

IN DIALOGUE WITH COLOR

Mid-20th Century
to Now



OPERA GALLERY

IN DIALOGUE WITH Mid-20th Century to Now COLOR

30 November 2025 – 5 January 2026
MIAMI

OPERA GALLERY

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FOREWORD

Color is arguably the most instinctive and powerful language in art—communicating emotion before form, sensation before meaning. With ‘In Dialogue with Color: Mid-20th Century to Now’, we celebrate this universal force, presenting an exhibition that spans eight decades of artistic exploration and dialogue through color.

From the revolutionary experiments of post-war abstraction to the conceptual investigations of today’s innovative voices, this exhibition brings together more than forty artists—including Marc Chagall, Keith Haring, Yayoi Kusama, Claude Monet, Feng Xiao-Min, Pierre Soulages, Roy Lichtenstein and Amoako Boafo—who have each, in their own way, redefined how color shapes perception.

Organized chromatically—green, blue, red, black & white, pink, and orange—the exhibition reveals the multiplicity of meaning contained within a single color. Red embodies passion, power, and intensity. Blue evokes stillness, spirituality, and nostalgia. Green offers the rhythm of the natural world, while orange vibrates with human energy and urban dynamism. Pink, in all its variation, can be both soft and vividly expressive, while black and white together speak of contrast, silence, and infinite depth.

‘In Dialogue with Color’ forms a dialogue across time and place, a conversation between the masters who transformed the language of color and the contemporary artists who continue to expand its vocabulary today. They affirm that color, far from being a passive element, is an active force.

GILLES DYAN
Founder and Chairman
Opera Gallery Group

DAN BENCHETRIT
Director
Opera Gallery Miami

IN DIALOGUE WITH COLOR

CHRISTIAN RATTEMAYER



The description of color is both eminently scientific and profoundly subjective. At its most basic, color is light reflected, emitted, refracted, and absorbed. We all recognize the colors of the visible spectrum (violet, blue, cyan, green, yellow, orange, and red) when white light is sent through a prism—an experiment nature conducts with every rainbow. Scientifically, the understanding of these phenomena has had its origins in antiquity; by 1671, Isaac Newton had correctly described the spectral colors (and introduced the term ‘spectrum’ to describe them), and by 1706 Newton had devised the color wheel that remains the basis for most color theories and instructional pedagogies to this day. By 1800, ultraviolet and infrared, the two frequencies at opposite ends just beyond human perception had been isolated and identified, the former by (or at least with the help of) Johann Wolfgang von Goethe, whose *Theory of Colors* (1810) was intended as critique of Newton’s focus on the physics of color and instead became a central early text about color’s appearance and emotional impact. Unsurprisingly, it was Goethe’s text that wielded considerable influence on generations of artists from German romantic Phillip Otto Runge to J.W.M. Turner and all the way to Wassily Kandinsky. Runge, significantly, also published a treatise on color in which he expanded the color wheel into a sphere, accounting for the incremental gradations of saturation and brightness from dark to light, and across the ranges of color mixing. It took until the early 20th century for the color sphere to be updated into a proper classificatory system, with the development, by painter and scientist Albert Munsell, of the Munsell color system, the first attempt to assign numerical classifications to color across axes of all three basic properties of hue (basic color), value (brightness), and chroma (intensity).

Goethe's symmetric colour wheel with associated symbolic qualities 1809, Green - useful; blue - mean, common; red - beautiful; violet - unnecessary; orange - noble; yellow - good.
© Luestling via Wikimedia Commons

Before the advent of industrially produced colors and pigments in the 19th century, color had to be extracted from nature, and the knowledge, resources, and methods for such labor were closely guarded and highly valued. In his famous treatise *Il Libro D'Arte* from the 1420s, the late-medieval Italian artist Cennino Cennini offers information for making pigments, using brushes, as well as the treatment of different surfaces, from painting on panel, al fresco, and on fabrics. Different degrees of difficulty of extracting colors from natural raw materials, including precious gems, the glands of small insects, and poisonous sea creatures, determined the rarity, price, and prestige of colors such as lapis lazuli, carmine, or Tyrian purple.

To this day, artist’s knowledge about paints, pigments, and color remains an important element of artistic production and expertise. American artist Amy Sillman elaborates on the knowledge about the behavior of colors not as a theoretical or scientific expertise but as a matter of experience: “To deal with color as a painter is to render these overarching problems as physical propositions, as sensuous experiences synthetically merged under the sign of the hand. That’s why even a freshman at art school knows the weight of pigments. Each hue adds a nearly anthropomorphic character to the operations in a painting: a painter will know that Naples yellow will make things turgid, chromium oxide green is overbearing, flake white has a dry indifference, phthalo blue seems filmy but always ends up domineering, king’s blue appears classy at first but is really kind of vulgar.”¹ Sometimes, artistic knowledge about colors is deeply political, as is the case with the work *Red/Red* (2015) by the Turkish artist Asli Cavusoglu. Here, Cavusoglu points to the political background of the fate of the color carmine (also called crimson, Ararat, or Armenian Cochineal, depending on geography). Due to the industrialization of the Armenian countryside under Soviet rule, the insect from which the color is gleaned is nearly extinct in Armenia, where the knowledge of how to extract the pigment has been harbored since the 5th century. In neighboring Turkey, where the insect is in abundance, the knowledge has been lost since the 1915 pogroms against its Armenian population. Cavusoglu, by bringing resources and knowledge back together, created a new batch of Armenian cochineal, which she contrasted in several works with Turkey red, a long-lasting, bright red derived from boiling cotton with oil and madder plants, and perfected in England during the Industrial Revolution as one of the first “industrial” colors that dramatically changed pigment and paint production.

Color, as both material and metaphor, in its making and meaning, is, perhaps more than any other category in the making and viewing of art, both embodied and emotive, scientific and sensual, an expression of the knowledge of the hand and the agent for the awakening of the heart.

Christian Rattemeyer is also the author of the texts for the following chapters.



Lapis lazuli from the Precambrian of Afghanistan
© James St. John via Wikimedia Commons and Flickr



Two shells of Bolinus brandaris, the spiny dye-murex, a source of Tyrian purple dye
© M.Violante via Wikimedia Commons modified



Carmine pigment, also called cochineal extract, is a red dye originally made from the dried bodies of certain female cochineal insects.
© iStock

1 Amy Sillman, “On Color”, in Isabelle Graw and Ewa Lajer-Burcharth (Eds.), *Painting beyond itself: The Medium in the Post-medium Condition*, Sternberg Press, