

MONACO MASTERS SHOW²⁰²²



OPERA GALLERY

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

**MONACO
MASTERS
SHOW**
JULY – AUGUST 2022

OPERA GALLERY

Opera Gallery a le plaisir de présenter cette année encore, sous le Haut Patronage de son Altesse sérénissime le Prince Albert II de Monaco, le Monaco Masters Show. Cette exposition met en valeur chaque année des œuvres d'artistes modernes et contemporains.

L'exposition tisse un dialogue entre peintures, œuvres sur papier et sculptures de différents lieux, époques et courants artistiques. Il célèbre l'esprit et le génie de près d'une trentaine d'artistes dont les œuvres riches et novatrices ont façonné le monde de l'art et de la culture pendant près d'un siècle.

Du 1^{er} juillet au 31 août 2022, nous vous invitons à plonger au cœur de l'onirisme de Marc Chagall, du cubisme de Pablo Picasso ou encore du tubisme de Fernand Léger. À leurs côtés, nous vous convions à contempler le lyrisme de Georges Mathieu, les abstractions de Hans Hartung et les jeux de lumières de Pierre Soulages. Parmi ces grands maîtres de l'art moderne nous comptons aussi le spatialiste Lucio Fontana, le créateur de l'Art Brut, Jean Dubuffet ou encore Karel Appel, un des pionniers du mouvement CoBrA. Chacun de ces artistes incarnant une part de la modernité, un élan d'avant-garde.

Des œuvres d'artistes contemporains confirmés seront également exposées, comme les tags de Kenny Scharf, les lettrages de Mel Bochner, les ménines de Manolo Valdés et les dots de Yayoi Kusama.

Le Monaco Masters Show 2022 est un hommage aux grands maîtres de l'art moderne et contemporain.

Pour la onzième année consécutive, Opera Gallery est heureuse de partager une partie des bénéfices de cette exposition avec Mission Enfance, une association humanitaire monégasque d'aide à la scolarisation d'enfants en détresse dans le monde.

Gilles DYAN

Fondateur et Président
Opera Gallery Group

Damien SIMONELLI

Directeur
Opera Gallery Monaco

Opera Gallery is pleased to present again this year, under the High Patronage of his Serene Highness Prince Albert II of Monaco, the Monaco Masters Show. This exhibition features works from Post-war and Contemporary artists each year.

This exhibition reinvents a dialogue between paintings, works on paper and sculptures from different places, periods and artistic movements. It celebrates the spirit and genius of nearly thirty artists whose creative and innovative works have shaped the world of art and culture for almost a century.

From 1 July to 31 August 2022, we invite you to delve into the heart of Marc Chagall's onirism, Pablo Picasso's Cubism or Fernand Léger's tubism. You are also welcome to contemplate the lyricism of Georges Mathieu, the abstractions of Hans Hartung and the play on light of Pierre Soulages. On view, there will also be works by the spatialist Lucio Fontana, the creator of Art Brut, Jean Dubuffet and Karel Appel, one of the pioneers of CoBrA. They all embodied a part of modernity and Avant-Garde.

Works by established contemporary artists will also be exhibited, such as Kenny Scharf's tags, Mel Bochner's lettering, Manolo Valdés' meninas and Yayoi Kusama's dots.

The Monaco Masters Show 2022 is a tribute to the great masters of Modern and Contemporary art.

For the eleventh consecutive year, Opera Gallery is pleased to share a part of the profits generated by this exhibition with Mission Enfance, a Monegasque association dedicated to providing underprivileged children from around the world access to education.

Gilles DYAN

Founder and Chairman
Opera Gallery Group

Damien SIMONELLI

Director
Opera Gallery Monaco



“Avec nous, grâce à l’éducation,
soyez les artisans du monde de demain !”

Les larmes de Sophia sont une réalité. Elles creusent un large sillon sur son visage empoussiéré par la pollution de Kaboul. Rentrée chez elle, la jeune fille jette son cartable rempli d’espérance sur le tapis du salon. Elle en voudrait presque à son pauvre sac, coupable de tant d’espoir déçu. Elle pourrait incriminer les talibans et leur forteresse d’incompréhension humaine, mais la peur s’est instillée en elle. En Afghanistan, la lutte est inégale face au seul levier des groupes au pouvoir : la virulence de l’obscurantisme. Dans sa chambre de Kaboul, une lycéenne pleure.

Je me souviens des éclats de rire de nos premières bachelières aux confins de la vallée pourtant traditionnelle du Panjshir. Avec notre équipe afghane, nous avançons millimètre après millimètre, auprès des autorités, des villageois, des parents, vers l’éducation de tous, filles et garçons, lors de la construction de nos écoles. Parce que nous savions que l’avancée des filles en matière d’instruction est fondamentale à l’évolution du monde, mais que celle des garçons, particulièrement dans cette société patriarcale, est capitale à une gouvernance raisonnable de l’Afghanistan.

L’ignorance est mère de la manipulation et de l’instrumentalisation des peuples avant d’engendrer la privation de leur liberté et in fine de leur humanité. C’est contre cette menace qui nous concerne tous que résiste Mission Enfance depuis plus de trente ans. Nos 350 écoles construites dans le monde en témoignent.

Avec Sophia, nous ne pouvons que souhaiter que les lycéennes afghanes retrouvent au plus vite leur droit à être éduquées : en attendant, nous allons renforcer nos écoles primaires de filles et de garçons. Les enfants libanais n’ont plus les moyens de s’inscrire dans les établissements scolaires : nous finançons leur scolarité, leurs chaussures, leurs vêtements, nous leur offrons des bons alimentaires mais aussi les salaires de leurs enseignants, leur transport... Les communautés déplacées et réfugiées au Kurdistan irakien n’ont toujours pas accès à leur terre d’origine où les conflits ont repris : nous construisons une école pour 1.000 élèves dans le nord de l’Irak.

Ces enfants souffrent et connaissent, pour certains, beaucoup trop tôt, le prix de la vie. À travers l’enseignement, nous faisons en sorte que leur cœur batte de nouveau pour apprendre. Et que diplômes en poche, ils pleurent des larmes de joie.

Et c’est bien une des raisons de cette nouvelle édition du “Monaco Masters Show” d’Opera Gallery : participer à l’avenir des enfants secourus par Mission Enfance dans le monde. Merci !

Patricia HUSSON
Présidente

Domitille LAGOURGUE
Directrice



*With us, thanks to education,
be the craftsmen of our future !*

Sophia's tears are a reality. They dig deep furrows in the dust on her cheeks, caused by Kabul's pollution. Back home, she throws her backpack, once full of hope, on the living room rug. She almost resents it, as if it were guilty of the disappointed expectations and promises. She could accuse the taliban and their bastion of ignorance, but she is now filled with fear. In Afghanistan, there is little to no lever that faces the obscurantist groups ruling the country. In her Kabul room, a young girl is crying.

I remember the laughter of our first high school graduates, in the depths of the very traditional Panjishir valley. Thanks to our afghani team, we have progressed, inch by inch, with authorities, villagers and parents towards education for all - boys and girls - through the construction of our schools. We know that girls' access to education is key, and so is boys' - in a patriarchal society in particular, to lay the foundations of a reasonable government in Afghanistan.

Ignorance is at the root of manipulation and instrumentalisation of the people, which are gateways to the deprivation of their freedom and *in fine*, of their humanity. Mission Enfance, for more than thirty years, has been fighting against such a threat. Our 350 schools across the world are the living proof of this battle.

We wish that high school girls like Sophia will be able to recover their right to education. Meanwhile, we are strengthening our elementary schools for boys and girls. Lebanese children are too poor to afford to enroll in school : we provide them scholarships, clothes and shoes, offer them food stamps, but also take charge of the teachers' salary as well as their transportation, and other amenities. Communities that sought refuge in Iraqi Kurdistan still cannot go back to their motherland where war has restarted, so we are building a school for 1,000 students in the region.

These children are suffering and many are too young to be experiencing these hardships of life. Through education, we want to help them be excited to learn again. And once they have their diploma, let them cry tears that will be tears of joy, this time.

Hence this new edition of *Monaco Masters Show* at Opera Gallery, so more may participate in building a future for the children rescued by Mission Enfance. Thank you !

