT PHALLE

1930 - 2002

## *L'Oiseau amoureux*

1990-1992

Signed and numbered at the foot, Haligon stamp

Painted polyester

Edition of 3

155 x 150 x 60 cm | 61 x 59.1 x 23.6 in

### PROVENANCE

Artist's studio

Galerie Jamileh Weber, Zurich, Switzerland

Private collection, Switzerland, 1994

This artwork is registered in the archives of the Niki  
Charitable Art Foundation



Hans HARTUNG

1904 - 1989

T1946-32

1946

Signed and dated on the lower right  
Oil on paper mounted on board  
32,5 x 65 cm | 12.8 x 25.6 in

PROVENANCE

Gift from the artist, December 1956  
The David M. Solinger 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, p. 71,  
ill. in colour

LITERATURE

Betty Ann Besch Solinger and Robert Rosenblum, *The David M. Solinger Collection: Masterworks of Twentieth-Century Art*, Herbert F. Johnson Museum of Art, Cornell University, 2002  
This work is registered in the archives of the Hans Hartung and Anna Eva Bergman Foundation under the number T1946-32, and will be included in the forthcoming Catalogue raisonn  of Hans Hartung currently being prepared by Hans Hartung and Anna Eva Bergman Foundation



Hans HARTUNG

1904 - 1989

*T1982-R19*

1982

Signed and dated on the lower right  
Acrylic on canvas  
162 x 100 cm | 63.8 x 39.4 in

PROVENANCE

Finarte, Milan, Italy, 31 May 2001, lot 166  
Galerie Sapone, Nice, France  
Private collection, Europe

LITERATURE

This work will be included in the artist's forthcoming  
Catalogue raisonné currently being prepared by the Hans  
Hartung and Anna-Eva Bergman Foundation

CERTIFICATE

The Hans Hartung and Anna-Eva Bergman Foundation  
have confirmed the authenticity of this work



Pierre SOULAGES

1919 - 2022

Peinture 65 x 92 cm, 16 décembre 1971

16 December 1971

Signed on the lower right; dated on the reverse

Oil on canvas

65 x 92 cm | 25.6 x 36.2 in

PROVENANCE

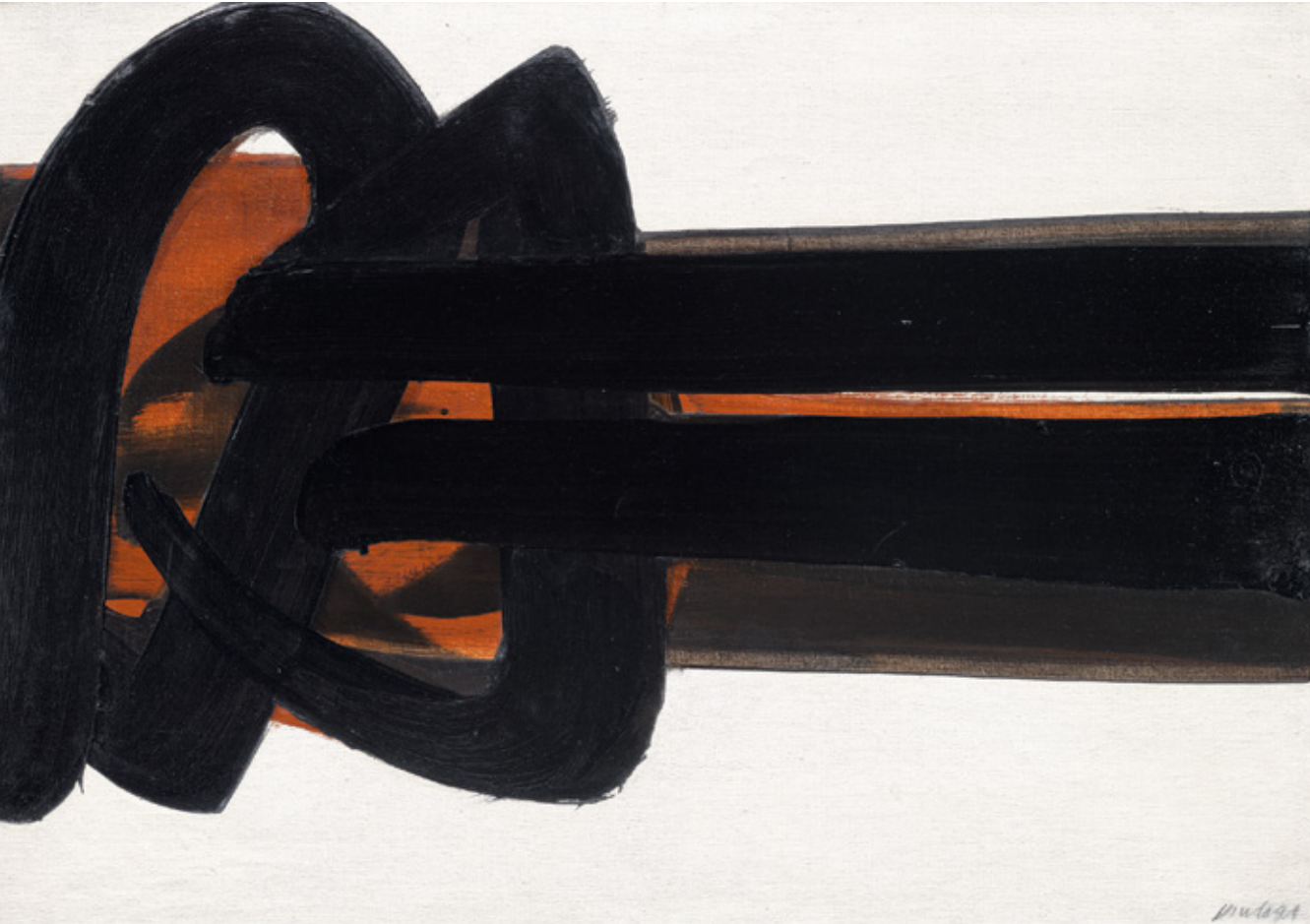
Gimpel Fils Gallery, London, United Kingdom, 1972  
Gimpel and Hanover Galerie, Zurich, Switzerland, 1973  
Galerie Birch, Copenhagen, Denmark, 1974  
Private collection, Copenhagen, Denmark, 1974  
Kunsthallen Kunstauktioner Copenhagen, 14 June 1994, lot 72  
Philippe Grosjean collection, Paris, France, 1994  
Anonymous sale, Loudmer Paris, 12 October 1994, lot 236  
Dimensions Art Gallery, Taipei, Taiwan, 1994  
Galerie Alice Pauli, Lausanne, Switzerland  
Private collection

