

An abstract painting featuring thick, expressive brushstrokes. The background is a dark, textured black. Overlaid on this are vibrant, saturated red and teal colors. The red appears in large, irregular patches and streaks, while the teal is used in thinner, more linear strokes and smaller patches. The overall effect is one of dynamic energy and raw, gestural expression.

THE
MONACO
MASTERS
SHOW

American
80s from Warhol
to Basquiat

OPERA GALLERY

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

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3 JULY – 31 AUGUST 2026

Monaco

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PRÉFACE

Opera Gallery a le plaisir de présenter cette édition de The Monaco Masters Show, placée sous le haut patronage de Son Altesse Sérénissime le Prince Albert II de Monaco. Organisée au profit de Mission Enfance, l'exposition 'American 80s: from Warhol to Basquiat' met en lumière une décennie au cours de laquelle la production artistique fait corps avec les transformations culturelles, économiques et sociales à l'œuvre. Si les années 1960 ont marqué l'essor du Pop Art, les années 1980 mettent, elles, à profit son héritage pour produire un langage visuel plus rapide, plus hybride et encore plus conscient de ce qu'il est. Ce même langage se voit façonner autant par les médias de masse et les mouvements économiques que par le street art, ainsi que par les ateliers et les clubs légendaires de l'époque tels que le Studio 54.

Au centre de cette constellation se trouve Andy Warhol, figure qui agit moins comme une influence singulière que comme une structure pour ce qui va éclore. Via la Factory et la frontière floue qu'elle établit entre art, célébrité et business, Warhol crée en effet un cadre au sein duquel une nouvelle génération artistique va pouvoir émerger. Sa *Marilyn Monroe (Marilyn)*, 1967, reste un exemple emblématique de ce tournant. C'est une image qui est à la fois reproduction et icône, surface et mythologie, et dont les mécanismes de visibilité vont définir les décennies suivantes.

Autour de Warhol se déploie une exaltation artistique pétrie d'urgence et souvent délibérément instable, comme l'illustre *Untitled (Pestus)*, 1982, de Jean-Michel Basquiat. Réalisée au cours d'une année charnière de la carrière de l'artiste, l'œuvre condense la syntaxe visuelle à strates avec laquelle Basquiat aborde les questions d'identité, d'histoire et de pouvoir. Son immédiateté et sa densité témoignent d'un moment où la peinture se réaffirme comme un lieu d'expression personnelle et de critique sociopolitique.

Également ancrée dans le tissu urbain tout en affichant une forme radicalement accessible, *Untitled, September 28*, 1984, de Keith Haring capture la clarté graphique et l'énergie cinétique qui rendent son travail incontournable dans le New York des années 1980. En transposant le langage visuel du métro dans l'espace de la galerie, Haring assoie une pratique artistique à la fois populaire et critique, ludique et incisive.

L'exposition replace également ces évolutions dans le contexte plus large de l'histoire de l'art. *Running Cathead*, 1988, de John Chamberlain prolonge la réflexion des artistes pop sur le geste et l'appartenance à l'auteur *via* la forme sculpturale, en s'interrogeant sur l'héritage de l'expressionnisme abstrait avec révérence.

Outre l'accent mis sur les années 1980 aux États-Unis, le Monaco Masters Show proposera également une sélection d'œuvres signées par de grands artistes ayant marqué la seconde moitié du ^{xx}e siècle et le début du ^{xxi}e siècle, dont Pablo Picasso, Marc Chagall, Alexander Calder et Pierre Soulages. *Femme tenant un chat dans ses bras*, 1964, de Pablo Picasso nous rappelle que la réinvention de la figuration s'appuie sur des racines plus profondes, ici réarticulées avec une vitalité remarquable dans la période tardive de l'artiste. *Peinture 65 x 92 cm, 21 mai 1987* de Soulages transforme le noir en un champ dynamique de lumière et de reflets, offrant un contre-point aux pratiques de l'époque où se joue une saturation d'images. Cette exploration de l'intériorité trouve un écho contemporain chez *Minna*, 2025, de Jaume Plensa, où la forme humaine devient un réceptacle de silence et d'introspection.

Présentées comme un ensemble, les œuvres de l'exposition 'American 80s: from Warhol to Basquiat' expriment un moment de convergence : entre culture savante et culture populaire, image et objet, individualité et culture de masse. Elles révèlent une période de l'histoire états-unienne durant laquelle l'art ne se contente pas de refléter son époque mais façonne activement la manière dont on peut la voir, la vivre et s'en souvenir.

GILLES DYAN

Fondateur et Président
Opera Gallery Group

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DAMIEN SIMONELLI

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Opera Gallery Monaco

FOREWORD

Opera Gallery is delighted to present this year’s edition of The Monaco Masters Show, under the High Patronage of His Serene Highness Prince Albert II of Monaco. ‘American 80s: from Warhol to Basquiat’, an exhibition in support of Mission Enfance, brings into focus a decade in which artistic production became inseparable from the cultural, economic and social transformations of its time. If the 1960s marked the rise of Pop Art, the 1980s amplified its legacy into a more accelerated, hybrid and self-aware visual language—one shaped as much by mass media and the economy as by street art, the studio and legendary clubs of the era such as Studio 54.

At the centre stands Andy Warhol, whose presence operates less as a singular influence than as a framework for what followed. Through the Factory and the blurred boundary it established between art, celebrity and commerce, Warhol created a framework within which a new generation of art could emerge. His Marilyn Monroe (Marilyn), 1967, remains emblematic of this shift: an image that is at once reproduction and icon, surface and mythology, encapsulating the mechanisms of visibility that would define the decade.

Around him, an artistic energy took hold—urgent and often deliberately unstable. Jean-Michel Basquiat’s Untitled (Pestus), 1982, exemplifies this condition. Executed during a pivotal year in his career, the work condenses the layered visual syntax through which Basquiat navigated questions of identity, history and power. Its immediacy and density speak to a moment in which painting reasserted itself as a site of both personal expression and socio-political critique.

Similarly rooted in the urban fabric yet radically accessible in form, Keith Haring’s Untitled, September 28, 1984, captures the graphic clarity and kinetic energy that made his work omnipresent in 1980s New York. Translating the visual language of the subway into the gallery, Haring forged an art that was at once popular and critical, playful and incisive.

The exhibition also situates these developments within a broader art-historical context. John Chamberlain’s Running Cathead, 1988, extends the Pop interrogation of gesture and authorship into sculptural form, reflecting on the legacy of Abstract Expressionism with reverence.

Besides the American 80s focus, The Monaco Masters Show will also present a selection of great artists who shaped the art of the second half of the 20th century and the beginning of the 21st century, with Pablo Picasso, Marc Chagall, Alexander Calder, and Pierre Soulages, among others. Pablo Picasso’s Femme tenant un chat dans ses bras, 1964, reminds us that the reinvention of figuration has deeper roots, here rearticulated with remarkable vitality in the artist’s late period. Soulages’ Peinture 65 x 92 cm, 21 mai 1987 transforms black into a dynamic field of light and reflection, offering a counterpoint to the decade’s more image-saturated practices. This exploration of interiority finds a contemporary resonance in Jaume Plensa’s Minna, 2025, where the human form becomes a vessel for silence and introspection.

Presented as a whole, the works in ‘American 80s: from Warhol to Basquiat’ articulate a moment of convergence: between high and low, image and object, individuality and mass culture. They reveal a period in America during which art did not merely reflect its time but actively shaped how that time could be seen, experienced, and remembered.

GILLES DYAN

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Mission Enfance est né, il y a 35 ans, de l’engagement de personnes déterminées à œuvrer ensemble pour le bien commun. Un bel objectif dont l’axe principal était de porter secours aux enfants en détresse dans le monde. Il n’y avait à l’époque, comme aujourd’hui d’ailleurs, de plus utile et de plus juste mission que celle de la protection des victimes innocentes.

Catastrophes naturelles, conflits, pauvreté endémique, la vie s’est révélée bien souvent cruelle ces dernières années pour les enfants qui peuplent notre terre... Dans les bidonvilles, les camps de réfugiés, dans les rues, chaque enfant rencontré par Mission Enfance aura bénéficié d’une aide d’urgence, d’un accès à l’école, de cours de renforcement scolaire, mais surtout il aura retrouvé un environnement stable, amical et digne. Malgré l’accablement de ses parents, il a redressé la tête et repris confiance en l’humanité.

Près de deux millions d’enfants auront ainsi pu être scolarisés, écoutés et nourris par nos équipes locales, grâce au soutien sans faille de nos donateurs. Au Liban, en Arménie, en Syrie, au Vietnam, au Laos, au Burkina Faso, en Éthiopie, en Colombie, en Afghanistan, tant de pays en souffrance, nous affrontons en permanence ce défi de soulager la vie quand tout semble perdu.

Placée sous la Présidence d’Honneur de S.A.S. le Prince Albert II de Monaco, Mission Enfance bénéficie de cette philanthropie si spécifique à la Principauté. Les subventions accordées par le Gouvernement Princier et nos mécènes nous permettent d’allouer 100 % des fonds reçus par nos donateurs à nos projets sur le terrain.

Cet été de nouveau, nous sommes heureux d’être associés à Opera Gallery pour cette édition des Monaco Masters Show 2026, un évènement de qualité au service des enfants démunis. Merci !

Mission Enfance was founded 35 years ago by a group of individuals committed to working together for the common good. The primary aim of that noble cause was to aid children in distress around the world. Back then, as it is still the case today, there was no more worthwhile or just mission than the protection of innocent victims.

Natural disasters, conflicts, endemic poverty: life has proven all too cruel in recent years for the children who inhabit our world. In slums, refugee camps, and on the streets, every child encountered by Mission Enfance has received emergency aid, access to schooling and additional tutoring, but above all, they are now enjoying a stable, welcoming, and dignified environment. Despite their parents’ overwhelming hardship, they are now holding their heads up high with renewed faith in humanity.

Thanks to the unwavering support of our donors, nearly two million children have been able to attend school, have had their voices heard, and received food from our local teams. In Lebanon, Armenia, Syria, Vietnam, Laos, Burkina Faso, Ethiopia, Colombia and Afghanistan—so many countries in distress—we are constantly rising to the challenge of bringing relief when all seems lost.

Placed under the Honorary Presidency of H.S.H. Prince Albert II of Monaco, Mission Enfance benefits from the unique philanthropic spirit of the Principality. The grants awarded by the Prince’s Government and our patrons allow us to allocate 100% of the funds received from our donors directly to our field projects.

This summer, we are once again delighted to be partnering with Opera Gallery for this edition of the Monaco Masters Show 2026, a high-quality event in support of underprivileged children. Thank you!

DOMITILLE LAGOURGUE
Directrice de Mission Enfance
Director of Mission Enfance

PATRICIA HUSSON
Présidente de Mission Enfance
President of Mission Enfance

AMERICAN 80S, FROM WARHOL TO BASQUIAT

Tout comme les sixties — les années pop — les eighties sont devenues légendaires car elles marquent une étape dans l'histoire du monde. Un monde de dégel politique et social, de prospérité économique, de fête, de libération sexuelle, de développement des médias. La valeur refuge de l'œuvre d'art se généralise, la bourse, les *golden boys* s'intéressent à son marché. Des records sont battus lors des ventes publiques. L'enthousiasme des collectionneurs et du public est tel que les tendances 80 sont exposées très vite partout sur la planète. À New York, des artistes de différentes générations se retrouvent pour créer un art non académique, baroque, vital, énergique, pulsionnel, qui bouscule les codes et constitue une avant-garde transculturelle, la première culture artistique de la mixité ethnique et sociale.

Cet art pop, rock et punk naît de la culture populaire, dans la ville, la rue, les friches, dans les clubs, les ateliers et les galeries branchées.

Cette exposition, 'American 80s : from Warhol to Basquiat', présente des œuvres de Jean-Michel Basquiat, John Chamberlain, George Condo, Keith Haring, Robert Indiana, Alex Katz, Kenny Scharf, Frank Stella, Andy Warhol, qui, représentants du pop, du post-pop, du graffiti, du post-surréalisme, en ont été les plus vivants acteurs. Ils ont en commun de pratiquer, en peinture ou en sculpture, une figuration ou une abstraction inédite, baroque et colorée. Ils s'inspirent de tout dans l'histoire de l'art, du primitivisme au modernisme. Leur courant est animé par une légèreté, une vitesse, une volonté de décalage, une réhabilitation de la « sous-culture ». Ils entretiennent un lien avec la scène rock, punk, le hip-hop et la techno, avec les bd, comics, dessins animés et jeux vidéo, avec les mass média, la pub et la mode, le cinéma et les séries télé.

Le vecteur premier, celui qui réunit artistes, stars, écrivains, collectionneurs, marchands, *rich and famous people* dans un univers intergalactique, est Andy Warhol. Aujourd'hui, dans le monde entier, il figure au palmarès des artistes les plus connus du grand public. Il est pour les artistes d'American 80s l'épicentre de deux mondes où ils se retrouvent, celui de sa Factory et celui de la nuit.

Just like the sixties—the Pop era—the eighties have become legendary because they mark a milestone in world history. A world of political and social thaw, economic prosperity, celebration, sexual liberation and development of the media. The safe-haven status of artworks became widespread, while the stock market and the 'golden boys' took an interest in art, and records were broken at public auctions. The enthusiasm of collectors and the public was such that the trends of the 80s were soon on display across the world. In New York, artists from different generations came together to create non-academic, eccentric, vital, energetic, and impulsive forms of art that challenged conventions and constituted a transcultural avant-garde—the first artistic culture of ethnic and social diversity.

This pop, rock and punk art emerged from popular culture, in the city, on the streets, in abandoned warehouses, in clubs, studios and fashionable galleries.

This exhibition, 'American 80s: from Warhol to Basquiat', presents works by Jean-Michel Basquiat, John Chamberlain, George Condo, Keith Haring, Robert Indiana, Alex Katz, Kenny Scharf, Frank Stella and Andy Warhol, who, as representatives of Pop, post-Pop, graffiti, and post-Surrealism, were the movement's most vital protagonists. Be it in painting or sculpture, what they shared was the practice of novel, baroque and colourful forms of figuration or abstraction. They draw inspiration from everything in art history, from primitivism to modernism. Their movement is animated by a particular lightness, a speed, a desire for subversion, for the rehabilitation of subculture. They maintain links with the rock, punk, hip-hop and techno scenes, with comic books, cartoons and video games, with the mass media, advertising and fashion, cinema and television series.

The driving force behind this movement—the figure who brings together artists, stars, writers, collectors, dealers and the rich and famous in an intergalactic universe—is Andy Warhol. Today, he ranks among the world's most widely recognised artists. For the artists of the American 80s, he is the epicentre of two worlds that converge: that of his Factory, and that of nightlife.



Fils d'immigrés venus des Carpates, Andrew Warhola, dit Andy Warhol (1928–1987), l'homme à la perruque platine, était un personnage complexe : champion de la contre-culture américaine, mais obsédé par l'argent, homosexuel, catholique pratiquant, mondain mais d'une timidité maladive, il arrive de Pittsburgh à New York en 1949 et occupe dès les années 1960 une place centrale dans le monde de l'art. Il renouvelle le genre de la nature morte en prenant pour sujet, en gros plan, des produits de consommation courante (boîtes de soupe ou de lessive, bouteilles de Coca). Il crée des portraits, notamment ceux de Marilyn, tel l'historique *Marilyn Reversal*, 1979, de cette exposition, de Jackie Kennedy, de Liz Taylor, de Marlon Brando ou encore, dans sa série des *Regning Queens*, celui de *Queen Elizabeth II of the United Kingdom*, 1985, montrée dans 'American 80s'. Il bouleverse les codes et les techniques de cet art, assurant à son propriétaire un supplément de notoriété ou de rayonnement. L'utilisation de la sérigraphie, mêlée à la peinture acrylique, lui permet de produire, vite, très vite, des images immédiatement séduisantes, qu'il enrichit

Portrait de Andy Warhol devant ses œuvres dans les années 1975-1985
Portrait of Andy Warhol with art, c. 1975-1985
Courtesy of the Library of Congress

*The son of immigrants from the Carpathian Mountains, Andrew Warhola, known as Andy Warhol (1928–1987), the man with the platinum wig, was a complex figure: a champion of American counter-culture yet obsessed with money; homosexual yet a practising Catholic; a socialite yet painfully shy. He arrived in New York from Pittsburgh in 1949 and from the 1960s onwards had taken centre stage in the art world. He revitalised the genre of still life by taking everyday consumer goods as his subject, in close-up: soup or washing powder cans, Coca-Cola bottles. He created portraits, notably those of Marilyn, such as the iconic Marilyn Reversal, 1979, featured in this exhibition, as well as portraits of Jackie Kennedy, Liz Taylor, Marlon Brando, and, as part of his Reigning Queens series, that of Queen Elizabeth II of the United Kingdom, 1985, shown in 'American 80s'. He upended the conventions and techniques of this art form, ensuring his clients an added degree of fame or prestige. His use of silkscreen printing, combined with acrylic paint, enabled him to produce—quickly, very quickly—images that were immediately seductive, which he enriched with fluorescent colours, diamond dust. They became genuine pop icons through which he embodied America, declaring: "That's exactly what foreign heads of state should see: tins of Campbell's Soup, Elizabeth Taylor and Marilyn Monroe. That's America."*¹

THE FACTORY

Warhol's first studio-office, the Silver Factory, with its walls spray-painted silver and covered in aluminium foil, is legendary. From 1963 to 1968, the year he was seriously wounded by Valerie Solanas, a feminist activist enraged by what she saw as "a factory of art, sex, drugs and films," his friends, his assistants, the actresses from his films (his 'Superstars'), collectors and dealers would cross paths there and work. The same would be true of the three other Factories he occupied over the years. In this laboratory-studio, he produced his paintings, music and experimental films.

1. Le Thorel P. (2009), *L'Express Passion*, special issue, March-April

de couleurs fluo, de poudre de diamant... Elles deviennent de véritables icônes pop avec lesquelles il incarne l'Amérique, affirmant : « C'est bien cela que les chefs d'état étrangers devraient voir, des boîtes de soupe Campbell, Elizabeth Taylor et Marilyn Monroe. Ça c'est l'Amérique. »¹

LA FACTORY

Le premier atelier-bureau de Warhol, la Silver Factory, aux murs peints à la bombe argent et recouverts de papier aluminium, est mythique. De 1963 à 1968, année où il est grièvement blessé par Valerie Solanas, une féministe activiste en rage contre ce qu'elle voit comme « une usine à œuvres d'art, à sexe, à drogue et à films », ses amis, ses assistants, les actrices de ses films (ses « *Superstars* »), des collectionneurs, des marchands s'y croisent, y travaillent. Il en sera de même dans les trois autres Factory qu'il occupera au fil des ans. Dans cet atelier laboratoire, il produit ses peintures, de la musique, des films expérimentaux.

Parmi les artistes de sa génération, il entretient une relation particulière avec Robert Clark, dit Robert Indiana du nom de son état natal (1928–2018), qui est l'un des autres grands représentants du pop art. Indiana est, en 1963, la vedette de son film *Eat*. Pendant 45 minutes, Warhol le fixe en gros plan, mangeant un champignon hallucinogène. Indiana symbolise lui aussi l'*American way of life* et l'*American dream*, mais avec des signes, des mots, des noms et des chiffres tracés au pochoir dans des couleurs vives. En 1974–1975, il crée *Liberty 76*, pour le bicentenaire de la fondation des États-Unis, une sérigraphie dans laquelle il reprend les étoiles emblématiques du drapeau américain, qu'il cerce de la maxime : « *They choose to be free–We choose to be.* » Sa sculpture *LOVE*, faite de lettres capitales, installée en format géant dans les grandes villes du monde entier, suscite la ferveur et est devenue une icône d'Instagram. Elle est aussi le motif d'un timbre tiré à 32 millions d'exemplaires par la Poste américaine.

De Frank Stella (1936–2024), l'un des principaux représentants de l'art minimal, Warhol fait le portrait



Among the artists of his generation, he maintained a special relationship with Robert Clark—known as Robert Indiana (1928–2018) and named after his home state—who was one of the other leading figures of Pop Art. In 1963, Indiana starred in Warhol's film Eat. For 45 minutes, Warhol filmed him in close-up, eating a hallucinogenic mushroom. Indiana, too, symbolises the American way of life and the American dream, but through signs, words, names and numbers stencilled in bright colours. In 1974–1975, he created Liberty 76 for the bicentennial of the founding of the United States, a silkscreen print in which he reworked the emblematic stars of the American flag, encircling them with the maxim: "They choose to be free–We choose to be." His LOVE sculpture, made of capital letters and installed in giant format in major cities across the world, has sparked a craze and is now an Instagram icon. It also featured on a US Postal Service stamp issued in a print run of 32 million copies.

In 1967, Warhol painted a portrait of Frank Stella (1936–2024), one of the leading figures of Minimalist

en 1967. À partir des années 1970, Stella se libère des codes stricts qu'il s'était fixés et devient le libre créateur de sculptures et de hauts reliefs baroques, entretenant une multitude de formes découpées, ajoutant des arabesques de toutes couleurs acidulées, fluorescentes, tel *Le Pourfendu*, 1984, d'*'American 80s'*, vrai témoignage de son lien avec le pop.