Patricia HUSSON
President

Domitille LAGOURGUE
Director

Pablo PICASSO
Marc CHAGALL
Fernand LÉGER
Alexander CALDER
Lucio FONTANA
Jean DUBUFFET
Hans HARTUNG

MODERN & POST-WAR

Pierre SOULAGES
Zao WOU-KI
Karel APPEL
Georges MATHIEU
Jean Paul RIOPELLE
Bernard BUFFET
Antonio SAURA
Frank STELLA

Pablo PICASSO

1881 – 1973

Portrait of Dora Maar

1942

Signed on the lower right; dated on the upper right
Oil and gouache on paper laid down on canvas
40 x 30.5 cm | 16.1 x 12 in

PROVENANCE

Galerie Louise Leiris, Paris, France
Galerie Percier, Paris, France
Roger Dutilleul, Paris, France
Millon & Associé, Paris, 18 March 2011, lot 137
Galerie Michel Descours, Lyon, France
Private collection

EXHIBITED

Paris, Musée Picasso, *Picasso 1932. Année érotique*, 2017
London, Tate Modern, *Picasso 1932 – Love, Fame, Tragedy*, 2018
Beijing, UCCA, *Picasso – Birth of a Genius*, 2019

LITERATURE

Francis Berthier, *Recherche sur la collection de Roger Dutilleul*, PhD thesis, Université de Paris, 1977

CERTIFICATE

Claude Ruiz and Maya Picasso have confirmed the authenticity of this work



En 1936, une figure phare entre dans la vie de Picasso : la photographe surréaliste Dora Maar. Dans ce portrait, Picasso déforme les traits frappants qu'il admirait en elle, en transformant ses épais cheveux noirs, ses yeux séduisants et son nez aquilin en projections anguleuses et linéaires. La palette est en sourdine, comme beaucoup d'œuvres de l'artiste en temps de guerre, qui étaient souvent peintes à la lueur des bougies du soir. Le sens très aigu du dessin de Picasso imprègne ce travail, par son utilisation maîtrisée de la peinture et la pureté audacieuse de la ligne qui sont aussi impactants qu'une composition beaucoup plus grande.

JE NE PEINS PAS CE QUE
JE VOIS, JE PEINS CE QUE
JE PENSE.

In 1936, a great force entered Picasso's life : the surrealist photographer Dora Maar. In this portrait, Picasso distorts the striking features he admired in her, by transforming her thick dark hair, seductive eyes and aquiline nose into angular, linear projections. The palette is muted, like so many of the artist's war time works, which were often painted in the dim candlelight of the evening. Picasso's very acute sense of drawing pervades this work, by his controlled use of paint and the bold purity of the line that achieve the impact of a much larger composition.

I PAINT OBJECTS AS I THINK
THEM NOT AS I SEE THEM.



Marc CHAGALL

1887 – 1985

Autoportrait

1940

Signed "Chagall" on the composition of the artwork, dated on the lower right
Gouache, pastel and charcoal on paper laid down on canvas
50 x 66.3 cm | 19.7 x 25.9 in

PROVENANCE

Private collection, *circa* 1960
Private collection

EXHIBITED

Stockholm, Moderna Museet, *Marc Chagall*, September - December 1982, p. 154, no. 56,
ill. in colour p. 115

LITERATURE

Franz Meyer, *Marc Chagall: Life and Work*, New York, 1964, no. 688, ill.

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



Marc CHAGALL

1887 – 1985

Couple au-dessus de la table fleurie à Vitebsk 1978-1980

Signed on the lower right
Indian ink wash, gouache, coloured ink, Indian ink and graphite on paper
67.5 x 56.5 cm | 26.6 x 22.2 in

PROVENANCE

Estate of the artist
Kornfeld Gallery, Berlin, Germany
Private collection

EXHIBITED

Dallas, Dallas Museum of Art, *Chagall: Beyond Color*, 2013
Basel, Kunstmuseum, *Chagall. The Breakthrough Years, 1911-1919*, 2017
Bilbao, Guggenheim Museum, *Chagall. The Breakthrough Years, 1911-1919*, 2018

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work



SI JE CRÉE AVEC MON
CŒUR, À PEU PRÈS
TOUT FONCTIONNE. SI
C'EST AVEC MA TÊTE,
PRESQUE RIEN.

Couple au-dessus de la table fleurie à Vitebsk reprend le thème du mariage et de l'amour au crépuscule de sa vie. Dans cette œuvre, Chagall concilie des éléments hétéroclites tout en jouant sur les gammes entre les personnages et le décor. Il offre au spectateur une immersion dans l'irréalité d'un monde suspendu et diaphane, ni totalement imaginaire ni totalement tangible, dans lequel règnent couleurs vives et lumière.

Couple au-dessus de la table fleurie à Vitebsk takes up the theme of marriage and love in the twilight of the artist's life. In this work, Chagall reconciles incongruous elements while playing on the scales between the characters and the background. He immerses the viewer in the unreality of a suspended and diaphanous world, neither totally imaginary nor totally tangible, in which bright colour and light reign.

IF I CREATE FROM
THE HEART, NEARLY
EVERYTHING WORKS;
IF FROM THE HEAD,
ALMOST NOTHING.



Fernand LÉGER

1881 – 1955

Deux femmes tenant des fleurs

1954

Signed and dated on the lower right; signed and titled on the reverse
Oil on canvas
54.3 x 65 cm | 21.4 x 25.6 in

PROVENANCE

Artist's studio
Frank Elgar, Paris, France
Paul Haim, Paris, France
Galerie Melki, Paris, France
Christie's, London, 4 February 2008, lot 55
Private collection, United Kingdom
Private collection, Switzerland
Private collection, United States

EXHIBITED

Mont-de-Marsan, Musée Despiau-Wlrick, *Fernand Léger*, July - August 1974, no. 13
Montauban, Musée Ingres, *Fernand Léger*, June - September 1977, no. 27, ill. p. 23
Issoire, Centre culturel, *Fernand Léger : œuvres de 1928 à 1955*, July - September 1988, no. 14, ill.

CERTIFICATE

Georges Bauquier has confirmed the authenticity of this work



En 1954, Fernand Léger peint *Deux femmes tenant des fleurs*, reprenant un sujet que l'on retrouve sans cesse dans son œuvre picturale. Deux nus féminins sont dans une relation spatiale l'un avec l'autre, image qui explore les formes figuratives, les couleurs et l'espace. Dans ses tableaux, ses duos de femmes sont souvent accompagnés d'un accessoire, comme ici la fleur qui est le centre et l'équilibre du tableau. Les figures féminines de Léger sont une continuation de ses figures mécanistes des années 1920, mais néanmoins classiques. Ils font en effet revivre un néoclassicisme qui prend sa source dans la phase néoclassique de Picasso à cette époque.

**I PLAY ON THE
OPPOSITION OF
SHAPES AND
COLOURS, FLAT
SURFACES TO
MOLDED, UNTIL
ABSTRACTION.**

**JE JOUE SUR
L'OPPOSITION
DES FORMES ET
DES COULEURS,
DE L'APLAT ET DU
MODELÉ, JUSQU'À
L'ABSTRACTION.**

In 1954, Fernand Léger painted *Deux femmes tenant des fleurs*, picking up on a subject that can be found again and again in his painterly work. Two female nudes are in a spatial relationship with one another, which explores figurative forms, colours and space. In his paintings, his duo of women are often accompanied by a prop, such as the flower here, which is the painting's center and balance. Léger's two female figures are a continuation of his 1920s mechanistic-looking, but nevertheless classic figures. They indeed revive a neoclassicism that takes source in Picasso's neoclassical phase of that era.



Alexander CALDER

1898 – 1976

Soleil noir

1967

Signed and dated on the lower right
Gouache and ink on paper
75 x 109 cm | 29.5 x 43 in

PROVENANCE

Brooks Street Gallery, London, United Kingdom, late 1960s
Private collection, New York, United States
James Goodman Gallery, New York, United States
Private collection, New York, United States, 1974
Anita Friedman Fine Arts, New York, United States, 2015
Hollis Taggart Galleries, New York, United States, 2015
Schiller and Bodo, New York, United States, 2015
Private collection, Europe, 2015
Private collection, 2019

CERTIFICAT

This work is registered in the archives of the Calder Foundation under the application number A08758



Lucio FONTANA

1899 – 1968

Concetto spaziale, Attese

1967

Signed and titled on the reverse
Waterpaint on canvas
64.8 x 54 cm | 26.3 x 21.3 in