EXHIBITED

Toulouse, Galerie Protée, *Soulages*, 1972  
Paris, Galerie de France, *Soulages 1970-1972*, 1972  
London, Gimpel Fils Gallery, *Pierre Soulages*, 1972  
Høvikodden, Henie-Onstad Kunstsentret, *Soulages*, 1973  
This exhibition later travelled to Aalborg, Nordjyllands, Gentofte Rådhus and Copenhagen  
Zurich, Gimpel and Hanover Galerie, *Pierre Soulages*, 1973  
Neuchâtel, Musée d'Art et d'Histoire, *Soulages*, 1973. This exhibition later travelled to Charleroi, Palais des Beaux-Arts

LITERATURE

Pierre Encrevé, *Soulages. L'oeuvre complet. Peintures*, vol. II, 1959-1978, Seuil, Paris, 1995, p. 242, no. 700, ill. in colour



Pierre SOULAGES

1919 - 2022

*Peinture 175 x 222 cm, 20 juillet 2020*

20 July 2020

Signed, dated and inscribed on the reverse

Acrylic on canvas

175 x 222 cm | 68.9 x 87.4 in

PROVENANCE

Artist's studio

Levy Gorvy, New York, United States

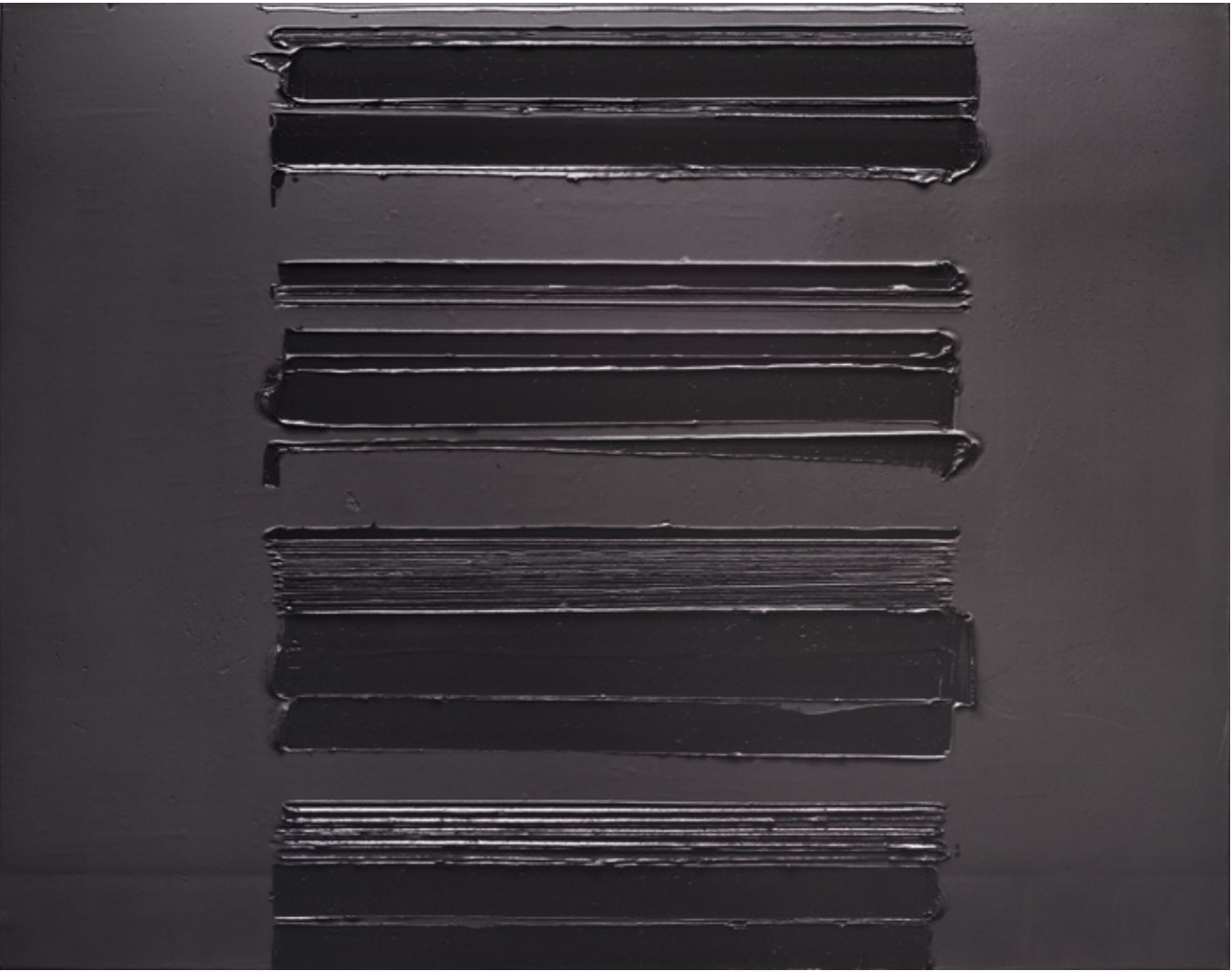
Private collection

EXHIBITED

Palm Beach, Levy Gorvy, *Pierre Soulages: Twenty  
Twenty-One*, April - May 2022

CERTIFICATE

The artist has confirmed the authenticity of this work





Je travaille, guidé  
par une impulsion  
intérieure, un désir  
pour certaines  
formes, couleurs et  
matériaux. I work,  
guided by inner  
impulse, a longing for  
certain forms, colours,  
and materials.

*Peinture 175 x 222 cm, 20 juillet 2020* de Pierre Soulages est une œuvre dont la puissance est immédiatement évidente. Sur une base à la surface plate et lisse d'épaisses bandes de peinture sont appliquées à grands coups de grattoir, laissant apparaître les traces des différents passages de l'outil. Cette méthode stimule le regard du spectateur par le va-et-vient rythmé de fines lignes de peinture, ainsi que par les effets de l'inclinaison plus ou moins prononcée de la lame utilisée. Ces traces, délibérément laissées à la vue, permettent d'incarner la lumière à travers des subtiles modulations optiques.

The power of *Peinture 175 x 222 cm, 20 juillet 2020* by Pierre Soulages is immediately obvious. On a flat, smooth base, thick strips of paint are applied with large scraper strokes, revealing the traces of the various passes of the tool. This method stimulates the viewer's gaze with the rhythmic to-and-fro of fine paint lines, and the effects of the more or less pronounced inclination of the blade that was used. These traces are deliberately left on the canvas and embody light through subtle optical modulations.

Georges MATHIEU

1921 - 2012

*Victoire de Navas de Tolosa*

1960

Signed and dated on the lower right; titled on the stretcher  
Oil on canvas  
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*,  
September - October 2021

CERTIFICATE

The Comité Georges Mathieu has confirmed  
the authenticity of this work



# Jean Paul RIOPELLE

1923 - 2002

## *Sans titre*

1953

Signed and dated on the lower left

Oil on canvas

89 x 146 cm | 35 x 57.5 in

### PROVENANCE

Galerie Pierre, Paris, France

Private collection, France

Thence, by descent to the present owner

### LITERATURE

Yseult Riopelle, *Jean Paul Riopelle : Catalogue*

*raisonné, vol.2 : 1954-1959*, Paris, 2004,

no. 1953.009H.1953, p. 428, ill. in colour



Nicolas DE STAËL

1914 - 1955

Marine

1954

Signed on the lower right  
Oil on canvas  
60 x 81 cm | 23.6 x 31.9 in

PROVENANCE

Jacques Dubourg, Paris, France  
Mrs. Maillard, Paris, France  
Opera Gallery, Paris, France  
Private collection

LITERATURE

Jacques Dubourg and Françoise de Staël, *Nicolas de Staël : Catalogue raisonné des peintures*, Le Temps, Paris, 1968, p. 316, no. 764, ill.  
Françoise de Staël, *Nicolas de Staël : Catalogue raisonné de l'œuvre peint*, Neuchâtel, 1997, pp. 533, 676, no. 830, ill.  
Françoise de Staël, *Nicolas de Staël : Catalogue raisonné de l'oeuvre peint*, Lausanne, 2021, pp. 489, 625, no. 830, ill.