Warhol est aussi proche de John Chamberlain (1927–2011) dont il fait le portrait en 1978 et dont il possède une sculpture, *Papagayo*, 1967. Chamberlain, qui se définit comme un collagiste en 3D, utilise des morceaux de tôle de voitures qu'il pile, compresse, soude, peint, graffite, pour donner naissance à des sculptures qui deviennent de plus en plus pop au fil des ans, telle *Running Cathead*, 1988.

À la toute fin des années 1970 et dans les années 1980, la nouvelle génération d'artistes américains formée par Basquiat, Condo, Haring et Scharf, fréquente à son tour la Factory.

De 1976 à 1979, Jean-Michel Basquiat (1960–1988), avec le graffeur Al Diaz, couvre au marqueur les murs du métro et du quartier de Soho. Leurs tags et graffitis sont signés « SAMO » (*SAMe Old shit*). Dès 1980, Basquiat est une figure incontournable de la vie underground new-yorkaise, avant de devenir une star interplanétaire, le premier artiste noir américain reconnu internationalement. Il crée, en peintures et en dessins, des images fragmentées, parfois enrichies de collages ou de sérigraphies. Il juxtapose des symboles, des listes de noms, des mots concepts, des poèmes. Sa peinture intègre les idiomes de ses origines africaines, haïtiennes et portoricaines. On y retrouve des têtes de mort, des squelettes, des masques, des flammes, des grilles, sa couronne de « *king de la négritude* » ... mais aussi les symboles de la société de consommation, la référence à la BD, à la littérature, au blues et au jazz, à la drogue, au sexe, à l'histoire de l'art... Il dit que dans son travail « il y a 80 % de colère »², ce dont témoigne *Untitled (Pestus)*, une œuvre de 1982 dans laquelle, pionnier de la défense de la planète, il manifeste contre les phosphates et les sulphates, véritables pestes utilisées dans la culture de la canne à sucre, les habitations insalubres, le pétrole et le bitume. Une peinture sur bois de 1985, *Blue Skies*, relève aussi de l'expression de sa révolte.

art. From the 1970s onwards, Stella broke free from the strict codes he had set for himself and became an uninhibited creator of eccentric sculptures and high reliefs, interweaving a multitude of cut-out forms and adding arabesques in a range of acidic, fluorescent colours, such as Le Pourfendu, 1984, from 'American 80s', a true testament to his connection with Pop Art.

Warhol was also close to John Chamberlain (1927–2011), whose portrait he painted in 1978 and whose sculpture Papagayo, 1967, he owned. Chamberlain, who defined himself as a 3D collagist, used pieces of scrap metal from automobiles which he crushed, compressed, welded, painted and graffitied to create sculptures that became increasingly Pop-inspired over the years, such as Running Cathead, 1988.

In the final years of the 1970s and throughout the 1980s, the new generation of American artists—including Basquiat, Condo, Haring and Scharf—began to frequent the Factory in turn.

From 1976 to 1979, Jean-Michel Basquiat (1960–1988), together with graffiti artist Al Diaz, covered the walls of the subway and the SoHo district with marker pens. Their tags and graffiti were signed 'SAMO' ('SAMe Old shit'). From 1980 onwards, Basquiat had

Jean-Michel Basquiat dans son atelier à New York, 1987
Jean-Michel Basquiat in his studio in New York, 1987
Photography by Tseng Kwong Chi © Muna Tseng Dance Projects, Inc., New York



1. Le Thorel P. (2009), *L'Express Passion*, special issue, March-April

2. Le Thorel, P. (2011). *Dictionnaire des artistes contemporains*, Paris : Larousse



Haring vu de dos avec une reprise du célèbre symbole Radiant Baby sur le blouson dans les années 1980.
Haring seen from behind, with a depiction of the famous Radiant Baby symbol on his jacket., c. 1980s.
 © Bill Cunningham

become a key figure in New York's underground scene, before rising to global stardom as the first internationally recognised Black American artist. He created fragmented images in paintings and drawings, sometimes enhanced with collages or silkscreen prints. He juxtaposed symbols, lists of names, conceptual words and poems. His painting integrated the idioms of his African, Haitian and Puerto Rican heritage. It featured skulls, skeletons, masks, flames, grids, his 'King of Négritude' crown—but also the symbols of consumer society, references to comics, literature, blues and jazz, drugs, sex, and art history. He said that in his work "there is 80% anger,"² as evidenced by *Untitled (Pestus)*, a 1982 piece in which, as a pioneer in the defence of the planet, he protested phosphates and sulphates—true plagues used in sugarcane cultivation as well as in substandard housing, oil and tar. A 1985 painting on wood, *Blue Skies*, also reflects his rebellious spirit. The figure and the black, grimacing mask-like head, along with the seaweed, evoke both his own life story (he was gravely injured in childhood by a car) as well as the memory of the slave trade and those lost at the bottom of the sea, which still haunts the Black community across the Americas. In 1984 and 1985, Warhol and Basquiat collaborated on over 160 works, ranging from paintings to silkscreen prints. Ronnie Cutrone recalled: "It was like a sort of crazy marriage, the odd couple of the art world. Their relationship was symbiotic. Jean-Michel thought he needed Andy's fame, and Andy believed he needed Jean-Michel's fresh blood. Jean-Michel projected an image of rebellion back onto Andy."³

Between 1980 and 1985, Keith Haring (1958–1990) created thousands of subway drawings in white chalk, using a continuous line, on the black panels of the New York subway. Haring met Warhol in 1982 during his exhibition at the Tony Shafrazi Gallery and immediately struck up a friendship with the man who, like him, had come to New York from Pittsburgh, and who painted his portrait in 1983. Haring would say:

2. Le Thorel, P. (2011). *Dictionnaire des artistes contemporains*, Paris : Larousse
3. Le Thorel, P. (2009), *L'Express Passion*, special issue, March-April

Le personnage et la tête-masque noire et grimaçante, les algues, évoquent à la fois son autobiographie (il a été grièvement blessé dans l'enfance par une voiture) et la question de la traite des noirs et des disparus au fond des mers qui hante toute la communauté noire sur le continent américain. En 1984 et 1985, Warhol et Basquiat créent à quatre mains plus de 160 œuvres, entre peinture et sérigraphie. Ronnie Cutrone se souvient : « C'était comme une espèce de mariage fou, le drôle de couple du monde de l'art. Leur relation était symbiotique. Jean-Michel pensait qu'il avait besoin de la célébrité d'Andy, et Andy croyait avoir besoin du sang neuf de Jean-Michel. Jean-Michel renvoyait à Andy une image de révolte. »³

De 1980 à 1985, Keith Haring (1958–1990) dessine des milliers de *subway drawings* à la craie blanche, d'un trait continu, sur les panneaux noirs du métro de New York. Haring rencontre Warhol en 1982 lors de son exposition à la galerie Tony Shafrazi et se lie d'une amitié immédiate avec celui qui, comme lui est venu de Pittsburgh à New York, et qui fait son portrait



en 1983. Haring dira : « La vie et l'œuvre d'Andy ont rendu mon travail possible. Andy a établi le précédent permettant à mon art d'exister. »⁴ À partir de 1981, Haring décline son iconographie en dessins et en peintures, au marqueur et à l'acrylique, sur des fonds de couleurs vives. Il traite de la vie, de la mort, du sexe, de ses engagements (la religion, le racisme, l'écologie, le business, l'autorité, le nucléaire, l'illettrisme, la drogue, les droits des homosexuels et plus tard le Sida dont il mourra en 1990). Un personnage, qui semble un double sautillant de lui-même, des *radiant babies* ou des chiens silhouettés, des symboles, des sexes, des soucoupes volantes, constituent son monde identifiable. Dans ses œuvres, de petits traits, qui symbolisent les ondes du champ électrique, émanent de ses figures et donnent une impression de mouvement. Son dessin *TV Dog* de 1982 est emblématique de cette méthode, tout comme le centaure (*Untitled, March 8, 1984*). De Warhol il reprend le signe du dollar que l'on retrouve dans un tableau de 1984 d'*'American 80s'*.

Affiche de l'exposition personnelle de Keith Haring à la galerie Tony Shafrazi à New York, 1984.

Poster for Keith Haring solo exhibition at Tony Shafrazi Gallery, New York City, 1984. © Tony Shafrazi Gallery

"Andy's life and work made my work possible. Andy set the precedent that allowed my art to exist."⁴ From 1981 onwards, Haring developed his iconography in drawings and paintings, using markers and acrylics on brightly coloured backgrounds. He addressed life, death, sex, and the causes that mattered to him: religion, racism, the environment, business, authority, nuclear power, illiteracy, drugs, gay rights, and later AIDS, from which he would die in 1990. A figure who appears to be a bouncing double of himself, radiant babies and silhouetted dogs, symbols, genitals and flying saucers constitute his recognisable world. In his works, small lines symbolising the waves of an electric field emanate from his figures and create the impression of movement. His 1982 drawing *TV Dog* is emblematic of this method, as is the centaur-like *Untitled, 8 March 1984*. From Warhol, he adopted the dollar sign, which can be found in a 1984 painting from his '*American 80s*' series.

Kenny Scharf (b. 1958) met Haring in 1978. They formed an unbreakable bond, sharing studios and flats, and took part together in exhibitions associated with the graffiti movement such as the '*Lower Manhattan Drawing Show*' and '*New York New Wave*' at PS1 in 1981. Scharf began exhibiting at Tony Shafrazi's gallery in 1983 and gained international recognition. He frequented the Factory, and Warhol painted his portrait and that of his daughter Zena in 1984. He described his work as *pop-surrealist*, born from a blend of television series, comic books, cartoons, fantasy tales, decorative motifs, science fiction and twentieth-century art. He painted with spray paint or oil, on canvas and on walls, depicting characters and animals, jungles, and imaginary, hallucinatory and mind-bending subjects (such as the grotesque face in *Untitled, 1987*, from '*American 80s*'). His hyper-colourful canvases are saturated with images, such as *The Big Bong Theory, 1987*, emblematic of his style. Scharf revisited his characters, presenting them like an alphabet of expressions, in hyper-colourful aluminium sculptures.

4. Le Thorel, P. (2021). *Libres figurations, les années 80*, Landerneau : FHEL

Kenny Scharf (né en 1958) rencontre Haring en 1978. Ils se lient d'une amitié indéfectible, partagent ateliers et appartements et participent ensemble aux expositions du mouvement graffitiste comme le 'Lower Manhattan Drawing Show' ou 'New York New Wave' à PS1 en 1981. Scharf expose à partir de 1983 chez Tony Shafrazi et connaît une reconnaissance internationale. Il fréquente la Factory et Warhol fait son portrait et celui de sa fille Zena en 1984. Il dit faire un art pop-surréaliste, né d'un mélange entre séries télé, BD, dessins animés, contes fantastiques, motifs décoratifs, science-fiction et art du xx^e siècle. Il peint à la bombe ou à l'huile, sur toile, sur les murs, des personnages et des animaux, des jungles, des sujets imaginaires, hallucinés et hallucinants (ainsi le visage grotesque de *Untitled*, 1987, d'"American 80s"). Ses toiles hyper colorées sont saturées d'images, telle *The Big Bong Theory*, 1987, emblématique de son style. Scharf reprend ses personnages, déclinant comme un alphabet des expressions, dans des sculptures en aluminium hypercolorées.

George Condo (né en 1957) arrive à New York en 1979 et travaille de 1980 à 1981 dans l'atelier de sérigraphie de la Factory, répartissant notamment la

George Condo (b. 1957) arrived in New York in 1979 and worked in the Factory's screen-printing studio from 1980 to 1981, where his tasks included applying the diamond dust used in the Myths series. At his first solo exhibition in 1983, Warhol and Haring each purchased a work from him. Condo gradually developed the vocabulary of his 'art of reconstruction', which he termed Artificial Realism. He drew and painted without regard to genre, incorporating into his works the painting of classical and modern masters, Pop Art, graffiti, the world of cartoons. He painted grotesque portraits, that he described as "the limits of hysteria, the limits of humanity", "extreme emotional vicissitudes,"⁵ vanities, still lifes... Division of the Eternal, featured in 'American 80s', belongs to one of his most significant series, Expanding Canvas. He says of it: "At the time, I had Jack Kerouac's automatic writing in mind, the simple idea of starting and continuing without stopping to correct my work, even after finishing it."⁶ In

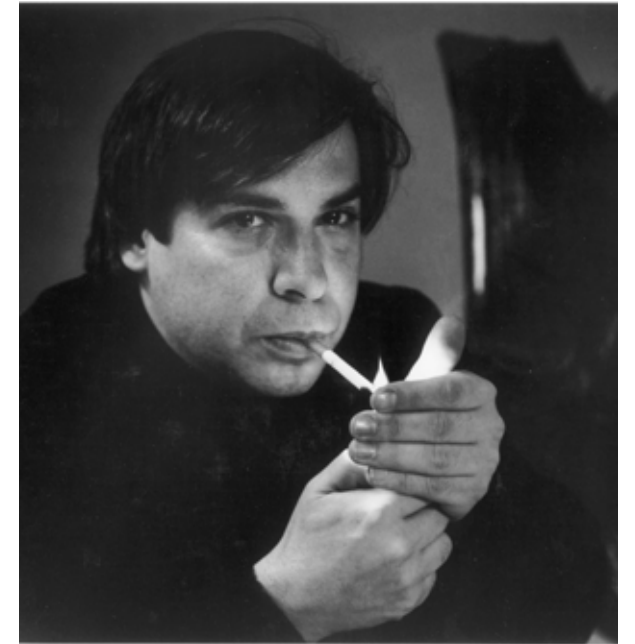
5. Le Thorel, P. (2011). *Dictionnaire des artistes contemporains*, Paris : Larousse

6. Interview with Markus Steinweg (2026), *George Condo*. Paris : Editions Paris Musées

Portrait de Kenny Scharf. *Portrait of Kenny Scharf*. © Bernard Gotfryd, courtesy of Library of Congress



George Condo, New York City, 2000
© Chris Felver. All rights reserved, 2026 / Bridgeman images



poudre de diamant de la série des *Myths*. Lors de sa première exposition personnelle en 1983, Warhol et Haring lui achètent chacun une œuvre. Il met peu à peu en place le vocabulaire de son « art de la reconstruction » qu'il dénommera le Réalisme artificiel. Il dessine et peint sans hiérarchie de genre, faisant entrer dans ses œuvres la peinture des maîtres classiques et modernes, le pop art, le graffiti, l'univers des dessins animés... Il peint des portraits grotesques, « les limites de l'hystérie, les limites de l'humanité », « des vicissitudes émotionnelles extrêmes »⁵, des vanités, des natures mortes... *Division of the Eternal*, montré dans 'American 80s', appartient à l'une des plus importantes séries *Expanding canvas*. Il en dit : « à l'époque, j'avais en tête l'écriture automatique de Jack Kerouac, l'idée tout simplement de commencer et de continuer sans m'arrêter pour corriger mon travail, même après l'avoir achevé »⁶. Dans cette série, il mêle, *all-over*, une infinité de peintures et collages, ce qu'il nomme les « graffitis de grand maîtres », à des inscriptions au marqueur. En 2026, le Musée d'Art Moderne de Paris lui a consacré une rétrospective qui fait suite à l'exposition du Musée National de Monaco en 2023.

DANS LES VERNISSAGES ET DANS LA NUIT

Ces artistes se retrouvent le soir dans les vernissages et dans les clubs qui sont les grands marqueurs de la vie culturelle newyorkaise des années 1980.

Ce monde de l'art est aussi celui qui inspire une autre star du Pop, Alex Katz (né en 1927). Katz, qui peint essentiellement des portraits et des autoportraits, tient comme une chronique de son époque. A partir des années 1970, il prend pour sujet le monde de l'art et de la mode : peintres, poètes, critiques, mannequins... Sensible à l'air du temps, aux modes, il retient avec précision les détails de coiffure, de vêtements, les poses, les signes ou les symboles d'une génération. Ses personnages apparaissent sur des fonds souvent uniformes. Il peint de manière intense ce que lui renvoie le sujet : sa séduction, ses regards, ses inquiétudes. Il en est ainsi des deux double portraits d'"American 80s", issus de la série *Pas de deux*, dans laquelle il explore les relations de couple, ici ceux formés par la poétesse Vicky Hudspith et l'économiste Wally Turbeville et par l'artiste Francesco

this series, he blends, all-over, an infinite number of paintings and collages—which he calls 'old master graffiti'—with marker inscriptions. In 2026, the Musée d'Art Moderne in Paris dedicated a retrospective to him, following on from the exhibition at the Musée National de Monaco in 2023.

AT OPENINGS AND AFTER DARK

At night these artists would meet at exhibition openings and in clubs, which were the defining features of New York's cultural life in the 1980s.

*This art world also inspired another Pop star, Alex Katz (b. 1927). Katz, who mainly painted portraits and self-portraits, acted as a chronicler of his era. From the 1970s onwards, he took as his subject the world of art and fashion: painters, poets, critics and models. Attuned to the spirit of the times and to prevailing trends, he captured with precision the details of hairstyles, clothing, poses, and the signs or symbols of a generation. His figures often appeared against uniform backgrounds. He painted with intensity what his subjects reflected back to him: their allure, their gazes, their anxieties. This is the case with the two double portraits from 'American 80s', taken from the *Pas de deux* series, in which he explored relationships between couples—here, those formed by the poet Vicky Hudspith and the economist Wally Turbeville, and by the artist Francesco Clemente, a leading figure of the Italian Transavantgarde, and his wife Alba.*



Alex Katz debout devant l'un de ses tableaux représentant des figures grandeur nature, 1993.
Alex Katz standing in front of one of his paintings of life-size figures, 1993
© Nancy Lee Katz, courtesy of Library of Congress

McEwen, Talking Heads... C'est lors d'un concert commun du groupe punk The Girls (dont il est bassiste), que Condo rencontre Basquiat (qui joue avec le groupe de noise music Gray), qui le convainc de s'installer à New York.

Dans ces soirées underground, on boit de l'alcool, on fume des pétards, on prend du LSD, des acides, des amphétamines, des champignons hallucinogènes, de tout. On retrouve dans les œuvres de ces artistes l'influence du LSD, qui produit des visions hallucinatoires, kaléidoscopiques, psychédéliques. Basquiat dit que son travail des premières années était « sous l'influence du LSD. »⁷ Haring avoue les mêmes expériences. Tout s'interpénètre joyeusement dans les fresques de Scharf, qui résume, parlant du Club 57 : « C'était une gigantesque orgie familiale. Parfois, je regardais autour de moi et je me disais : "Mon Dieu, j'ai eu des rapports sexuels avec tout le monde dans cette boîte." C'était l'esprit de l'époque. Et c'était juste avant le sida. »⁸

'American 80s, from Warhol to Basquiat' constitue ainsi le formidable portrait en résumé de cette période culte et réunit de véritables chefs-d'œuvre, des peintures et des sérigraphies iconiques, à nulle autres pareilles, qui rendent le pulse si particulier de la vie newyorkaise.

which Condo played bass) that Condo met Basquiat (who played with the noise music band Gray), who convinced him to move to New York.

At these underground parties, people drank alcohol, smoked joints, took LSD, acid, amphetamines, hallucinogenic mushrooms—everything. The influence of LSD, which produces hallucinatory, kaleidoscopic, and psychedelic visions, can be seen in these artists' works. Basquiat said that his early work was "under the influence of LSD."⁷ Haring admitted to the same experiences. Everything joyfully intermingled in Scharf's murals; he recalled of Club 57: "It was a gigantic family orgy. Sometimes I'd look around and think to myself: 'My God, I've had sex with everyone in this club.' That was the spirit of the times. And it was just before AIDS."⁸

'American 80s: from Warhol to Basquiat' thus offers a remarkable overview of this iconic era, bringing together genuine masterpieces—iconic paintings and screenprints, each one unique—that capture the distinctive pulse of New York life.

PASCALE LE THOREL

Critique d'art
Art critic

Clemente, grand représentant de la transavantgarde italienne, et sa femme Alba.