PROVENANCE

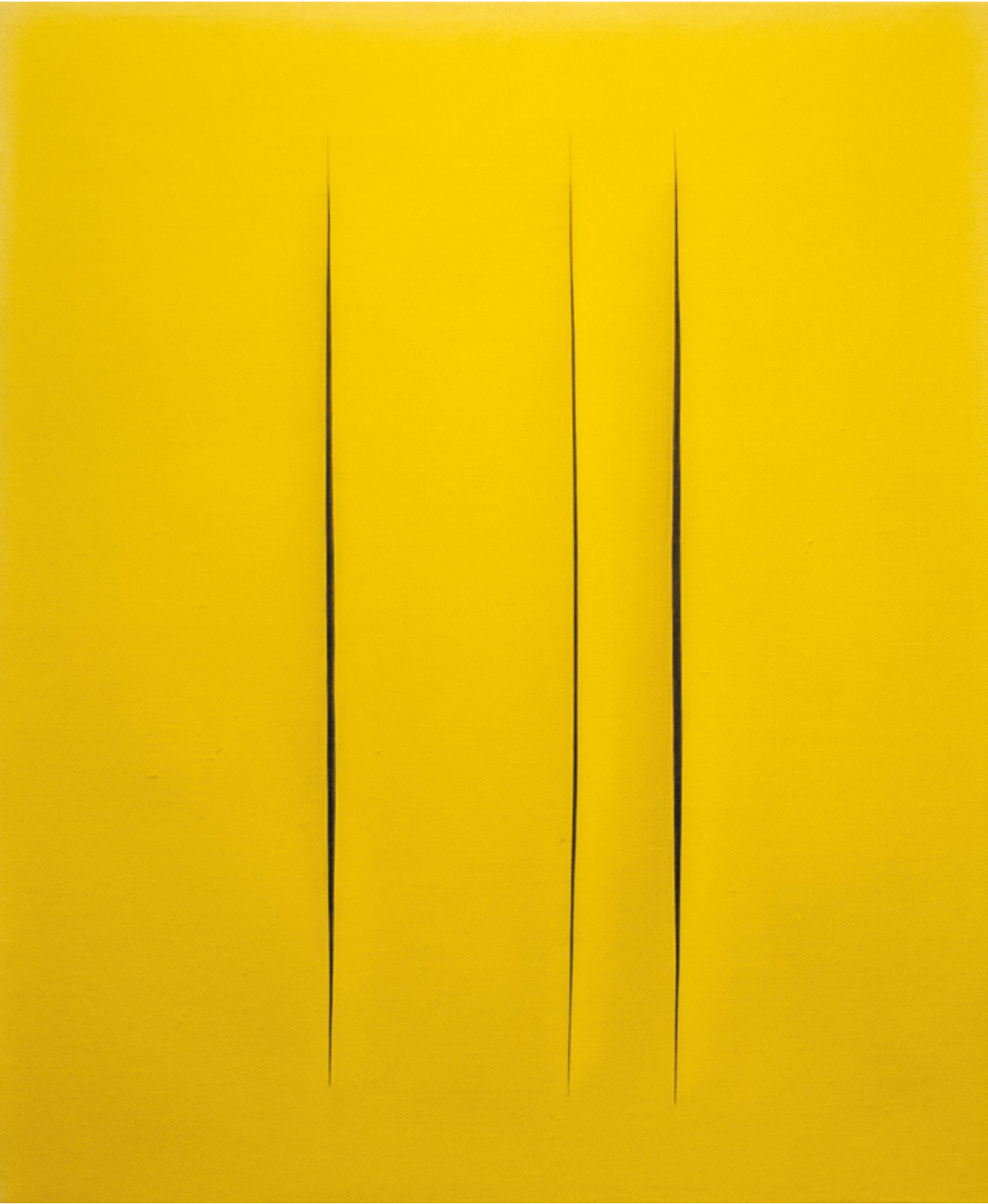
Marlborough Gallery, Roma, Italy
Galleria Arte d'Oggi Macerata, Pio Monti, Pescara, Italy
Vito Pavia collection, Milano, Italy
Tornabuoni Gallery, Firenze, Italy
Private collection

EXHIBITED

Firenze, Tornabuoni Gallery, 2001, ill. in colour in the catalogue p. 113

LITERATURE

Enrico Crispolti, *Lucio Fontana Catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels, 1974, no. 65 T 117, p. 192, p. 196
Enrico Crispolti, *Lucio Fontana Catalogo generale*, vol. II, Milan, 1986, no. 65 T 117, p. 581
Enrico Crispolti, *Lucio Fontana Catalogo Ragionato di Sculture, Dipinti, Ambientazioni*, vol. II, Milan, 2006, no. 65 T117, p. 766



Jean DUBUFFET

1901 – 1985

Réchaud-four à gaz IV

12 March 1966

Signed, dated and titled on the reverse

Vinyl paint on canvas

116 x 89 cm | 45.7 x 35 in

PROVENANCE

Galerie Ariel, Paris, France

Beyeler Gallery, Basel, Switzerland & Galerie Jeanne Bucher, Paris, France

Jack and Ruth Wainger, Detroit, United States

Private collection, Belgium

EXHIBITED

Basel, Galerie Beyeler, *Jean Dubuffet*, February – April 1968, no. 21

Paris, Christie's, *Jean Dubuffet, de Paris Circus à L'Hourloupe, Tant pis j'y vais j'aime ça*,

8 – 25 September 2014, p. 89, ill.

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXI : L'Hourloupe II*,

Jean-Jacques Pauvert, Lausanne, 1968, p. 160, no. 286, ill.



L'ART DOIT NAÎTRE DU MATÉRIAU.

Cet objet banal est déconstruit pour devenir une division abstraite de cellules délimitées par des lignes noires serpentine. « Dubuffet vient de promener L'Hourloupe dans le monde réel » (Max Loreau) et il interprète ainsi toute une gamme d'objets du quotidien, dont ce *Réchaud-four à gaz IV*. En découpant ces compositions indéterminées, et en les disposant sur un fond noir, il fait naître un nouveau monde. L'artiste espère ainsi démontrer le fonctionnement arbitraire et conditionné du regard.

This commonplace object is deconstructed to become an abstract division of cells outlined with serpentine black lines. "Dubuffet has just taken L'Hourloupe for a walk in the real world" (Max Loreau) and he thus interprets a whole range of ordinary objects, including this *Réchaud-four à gaz IV*. By cutting up these unspecified compositions, and laying them against a black background, he gives birth to a new world. With this, the artist wishes to demonstrate the arbitrary and conditioned functioning of the gaze.

ART SHOULD BE BORN FROM THE MATERIALS.



Jean DUBUFFET

1901 – 1985

Site aléatoire avec 6 personnages

5 May 1982

Monogrammed and dated on the lower right
Acrylic on paper laid down on canvas with 6 pasted pieces
67 x 100 cm | 26.4 x 39.4 in

PROVENANCE

Weintraub Gallery, New York, United States
Daniel Templon Gallery, Paris, France, 1984
Private collection, Neuchatel, Switzerland, 1985

EXHIBITED

New York, Timothy Taylor, *A New Way of Walking*, 29 June – 27 July 2018
London, Timothy Taylor, *Jean Dubuffet: 37 People*, 22 March – 22 April 2021

LITERATURE

Catalogue des travaux de Jean Dubuffet, Fascicule XXXV : Sites aléatoires, Les Éditions de Minuit, Paris, 1982, p. 35, no. 57, ill.



Hans HARTUNG

1904 – 1989

P1948-16

1948

Signed and dated on the lower right
Pastel on paper
48.5 x 72.5 cm | 19.1 x 28.5 in

PROVENANCE

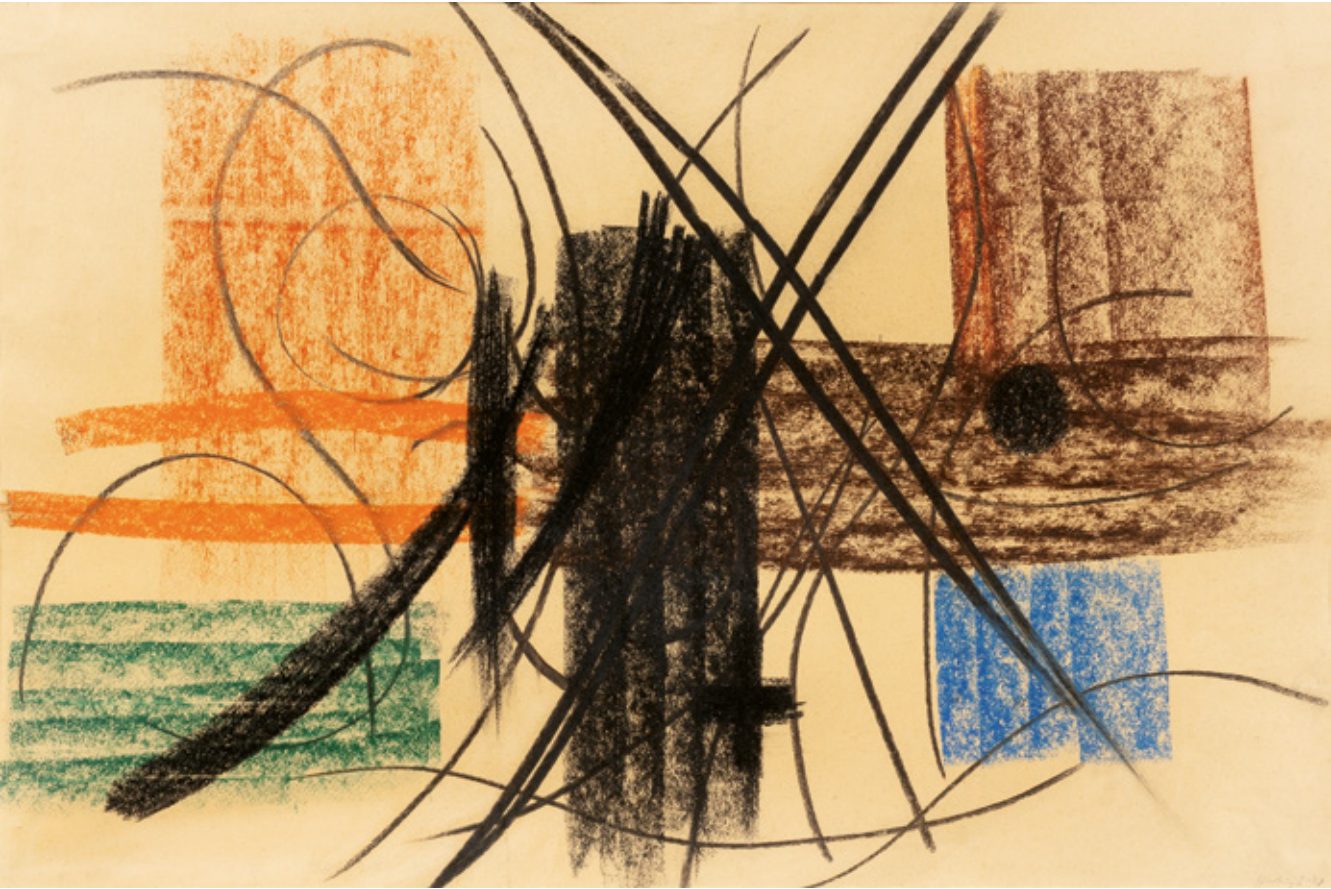
Galerie Daniel Gervis, Paris, France
Hauswedell & Nolte, Hamburg, *Kunst Nach 1945*, 8 June 2000, lot 675
Private collection, Geneva, Switzerland
Rimbaud collection, Paris, France