Contemporary

- Karel Appel
- Fernando Botero
- Juan Genovés
- Manolo Valdés
- Mel Bochner
- Ed Ruscha
- Alex Katz
- Andy Warhol
- Keith Haring
- George Condo
- Willem de Kooning
- Kenny Scharf
- Julian Opie
- Amoako Boafo
- Kehinde Wiley
- Os Gêmeos
- Anish Kapoor
- Yoshitomo Nara
- Ron Arad

Karel APPEL

1921 - 2006

*Head on the Sea*

1958

Signed and dated on the lower left; signed, titled and dated on the stretcher  
Oil on canvas  
130 x 162 cm | 51.2 x 63.8 in

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



# Fernando BOTERO

b. 1932

## *Picador*

1987

Signed and dated on the lower right

Oil on canvas

179 x 134 cm | 70.5 x 52.8 in

### PROVENANCE

Artist's studio

Private collection



Fernando BOTERO

b. 1932

*Standing Woman*

2004

Signed and numbered on the base  
Bronze  
Edition of 6  
135 x 40 x 40 cm | 53.1 x 15.7 x 15.7 in

PROVENANCE  
Artist's studio  
Private collection



Fernando BOTERO

b. 1932

*A Family*

2016

Signed and dated on the lower right  
Oil on canvas  
163,2 x 190,2 cm | 64.3 x 74.9 in

PROVENANCE

Artist's studio  
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work





Pour Botero, l'art est une célébration de la vie. For Botero, art is a celebration of life.

Fernando Botero est un artiste célèbre pour ses œuvres mettant en scène des personnages aux formes exagérées et voluptueuses. Dans *A Family*, Botero joue avec les proportions des personnages aux physiques et dimensions différents, et transforme leurs corps imposants en volumes autoritaires qui n'occupent pas simplement l'espace, mais le commandent.

Fernando Botero is known for his works featuring exaggeratedly and voluptuously-shaped characters. In *A Family*, the artist plays with the proportions of figures of different shapes and sizes, transforming their imposing bodies into domineering volumes that not only occupy space, but rule over it.

Juan GENOVÉS  
1930 - 2020

*Desplazamiento*  
2007

Signed and dated on the lower right  
Acrylic on canvas  
180 x 200 cm | 70.9 x 78.7 in