Le monde de la nuit est celui de Warhol, qui en tient la chronique photographique et écrite dans sa revue *Interview*, de Basquiat, Haring et Scharf. Ces derniers font des performances, des fresques murales et des expositions dans les clubs (Club 57, Mudd Club, Palladium, Paradise garage). Ils y retrouvent David Bowie, Les Cramps, Allan Ginsberg, Debbie Harry, John Giorno, Grace Jones, Madonna, Samanta

The nightlife scene was the domain of Warhol, who chronicled it through photographs and articles in his magazine Interview, as well as Basquiat, Haring and Scharf. They staged performances, created murals and held exhibitions in clubs (Club 57, Mudd Club, Palladium, Paradise Garage). There they would encounter David Bowie, The Cramps, Allen Ginsberg, Debbie Harry, John Giorno, Grace Jones, Madonna, Samantha McEwen, and the Talking Heads. It was during a joint concert by the punk band The Girls (in

7. Le Thorel, P. (2011). *Dictionnaire des artistes contemporains*, Paris : Larousse

8. Le Thorel, P. (2021). *Libres figurations, les années 80*, Landerneau : FHEL

American 80s **from Warhol to Basquiat**

Alex KATZ

John CHAMBERLAIN

Robert INDIANA

Andy WARHOL

Frank STELLA

George CONDO

Keith HARING

Kenny SCHARF

Jean-Michel BASQUIAT

Alex KATZ

(b. 1927)

Study for 'Pas de Deux'

1983

Oil on board

Incised with the artist's signature and dated '83'
on the upper right; numbered '#1' on the reverse

61 x 45.7 cm | 24 x 18 in

PROVENANCE

Robert Miller Gallery, New York

Paul J. Schupf collection, New York

Margaret Lipworth Fine Art, Boca Raton, USA

Private collection, Florida, December 1992

Anon. sale; Sotheby's, New York, 19 November 2025, lot 265

Private collection

EXHIBITED

Brunswick, Bowdoin College Museum of Art, September-
October 1985, 'Alex Katz: an Exhibition Featuring Works from the
Collection of Paul J. Schupf', exh. cat. No. 22, p. 23



Alex KATZ

(b. 1927)

Study for 'Pas de Deux'

1983

Oil on board

Incised with the artist's signature and dated '83'
on the upper right; numbered '#3' on the reverse

61 x 45.7 cm | 24 x 18 in

PROVENANCE

Robert Miller Gallery, New York

Paul J. Schupf collection, New York

Margaret Lipworth Fine Art, Boca Raton, USA

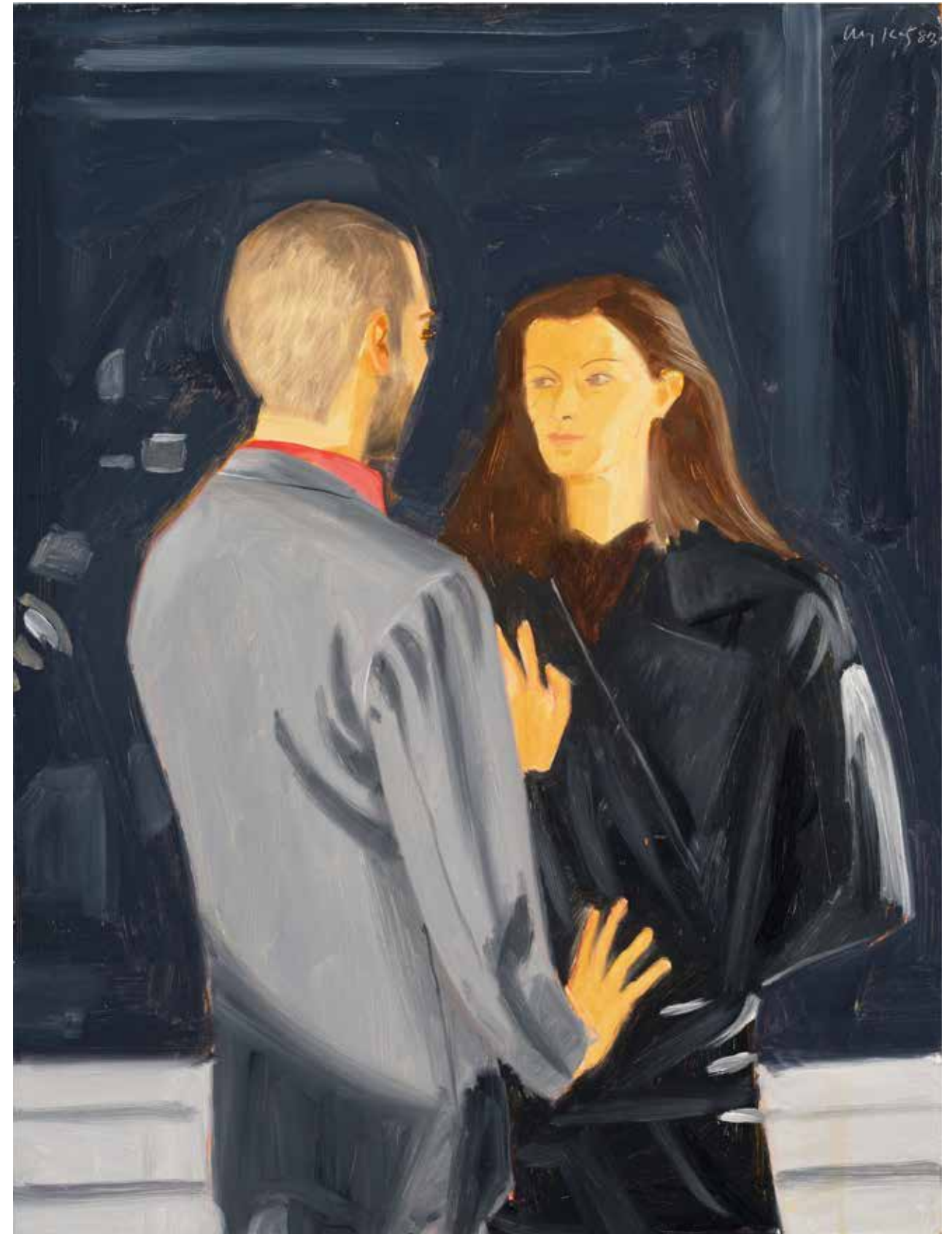
Private collection, Florida, December 1992

Anon. sale; Sotheby's, New York, 19 November 2025, lot 265

Private collection

EXHIBITED

Brunswick, Bowdoin College Museum of Art, September-
October 1985, 'Alex Katz: an Exhibition Featuring Works from the
Collection of Paul J. Schupf', exh. cat. No. 22, p. 23



John CHAMBERLAIN
(1927–2011)

Running Cathead
1988

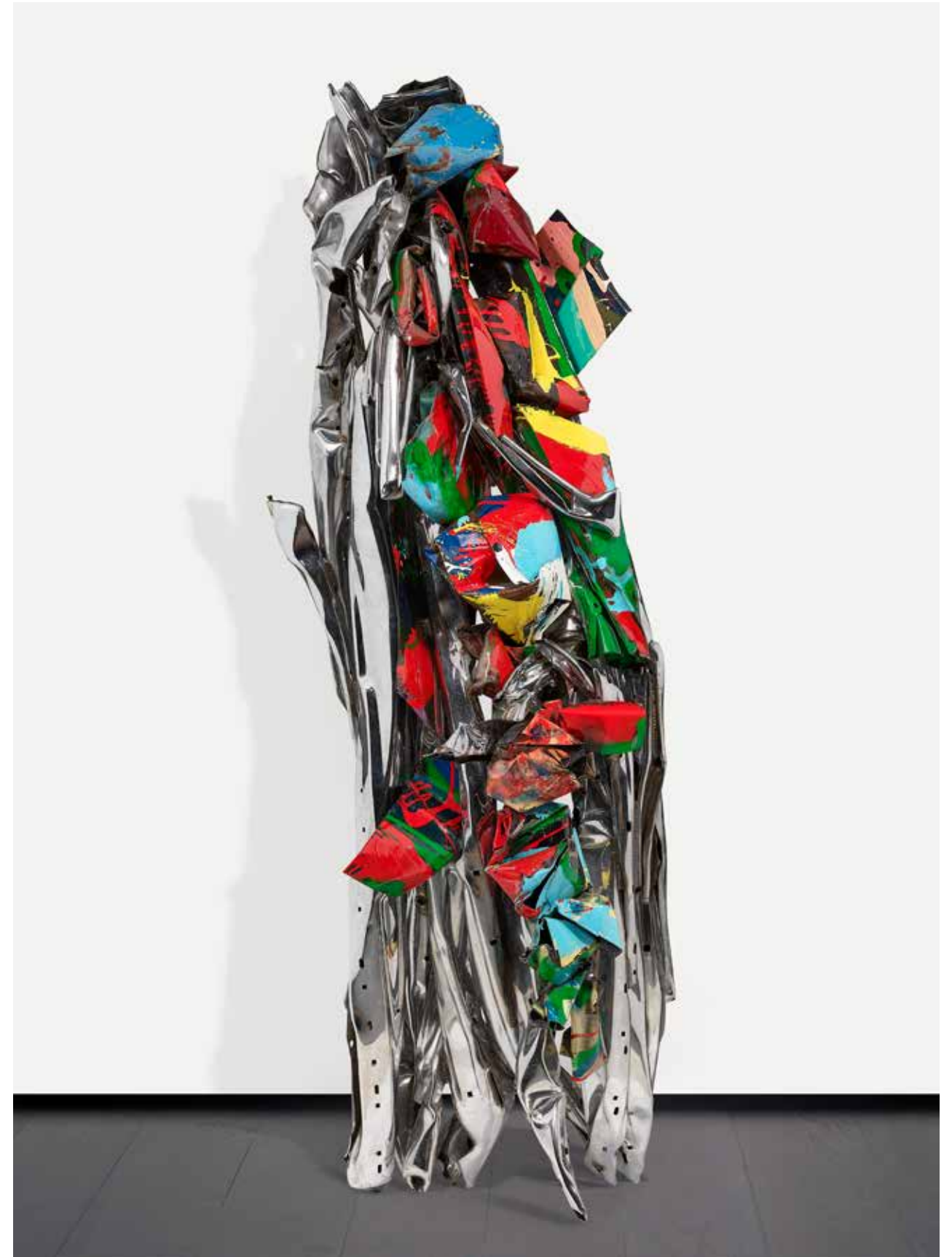
Paint and chromium-plated steel
Unique piece
236.2 x 85 x 60.3 cm | 93 x 33.5 x 23.7 in

PROVENANCE

Margo Leavin Gallery, Los Angeles
Private collection, USA
Christie's, New York, 7 November 1989, lot 93
Private collection, Europe
Gerald Fineberg collection, 2008

EXHIBITED

Los Angeles, Margo Leavin Gallery, 'John Chamberlain', 1989



Robert INDIANA

(1928–2018)

LOVE (Red Faces Blue Sides)

Conceived: 1966; Fabricated: 1999–2000

Polychrome aluminium

Edition: AP 3/4

Stamped '©1966-2000 R INDIANA AP 3/4' on the lower left interior edge of the letter 'E'

61 x 61 x 30.5 cm | 24 x 24 x 12 in

PROVENANCE

Morgan Art Foundation Ltd., acquired directly from the artist

LITERATURE

Simon Salama-Caro, *Robert Indiana Catalogue Raisonné*, *RI Catalogue Raisonné LLC/ Star of Hope*, New York, online, ongoing, No. E-1966-28





Robert INDIANA

(1928–2018)

Liberty 76

1975

Printed paper collage and acrylic on paper
Dedicated 'FOR SHEPARD LIU MY BEST' on the
lower left and lower centre, signed and dated 'R. Indiana
1975' on the lower right
100 x 89 cm | 39.4 x 35 in

PROVENANCE

Shepard Liou collection
The Greenberg Gallery, St. Louis, USA
Marisa del Ray Gallery, Palm Beach, USA
C & M Fine Arts, New York
Private collection
Anon. sale; Sotheby's, New York, 16 May 2007, lot 320
Private collection



Andy WARHOL

(1928–1987)

Multicolored Retrospective

(Reversal series)

1979

Acrylic and silkscreen ink on canvas

Signed, dated and titled 'Andy Warhol 79 multicolored retrospective reversal series' on the overlap

128.3 x 161.9 cm | 50.5 x 63.7 in

PROVENANCE

Galerie Bischofberger, Zurich

Astrup Fearnley collection, Oslo

Christie's, New York, 11 May 2010, lot 64

Gagosian Gallery, New York

Private collection

Anon. sale; Phillips, New York, 18 May 2022, lot 13

Private collection

EXHIBITED

Hamburg, Deichtorhallen, 2 July–19 September 1993; Stuttgart, Württembergischen Kunstverein, 13 November 1993–6 February 1994, 'Andy Warhol - Retrospektiv', exh. cat., p. 98, ill. in colour p. 99

Luzern, Kunstmuseum, 'Andy Warhol, Paintings 1960-1986', 9 July–24 September 1995, exh. cat., No. 67, pp. 165, 168, ill. in colour p. 143

Oslo, Astrup Fearnley Museum of Modern Art, 'Andy Warhol by Andy Warhol', 13 September–14 December 2008, exh. cat., No. 32, p.130, ill. in colour p. 113

LITERATURE

Neil Printz and Andy Warhol Foundation for the Visual Arts, *The Andy Warhol catalogue raisonné: Vol. 6 Paintings and sculptures mid-1977-1980*, Phaidon, London, 2024, No. 4341, p. 425, ill in colour

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





Andy WARHOL
(1928–1987)

Marilyn Reversal
1979

Acrylic and silkscreen ink on canvas
Signed with the Estate's stamp and dated 'Andy Warhol /
© 1979' on the reverse; dedicated 'to Paul' on the overlap
45.5 x 38 cm | 17.9 x 15 in

PROVENANCE

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

LITERATURE

Neil Printz and Andy Warhol Foundation for the Visual Arts,
*The Andy Warhol catalogue raisonné: Vol. 6 Paintings and
sculptures mid-1977-1980*, Phaidon, London, 2024, No. 4366,
ill in colour



Andy WARHOL
(1928–1987)

*Reigning Queens: Queen Elizabeth II
of the United Kingdom*
1985

Acrylic on silkscreen ink on canvas
Signed and dated 'Andy Warhol 85' on the overlap
127 x 107 cm | 50 x 42.1 in

PROVENANCE

Mulder Fine Arts, New York
Equinox Gallery, Vancouver
Private collection, 1988
Anon. sale; Christie's, London, 27 June 2012, lot 29
Private collection

EXHIBITED

Vancouver, Vancouver Art Gallery, 'The Shadow of Production:
Work from the Collection', 2004
London, Sotheby's London 'Power & Image:
Royal Portraiture & Iconography', 28 May – 15 June 2022



Frank STELLA

(1936–2024)

Le Pourfendu

1984

Mixed media on canvas, engraved magnesium,
aluminum and fiberglass

325 x 328 x 40 cm | 128 x 129.1 x 15.7 in

PROVENANCE

M. Knoedler & Co., Inc., New York

Private collection, USA

Anon. sale; Christie's, New York, 7 November 1989, lot 91

Galerie Beaubourg, Paris

Anon. sale; Christie's, Paris, 27 September 2021, lot 8

Private collection

EXHIBITED

Paris, Galerie Beaubourg, 'Les Années 80', February–March 1990,
exh. cat., ill. in colour on the cover and p. 25





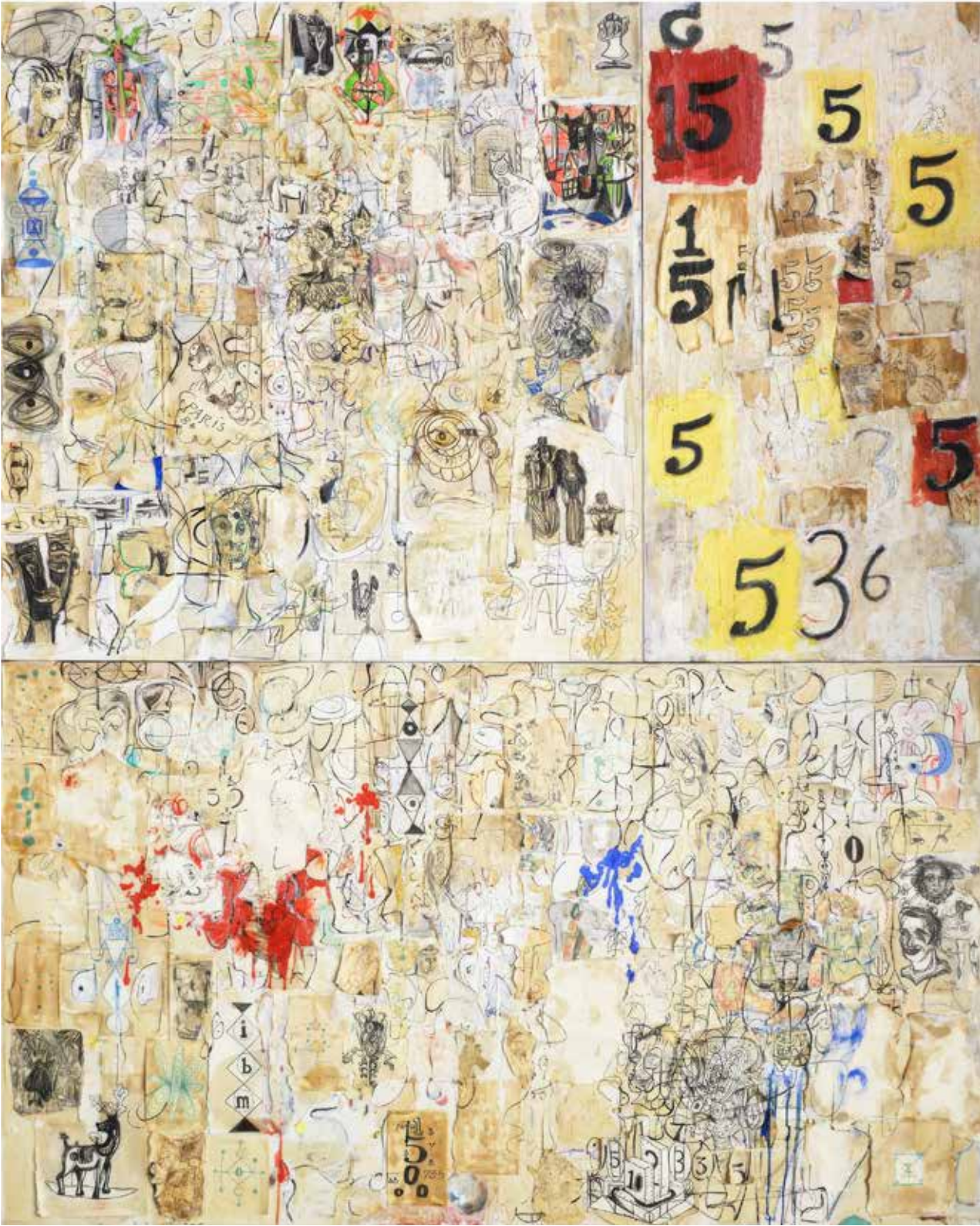
George CONDO
(b. 1957)

Division of the Eternal
1986

Oil, encaustic, ink, marker, graphite and paper collage
on 3 joined canvases
Signed and dated '9.86' on the lower right, dated again
'Paris 86' on the upper left
217.8 x 217.2 cm | 85.7 x 85.5 in

PROVENANCE
Galerie Bischofberger, Zurich
Byron R. Meyer collection, *circa* 1986
Sotheby's, New York, 20 November 2025, lot 275
Private collection

LITERATURE
Simon Baker, *George Condo: Painting Reconfigured*,
Thames & Hudson, London, 2015, No. 153, p. 137, ill. in colour



Keith HARING

(1958–1990)