EXHIBITED

Paris, Galerie Daniel Gervis, *Hans Hartung œuvres sur papier*, November - December 1986

LITERATURE

This work will be included in the fourthcoming Catalogue raisonné being prepared by the Fondation
Hans Hartung



Pierre SOULAGES

b. 1919

Peinture 237 x 81 cm, 2 mars 1990
1990

Signed and dated on the reverse
Oil on canvas
Triptych: 237 x 81 cm | 93.3 x 31.9 in

PROVENANCE

Galerie Alice Pauli, Lausanne, Switzerland, 1990
Private collection

EXHIBITED

Lausanne, Galerie Alice Pauli, *Soulages, Peintures*, 1990
Paris, Galerie Alice Pauli, Grand Palais, *FIAC*, 1992
Seoul, National Museum of Modern and Contemporary Art; Beijing
National Museum of Fine Arts; Taipei, Taipei Fine Arts Museum,
Pierre Soulages : une retrospective, 1993-1994
Hamburg, Deichtorhallen, *Pierre Soulages, Malerei als Farbe und Licht, rétrospective*
1946-1997, 1997

LITERATURE

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

CERTIFICATE

The artist has confirmed the authenticity of this work



Pierre SOULAGES

b.1919

Peinture 130 x 89 cm, 8 juin 1959 1959

Signed on the lower right; signed on the reverse; signed on the stretcher
Oil on canvas
130 x 89 cm | 51.2 x 35 in

PROVENANCE

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

EXHIBITED

Paris, Galerie Raymonde Cazenave, *Permanence et actualité de la peinture*, 25 March – 29 April 1960
Oslo, Kunstnernes Hus; Copenhagen Louisina Museum; Göteborg, Konstmuseum; Stockholm, Moderna Museet;
Hamburg, Kunsthalle; Esse, Museum Folkwang; Stuttgart, Württembergischer Kunstverein; Frankfurt, Kunstverein;
Basel, Kunsthalle; London, Tate Gallery; Paris, Musée de la Ville de Paris; Vienna, Künstlerhaus; Edinburgh,
Edinburgh Festival; Liverpool, Walker Art Gallery; The Hague, Germeente Museum; Geneva, Musée d'Art et
d'Histoire, *Collection Sonja Henie-Niels Onstad*, 12 November 1960 – 24 February 1963
Hovikodden, Kunstsentret, *Collection Sonja Henie-Niels Onstad*, 1968, catalogue, ill.
Paris, Grand Palais, *Salon de mars*, Galerie Prazan-Fitoussi, 1993
Paris, Musée National d'Art Moderne, *Passions Privées*, 1995 – 1996, catalogue, pp. 428 - 431, no. 6, ill., December
1995 – March 1996
New York, Lévy Gorvy Gallery, *Pierre Soulages*, 27 April – 27 June 2014

LITERATURE

Pierre Encrevé, *Soulages, L'œuvre complet : Peintures, Vol. I, 1946-1959*, Paris, 1994, p. 274, no. 371



Ce tableau est très représentatif de l'utilisation des transparences par Soulages qui imprègne ses œuvres à la fin des années 1950. Ici, le noir révèle subtilement la couche sous-jacente de rouge-brun, par une technique de grattage, ou « transparence par enlèvement de la matière ». Pratiquée jusqu'en 1963, cette technique fait écho à Rembrandt avec ses effets de clair-obscur. Cette toile incarne la main de maître de Soulages et les possibilités artistiques offertes par la peinture à l'huile, pratique empreinte du prestige des beaux-arts.

PAINTING IS A PLAY
OF OPACITIES AND
TRANSPARENCIES.

LA PEINTURE EST UN
JEU D'OPACITÉS ET
DE LA TRANSPARENCE.

This painting is very representative of Soulages' use of transparencies that pervaded his works at the end of the 1950s. Here, black subtly reveals the underlying layer of red-brown, by a technique of scraping, or "transparency by uncovering". Practiced until 1963, this technique echoes Rembrandt with its chiaroscuro effects. This canvas embodies Soulages' mastery and the artistic possibilities offered by oil painting, a practice imprinted with the prestige of the beaux-arts.



Zao WOU-KI

1920 – 2013

12.12.68

1968

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

Oil on canvas

95 x 105 cm | 37.4 x 41.3 in

PROVENANCE

Galerie de France, Paris, France

Galerie Diprove, Lisbon, Portugal

Private collection, Portugal

EXHIBITED

Lisbon, Porto, Galeria Diprove, *Obras de Zao Wou-Ki*, 16 February - 30 April 1970,
ill. in the catalogue

CERTIFICATE

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



Karel APPEL

1921 - 2006

Untitled

1955

Signed and dated on the lower left

Oil on canvas

100 x 72 cm | 39.4 x 28.3 in

PROVENANCE

W.M. Smit collection, Belgium

Christie's, Amsterdam, 7 December 1994, lot 406

Galerie Michael Haas, Berlin, Germany

Private collection, Bavaria, Germany

LITERATURE

Michel Ragon, *Karel Appel, Peinture 1937-1957*, Paris Art Center, Paris, 1988, p. 531, plate 828, ill.



Georges MATHIEU

1921 – 2012

Inana

1958

Signed and dated on the lower right
Oil on canvas
81 x 150 cm | 31.9 x 59.1 in

PROVENANCE

Ira Haupt collection, New York, United States
Wildenstein & Co, New York, United States
Private collection, United States

EXHIBITED

Cologne, Kölnischer Kunstverein, *Georges Mathieu*, 1959

CERTIFICATE

The Comité Georges Mathieu has confirmed the authenticity of this work



Georges MATHIEU

1921 – 2012

Nantouillet II

1986

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

PROVENANCE

Galerie Mazzoleni Art, London, United Kingdom
Boetto Genoa, Italy, 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.
Marc Ottavi, vice president of the Association "Archives Jean-Marie Cusinberche sur Georges Mathieu"
has confirmed the authenticity of this work



Jean Paul RIOPELLE

1923 – 2002

Untitled

1964

Signed on the lower right
Oil on canvas
162 x 130.5 cm | 63.8 x 51.4 in

PROVENANCE

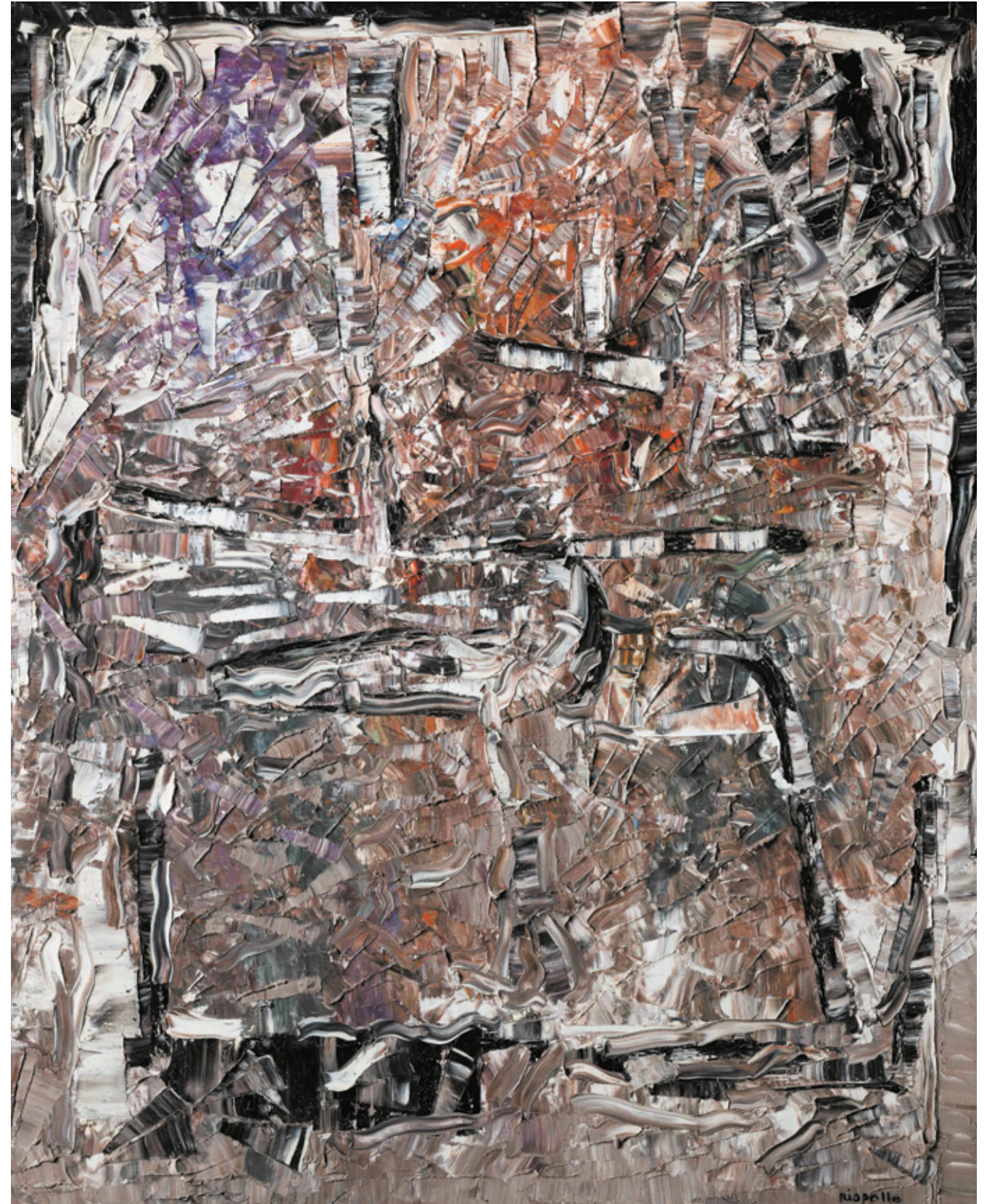
Galerie Jean Fournier, Paris, France
Private collection, Europe