PROVENANCE  
Artist's studio



# Juan GENOVÉS

1930 - 2020

## *Columna I*

2009

Signed and dated on the lower right; signed, titled and dated on the reverse

Acrylic on canvas

250 x 125,5 cm | 98.4 x 49.4 in

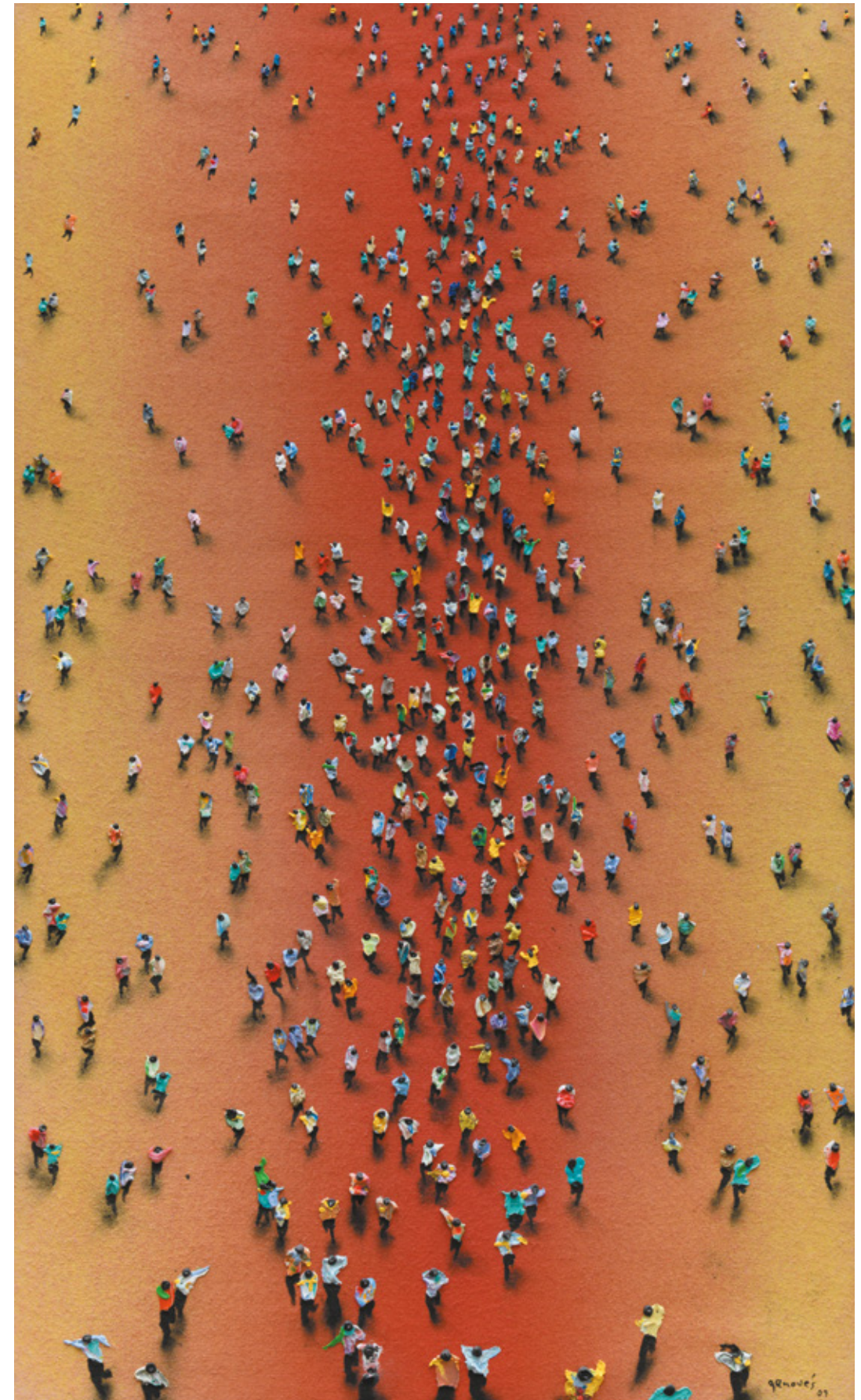
### PROVENANCE

Marlborough Gallery, New York, United States

Private collection, Palm Beach, United States

Sotheby's, Private Sale

Private collection, United States, 2014



# Manolo VALDÉS

b. 1942

## *Madera con Colores*

2022

Wood and resin  
Unique piece  
167,6 x 154,9 x 49,5 cm | 66 x 61 x 19.5 in

### PROVENANCE

Artist's studio

### CERTIFICATE

The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

*Picasso como Pretexto IV*  
2022

Signed on the reverse  
Mixed media  
163,8 x 163,8 cm | 64.5 x 64.5 in

PROVENANCE  
Artist's studio

CERTIFICATE  
The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

*Doble Cara en Rosa*  
2023

Mixed media  
245 x 373,5 cm | 96.5 x 147 in

PROVENANCE  
Artist's studio

CERTIFICATE  
The artist has confirmed the authenticity of this work



Mel BOCHNER  
b. 1940

*HA HA*  
2022

Signed and dated on the reverse in graphite  
Monoprint in oil with collage, engraving and embossment  
on handmade paper  
169 x 122 cm | 66.5 x 48 in

PROVENANCE  
Artist's studio



Ed RUSCHA

b. 1937

*Huge Conditions*

2007

Signed, titled and dated on the reverse; signed,  
titled and on the stretcher  
Acrylic on canvas  
91,4 x 121,9 cm | 36 x 48 in

PROVENANCE

Gagosian Gallery, New York, United States  
Debra and Jeffrey Feinstein collection, United States  
Private collection

LITERATURE

Robert Dean, *Edward Ruscha. Catalogue raisonné of  
the paintings. Volume Seven: 2004-2011*, New York,  
2016, pp. 198, 598, no. P2007.10, ill. p. 199



# Alex KATZ

b. 1927

## *Laura 11*

2017

Signed and dated on the overlap

Oil on linen

152,5 x 183 cm | 60 x 72 in

### PROVENANCE

Galerie Thaddaeus Ropac, Paris, France

Private collection

### EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, *Alex Katz, Dancers*,

25 November 2017 - 20 January 2018

Seoul, Lotte Museum of Art, *Alex Katz, Models and Dancers*,

25 April - 26 August 2018, ill. in colour p. 70