TV Dog

1982

Sumi ink on paper

Dated and signed 'APRIL 6 - 1982 K HARING'
on the reverse

58.4 x 73.3 cm | 23 x 28.9 in

PROVENANCE

Tony Shafrazi Gallery, New York

Adri, Martin and Geertjan Visser collection,
the Netherlands, early 1980s

Estate of Martin Visser, Bergeijk,
the Netherlands

Anon. sale; Christie's, London, 6 March 2025, lot 242

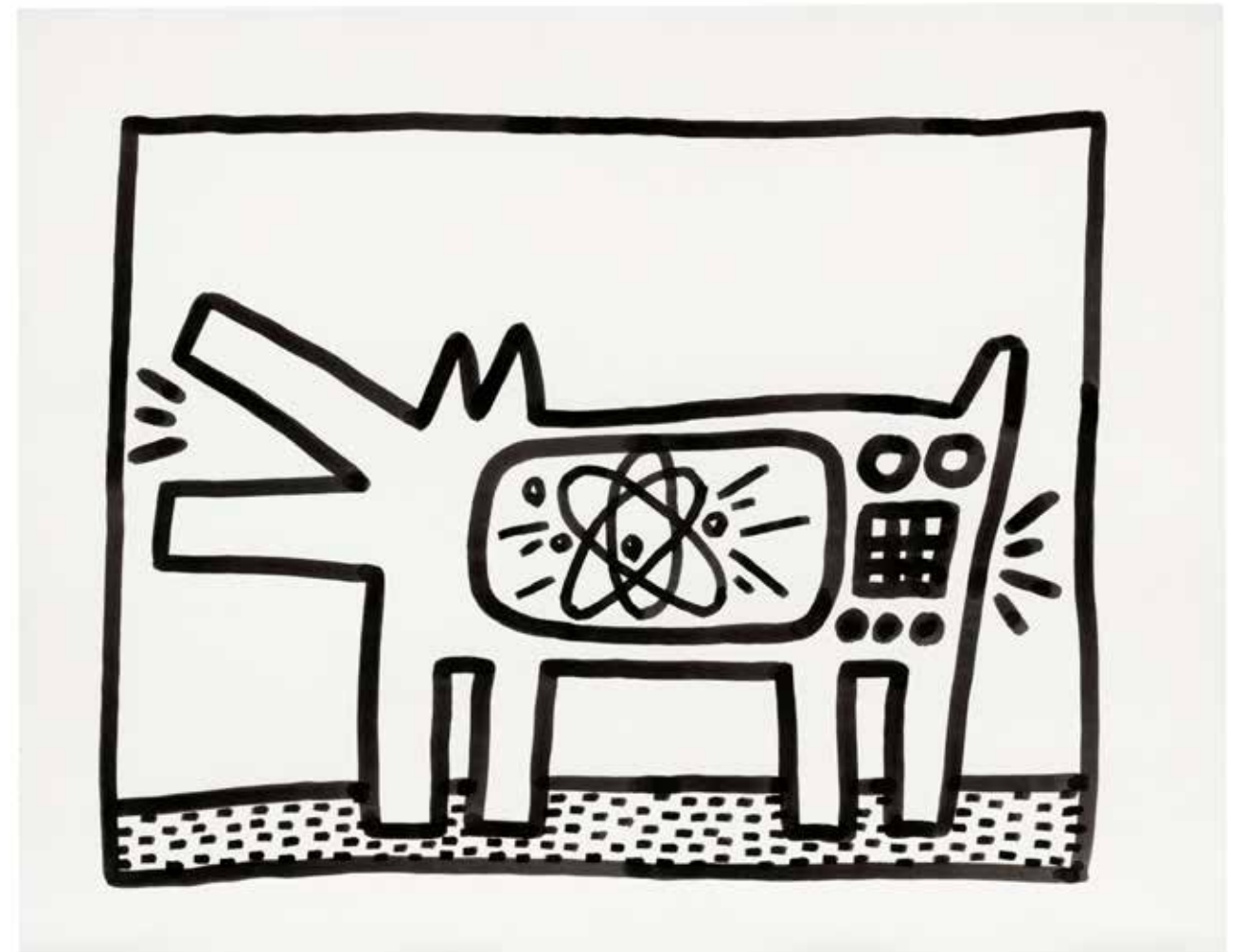
Private collection

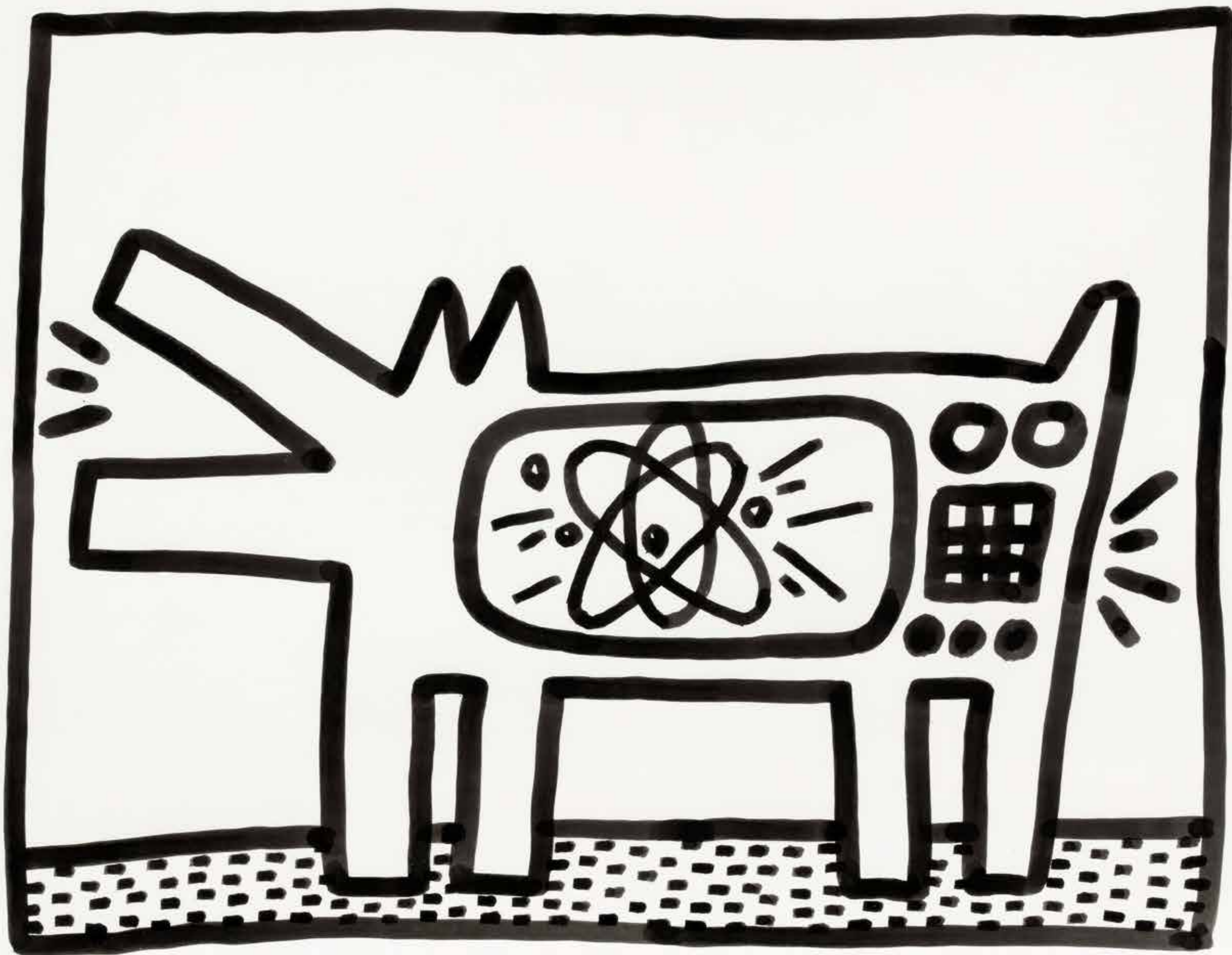
EXHIBITED

Otterlo, Rijksmuseum Kröller-Müller, 'Little Arena: Drawings and
Sculptures from the collection Adri, Martin and Geertjan Visser',
13 October–25 November 1984, exh. cat., No. 6, p. 72, ill. p. 73

Groningen, Groninger Museum, long-term loan, 1985–2000

Otterlo, Kröller-Müller Museum, long-term loan, 2000–2024





Keith HARING

(1958–1990)

Untitled, March 8

1984

Acrylic on canvas

Signed, dated and inscribed '3.8.84 Australia'
on the overlap; signed and dated again 'March 8 1984'
on the reverse

91 x 91 x 3 cm | 35.8 x 35.8 x 1.2 in

PROVENANCE

Andre Emmerich Gallery, New York

Anon. sale; Sotheby's, New York, 15 November 2007, lot 485

Private collection

CERTIFICATE

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



Keith HARING

(1958–1990)

Untitled, September 28

1984

Acrylic on canvas

Signed and dated 'K. Haring SEPT. 28 1984' on the overlap

61 x 61 x 3.5 cm | 24 x 24 x 1.4 in

PROVENANCE

Galerie Laurent Strouk, Paris, as of 2007

Private collection

CERTIFICATE

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





Keith HARING

Untitled, September 28, 1984

Compacte par sa taille et entièrement saisie par le sens du mouvement effervescent qui caractérise le travail de Keith Haring, cette image se lit comme un extrait abstrait de l'une des célèbres fresques murales de l'artiste. Sur un fond orange lumineux, elle représente une figure dansante à quatre jambes, dont le torse est orné d'un symbole qui a toujours fasciné l'artiste : le dollar.

Si, dans les années 1980, New York possède un motif emblématique, ce sont probablement les figures sans visage de Keith Haring, immédiatement reconnaissables et d'une adroite symbolique. Après son arrivée sur place en 1978, l'artiste fait rapidement proliférer ses images dans tout le réseau du *subway* new-yorkais, descendant des rames pour dessiner des personnages dansants sur des affiches et sur les murs. Bien que transposée sur toile à la peinture acrylique noire épaisse, *Untitled, September 28, 1984*, ne perd rien de l'immédiateté des œuvres inscrites dans l'espace public qui ont fait de Haring un artiste omniprésent à New York.

La première moitié des années 1980 constitue une période vertigineuse dans sa carrière : son travail fait l'objet de plusieurs expositions personnelles, il participe à la 'Documenta 7' à Kassel en 1982 et réalise une installation à la Biennale de Venise deux ans plus tard. Ayant déjà constellé New York de son art, Keith Haring s'attèle à donner à son œuvre une portée internationale, objectif qu'il atteint rapidement.

Des décennies plus tard, le travail de Haring est tout aussi vivant et pertinent qu'à l'époque, probablement grâce à sa capacité à suggérer, à travers ses figures *cartoon*, quelque chose de fondamental, quelque chose que nous partageons tous.

Compact in scale and filled edge-to-edge with the ebullient sense of movement for which Keith Haring is known, this image reads like an abstracted snippet from one of the artist's famed wall murals. Against a luminous orange background, it depicts a four-legged dancing figure, its torso emblazoned with a symbol that had long fascinated the artist: the dollar sign.

*If New York in the 1980s has a defining motif, it may well be Haring's faceless figures: instantly recognizable and deftly symbolic. After his arrival in 1978, Haring quickly proliferated his images all over the city's subway system, hopping off trains to draw dancing characters over posters and on walls. Though committed to canvas in thick black acrylic paint, *Untitled, September 28, 1984*, loses none of the immediacy of the public artworks that made Haring an ever-present artist in New York.*

The first half of the 1980s was a dizzying period for Haring's career who was the subject of several solo exhibitions, participated to the 'Documenta 7' in Kassel in 1982, and painted an installation at the Venice Biennale two years later. Having already filled New York with his art, he was intent on—and immediately successful in—becoming a global voice.

Decades later, Haring's work feels just as full of life and just as relevant as it did in the past thanks to what many attribute to the artist's ability to gesture toward something foundational—something shared between us all—with his cartoonish figures.

Kenny SCHARF
(b. 1958)



BLUMAMA
1986 / 2022

Painted aluminium
Edition: 2/6
Signed, titled, dated, and numbered
'Kenny Scharf / BLUMAMA / 1986/2022 /
ED 2/6' on the underside of the foot
122 x 73.2 x 29.5 cm | 48 x 28.8 x 11.6 in

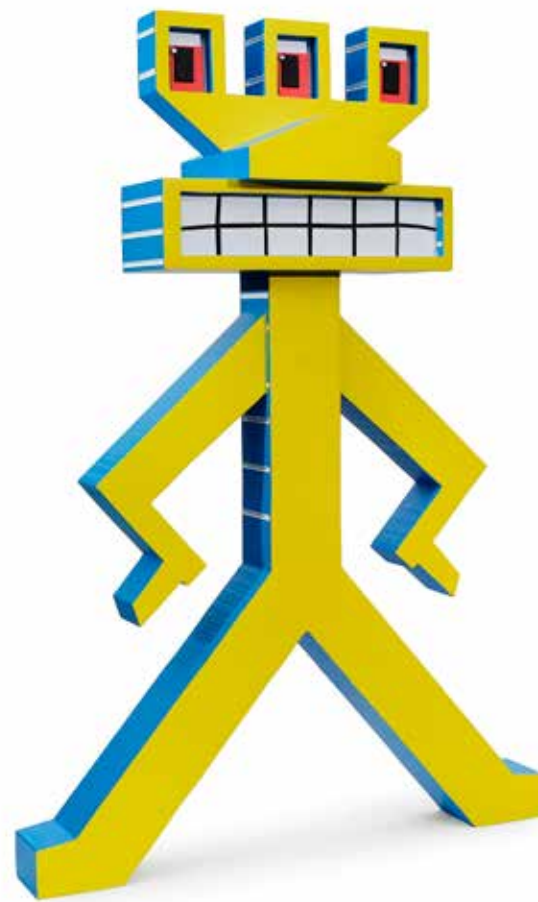
PROVENANCE
Private collection



HAPOINTY GUY
1986 / 2023

Painted aluminium
Edition: 5/6
Signed, titled, dated, and numbered 'Kenny
Scharf / HAPOINTY GUY / 1986/2023 /
ED 5/6' on the underside of the foot
63 x 47.5 x 29.5 cm | 24.8 x 18.7 x 11.6 in

PROVENANCE
Private collection



GRR GUY
1986 / 2023

Painted aluminium
Edition: 6/6
Signed, titled, dated and numbered 'Kenny Scharf /
GRR GUY / 1986/2023 / ED 6/6' on the underside
of the foot
60 x 40.3 x 12.2 cm | 23.6 x 15.9 x 4.8 in

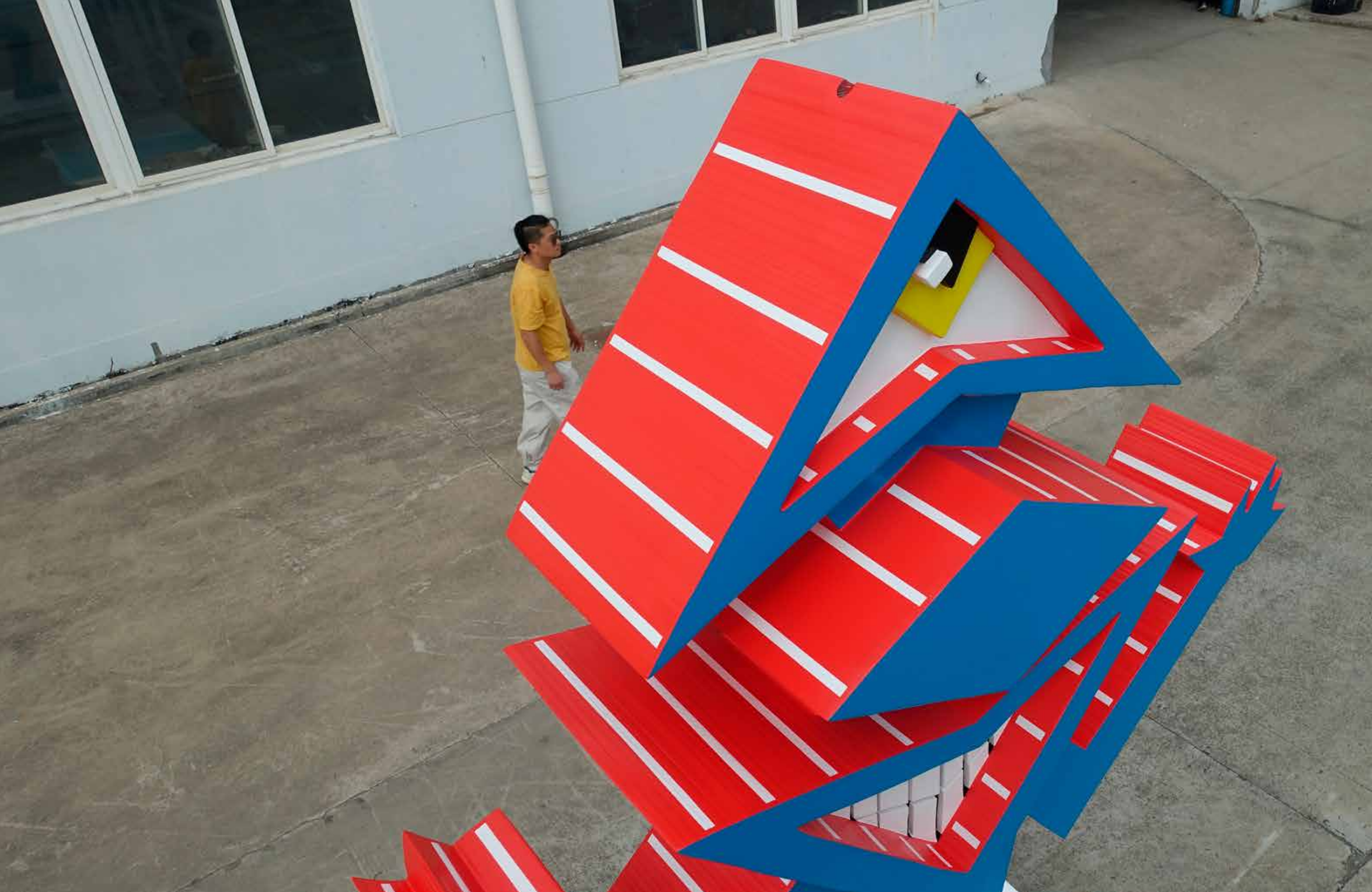
PROVENANCE
Private collection



YELLANGRY GUY
1986 / 2024

Painted aluminium
Edition: 3/3
Signed, titled, dated, and numbered 'Kenny
Scharf / YELLANGRY GUY / 1986/2024 /
ED 3/3' on the underside of the foot
183 x 122.6 x 28.3 cm | 72 x 48.3 x 11.1 in

PROVENANCE
Private collection



Kenny SCHARF
(b. 1958)

The Big Bong Theory
1987

Oil, acrylic and spray paint on canvas, in artist's frame
Signed, dated and titled 'Kenny Scharf 87 / The Big Bong
Theory' on the reverse
226.8 x 226.1 cm | 89.3 x 89 in

PROVENANCE

Artist's studio
Private collection
Private collection, as of 2016

EXHIBITED

New York, Tony Shafrazi Gallery, 'Kenny Scharf',
September–October 1987, ill.

LITERATURE

Richard Marshall, Carlo McCormick, Ann Magnuson,
Kenny Scharf, Rizzoli, New York 2009, ill. in colour p. 132





Kenny SCHARF
(b. 1958)

Untitled
1987

Acrylic on shaped board
Signed and dated 'Kenny Scharf '87' on the reverse
119.4 x 137.5 cm | 47 x 54.1 in

PROVENANCE

Private collection, acquired from the artist
Anon. sale; Christie's, New York, 28 February 2019, lot 308
Private collection



Jean-Michel BASQUIAT
(1960–1988)

Untitled (Pestus)
1982

Acrylic and oilstick on paper
114.3 x 182.8 cm | 45 x 72 in

PROVENANCE

The Estate of Jean-Michel Basquiat
Robert Miller Gallery, New York
Private collection, New York, 1995
Private collection
Max Lang Gallery, New York
McCabe Fine Art, New York, 2010
Private collection, Switzerland, 2010
Anon. sale; Phillips, London, 20 October 2020, lot 17
Private collection
Anon. sale, Phillips, London, 16 October 2025, lot 14
Private collection

EXHIBITED

Tokyo, Mori Arts Center Gallery, 'Jean-Michel Basquiat: Made in Japan', 21 September–17 November 2019,
exh. cat., ill. pp. 156-157
Melbourne, National Gallery of Victoria, 'Keith Haring | Jean-Michel Basquiat: Crossing Lines', 1 December 2019–
13 April 2020, pp. 180, 345, ill. p. 180

CERTIFICATE

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



Jean-Michel BASQUIAT

Untitled (Pestus), 1982

En 1982, soit l'une des années les plus fructueuses de sa courte carrière, Jean-Michel Basquiat signe *Untitled (Pestus)*, qu'il réalise sur papier à l'acrylique et au bâton d'huile. L'œuvre convoque beaucoup des aspects qui caractérisent l'émergence singulière de Basquiat sur la scène artistique new-yorkaise du début des années 1980. Il s'agit d'une proposition riche où s'expriment son langage visuel aux couches superposées, son processus créatif, ainsi que les enjeux qui lui tiennent alors à cœur en termes d'environnement culturel et d'histoire de l'art.

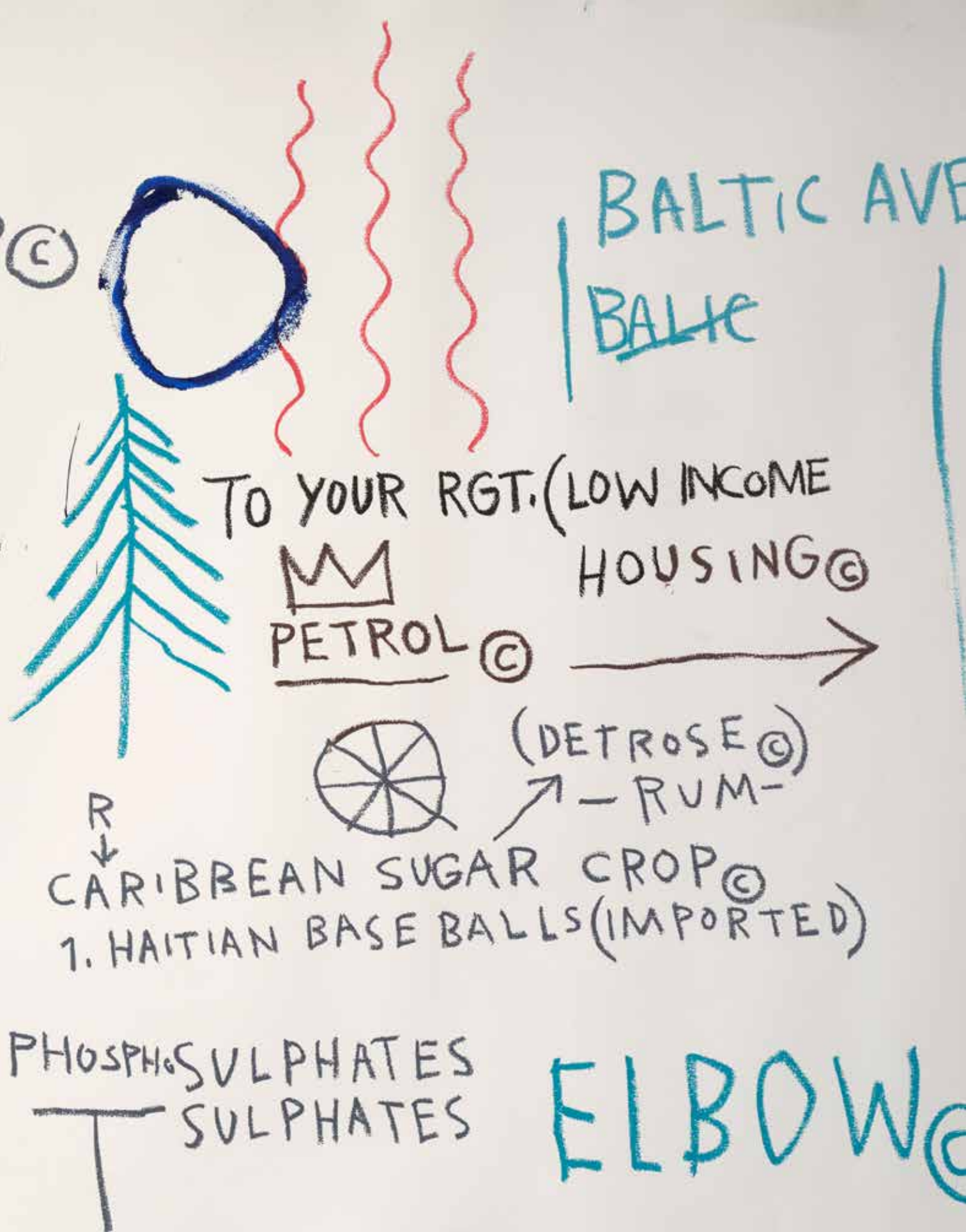
Se dresse immédiatement sur le tableau une forme noire plus ou moins rectangulaire qui évoque un immeuble, entourée de mots manuscrits et de signes dessinés, avec une couronne sous forme d'emblème placée en haut à gauche. Ces éléments illustrent la logique visuelle de Basquiat, dans laquelle les constructions rencontrent chaînes de production, termes culturels et corporatifs, ainsi que langage vernaculaire. Visuellement, ces superpositions donnent une impression d'improvisation et d'urgence, comme si l'œuvre était une transposition directe de ce qu'avait Basquiat à l'esprit, sans phase intermédiaire.