EXHIBITED

Basel, Kunsthalle, Bilanz, Internationale Malerei seit 1950, 1964, ill. in the catalogue no. 141
Paris, Centre Culturel Canadien, *Riopelle 1955-1975*, 1976, ill. in colour in the catalogue no. 10

LITERATURE

Yseult Riopelle, *Catalogue raisonné de Jean Paul Riopelle, Tome 3, 1960-1965*, Montréal, 2009,
p. 209, ill. in colour



Bernard BUFFET

1928 – 1999

Le Cirque, clown au chapeau pointu

1955

Signed and dated on the upper left

Oil on canvas

150 x 100 cm | 59.1 x 39.4 in

PROVENANCE

Private collection

LITERATURE

Yann Le Pichon, *Bernard Buffet, Catalogue raisonné, 1943-1961*, Maurice Garnier, ill. p. 315, no. 297

CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work



Bernard BUFFET

1928 – 1999

Clown au chapeau jaune fond rouge

1977

Signed and dated in the center

Oil on canvas

81 x 60 cm | 31.9 x 23.6 in

PROVENANCE

Artist's studio

Galerie Maurice Garnier

Private collection

Galerie du Carlton, Cannes, France

Private collection, France

Private collection, France, 2015



Dès les années 1950, Bernard Buffet commence à peindre une collection de visages de clowns qui imprègnent ses œuvres. Les tableaux de clown connaissent un grand succès et deviennent très vite la marque de fabrique de ce peintre de génie. Le symbole de l'Arlequin revêt une myriade de visages différents pour illustrer le passage de l'obscurité à la lumière, de la joie à la tristesse. Les lignes sont audacieuses, avec des traits noirs typiques du travail de l'artiste. Les clowns tristes de Buffet sont le reflet d'une intériorité empreinte d'angoisse existentielle.

JE RECHERCHE AVANT
TOUT L'INTENSITÉ DE
L'EXPRESSION PAR LA
FERMETÉ DU DESSIN
DE LEURS TRAITS.

I SEEK ABOVE ALL THE
INTENSITY OF THE
EXPRESSION BY THE
STEADINESS OF THEIR
FEATURE'S DESIGN.

As early as the 1950s, Bernard Buffet began to paint a collection of clown faces that would pervade his works. The clown paintings were very successful and very quickly became the trademark of this genius painter. The symbol of Harlequin takes on a myriad of different faces to illustrate the passage from darkness to light, from joy to sadness. The lines are bold, with black strokes that are typical characteristics of the artist's work. Buffet's sad clowns are the reflection of an interiority imbued with existential angst.



Antonio SAURA

1930 – 1998

Les trois grâces

1997

Signed and dated on the right
Oil on canvas
Triptych: 195 x 291 cm | 76.8 x 114.6 in

PROVENANCE

Galerie Lelong, Paris, France
Private collection, 1997



Frank STELLA

b. 1936

Does the Whale Diminish?

1988

Oil, oilstick and enamel on aluminium construction
203 x 366 x 91.5 cm | 80 x 144 x 36 in

PROVENANCE

Private collection
Sotheby's, New York, 16 November 1995, lot 386
M. Knoedler & Co., New York, United States
Private collection, Nagoya, Japan
Anon. sale; Christie's, New York, 12 November 2003, lot 412
Private collection



Créée en 1988, l'œuvre *Does the Whale Diminish ?* de Frank Stella renvoie au livre *Moby Dick* de Herman Melville et plus précisément au chapitre 105 intitulé *Does the Whale's Magnitude Diminish ?*, Récit de chasse punitive à la baleine blanche. Tout au long des œuvres de cette série, Frank Stella se plaît à explorer les possibilités de variations infinies des courbes et contre-courbes de la vague. Au grès de ses expérimentations, l'omniprésence de la vague s'accroît pour mieux révéler toute la fascination de l'artiste pour l'essence abstraite d'un motif pourtant figuratif. L'œuvre, dans toute sa théâtralité, rejoue ainsi le drame d'un des plus grands romans du XIX^{ème} siècle, pour convoquer les enseignements de l'art baroque dans une formidable projection en métal.

J'AI CHERCHÉ UNE
CERTAINE VITALITÉ
DANS MOBY DICK,
QUELQUE CHOSE
COMME UNE
TENSION VIBRANTE
DANS LE LANGAGE
ET LA NARRATION.

Created in 1988, *Does the Whale Diminish?* by Frank Stella refers to *Moby Dick* by Herman Melville and more specifically to chapter 105 entitled *Does the Whale's Magnitude Diminish?*, the tale of a punitive white whale hunt. Throughout his works of this series, Frank Stella explores the possibilities of infinite variations of the curves and counter-curves of the wave. Through his experiments, the omnipresence of the wave is accentuated to better reveal all the fascination of the artist for the abstract essence of a motif that is nevertheless figurative. The work, with all its drama, thus replays the intrigue of one of the greatest novels of the 19th century, to summon the teachings of Baroque art in a formidable metal projection.

I LOOKED FOR A
CERTAIN VITALITY
IN MOBY DICK,
SOMETHING LIKE A
VIBRANT TENSION IN
ITS LANGUAGE AND
NARRATION.



YAYOI KUSAMA
FERNANDO BOTERO
MANOLO VALDÉS
A. R. PENCK
MEL BOCHNER
ANISH KAPOOR

CONTEMPORARY

JEAN-MICHEL BASQUIAT
KEITH HARING
KENNY SCHARF
KAWS
JULIAN OPIE
KEHINDE WILEY

Yayoi KUSAMA

b. 1929

Fire

1988

Signed and dated on the lower left
Acrylic on Japan paper laid on silk
270 x 154 cm | 106.3 x 60.6 in