### LITERATURE

Vincent Katz and Carter Ratcliff, *Alex Katz*, Rizzoli

International Publications Inc., New York, 2020, p. 402, ill.

in colour, p. 426, ill.



Andy WARHOL

1928 - 1987

Multicolored Retrospective (Reversal Series)

1979

Signed, titled and dated on the overlap  
Acrylic and silkscreen ink on canvas  
128 x 162 cm | 50.4 x 63.8 in

PROVENANCE

Galerie Bischofberger, Zurich, Switzeland  
Astrup Fearnley collection, Oslo, Norway  
Christie’s, New York, 11 May 2010, lot 64  
Gagosian Gallery, New York, United States  
Private collection

EXHIBITED

Hamburg, Deichtorhallen; Stuttgart, Württembergischen Kunstverein, *Andy Warhol - Retrospektiv*, 2 July 1993 - 6 February 1994, p. 98, ill. p. 99  
Luzern, Kunstmuseum, *Andy Warhol, Paintings 1960-1986*, 9 July - 24 September 1995, pp. 165, 168, no. 67, ill. p. 143  
Oslo, Astrup Fearnley Museum of Modern Art, *Andy Warhol by Andy Warhol*, 13 September - 14 December 2008, p. 130, no. 32, ill. 113

LITERATURE

Fabrice Midal, *Petit traité de la modernité de l’art*, Paris, 2007, back cover (detail ill. on the front cover)



Keith HARING

1958 - 1990

Untitled

1984

Signed and dated on the overlap  
Acrylic on canvas  
100 x 100 cm | 39.4 x 39.4 in

PROVENANCE

Galleria Salvatore Ala, Milan, Italy  
Private collection, Italy, 1985  
Private collection, Italy

EXHIBITED

Milan, Galleria Salvatore Ala, *Keith Haring*, June 1984

LITERATURE

Alessandra Galasso (Ed.), *Keith Haring a Milano*, Johan & Levi, Milan 2008, p. 106, ill. in colour (installation view)





L'art n'est rien si vous ne touchez pas tous les segments de la population. Art is nothing if you don't reach every segment of the people.

La vie et l'art de Keith Haring ont été caractérisés par une exubérance juvénile et audacieuse. Malgré sa légèreté et sa transparence apparentes, Haring abordait dans son travail des sujets complexes tels que la mort, le sexe, l'épidémie du SIDA, la toxicomanie et la guerre, offrant des interprétations subtiles et multiples. Son art sert de pont entre les sphères élevées et populaires, dépassant les divisions entre l'art sophistiqué, l'activisme politique et la culture populaire.