L'œuvre de Basquiat occupe une place unique, quelque part entre le street art et le monde de la peinture des années 1980, où les galeries ont pignon sur rue. Son travail emprunte à la liberté gestuelle de l'expressionnisme abstrait, à l'urgence figurative du néo-expressionnisme et à la critique socio-culturelle proposée par l'art conceptuel, tout en réinterprétant ces motifs via son identité de jeune artiste noir évoluant dans une ville en pleine mutation. *Untitled (Pestus)* concrétise ces croisements : l'immeuble suggère la détérioration du milieu urbain, « *low-income housing* » (ou « habitation à loyer modéré » en français) désigne les injustices socio-économiques, « *Caribbean sugar crop / Haitian rice balls (imported)* » (ou « Culture de la canne à sucre caribéenne / boulettes de riz haïtiennes (importées) ») évoque les héritages coloniaux et les flux de main-d'œuvre et de marchandises, tandis que le mot « *petrol* » (« essence ») fait référence au marché mondial — une superposition du local et du global condensée en une seule œuvre.

In 1982, one of the most fertile years in his brief career, Jean-Michel Basquiat executed Untitled (Pestus) on paper with acrylic and oilstick. It captures many of the characteristics that define Basquiat's singular emergence in the early-1980s New York art scene, and offers a rich entry into his layered visual language, his process, and his cultural and art-historical stakes.

The piece immediately reveals a roughly rectangular black form that reads like a housing block, flanked by hand-written words and drawn signs, a crown emblem in the top left. These marks exemplify Basquiat's visual logic, the built environment meets commodity chains, cultural and corporate terms, as well as vernacular language. The visual impact of the layering gives a sense of improvisation and urgency, as if the work were drawn directly from Basquiat's mind onto the sheet, without mediation.

Basquiat occupies a unique position between street art and the gallery-driven world of 1980s painting. His work picks up the gestural freedom of Abstract Expressionism, the figurative urgency of Neo-Expressionism, and the socio-cultural critique of conceptual art, but re-inflected through his identity as a young Black artist in a city in flux. Untitled (Pestus) makes visible this mixture: the building suggests urban decays, "low-income housing" hints at socioeconomic injustice, "Caribbean sugar crop / Haitian rice balls (imported)" refers to colonial legacies and flows of labour and commodities, the word "petrol" marks the global market—layering of local and global in one piece.



Jean-Michel BASQUIAT

(1960–1988)

Blue Skies

1985

Acrylic, mixed media on wood
Titled, dated and signed on the reverse
218 x 80 x 8 cm | 85.8 x 31.5 x 3.1 in

PROVENANCE

The artist
Gagosian Gallery
Mugrabi Collection, New York
Acquired from the above in 2007
Private collection, Europe

EXHIBITED

Beverly Hills, Gagosian Gallery, 'Jean-Michel Basquiat: Paintings and Drawings 1980-1988,' February 12-March 12 1998, exh. cat., no. 35, ill. in colour
Vienna, Kunsthaus, 'Jean-Michel Basquiat: The Mugrabi Collection', 11 February-2 May 1999, exh. cat., ill. in color, pp. 84-85
Seoul, Dongdaemun Design Plaza Museum, 'Signs: Connecting Past and Future', 23 September 2025- 31 January 2026, exh. cat. no. 28, ill. in color, pp. 128-129





Jean-Michel BASQUIAT

(1960–1988)

Untitled (Head, Portrait of Picasso)

1982

Tempera and oil stick on paper
101.5 x 81 cm / 40 x 32 in

PROVENANCE

Tony Shafrazi Gallery, New York
Patricia Faure Gallery
Galerie Enrico Navarra, Paris
Private collection

LITERATURE

Corinne Timsit, *Analysis of the Artwork "Untitled" Head, Portrait of Picasso 1982*, May 2022 (unpublished)

Corinne Timsit and Léa Hippolyte, "Jean-Michel Basquiat. Facing His Heroes: the Journey of a 1982 Head Drawing Series," on Philips.com for the "Never above 14th street" sale, Philips, New York, 24 March 2023.

EXHIBITIONS

Paris, Fondation Dina Vierny-Musée Maillol, 23 May–29 September 1997; Buenos Aires, Museo Nacional de Bellas Artes, 8 December 1997–13 February 1998; Recife, Brazil, Museu de Arte Moderna, 1 April 1998–31 May 1998; Sao Paulo, Pinacoteca, 16 June–20 September 1998; 'Jean-Michel Basquiat: Works on Paper'.

Klagenfurt, StadtGalerie, 'Jean-Michel Basquiat: Gemälde und Zeichnungen', 18 June–26 September 1999

Havana, Casa de las Americas, Fundacion Habana Club, 'Basquiat en la Habana,' November 2000–January 2001, p. 91

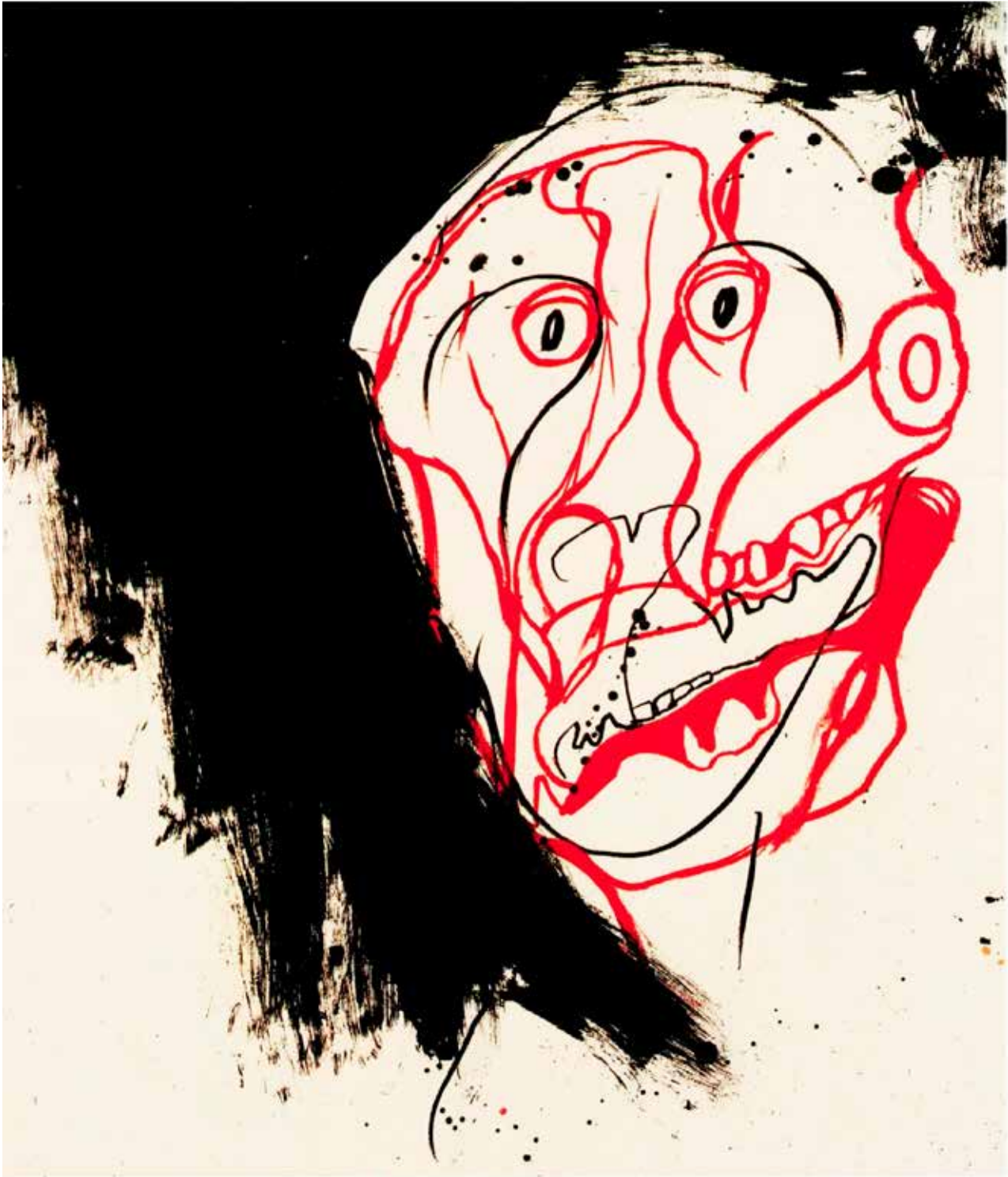
Shanghai, Duolun Museum of Modern Art, 'Basquiat in Shanghai,' 24 February–10 April 2006, pp.132-133

Beijing, Beijing Imperial City Art Museum, 'Basquiat in Beijing,' 12 May–9 June 2006, pp.132-133

Santurce, Puerto Rico, Museo de Arte de Puerto Rico, 'Basquiat: una Antologia para Puerto Rico,' 12 October 2006–January 7 2007, p. 80

CERTIFICATE

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



The Monaco Masters Show

Pablo PICASSO
Marc CHAGALL
Alexander CALDER
Jean DUBUFFET
Pierre SOULAGES
Roy LICHTENSTEIN
Andy WARHOL
Yayoi KUSAMA
Niki de SAINT PHALLE
Tom WESSELMANN
Fernando BOTERO
Manolo VALDÉS
Jaume PLENSA
George CONDO

Pablo PICASSO

(1881–1973)

Femme de profil dans un fauteuil (III)

1956

Oil on canvas

Signed 'Picasso' on the upper left; dated, numbered and inscribed '1er MAI / 56. / III . / 12.' on the reverse

100.3 x 81 cm | 39.5 x 31.9 in

PROVENANCE

Galerie Louise Leiris, Paris

André Lefèvre collection, Paris, by 1957

Jerôme Peignot collection, Paris

William Pall Gallery, New York

Private collection, New York

Anon. sale; Sotheby's, New York, 13 May 1998, lot 50

Private collection

Anon. sale; Christie's, London, 15 October 2025, lot 23

Private collection

EXHIBITED

Marseille, Musée Cantini, 'Cinquante chefs-d'œuvre contemporains, de Bonnard à N. de Staël', 24 June–21 July 1957, exh.cat., No. 37, ill. pl. 37

Paris, Musée National d'Art Moderne, 'Collection André Lefèvre', March–April 1964, exh.cat., No. 237, p. 34

London, Waddington Galleries, 'Pablo Picasso', 24 June–18 July 1987, exh.cat., No 13, pp. 28 and 45, ill. p. 29

Balingen, Stadthalle, 'Picasso, Porträt-Figurine-Skulptur', 17 June–20 August 1989, exh.cat.

LITERATURE

Christian Zervos, *Pablo Picasso. Vol. 16. Œuvres de 1953 à 1955*, Cahiers d'Art, Paris, 1965, No. 531, ill. pl. 180 (incorrectly dated '1 December 1955')

The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture. A Comprehensive Illustrated Catalogue 1885-1973. The Fifties. 1950-1955, vol. 2*, Alan Wofsy Fine Arts, San Francisco, 2000, No. 55-260, ill. pl. 352



Femme de profil dans un fauteuil (III), 1956 © Succession Picasso 2026

Pablo PICASSO

(1881–1973)

Nus

1972

Pen and India ink, watercolour and gouache
on watercolour laid paper
Inscribed and signed '222 R/ Picasso' on the lower right,
dated 'vendredi 4. Août 1972.' on the upper left
59.5 x 75.9 cm | 23.4 x 29.9 in

PROVENANCE

Artist's studio
Waddington Galleries, London, 1973
Galerie Salis, Salzburg, 1973
Anon. sale; Sotheby's, New York, 3 November 2010, lot 157
Galerie Tamenaga, Paris
Private collection, Germany
Anon. sale; Lempertz, Cologne, 4 December 2025, lot 21
Private collection

EXHIBITED

Paris, Galerie Louise Leiris, 'Picasso : 172 dessins en noir et en
couleurs, 21 novembre 1971-18 août 1972', 1 December 1972–
13 January 1973, exh. cat., No. 153, ill. in colour
Madrid, Galería Kreisler Dos, 'Homenaje a un artista. Picasso', 1973,
exh. cat.

LITERATURE

Christian Zervos, *Pablo Picasso. Vol. 33. Œuvres de 1971-1972, Cahiers
d'Art*, Paris, No. 489, ill. pl. 166
The Picasso Project, *Paintings, Watercolors, Drawings and Sculpture.
A Comprehensive Illustrated Catalogue 1885-Fine Arts*, San Francisco,
2004, No. 72-229, ill. p. 339



Nus, 1972 © Succession Picasso 2026

Pablo PICASSO
(1881–1973)

Femme tenant un chat
dans ses bras
1964

Oil on canvas
Dated '2.5.64.' on the upper upper left, signed 'Picasso'
on the upper right; dated again '2.5.64' on the reverse
116 x 89 cm | 45.7 x 35 in

PROVENANCE
Galerie Louise Leiris, Paris, acquired from the artist
Galerie Claude Bernard, Paris
Daniel Malingue collection, Paris
Andrew Crispo Gallery, New York
Private collection, 25 May 1974
Private collection, Hong Kong

EXHIBITED
Tel Aviv, Tel Aviv Museum of Art, 'Picasso', 3 October 2002–
1 February 2003, exh. cat., No. 34, ill. in colour p. 42

LITERATURE
Christian Zervos, *Pablo Picasso. Vol. 24. Œuvres de 1964*, Cahiers
d'Art, Paris, 1983, No. 137, ill. pl. 44



Femme tenant un chat dans ses bras, 1964 © Succession Picasso 2026



Pablo PICASSO

Femme tenant un chat dans ses bras, 1964

Huile sur toile issue de la période tardive de Pablo Picasso, *Femme tenant un chat dans ses bras* illustre la vitalité remarquable de son travail alors que l'artiste est alors âgé de plus de 80 ans, tout autant que son attachement pérenne à la représentation figurative. Cette œuvre appartient à une série plus large de toiles réalisées en 1964 dans lesquelles Picasso représente, à plusieurs reprises, des femmes avec un chat.

La série s'inscrit dans un contexte clairement autobiographique : au début de l'année 1964, Picasso et son épouse Jacqueline Roque tombent sur un petit chat noir dans leur jardin et l'animal devient un motif récurrent des tableaux que réalise l'artiste dans son atelier ce printemps-là. Ces compositions où figure un félin font alterner nus allongés et portraits assis, le chat interagissant souvent étroitement avec le sujet féminin.

Femme tenant un chat dans ses bras se situe à mi-chemin entre le portrait intime et la métaphore symbolique. Contrairement aux œuvres ouvertement narratives qui racontent une histoire précise, ce tableau véhicule une atmosphère, une présence et une tension psychologique de par sa composition et la relation qui se joue entre la femme et le chat. S'il peut évoquer les associations érotiques ou mystérieuses que l'on trouve dans l'art européen — comme dans *Olympia* de Manet —, le chat est aussi ancré dans la vie et l'environnement immédiats de Picasso.

La figure féminine représentée ici serait Jacqueline Roque, seconde épouse de Picasso et principale muse durant les dernières décennies d'activité de l'artiste. Elle apparaît dans nombreuses de ses œuvres tardives, souvent dans d'impressionnants portraits en buste ou en pied. Le chat, arrivé par hasard dans l'atelier de Picasso, renforce la dimension personnelle et autobiographique de ces tableaux sans les ancrer dans une narration traditionnelle.

Pablo Picasso's Femme tenant un chat dans ses bras (Woman Holding a Cat in Her Arms) is a late-period oil on canvas that exemplifies the remarkable vitality of the artist's work in his eighties and his enduring engagement with figurative representation. It belongs to a broader series of canvases from 1964 in which Picasso repeatedly depicted women with a cat.

The series has a clearly autobiographical context: in early 1964, Picasso and his wife Jacqueline Roque encountered a small black cat in their garden, which became a frequent motif in his studio practice that spring. These feline-infused compositions vary between reclining nudes and seated portraits, with the animal often interacting closely with the female subject.

This piece operates somewhere between intimate portraiture and symbolic metaphor. Unlike overtly narrative works that tell a specific story, this painting conveys mood, presence, and psychological tension through its composition and the relationship between woman and cat. The cat, while it may echo the erotic or mysterious associations found in European art as with Manet's Olympia, is also rooted in Picasso's immediate life and environment.

The female figure in this painting is understood to be Jacqueline Roque, Picasso's second wife and principal muse during his final decades. Roque appears throughout his late works, often in powerful seated or full-figure portraits. The cat, introduced into the artist's studio by chance, enhances the personal, autobiographical dimension of these images without anchoring them to a traditional narrative.

Marc CHAGALL

(1887–1985)

La Tour Eiffel ou L'âne rouge, la Tour-Eiffel

1953

Oil on canvas

Signed 'Marc Chagall' in the lower left and dated '1953' in the lower right;

signed and dated again 'Marc Chagall 1953' on the reverse

100.5 x 73 cm | 39.6 x 28.7 in

PROVENANCE

Private collection, Paris

Private collection, Japan

Irving Galleries, Palm Beach

Private collection, Palm Beach, 2000

Alon Zakaim Fine Art, London

Private collection, 2014

EXHIBITED

Paris, Galerie Maeght, 'Peintures sur le thème de Paris', 1954, exh. cat., no. 24, n.p.

Hanover, Kestner-Gesellschaft, 'Marc Chagall', May–June 1955, exh. cat., no. 42, n.p.

Bern, Kunsthalle, 'Marc Chagall 1950–1956', October–November 1956, exh. cat., no. 16, n.p.

Basel, Kunsthalle, 'Marc Chagall, Werke aus den letzten 25 Jahren', August–October 1956, exh. cat., no. 48, n.p.

Amsterdam, Stedelijk Museum; Brussels, Palais des Beaux-Arts, December 1956–February 1957, 'Marc Chagall, Werke van latere Jahren', exh. cat., no. 125, n.p.