PROVENANCE

Goethe Institut, Osaka, Japan
Dr Paul Eubel collection, Germany

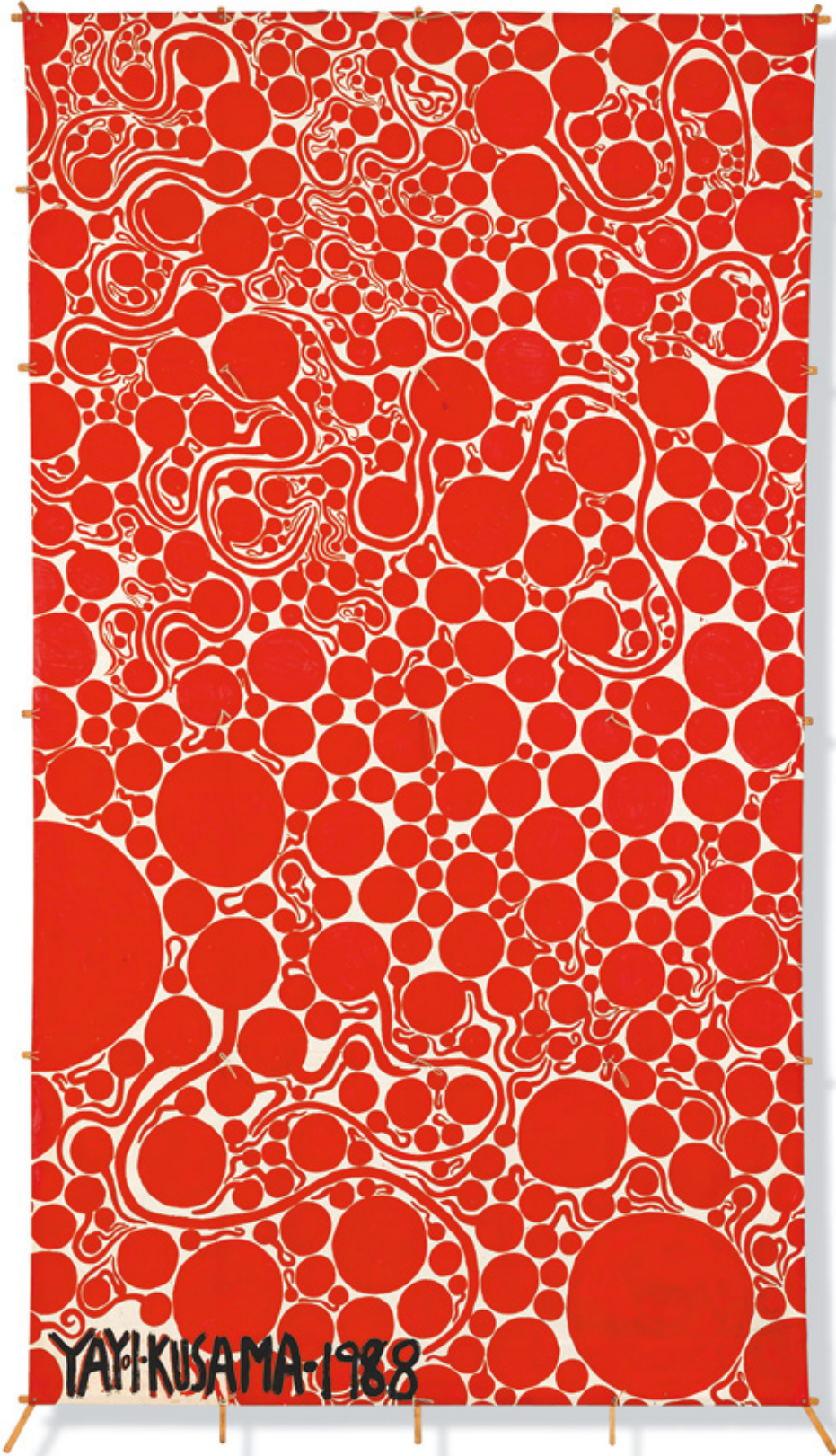
EXHIBITED

Sendai, Art Museum, Miyagi, 11 June - 10 July 1988
Tsu, Art Museum, Mie, 30 July - 3 November 1988
Shiga, Museum of Modern Art,
22 October - 11 December 1988
Himeji, State Museum of art, 3 - 28 March 1989
Gunma, Hara Museum Arc, 15 April - 4 June 1989
Regional Museum of Shizuoka, 23 July - 27 August 1989
Nagoya, State Museum of Art, September - 1 October 1989
Hiroshima, State Museum of Modern Art,
10 October - 12 November 1989
Munich, Haus der Kunst, 16 December
1989 - 18 February 1990
Paris, *L'art prend l'air*, Grande Halle de la Villette,
24 April - 1 July 1990
Düsseldorf, Kunstsammlung Nordrhein-Westfalen,
13 July - 6 September 1990
Moscow, Centralin Dom, 20 September - 21 October 1990
Hamburg, Hamburg Deichtorhalle,
3 November - 7 December 1990
Lisbon, Gulbenkian Foundation,
21 December 1990 - 27 January 1991
Brussels, Musée des Beaux-Arts, 7 February - 7 April 1991
Berlin, Nationalgalerie, 28 June - 11 August 1991
Copenhagen, Charlottenburg, 24 August - 29 September 1991
Turin, Promotrice delle Arti, 19 October - 8 December 1991
Rome, Galleria Nazionale d'Arte Moderna,
5 March - 17 May 1992
Sevilla, Pabellón de las Artes, Expo 92, 4 - 26 June 1992
Kassel, Documenta-Halle, 1992
Montréal, Musée des Beaux-Arts, 11 June - 26 September 1993
Sydney, Darling Harbour Exhibition Hall, 1994
Lübeck, Holstentorhalle, MuK, Petrikirche, 1995

Santiago de Chile, Buenos Aires, Museo Nacional de
Bellas Artes, Montevideo, Museo Nacional de Artes
Visuales, 1995-1996
Detmold, Fliegerhorst, Hohenloh, 1997
Luxemburg, Halle Victor Hugo, 1998
Detmold, Art Kite Museum, 1999-2005

LITERATURE

Paul Eubel, *L'art prend l'air, cerf-volants d'artistes*,
exhibition catalogue, Goethe Institute, Osaka,
ill. pp. 54-56 and pp. 348 - 349
Paul Eubel, *Bilder für den Himmel, Kunstdrachen. Ein
Projekt des Goethe-Instituts Osaka*, exhibition catalogue,
1989-1990, ill. pp. 314-315
Paul Eubel, *Pictures for the Sky, Art Kites*, Goethe Institute
Osaka, 1992



Yayoi KUSAMA

b. 1929

I carry on Living with the Pumpkins
2014

Signed and dated on the lower right
Urethane paint on fiber reinforced plastics
180 x 180 x 30 cm | 70.9 x 70.9 x 11.8 in

PROVENANCE

Private collection
Victoria Miro Gallery, London, United Kingdom
Private collection, 2014

CERTIFICATE

Yayoi Kusama Inc. has issued a registration card of this work



MON ART PROVIENT
D'HALLUCINATIONS
QUE SEULE MOI
PEUX VOIR.

Le thème récurrent de la citrouille chez Kusama a commencé lorsqu'elle était enfant dans le Japon d'avant-guerre, où sa famille possédait une pépinière où ils cultivaient la courge kabocha. Pour Kusama, les citrouilles sont des motifs chaleureux et amusants, avec des traits qui ont quelque chose d'humain. "J'ai été enchantée par leur forme charmante et séduisante", a déclaré Kusama. "Ce qui m'a le plus séduite, c'est la simplicité généreuse de la citrouille."

K*usama recurring pumpkin theme started as a child in pre-war Japan, where her family owned a plant nursery that farmed kabocha squash. To Kusama, the pumpkins are warm and funny motifs, with traits that can almost feel human. "I was enchanted by their charming and winsome form," Kusama said. "What appealed to me most was the pumpkin's generous unpretentiousness."*

MY ART
ORIGINATES FROM
HALLUCINATIONS
ONLY I CAN SEE.



Fernando BOTERO

b.1932

Circus Band

2008

Signed and dated on the bottom right

Oil on canvas

185 x 141 cm | 72.8 x 55.5 in

PROVENANCE

Private collection





L'artiste colombien Fernando Botero montre son enchantement pour le cirque, revivant la magie qu'il a ressentie en tant qu'enfant lors de sa première visite au chapiteau. Pour l'artiste, le cirque offre de nombreuses possibilités artistiques - il permet d'être à la fois logique et imaginatif. Au cirque tout est possible. Botero a également été inspiré par les peintures de cirque des artistes français Edgar Degas, Pierre-Auguste Renoir et Henri Matisse.

**AU CIRQUE,
TOUT EST POSSIBLE.**

Colombian artist Fernando Botero showcases his enchantment with the circus, reliving the magic he felt when he was young during his first visit to the big top. For the artist, the circus offers many artistic possibilities - it allows one to be logical and imaginative at the same time. In the circus everything is possible. Botero also was inspired by the circus paintings of French artists Edgar Degas, Pierre-Auguste Renoir and Henri Matisse.

**IN THE CIRCUS,
ALL IS POSSIBLE.**

Fernando BOTERO
b.1932

Woman on a Horse
2010

Signed and numbered on the base
Bronze
Edition of 6
120 x 80 x 56 cm | 47.2 x 31.5 x 22 in

PROVENANCE
Artist's studio

CERTIFICATE
The artist has confirmed the authenticity of this work



Manolo VALDÉS

b. 1942

Matisse como Pretexto en Rosa
2021

Oil on burlap
195.5 x 381 cm | 77 x 150 in

PROVENANCE
Artist's studio

CERTIFICATE
The artist has confirmed the authenticity of this work





Manolo Valdés convoque Matisse ici « comme un prétexte » - c'est une démarche iconoclaste mais qui honore aussi l'image canonisée d'un portrait matissien. Il part de Matisse pour ensuite décomposer et recomposer les toiles de jute, qui se superposent entre les couleurs vives. Il fait revivre le temps et la mémoire en métamorphosant les tracés et la couleur lisses de Matisse, en ajoutant un propos supplémentaire aux formes pures et calmes.

La toile ouvre en quelque sorte un débat, une césure entre le propos artistique de Valdés et celui de son inspiration, Matisse - le texte et son architexte, dialoguant ensemble.

NOUS CONSTRUISONS
SUR CE QUE L'HISTOIRE
DE L'ART A PLACÉ ENTRE
NOS MAINS.

Manolo Valdés summons Matisse here "as a pretext" - it's an iconoclastic gesture but one that also honours the canonised image of a Matissian portrait. He starts from Matisse, then decomposing and recomposing the burlaps, which are superimposed between the bright colours. He revives

time and memory by transforming Matisse's smooth lines and colours, adding an additional layer to his pure and, calm forms. The canvas opens a sort of debate, a caesura between Valdés' artistic discourse and that of his inspiration, Matisse - the text and its architext, in dialogue together.

WE BUILD UPON THAT
WHICH ART HISTORY
HAS PLACED IN OUR
HANDS.