Keith Haring's life and art were marked by audacious and youthful exuberance. Despite his apparent lightness and transparency, Haring's work tackled complex subjects such as death, sex, the AIDS epidemic, drug addiction and war, offering subtle and multiple interpretations. His art stands as a bridge between the higher and popular spheres, overcoming the divisions between sophisticated art, political activism and popular culture.

George CONDO

b. 1957

*Big Red Abstraction*

1990

Oil and oil on paper on canvas  
250,2 x 299,7 cm | 98.5 x 118 in

PROVENANCE  
Artist's studio  
The Pace Gallery, New York, United States  
Private collection



George Condo réinterprète les peintures des anciens maîtres en faisant allusion à la culture américaine contemporaine. George Condo reinterprets the paintings of the old masters with references to contemporary American culture.

Dans *Big Red Abstraction*, George Condo donne vie à une multitude de personnages bizarres, allant du légèrement psychotique au dangereusement déséquilibré, reflétant une société maniaque : ses ambitions, son hystérie, sa paranoïa et sa désolation. Caractérisé par des portraits fracturés et des images agressives, Condo réinterprète ici les peintures de maîtres en faisant allusion à la culture américaine contemporaine, en fusionnant leurs images et leurs techniques avec une esthétique rappelant celle de Pablo Picasso.

In *Big Red Abstraction*, George Condo portrays a multitude of bizarre characters, ranging from the slightly psychotic to the dangerously unbalanced, thus reflecting a manic society – its ambitions, hysteria, paranoia and desolation. Through works characterised by fractured portraits and aggressive imagery, Condo reinterprets the paintings of masters, alluding to contemporary American culture, and fusing their images and techniques with an aesthetic approach that is reminiscent of Pablo Picasso.



## George CONDO

b. 1957

### *Untitled*

2003

Signed and dated on the lower right

Pastel on paper

111,8 x 76,2 cm | 44 x 30 in

#### PROVENANCE

Skarstedt, New York, United States

Acquavella Galleries, New York, United States

Private Collection

#### EXHIBITED

Washington D.C., The Phillips Collection, *George Condo: The Way I Think*, 11 March - 25 June 2017

Humblebaek, Louisiana Museum of Modern Art, *George Condo: The Way I Think*, 9 November - 2 April 2018

#### LITERATURE

Klaus Ottmann, *George Condo: The Way I Think*, exhibition catalogue, Washington D.C. Phillips Collection, 2017, pp. 112-113, ill. in colour



## George CONDO

b. 1957

### *Untitled*

2009

Signed and dated on the lower right  
Oil and pastel on paper  
120 x 90 cm | 47.2 x 35.4 in

#### PROVENANCE

Simon Lee Gallery, New York, United States  
Private collection, Paris, France





George CONDO

b. 1957

*The Impeachment*

2019

Oil on canvas

213,4 x 426,7 cm | 84 x 168 in

PROVENANCE

Artist's studio

Hauser & Wirth, New York, United States

Private Collection, London, United Kingdom

Willem DE KOONING

1904 - 1997

*Sans titre XVI*

1985

Signed on the stretcher  
Oil on canvas  
195,5 x 223,5 cm | 77 x 88 in

PROVENANCE  
Xavier Fourcade, Inc., New York, United States  
Marcia and Stanley Gumberg collection, March 1986

EXHIBITED  
Pittsburg, Carnegie Museum of Art, Extended loan, 1998



# Kenny SCHARF

b. 1958

## Travel Time

1984

Acrylic and spray paint on canvas  
182,9 x 243,8 cm | 72 x 96 in

### PROVENANCE

Gagosian Gallery, Los Angeles, United States  
Private collection, Los Angeles, United States  
The Frederick R. Weisman Foundation, Los Angeles, United States  
Sotheby's, New York, 9 May 1990, lot 501  
Tony Shafrazi Gallery, New York, United States  
Private collection, New York, United States  
Martin Lawrence Galleries, Los Angeles, United States

### EXHIBITED

Los Angeles, Gagosian Gallery, *Customized Fun*, May - June 1984  
Tel Aviv Museum, *Selections from the Frederick R. Weisman Collection*,  
November - December 1985, p. 145 ill.  
Los Angeles, IKON Ltd., *PRIDE*, July - August 2021

### LITERATURE

A. Bellioli and N. Halpern, eds., *Frederick R. Weisman Foundation of Art*,  
Volume Two, Los Angeles, 1985, p. 145 and 275, ill.



Kenny SCHARF

b. 1958

*Blasha*

2019

Spray paint on canvas  
ø: 152,4 cm | 60 in

PROVENANCE

Artist's studio



Kenny SCHARF  
b. 1958

*Skitzo*  
2020  
Spray paint on canvas  
ø: 50,8 cm | 20 in

PROVENANCE  
Artist's studio



Kenny SCHARF

b. 1958

*Pinkyrink*

2020

Spray paint on canvas

ø: 177,8 cm | 70 in

PROVENANCE

Artist's studio





Je suis constamment en train de faire de nouvelles choses. Je suis toujours enthousiaste. Je suis une tornade à moi tout seul. I'm constantly doing new stuff. I'm always excited. I'm a one-man tornado.