Hamburg, Kunsthalle, February–March 1959; Munich, Stiftung Haus der Kunst, April–May 1959 'Marc Chagall', exh. cat., no. 146, p. 42

Paris, Musée des Arts Décoratifs, 'Marc Chagall', June–October 1959, exh. cat., no. 157, p. 394, ill. p. 395

Tokyo, National Museum of Western Art, October–November 1963, Kyoto, Municipal Museum of Art, November –December 1963, 'Marc Chagall', exh. cat., no. 95

Saint-Paul-de-Vence, Fondation Maeght, 'Marc Chagall, rétrospective de l'œuvre peint', July–October 1984, exh. cat., no. 34

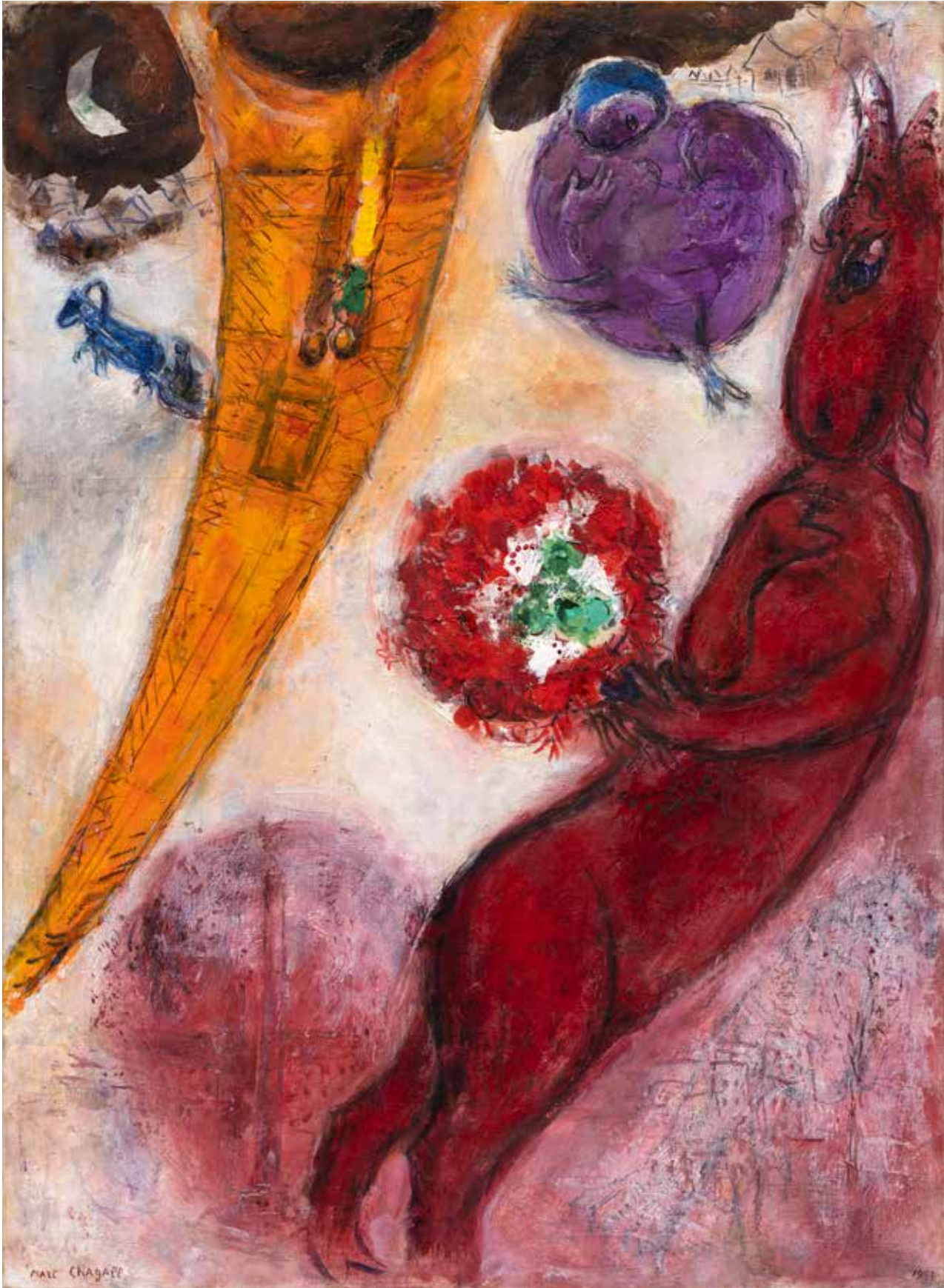
LITERATURE

Jacques Lassaigne, *Chagall*, Maeght, Paris, 1957, p. 166

Franz Meyer, *Marc Chagall*, New York, 1963, ill. no. 892, p. 761

CERTIFICATE

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





Marc CHAGALL

(1887–1985)

Le Paradis

1960

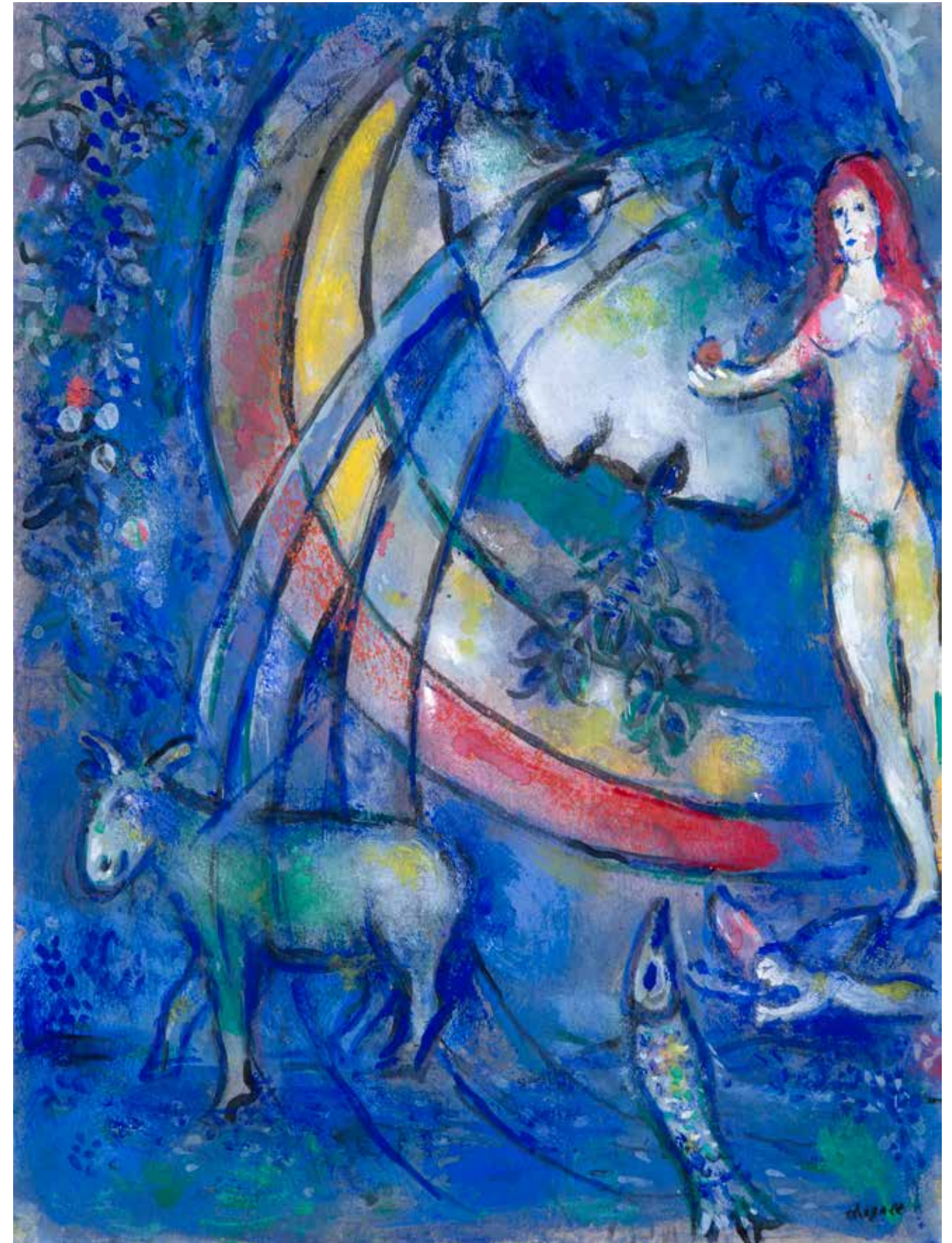
Gouache, pastel and Indian ink on paper
Signed with the official stamp of the Estate 'ChAgAll'
on the lower right
37.7 x 28.2 cm | 14.8 x 11.1 in

PROVENANCE

Estate of the artist
Anon. sale; Kornfeld, Bern, 17 September 2021, lot 10
Private collection, Milan

CERTIFICATE

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



Marc CHAGALL

(1887-1985)

Autour d'Orphée

1969

Watercolour, gouache, ink, oil crayon
and pencil on paper
Signed 'MArc ChAgAll' on the lower left
57.2 x 67.9 cm | 22.5 x 26.7 in

PROVENANCE

Pierre Matisse Gallery, acquired from the artist
Hilde Gerst Gallery, New York
Private collection, Victoria, Canada
Anon. sale; Sotheby's, New York, 6 May 2004, lot 413
Private collection

CERTIFICATE

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



Alexander CALDER
(1898–1976)

Caged Stone on Yellow Stalk
circa 1955

Sheet metal, rod, stone, wire and paint
Unique piece
Incised with the artist's monogram 'CA' on the black element
190.5 x 106.7 x 62.2 cm | 75 x 42 x 24.5 in

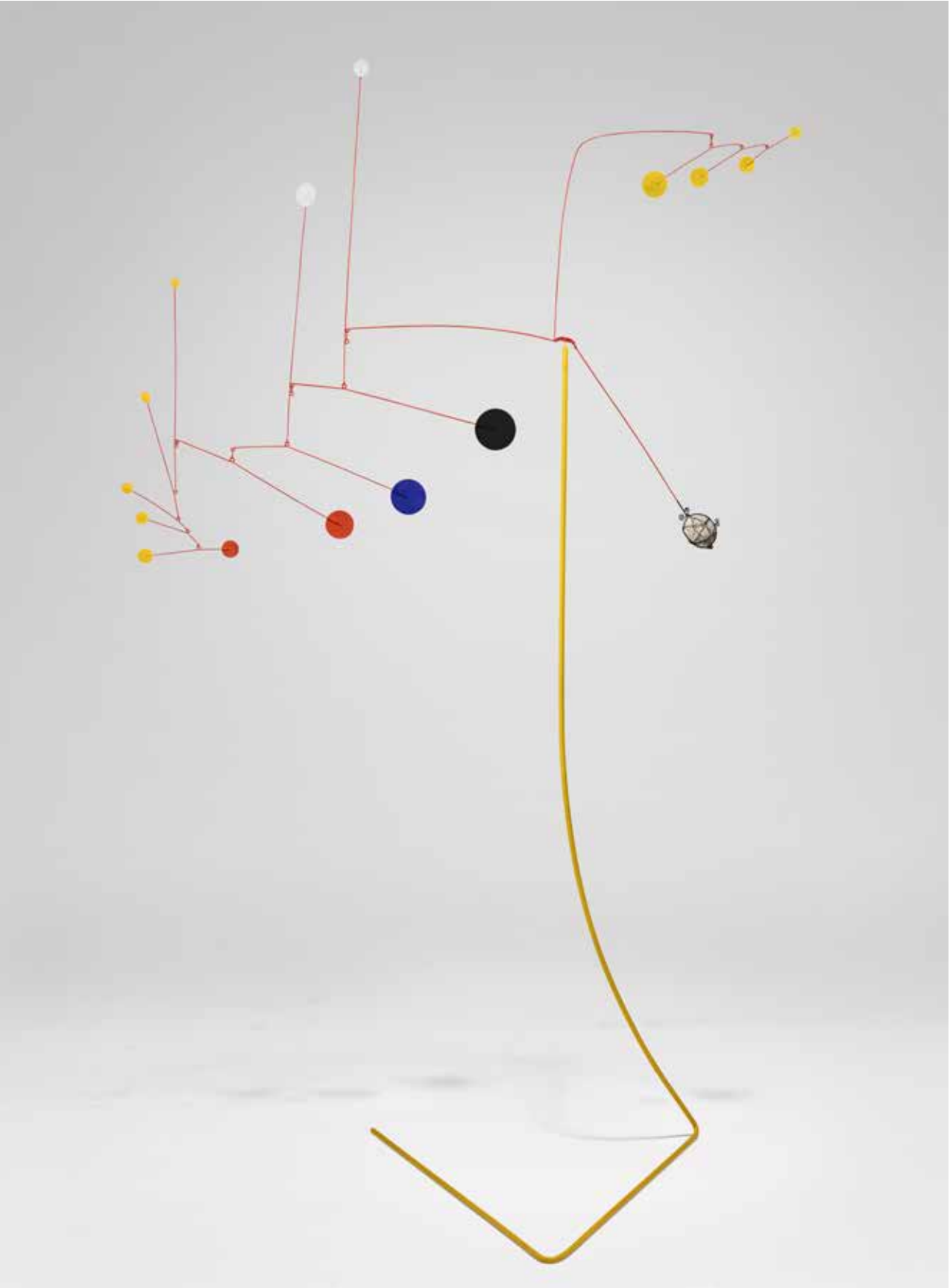
PROVENANCE

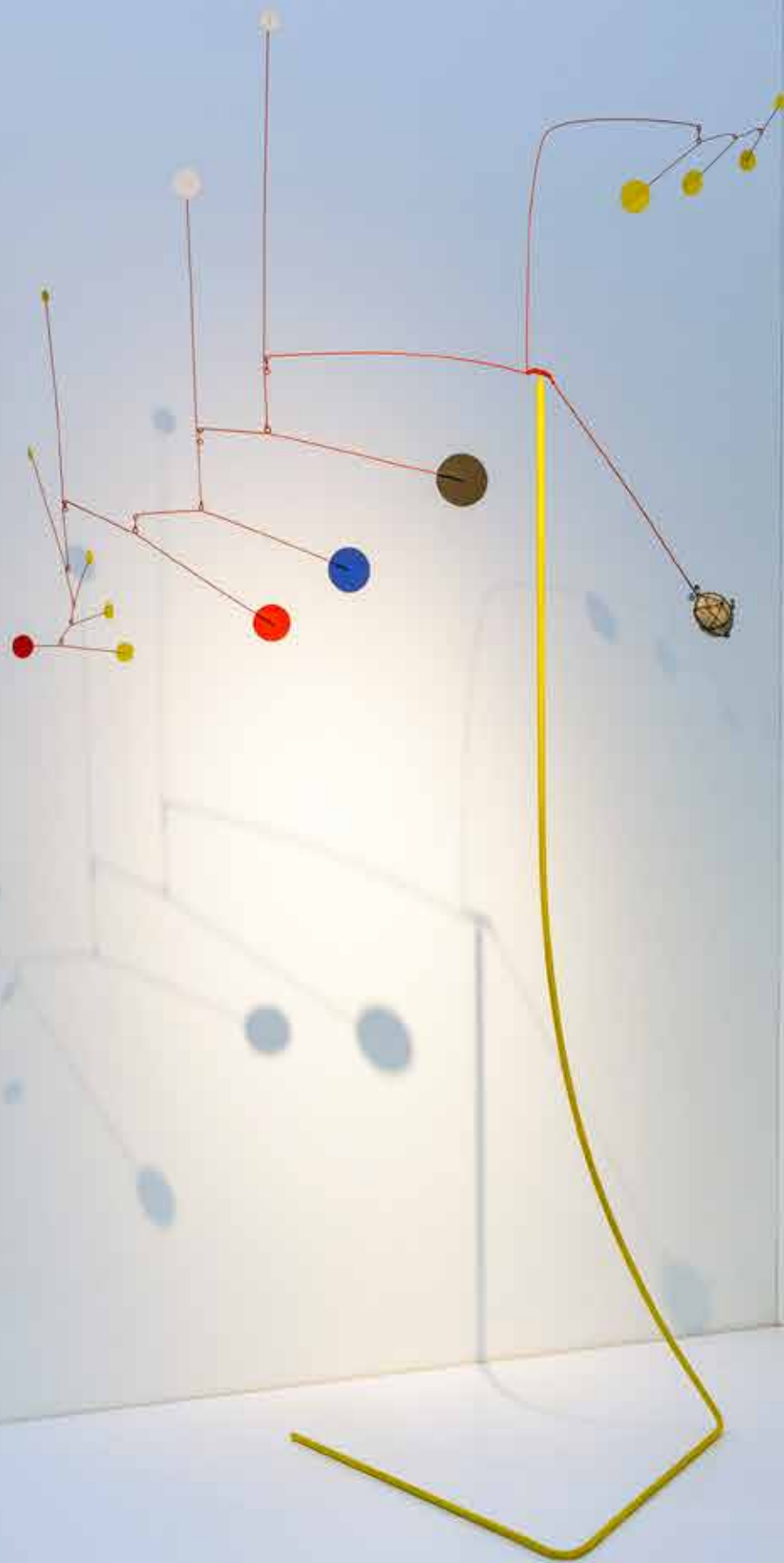
Perls Galleries, New York
Ruth Page collection, Chicago
Richard Gray Gallery, Chicago, 1983
Jeffrey Hoffeld and Co. Inc., New York
Private collection, New York, 1984
Richard Gray Gallery, Chicago
Gerald Fineberg collection, 2010
Christie's, New York, 17 May 2023, lot 29 C
Private collection

EXHIBITED

Pittsfield, The Berkshire Museum, 'Mobiles by Alexander Calder', 2–31 July 1966, exh. cat., n.p., (titled *Caged Stone on Red Stalk*)
Chicago, Richard Gray Gallery, 'Modern and Contemporary Masters: Paintings, Sculpture and Drawings', 11 February–24 March 1984, exh. cat., n.p., No. 13 (titled *Caged Stone on Red Stalk*)

The Calder Foundation has registered this work in its archives.





Jean DUBUFFET

(1901–1985)

Paysage gris aux taches cerise

1949

Oil on burlap
Signed and dated 'J. Dubuffet / 49' on the upper left;
signed and dated again 'J. Dubuffet / 49' on the reverse
89 x 116 cm | 35 x 45.7 in

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Galleries, New York
Private collection, New York
Anon. sale; Sotheby's, Paris, 6 June 2017, lot 6
Private collection
Anon. sale; Christie's, Hong Kong, 1 December 2021, lot 42
Private collection

EXHIBITED

New York, Pierre Matisse Gallery, 'The early years 1943
to 1959 an exhibition of paintings by Jean Dubuffet', 9 May–3 June
1978, exh. cat., No. 15, ill., n.p.
Avignon, Palais des Papes, 'Dubuffet. "Hauts lieux". Paysages 1944-
1984', 30 June–2 October 1994, exh. cat., ill. p. 40
Cologne, Galerie Karsten Greve, 'Jean Dubuffet: Bilder 1943-1955',
29 January–29 March 1999

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet.*
Fascicule V : Paysages grotesques, Jean-Jacques Pauvert Éditeur,
Paris, 1965, No. 61, p. 95, ill. p. 42



Jean DUBUFFET

(1901–1985)

Tour

1975

Vinyl on shaped and laminated panel
Signed with the artist's initials and dated 'J.D. 75'
on the lower right
271.8 x 121.9 x 6.4 cm | 107 x 48 x 2.5 in

PROVENANCE

Walker Art Center, Minneapolis, gift of the artist, 1976
Anon. sale; Sotheby's, New York, 6 May 2025, lot 353
Private collection

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet. Fascicule XXVIII: Roman burlesque, Sites tricolores*, Les Éditions de Minuit, Paris, 1979, No. 152b, p. 182, ill. p. 114





Pierre SOULAGES
(1919–2022)

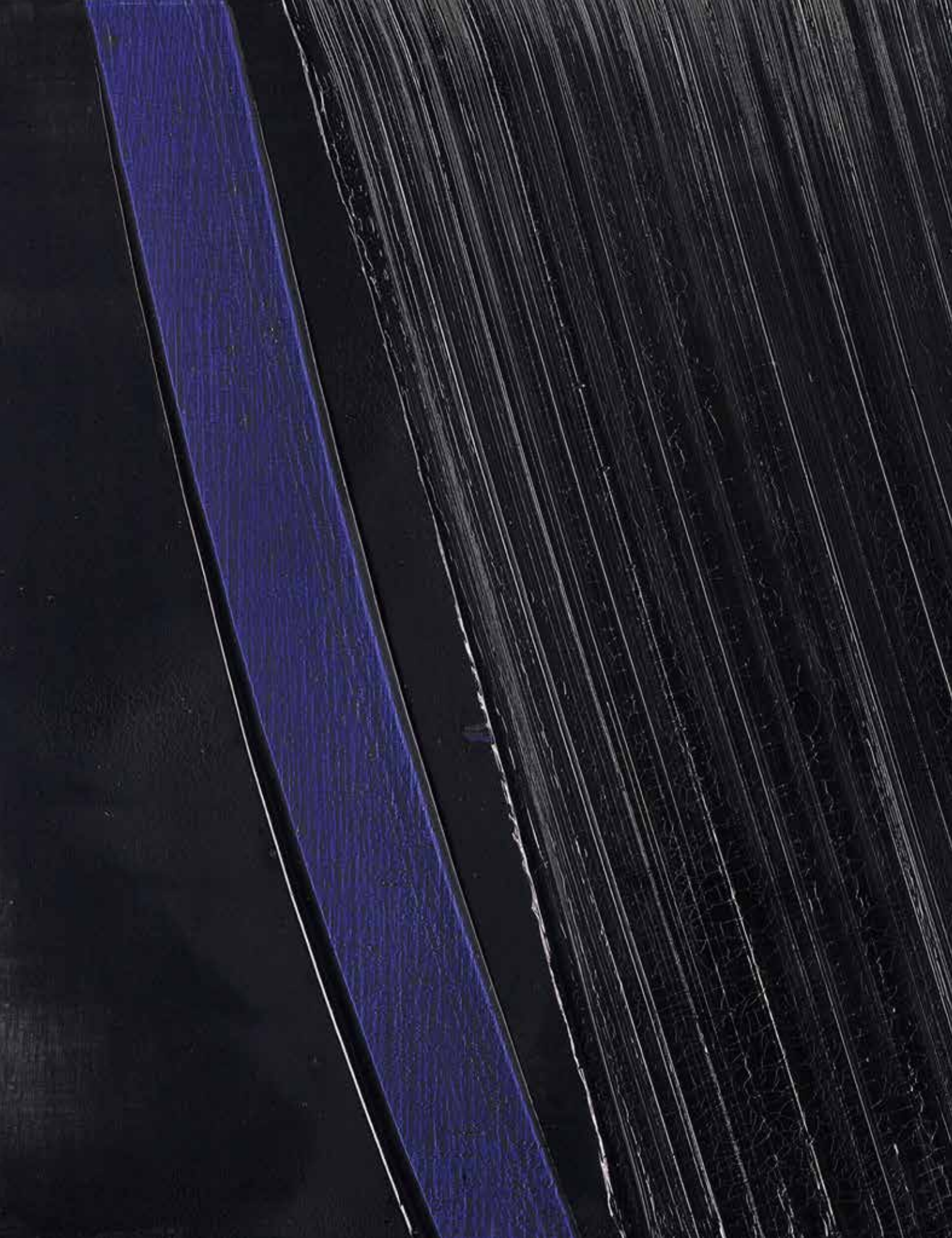
Peinture 65 x 92 cm,
21 mai 1987
1987

Oil on canvas
Signed, titled and dated 'SOULAGES
"Peinture 65 cm x 92 cm 21 mai 1987"' on the reverse
65 x 92 x 3.5 cm | 25.6 x 36.2 x 1.4 in

PROVENANCE
Private collection, Sète, acquired directly from the artist
Private collection, by descent

LITERATURE
Pierre Encrevé, *Soulages. L'Œuvre complet : Peintures III*
1979-1997, Seuil, Paris, 1998, No. 948, ill. in colour p. 192





Pierre SOULAGES

Peinture 65 x 92 cm 21 mai 1987, 1987

Peinture 65 x 92 cm, 21 mai 1987 appartient à une période décisive de la carrière de Pierre Soulages, un moment où son exploration du noir atteint une intensité conceptuelle et matérielle inédite. Ayant commencé à expérimenter, à la fin des années 1970, ce qu'il qualifiera plus tard d'«outrenoir», Soulages s'éloigne du noir en tant que couleur pour l'aborder comme un générateur de lumière. Au milieu des années 1980, cette approche a atteint une pleine maturité et installe cette œuvre au cœur d'une phase charnière pour l'artiste.