Manolo VALDÉS

b. 1942

Cabeza de Marmol y Resina 2019

Marble, resin and steel
Unique piece
109 x 211 x 35.5 cm | 43 x 83 x 14 in

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work



A. R. PENCK

1939 – 2017

Spielen Und Bauen

2002

Signed on the lower left; titled on the stretcher

Acrylic on canvas

140 x 179 cm | 55.1 x 70.5 in

PROVENANCE

Private collection, Switzerland

Galerie Michael Werner, Cologne, Germany

Galerie Haas, Zurich, Switzerland

Private collection

EXHIBITED

Cologne, A.R. Penck. *Jenseits der Kriege. Bilder aus dem Jahr 2002*, Galerie Michael Werner, 2003, ill. in the catalogue no. 2



Mel BOCHNER

b. 1940

Money/Nothing

2006

Signed, titled and dated on the reverse

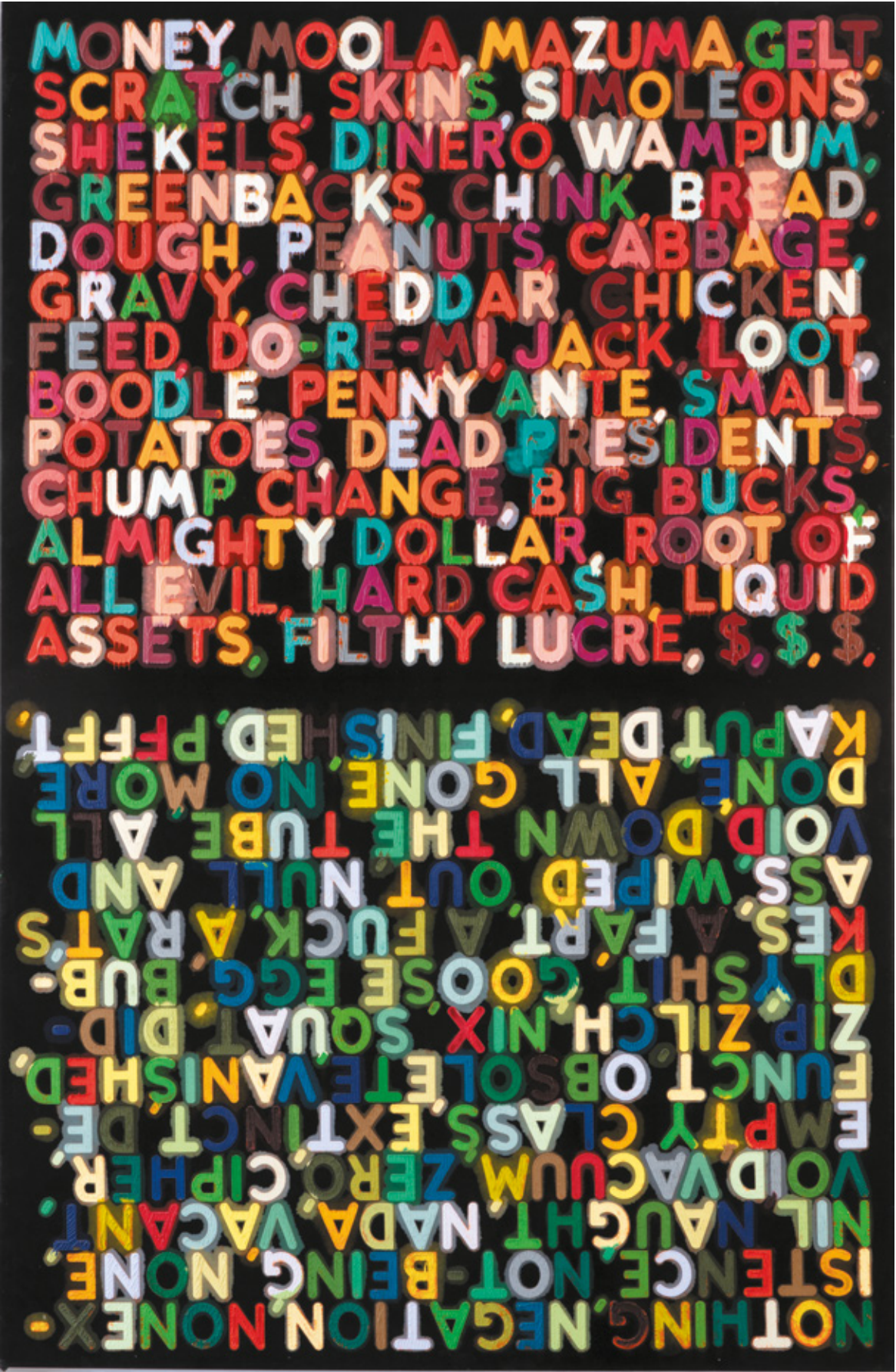
Oil on velvet

183 x 122 cm | 72 x 48 in

PROVENANCE

Barbara Davis Galleries, Houston, United States

Private collection, United States



Anish KAPOOR

b. 1954

Untitled
2012

Signed and dated on the reverse
Stainless steel and resin
189 x 189 x 29 cm | 74.4 x 74.4 x 11.4 in

PROVENANCE

Lisson Gallery, London, United Kingdom
Private collection, 2013



Jean-Michel BASQUIAT

1960 - 1988

Untitled

1981

Oilstick on paper
28 x 21.5 cm | 11 x 8.5 in

PROVENANCE

Private collection
Christie's, New York, 1990
Private collection

EXHIBITED

Buenos Aires, Museo Nacional de Bellas Artes, *Jean-Michel Basquiat*, *Obras sobre papel*, 1997, ill. in the catalogue p. 45
Recife, Museu de Arte Moderna, *Jean-Michel Basquiat*, *Obras sobre papeis*, 1998, ill. in the catalogue p. 45
São Paulo, Pinacoteca, *Jean-Michel Basquiat*, *Pinturas/ Obras sobre papeis*, 1998, ill. in the catalogue p. 47
Klagenfurt, StadtGalerie, *Jean-Michel Basquiat*, *Werke auf papier/Works on Paper*, 1999, ill. in the catalogue p. 63
La Habana, Casa de las Americas, Fundación Habana Club, *Basquiat en la Habana*, 2000, ill. in the catalogue p. 53
Shanghai, Duolun MoMA, *Jean-Michel Basquiat*, 2006, ill. in the catalogue p. 89
Beijing, Imperial City Art Museum, *Jean-Michel Basquiat*, 2006, ill. in the catalogue p. 89
Puerto Rico, Museo de Arte de Puerto Rico, *Basquiat, Una antología para Puerto Rico*, 2006, ill. in the catalogue p. 61
New York, Cultural Services of the French Embassy, *Jean-Michel Basquiat*, *French Collections*, 2007, ill. in the catalogue p. 89
New York, Van de Weghe Fine Art, *Jean-Michel Basquiat*, *Works on paper*, 2007, ill. in the catalogue p. 81
Benin, Cotonou, Fondation Zinsou, *Jean-Michel Basquiat in Cotonou*, *Works on paper*, 2007, ill. in the catalogue p. 89
London, Barbican Center, *Basquiat Boom for Real*, 2017-2018; Schirn Kunsthalle, Frankfurt, 2018, ill. in the catalogue p. 80
Le Puy-Sainte-Réparate, Château La Coste, *Jean-Michel Basquiat*, *Œuvres sur papier*, 2019, ill. in the catalogue p. 121

LITERATURE

Bernard Blistène, Robert Farris Thompson, Richard D. Marshall, Dr. Elena Ochoa, *Jean-Michel Basquiat*, Galerie Enrico Navarra Publishing, Paris, 1999, ill. p. 83

CERTIFICATE

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



Keith HARING

1958 – 1990

Untitled (Heart Face)

1984

Signed and dated on the reverse
Acrylic on styrofoam panel
66 x 70.5 cm | 26 x 27.8 in

PROVENANCE

Artist's studio
Private collection
Sotheby's, New York, 10 November 2005
Private collection
Antiques Auctions Boetto, Genova, Italy, Arte Moderna e Contemporanea, 2012
Private collection

EXHIBITED

Luxembourg, Dexia Banque Internationale a Luxembourg. *Keith Haring*. June - September 2007, ill. in catalogue, p. 155
Milan, Dante Vecchiato Art Galleries, April - June 2009; Padua, October-November 2009, ill. in catalogue pp. 60-61

CERTIFICATE

The Keith Haring Foundation has confirmed the authenticity of this work



Kenny SCHARF

b.1958

Come N' Get it 2009

Acrylic and spray paint on linen
91.5 x 133 cm | 36 x 52.4 in

PROVENANCE

Honor Fraser Gallery, Los Angeles, United States
Private collection
Private collection, New York, United States

EXHIBITED

Los Angeles, Honor Fraser Gallery, *Kenny Scharf, Barberadise*, 12 September - 31 October 2009



KAWS

b. 1974

Untitled

2014

Signed and dated on the reverse
Acrylic on shaped canvas on panel
142.5 x 295 cm | 56.1 x 116.1 in

PROVENANCE

Gary Tatintsian Gallery, Moscow, Russia
Private collection, United States

EXHIBITED

Moscow, Gary Tatintsian Gallery, *MUTATED REALITY* (organised in collaboration with the National Centre for Contemporary Arts, Moscow), 27 November 2015 - 2 March 2016, pp. 48-49, 58-59; pp. 50-51, 62