Les œuvres de Kenny Scharf immergent le spectateur dans des mondes hallucinés remplis de beignets flottants, de personnages de dessins animés et de formes colorées. Son travail s'inspire des bandes dessinées et de la culture pop. Il dégage une explosion dynamique et joyeuse de couleurs et de formes.

Kenny Scharf's works immerse the viewer in hallucinatory worlds filled with floating donuts, cartoon characters and colourful shapes. He gets inspired by comic books and pop culture, and his works exude a dynamic and joyful explosion of colours and forms.

## Julian OPIE

b. 1958

*Teresa John Amy Tim.*

2019

Signed on the reverse  
Printed nylon in aluminium LED-lit lightbox  
Unique piece  
300 x 290 x 12 cm | 118.1 x 114.2 x 4.7 in

### PROVENANCE

Artist's studio

### CERTIFICATE

This artwork is referenced in the online  
Catalogue raisonné of the artist



Amoako BOAFO

b. 1984

*Little White Dress*

2022

Signed and dated on the lower centre  
Oil on canvas  
190 x 150 cm | 74.8 x 59.1 in

PROVENANCE  
Artist's studio



# Kehinde WILEY

b. 1977

## *Big Daddy Kane*

2005

Oil on canvas  
269,2 x 208,6 cm | 106 x 82.1 in

### PROVENANCE

Roberts & Tilton, Los Angeles, United States  
Private collection

### EXHIBITED

Washington D.C., Smithsonian National Portrait Gallery,  
*RECOGNIZE 8 Hip Hop Contemporary Portraiture*,  
8 February - 26 October 2008, ill. p.12  
Boca Raton, Museum of Art, 7 January 2013 - 7 January 2018

### LITERATURE

Sareet E. Yoseph, "Where Swagger Meets Stoicism" in *The Root*,  
16 May 2008, online