La composition de *Peinture 65 x 92 cm, 21 mai 1987* repose sur un jeu sobre mais dynamique de textures. Des zones opaques de noir sont interrompues par un bleu profond, tandis que la surface est animée de striures au pinceau qui captent et modulent la lumière. Plutôt que de représenter une forme, Soulages construit un champ perceptuel ; le tableau change en fonction de l'endroit où se trouve le regardeur, la lumière se réfléchissant différemment sur les parties lisses ou striées. Cette dimension est centrale dans l'œuvre de l'artiste et rejoint son assertion selon laquelle la peinture n'existe pas comme image, mais comme « événement » entre la surface, la lumière et le regardeur.

La période de création de cette œuvre coïncide avec une reconnaissance internationale croissante pour Soulages, notamment aux États-Unis et au Japon, où sa réduction radicale de moyens trouve un écho à la fois dans l'expressionnisme abstrait et dans l'esthétique zen. Pourtant, son travail demeure singulier par son insistance sur la matérialité et la structure plus que sur le geste seul. L'insertion du bleu dans cette toile est notable, l'intervention chromatique soulignant le contraste et enrichissant la complexité optique du champ noir, sans en diminuer la primauté.

Peinture 65 x 92 cm, 21 mai 1987 belongs to a decisive period in the career of Pierre Soulages, when his investigation of black reached a new conceptual and material intensity. Having begun experimenting in the late 1970s with what he would later term "outrenoir" ("beyond black"), Soulages moved away from black as a colour towards black as a generator of light. By the mid-1980s, this approach had fully matured, situating the present work within a pivotal phase of his practice.

The composition is structured through a restrained yet dynamic interplay of textures. Opaque areas of black are interrupted by a deep blue, while the surface is animated by striated brushwork that catches and modulates light. Rather than depicting form, Soulages constructs a perceptual field; the painting shifts according to the viewer's position, as light reflects differently across smooth and ridged passages. This dimension is central to his oeuvre, aligning with his assertion that painting exists not as image but as an "event" between surface, light, and viewer.

The period during which this piece was created coincided with Soulages' growing international recognition, particularly in the United States and Japan, where his radical reduction of means resonated with both Abstract Expressionism and Zen aesthetics. Yet, his work remains distinct in its insistence on materiality and structure over gesture alone. The insertion of blue in this canvas is notable as the chromatic intervention emphasises contrast and deepens the optical complexity of the black field without undermining its primacy.

Pierre SOULAGES

(1919–2022)

*Peinture 130 x 102 cm,
17 décembre 2015*
2015

Acrylic on canvas
Signed and dated on the reverse
130 x 102 cm | 51.2 x 40.2 in

PROVENANCE

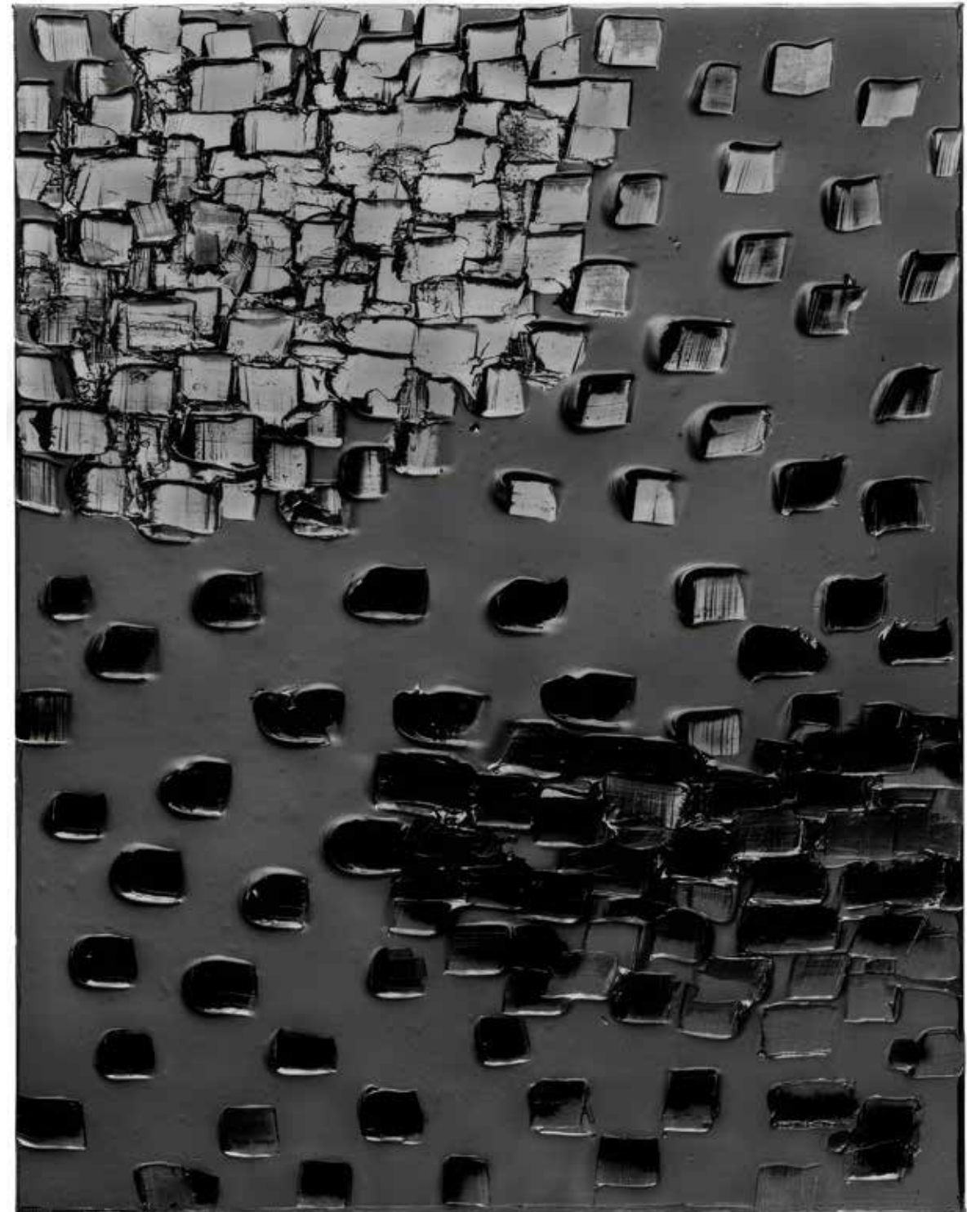
Bernard Jacobson Gallery, London, 2016
Private collection, Paris, 2016
Private collection, Dubai

EXHIBITED

Basel, Art Basel, Bernard Jacobson Gallery, 2016

LITERATURE

Camille Morando and Alfred Pacquement (ed.), *Soulages. L'Œuvre complet : Peintures V 2013-2022*, Gallimard, Paris, 2025, No. 1620, p. 16, ill. p. 115



Roy LICHTENSTEIN
(1923–1997)

Apple, Grapes, Grapefruit
1974

Acrylic, oil and graphite pencil on canvas
Signed and dated 'rf Lichtenstein / '74' on the reverse
102.2 x 137.2 cm | 40.2 x 54 in

PROVENANCE

Leo Castelli Gallery, New York
The Mayor Gallery, London, March 1974
Lord and Lady Anthony Jacobs, London, 1974
Anon. sale; Christie's, London, 30 June 2015, lot 10
Stephen A. Wynn collection, USA
Anon. sale; Christie's, Hong Kong, 28 May 2024, lot 63
Private collection

EXHIBITED

London, The Mayor Gallery, 'Roy Lichtenstein: Recent Paintings',
2 April–18 May 1974, exh. cat., No. 2, ill. n.p.
New York, Gagosian Gallery, 'Roy Lichtenstein: Still Lifes',
8 May–30 July 2010, exh. cat., ill. pp. 91 and 218

LITERATURE

Andrea Theil (ed.), *Roy Lichtenstein: A Catalogue Raisonné*,
New York, 2023, No. RLCR 2248, ill. in colour, online
Nigel Gosling, "Taking the Art World's Blood Pressure",
in *The Observer*, 14 April 1974, ill. p. 30
Jennifer Oille and Toni del Renzio, "London", in *Art and Artists*,
vol. 9, No. 3, June 1974, ill. p. 40
Jack Cowart, *Roy Lichtenstein 1970–1980*, Hudson Hills Press Inc.,
New York in association with the St. Louis Art Museum, 1981, ill.
p. 52





Roy LICHTENSTEIN
(1923–1997)

Cubist Cello (Study)
1997

Cut painted paper, cut printed paper
and graphite pencil on board
103.7 x 77.5 cm | 40.8 x 30.5 in

PROVENANCE

Estate of the artist
Private collection, by descent
Anon. sale; Sotheby's, Paris, 24 October 2025, lot 105
Private collection

LITERATURE

Andrea Theil (ed.), *Roy Lichtenstein: A Catalogue Raisonné*,
New York, 2023, ongoing, No. RLCR 4668, ill. in colour, online



Andy WARHOL
(1928–1987)

Marilyn Monroe (Marilyn)
1967

Ten screenprints in colours on wove paper
Printed by Aetna Silkscreen Products, Inc., New York
and published by Factory Additions, New York
Edition: 129/250
All signed with the artist’s initials and dated ‘AW 67
129/250’, stamped ‘129/250’ on the reverse
91 x 91 cm | 35.8 x 35.8 in (each)

PROVENANCE

Anon. sale; Christie’s, New York, 2 May 2006, lot 695
Private collection
Anon. sale; Rago/Wright, Lambertville, New Jersey, 12 November
2025, lot 134
Private collection

LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol prints:
a catalogue raisonné 1962-1987*, Art Publishers in association with
R. Feldman Fine Arts, Inc., New York, 1997, Nos. II.22-31,
ill. in colour pp. 68-69





Andy WARHOL

Marilyn Monroe (Marilyn), 1967

Sur les dix images qui composent *Marilyn Monroe (Marilyn)*, l'un des portfolios de sérigraphies les plus remarquables d'Andy Warhol, le visage de l'actrice est soumis à plusieurs expérimentations en termes de couleur, de forme et de texture. Chaque coloration explore l'image, mettant en lumière différents traits et aspects du visage. Une fois agencées les unes à côté des autres, ces images produisent une répétition rythmique, voire méditative. « Plus on regarde exactement la même chose », disait Warhol, « plus elle perd tout son sens, et plus on se sent bien, avec la tête vide. »¹ Ce commentaire encapsule le cynisme et la fascination qu'entretenait l'artiste avec la prolifération des images au sein de la société consumériste et obsédée par la célébrité dans laquelle il évoluait. Il dénote également la raison pour laquelle la sérigraphie est devenue, grâce à la pratique qu'en avait Warhol, l'un des outils artistiques les plus importants du xx^e siècle.

Cinq ans auparavant, l'artiste s'était lancé dans la création de sérigraphies où figurait cette photographie de Marilyn Monroe prise dans le cadre de la promotion du film *Niagara* (1953). Ce que l'actrice incarnait de la fascination pour la célébrité et pour la reconnaissance correspondait totalement à l'approche unique qu'avait Warhol du Pop Art. *Marilyn Monroe (Marilyn)* fut l'une des premières éditions réalisées chez Factory Additions, le studio d'impression de Warhol, et est considérée comme l'une des pièces majeures de son œuvre. D'autres éditions sont conservées au Museum of Modern Art de New York et à la Tate de Londres, ainsi qu'au sein de nombreuses autres collections publiques.

Across the ten images that make up Marilyn Monroe (Marilyn), one of Andy Warhol's most important portfolios of screen prints, Monroe's face is subjected to a number of experiments in colour, form and texture. The various colourings test the image, digging into different features and aspects of it. Hanging together, the repetition of the same image becomes rhythmic, even meditative. "The more you look at the same exact thing," Warhol once said, "the more the meaning goes away, and the better and emptier you feel." This comment encapsulates the cynical but fascinated relationship that the artist had with the proliferation of imagery in the consumption-driven, celebrity-obsessed culture that he worked within. It also captures the reason why the silkscreen became one of the most important artistic tools of the 20th century in his hands.

Five years prior, Warhol began creating screenprints featuring this image of Monroe, taken from a publicity shoot for her 1953 film Niagara. The actress embodied the fascination with fame and recognisability which characterised his unique strain of Pop Art. Marilyn Monroe (Marilyn) was one of the first editions created at Factory Additions, Warhol's own print studio, and has long been referenced as a significant work within his oeuvre, with editions held by The Museum of Modern Art in New York and the Tate in London, among many other public collections.

1. Andy Warhol and Pat Hackett, *POPism: The Warhol '60s* (New York and London: Harcourt Brace Jovanovich, 1980), p. 50.



Yayoi KUSAMA
(b. 1929)

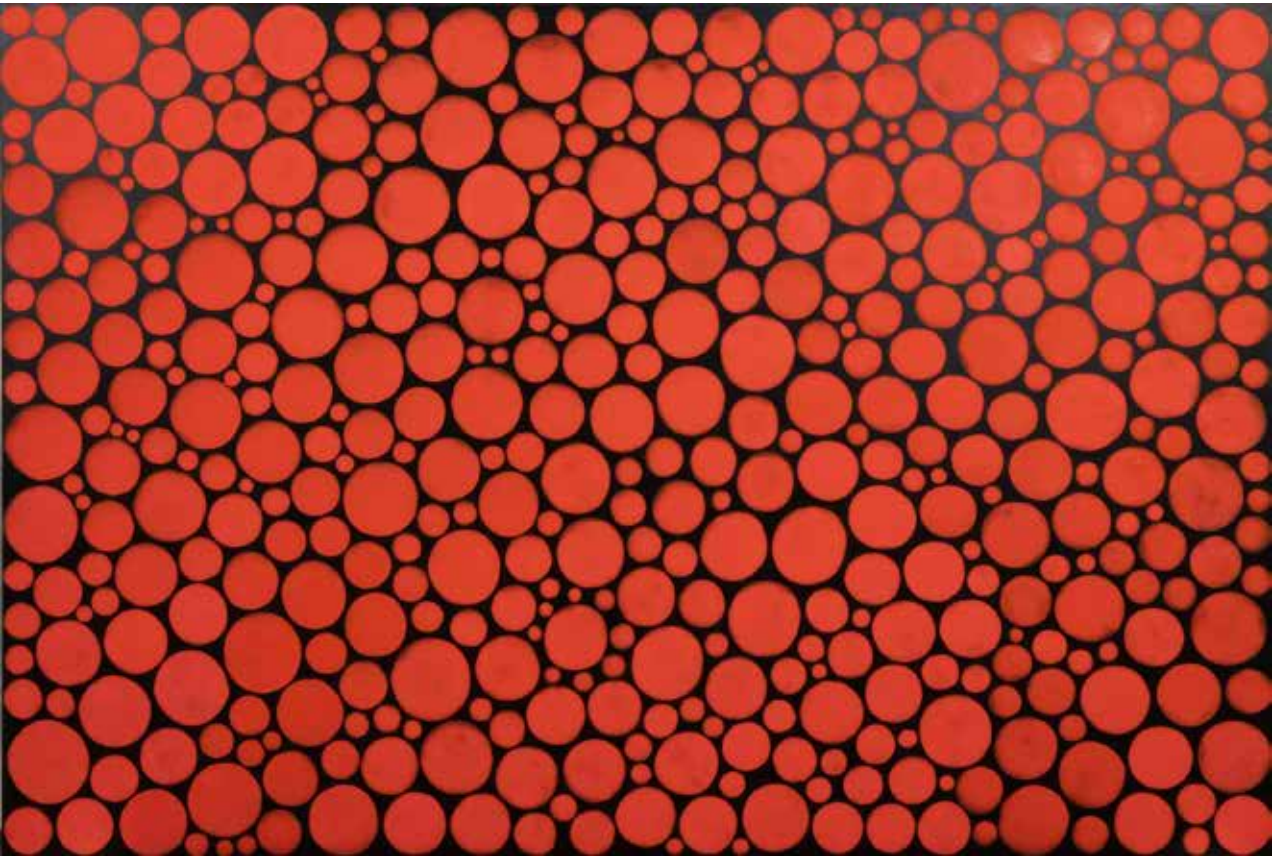
Dots Obsession
2001

Acrylic on canvas
Signed, dated, and titled 'Yayoi Kusama / 2001 / DOTS
OBSESSION' on the reverse
130.2 x 194.3 cm | 51.25 x 76.5 in

PROVENANCE
Ota Fine Art, Tokyo
Private collection
Victoria Miro, London
Private collection

EXHIBITED
São Paulo, SP Arte, Simões de Assis, 2–6 April 2025
São Paulo, Almeida & Dale, 'Experiencing Transcendence:
A Choreography of Paintings', 3–31 July 2025

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



Yayoi KUSAMA

(b. 1929)

Hitomi (Eye)

1989

Acrylic on canvas

Signed, titled in Japanese and dated

‘1989 Yayoi Kusama’ on the reverse

32 x 41 cm | 12.6 x 16.1 in

PROVENANCE

Private collection, Japan

Gallery A3 Cube, Tokyo

Private collection, New York

Anon. sale; Christie’s, New York, 11 March 2010, lot 153

Private collection, Asia

Anon. sale; Christie’s, Hong Kong, 26 May 2013, lot 170

Private collection

Anon. sale; Christie’s, London, 7 March 2026, lot 610

Private collection

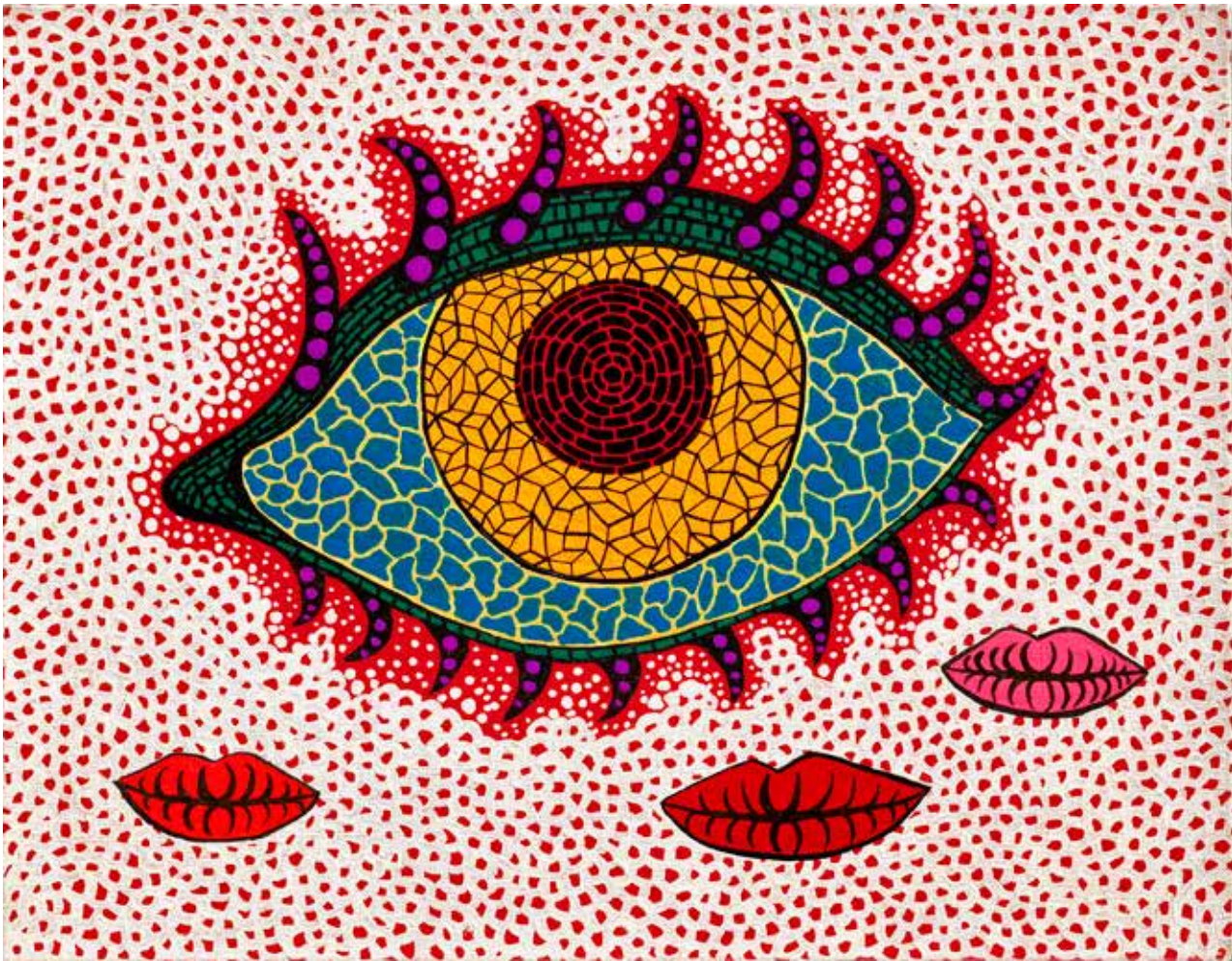
EXHIBITED

New York, Barbara Mathes Gallery, ‘Yayoi Kusama:

from Here to Infinity’, 2007, exh. cat.