Julian OPIE

b. 1958

Natasha, Schoolgirl. 2. 2000

Signed on the overlap
Vinyl on wooden stretcher
192.5 x 160.5 cm | 75.8 x 63.2 in

PROVENANCE

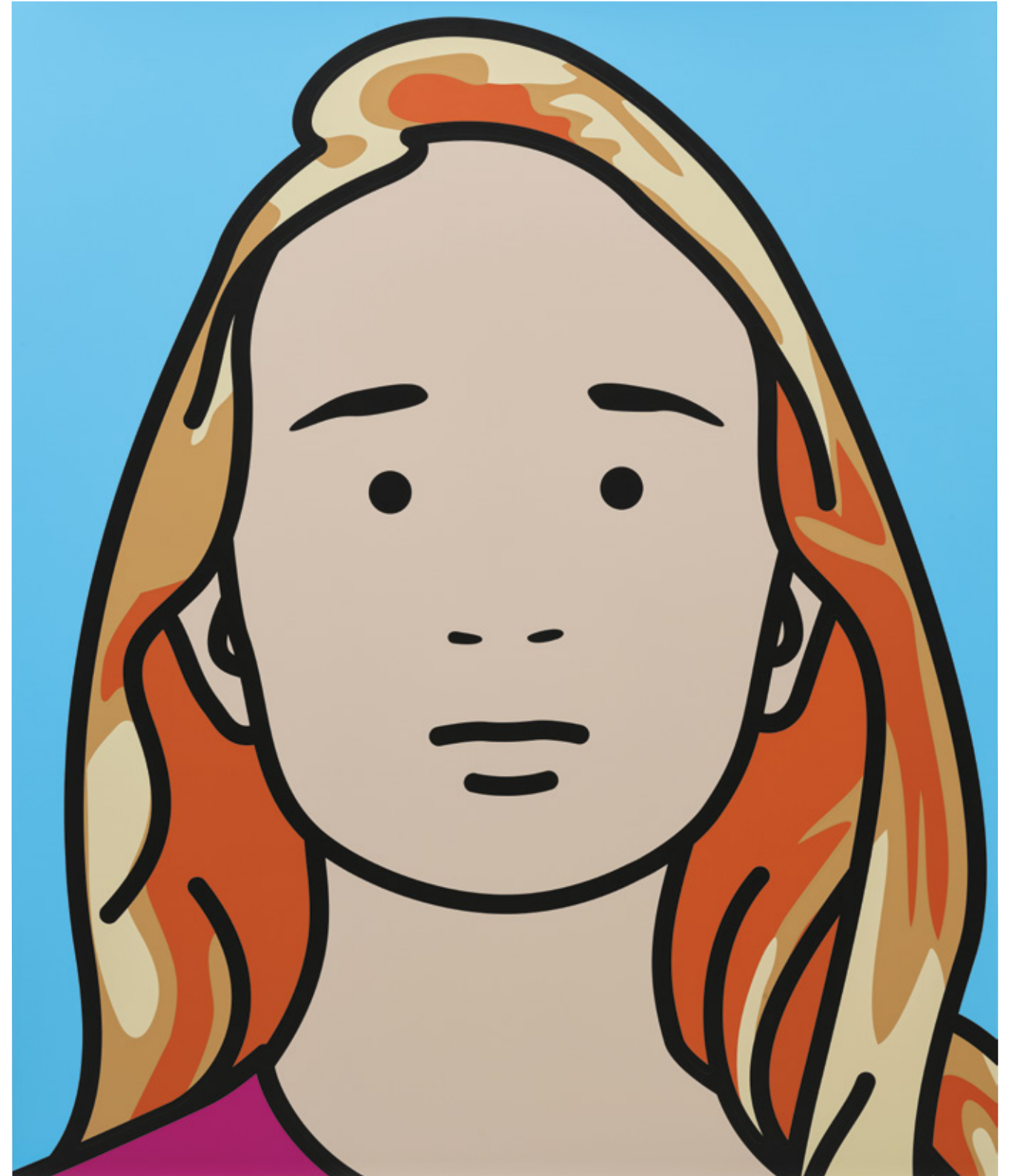
Patrick De Brock Gallery, Knokke-Heist, Belgium
Private collection, 2007

EXHIBITED

Bern, Museum of Fine Arts, *'There is Desire Left (Knock, Knock)': 40 Years of Fine Arts from the Mondstudio Collection*, 25 January - 27 April 2008, (another variant exhibited)

LITERATURE

Daniel Kurjakovic, *Julian Opie, Portraits*, Codax Publisher & Hatje Cantz Verlag, Zurich, 2003, n.p.
(another variant ill.)



Kehinde WILEY

b. 1977

Passing/Posing, Jean de Carondelet

2004

Signed and dated on the reverse
Oil and enamel on canvas
270.5 x 209.6 cm | 106.5 x 82.5 in

PROVENANCE

Simon Watson Arts, New York (acquired directly from the artist)
Private collection (acquired from the above)
Phillips, London, 7 March 2019, lot 5
Acquired at the above sale by the present owner

EXHIBITED

New York, Brooklyn Museum, *Passing Posing: Kehinde Wiley Paintings*,
8 October 2004 - 5 February 2005

LITERATURE

Sarah Lewis, 'De(i)fyng the Masters', Art in America, 1 April 2005, online

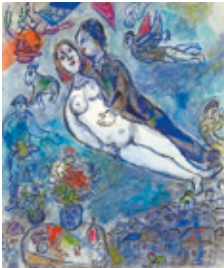




pp. 12-15
Pablo PICASSO
Portrait of Dora Maar
1942



pp. 16-17
Marc CHAGALL
Autoportrait
1940



pp. 18-21
Marc CHAGALL
Couple au-dessus de la table fleurie à Vitebsk. 1978-1980



pp. 38-39
Pierre SOULAGES
Peinture 237 x 81 cm, 2 mars 1990
1990



pp. 40-43
Pierre SOULAGES
Peinture 130 x 89 cm, 8 juin 1959
1959



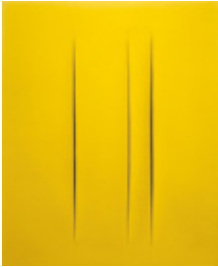
pp. 44-45
Zao WOU-KI
12.12.68
1968



pp. 22-25
Fernand LÉGER
Deux femmes tenant des fleurs
1954



pp. 26-27
Alexander CALDER
Soleil noir
1967



pp. 28-29
Lucio FONTANA
Concetto spaziale, Attese
1967



pp. 46-47
Karel APPEL
Untitled
1955



pp. 48-49
Georges MATHIEU
Inana
1958



pp. 50-51
Georges MATHIEU
Nantouillet II
1986



pp. 30-33
Jean DUBUFFET
Réchaud-four à gaz IV
12 March 1966



pp. 34-35
Jean DUBUFFET
Site aléatoire avec 6 personnages
5 May 1982



pp. 36-37
Hans HARTUNG
P1948-16
1948



pp. 52-53
Jean Paul RIOPELLE
Untitled
1964



pp. 54-55
Bernard BUFFET
Le Cirque, clown au chapeau pointu
1955



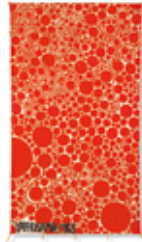
pp. 56-59
Bernard BUFFET
Clown au chapeau jaune fond rouge
1977



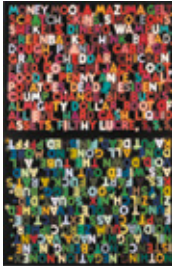
pp. 60-61
Antonio SAURA
Les trois grâces
1997



pp. 62-65
Frank STELLA
Does the Whale Diminish?
1988



pp. 68-69
Yayoi KUSAMA
Fire
1988



pp. 88-89
Mel BOCHNER
Money/Nothing
2006



pp. 90-91
Anish KAPOOR
Untitled
2012



pp. 92-93
Jean-Michel BASQUIAT
Untitled
1981



pp. 70-73
Yayoi KUSAMA
I carry on Living with the Pumpkins
2014



pp. 74-77
Fernando BOTERO
Circus Band
2008



pp. 78-79
Fernando BOTERO
Woman on a Horse
2010



pp. 94-95
Keith HARING
Untitled (Heart Face)
1984



pp. 96-97
Kenny SCHARF
Come N' Get it
2009



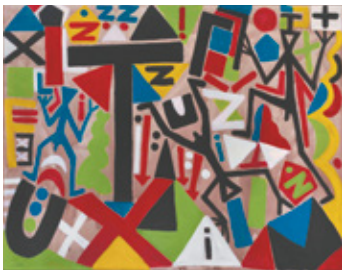
pp. 98-99
KAWS
Untitled
2014



pp. 80-83
Manolo VALDÉS
Matisse como Pretexto en Rosa
2021



pp. 84-85
Manolo VALDÉS
Cabeza de Marmol y Resina
2019



pp. 86-87
A. R. PENCK
Spielen und Bauen
2002



pp. 100-101
Julian OPIE
Natasha, Schoolgirl. 2.
2000



pp. 102-103
Kehinde WILEY
Passing/Posing, Jean de Carondelet
2004

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Fernand Léger, *Deux femmes tenant des fleurs*, 1954

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