# Os GÊMEOS

b. 1974

## *Boogie Boys*

2015

Mixed media on mdf board in artist's frame  
179 x 164,2 cm | 70.5 x 64.6 in

### PROVENANCE

Galeria Fortes Vilaça, Brasil

Private collection São Paulo, Brazil

Artnet Auctions, 26 September 2017, lot 122745

Private collection Luxemburg

Private collection, Europe



# Anish KAPOOR

b. 1954

## *Untitled*

2012

Signed and dated on the reverse

Fiberglass and paint

142,2 x 142,2 x 121 cm | 56 x 56 x 47.6 in

## PROVENANCE

Lisson Gallery

Christie's, New York, 18 May 2018, lot 895

Private collection



# Yoshitomo NARA

b. 1959

*Hey! Ho! Let's Go!*

2011

Acrylic on found signboard

Diptych: 160 x 171 x 4 cm | 63 x 67.3 X 1.6 in

## PROVENANCE

Blum & Poe, Los Angeles, United States

Private collection, Florida, United States

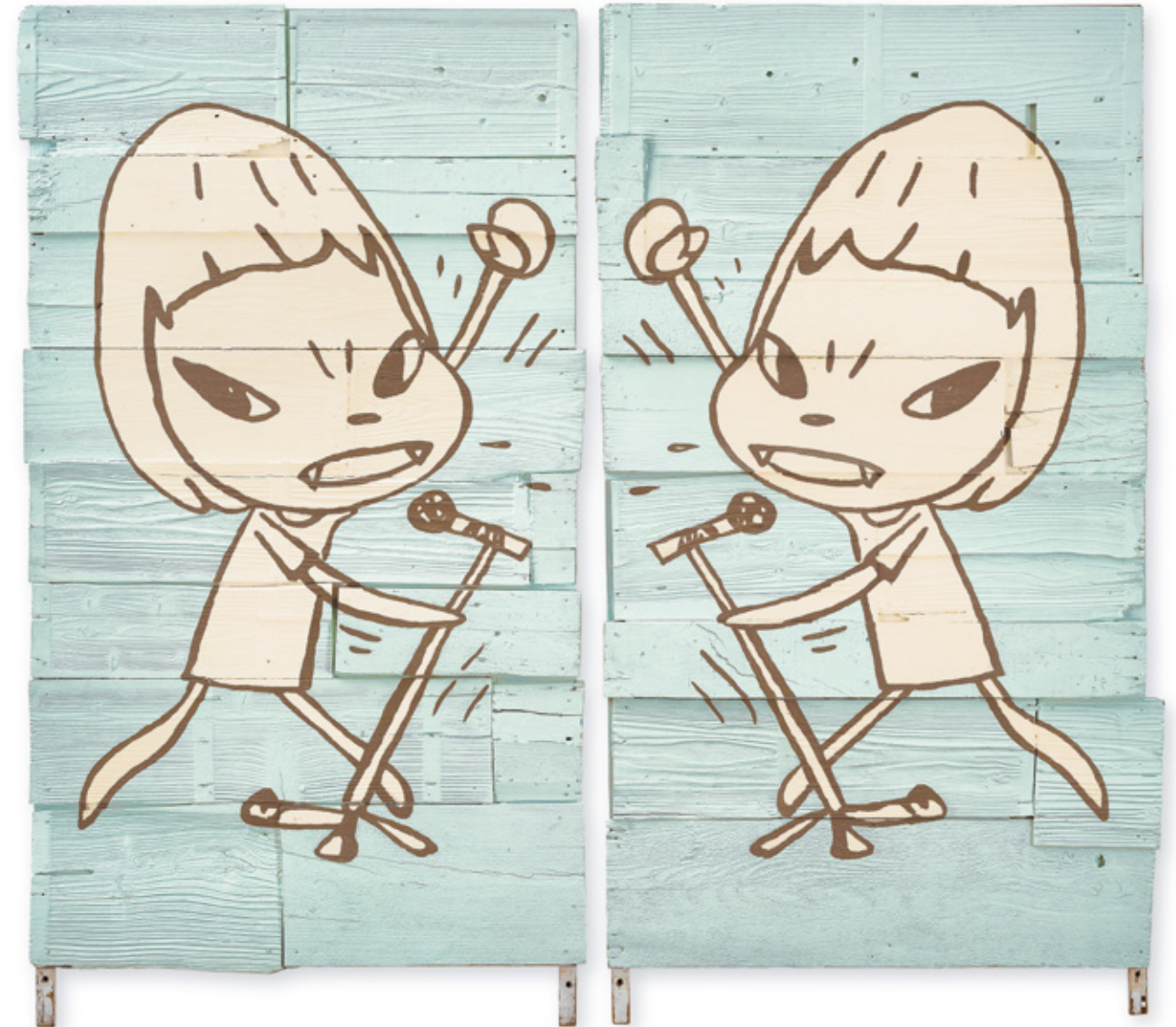
Private collection

## EXHIBITED

Los Angeles, Blum & Poe, *Yoshitomo Nara*, 2014

## CERTIFICATE

This artwork is registered in the online  
Catalogue raisonné of the artist under  
no. YNF5471



## Ron ARAD

b. 1951

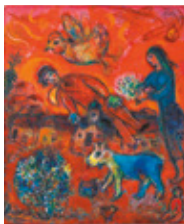
### *Big Easy (crystalline) Mixing Blue* 2023

Signed and numbered on the bottom on the back  
Crystalline resin  
Edition of 5 + 2 AP  
92 x 132 x 80 cm | 36.2 x 52 x 31.5 in

PROVENANCE  
Artist's studio



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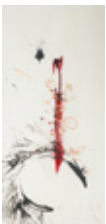
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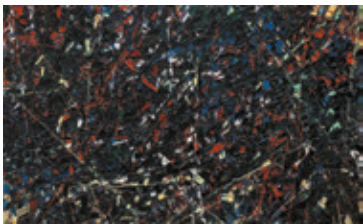
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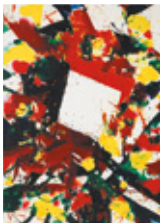
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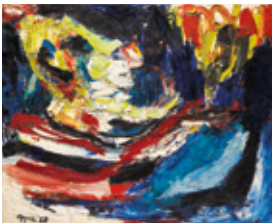
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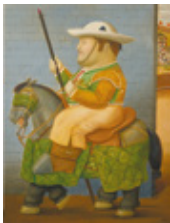
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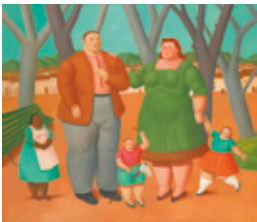
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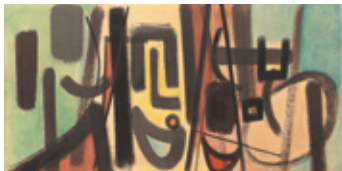
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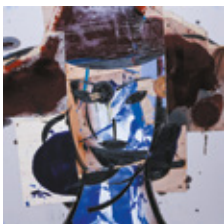
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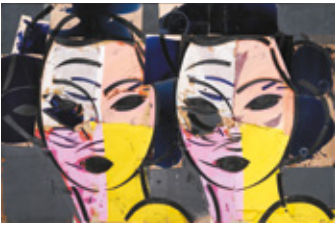
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2009



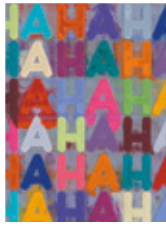
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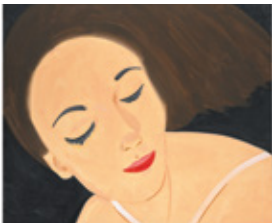
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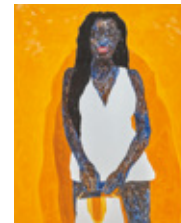
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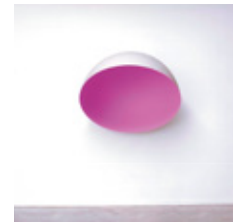
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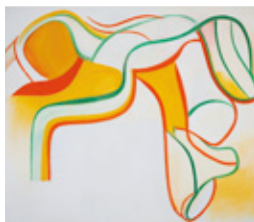
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2023

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**PRINTING**  
Relais Graphique

**COVER**  
Mel BOCHNER, *HA HA* (detail), 2022

OPERA GALLERY