CERTIFICATE

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



Yayoi KUSAMA
(b. 1929)

Abode of Love
2015

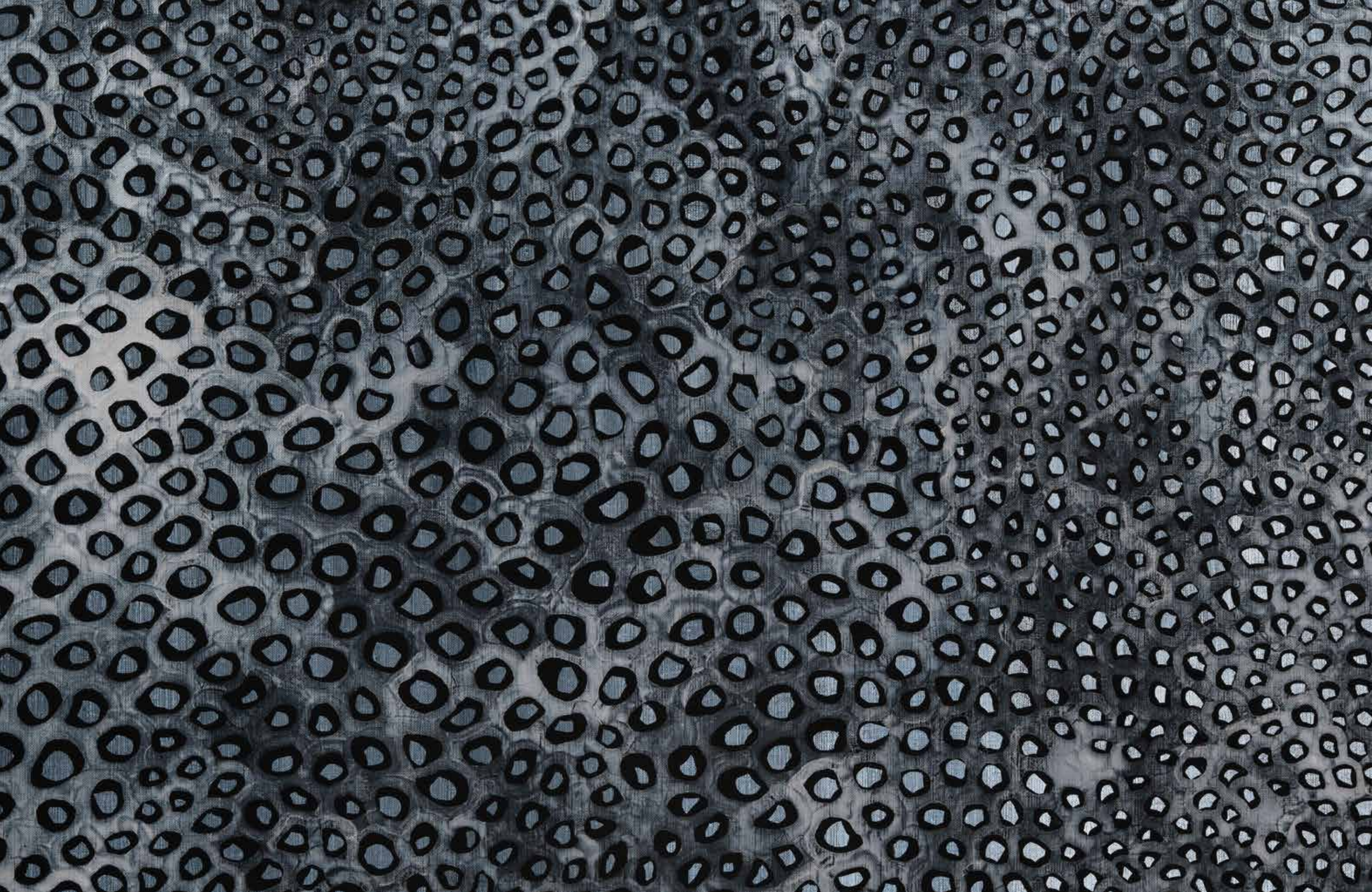
Acrylic on canvas
Signed, titled and dated '2015' on the reverse
161.9 x 129.9 cm | 63.7 x 51.1 in

PROVENANCE
Victoria Miro Gallery, London
Private collection

EXHIBITED
Tel Aviv, Tel Aviv Museum of Art, 'Yayoi Kusama:
A Retrospective', 15 November 2021–14 May 2022

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





Niki de SAINT PHALLE

(1930–2002)

Nana Waldaff

(Last Night I Had a Dream)

1968

Fiberglass and painted polyester

Unique piece

Signed 'Niki de Saint Phalle' on the back

123.8 x 94 x 20.3 cm | 48.75 x 37 x 8 in

PROVENANCE

Private collection, California

Anon. sale; Sotheby's New York, 14 May 2003, lot 340

Private collection

Private collection, USA

EXHIBITED

Amsterdam, Galerie Espace, 'Niki de Saint Phalle: The Devouring Mothers and Other Sculptures', 6 September–16 October 1971

London, Gimpel Fils, 'Niki de Saint Phalle, The Devouring Mothers', 4 December 1972–27 January 1973

New York, Gimpel & Weitzenhoffer Gallery, 'Niki de Saint Phalle: The Devouring Mothers', 10 April–5 May 1973, exh. cat., No. 6

LITERATURE

Niki de Saint Phalle. Catalogue raisonné. 1949–2000. Volume I. Peintures, tirs, assemblages, reliefs, Acatos, Lausanne, 2001, No. 505, p. 387, ill. p. 234

Nederlandse Omroepprogramma Stichting, *Kunstsignalering (Calling Attention to Art)*, 1971, Hilversum, the Netherlands, video





Niki de SAINT PHALLE
(1930–2002)

Oiseau Amoureux
Conceived: 1972; Executed in 1992

Painted polyester
Unique piece
Signed and dated 'Niki de Saint Phalle 1973 - 92',
stamped 'RESINES / R. HALIGON / D'ART' on the back
at the bottom
157.5 x 142.2 x 61 cm | 62 x 56 x 24 in

PROVENANCE
Coplan Gallery, Boca Raton, USA
Maharam Family collection, March 1996
Sotheby's, New York, 14 May 2024, lot 240
Private collection

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



Tom WESSELMANN

(1931–2004)

Nude for the Peace Tower

1966

Acrylic on plexiglas

Incised with the artist's initials, dated '66' and inscribed with

'FOR USE ON THE PROTEST TOWER ONLY W. 66' on the lower left.

Signed on the reverse 'Tom Wesselmann / 196'

61 x 61 cm | 24 x 24 in

PROVENANCE

Artists' Protest Committee, Los Angeles, donated by the artist in 1966

Peace Action Council Benefit Auction, Los Angeles, May 1967

Private collection, Pennsylvania, acquired at the above sale

Sotheby's, New York, 19 October 1979, lot 113, consigned by the above

Private collection, Florida, acquired at the above sale

Sotheby's, New York, 5 March 2015, lot 36, consigned by the above

Private collection, acquired at the above sale

Anon. sale; Sotheby's, New York, 25 February 2026, lot 45

Private collection

EXHIBITED

Los Angeles, 'Artists' Tower of Peace', February - May 1966

LITERATURE

Tom Wesselmann Digital Catalogue Raisonné Project,

Wildenstein Plattner Institute, Inc., New York, online, ongoing, No.TW6NKF



Tom WESSELMANN

(1931–2004)

Smoker #10

1973

Oil on canvas
Signed and dated 'Wesselmann 73' along the top edge
274.5 x 202 cm | 108.1 x 79.5 in

PROVENANCE

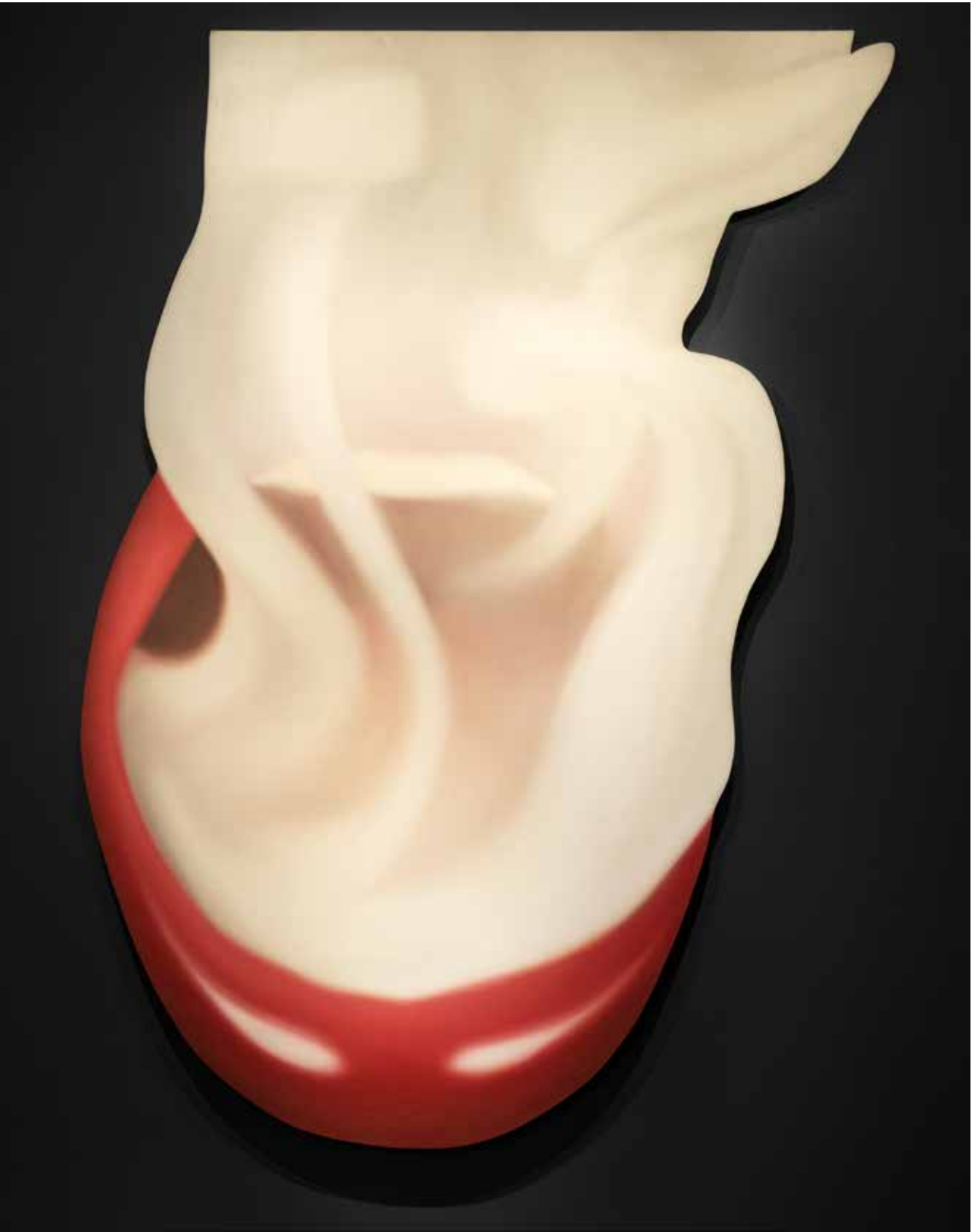
Sidney Janis Gallery, New York
Private collection, New York
Private collection, New York, 2007

EXHIBITED

New York, Sidney Janis Gallery, 'Exhibition of New Paintings by Tom Wesselmann',
20 April–25 May, 1974, exh. cat.
Baden-Baden, Museum Frieder Burda, 'America! America! How Real is Real?',
9 December 2017–21 May 2018, exh. cat., pp. 54 and 178, ill. in colour p. 55
Vienna, Albertina Modern, 'Andy Warhol Bis Cindy Sherman: Amerikanische Kunst Der Albertina',
29 November 2019–29 March 2020, exh. cat., ill. in colour p. 109
Vienna, Albertina Modern, 'Wonderland', 7 May–19 September 2021
Vienna, The Albertina Museum, 'Andy Warhol to Cecily Brown: From the Collections of the Albertina
Museum', 12 December 2021–20 February 2022
Paris, Fondation Louis Vuitton, 'Pop Forever, Tom Wesselmann &...', 17 October 2024–24 February 2025,
exh. cat., ill. in colour p. 279

LITERATURE

Slim Stealingworth, *Tom Wesselmann*, Abbeville Press, New York, 1980, pp. 68 and 318, ill. in colour p. 69
Michael Lobel, "Another Wesselmann" in *Tom Wesselmann*, Mitchell-Innes & Nash, New York, 2016,
ill. in colour p. 108
Tom Wesselmann Digital Catalogue Raisonné Project, Wildenstein Plattner Institute, Inc., New York, online,
ongoing, No. TW4670



Fernando BOTERO

(1932–2023)

Still Life in Front of a Window

1979

Oil on canvas

Signed and dated 'Botero 79' on the lower right

189.9 x 144.1 cm | 74.7 x 56.7 in

PROVENANCE

Marlborough Gallery, New York

Mr and Mrs Pierre Levai collection, *circa* 1980

Private collection, USA, by descent

Anon. sale; Phillips, New York, 19 November 2025, lot 32

Private collection

EXHIBITED

Washington, D. C., Hirshhorn Museum and Sculpture Garden; Corpus Christi, Art Museum of South Texas, 'Fernando Botero', 20 December 1979–10 May 1980, exh. cat., No. 35, ill. pp. 40 and 78

Frankfurt, Schirn Kunsthalle, 12 March–17 May 1986; Munich, Kunsthalle der Hypo-Kulturstiftung, 4 July–7 September 1986; Bremen, Kunsthalle Bremen, 11 January–1 March 1987; 'Fernando Botero – Bilder – Zeichnungen – Skulpturen', exh. cat., No. 48, pp. 104, 107, ill. p. 104; Madrid, Museo de Arte Reina Sofia, as 'Fernando Botero – Pinturas – Dibujos – Esculturas', 22 June–15 August 1987, exh. cat., No. 48, pp. 106, 197, ill. p. 106

LITERATURE

Edward J. Sullivan and Jean-Marie Tasset, *Fernando Botero: Monograph & Catalogue Raisonné Paintings 1975-1990*, Acatos, Lausanne, 2000, No. 1979/19, pp. 281, 288, 505, ill. p. 281 and 288

Marcel Paquet, *Botero – Peintures*, L'Autre Musée, Paris, 1983, pp. 23, 68, ill. p. 68



Fernando BOTERO
(1932-2023)

Gatto
circa 1998-2000

Bronze
Edition: 6/6
Signed and numbered 'BoTero 6/6'
on the side of the base
36 x 48 x 23 cm | 14.2 x 18.9 x 9.1 in

PROVENANCE
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work.



Fernando BOTERO

(1932–2023)

Girl with Cat

1989

Oil on canvas

Signed 'Botero' on the lower right

169 x 124 cm | 66.5 x 48.8 in

PROVENANCE

James Goodman Gallery, New York

Private collection

Anon. sale; Fine Art Auctions, Miami, 4 December 2011, lot 207

Private collection

Anon. sale; Christie's, New York, 24–25 November 2014

Private collection, Monaco

EXHIBITED

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

LITERATURE

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

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

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





Fernando BOTERO

(1932-2023)

After Holbein Painting

2009

Oil on canvas

Titled, signed and dated 'AFTER HOLBEIN /

BOTERO 09' on the lower right

69.5 x 59.5 cm | 27.4 x 23.4 in

PROVENANCE

Private collection



Manolo VALDÉS
(b. 1942)

Retrato de Amélie IV
2000

Oil on assembled burlap canvas, glue, paper, string and staples mounted on canvas
Titled, dated and signed 'Retrato de Amélie / IV/ 2000 / MVALDÉS' on the reverse
200 x 150 cm | 78.7 x 59.1 in

PROVENANCE
Marlborough Gallery, New York
Private collection, Paris
Anon. sale; Christie's, Paris, 8 December 2016, lot 204
Private collection
Anon. sale; Bonhams, Paris, 5 December 2024, lot 21
Private collection



Manolo VALDÉS
(b. 1942)

Vertical Light Blue Butterflies
2025

Glass head, Murano glass and steel
Unique piece
146 x 60 x 88 cm | 57.5 x 23.6 x 34.6 in

PROVENANCE
Artist's studio



Jaume PLENSA
(b. 1955)

Minna
2025

Painted bronze
Edition: 4/5
121 x 48 x 48 cm | 47.6 x 18.9 x 18.9 in

PROVENANCE
Galerie Lelong, acquired directly from the artist
Private collection





Jaume PLENSA

Minna, 2025

Avec *Minna* (2025), Jaume Plensa poursuit son exploration au long cours de la figure humaine comme vecteur d'intériorité, d'identité et d'expérience collective. Ce bronze peint de blanc se compose d'une tête orientée de manière verticale et réduite à ses traits essentiels, dont la surface est lisse et lumineuse, et dont l'expression est sereine et introspective. Ce langage visuel est caractéristique de la pratique sculpturale de Plensa, où le silence, l'immobilité et la profondeur psychologique occupent une place prépondérante.

Minna appartient à une phase mature du parcours artistique de Plensa, où son vocabulaire artistique jouit d'un raffinement particulier. S'il explore depuis longtemps le corps humain au gré d'installations publiques de grande échelle et de formes sculpturales intimes, l'artiste revient fréquemment à la tête comme archétype universel plutôt que comme outil pour le portrait. Dans ce contexte, *Minna* désigne bien moins une personne spécifique qu'une présence symbolique, ouverte à la projection du regardeur.

Minna s'inscrit également dans l'intérêt continu que Plensa porte à l'universalité et à l'humanité que nous partageons. En simplifiant la figure et en supprimant les marqueurs individuels, l'œuvre évoque une identité collective plutôt que personnelle. Ce faisant, elle reflète le cadre conceptuel plus large de l'artiste, dans lequel la sculpture devient un espace de réflexion, de silence et d'articulation de la vie intérieure.

Jaume Plensa's Minna (2025) continues the artist's sustained investigation into the human figure as a vessel for interiority, identity, and collective experience. Executed in painted bronze with a white finish, the work presents a vertically oriented head reduced to essential features, its surface smooth and luminous, its expression serene and introspective. This visual language is characteristic of Plensa's sculptural practice, in which silence, stillness, and psychological depth are central concerns.

Within Plensa's career, Minna belongs to a mature phase in which his vocabulary is highly refined. Having long explored the human body through large-scale public installations and intimate sculptural forms alike, the artist frequently returns to the head as a universal archetype rather than a specific portrait. In this context, Minna functions less as an individual likeness and more as a symbolic presence, open to projection by the viewer.

Minna also aligns with Plensa's ongoing interest in universality and shared humanity. By simplifying the figure and suppressing individual markers, the work evokes a collective rather than personal identity. In doing so, it reflects the artist's broader conceptual framework, in which sculpture becomes a space for reflection, silence, and the articulation of inner life.

George CONDO
(b. 1957)

The Showgirl
2008

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

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

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





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Alex KATZ
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Alex KATZ
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Robert INDIANA
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Conceived: 1966
Fabricated: 1999–2000
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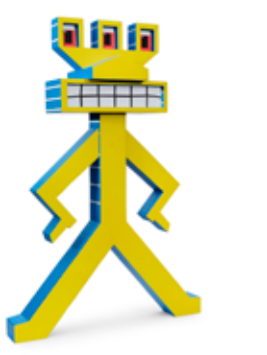
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Kenny SCHARF
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Kenny SCHARF
GRR GUY
1986 / 2023
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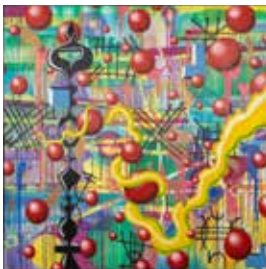
Andy WARHOL
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Niki de SAINT PHALLE
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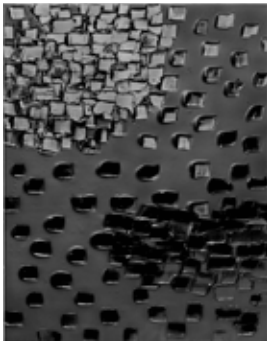
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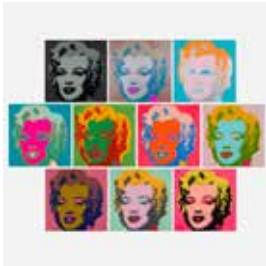
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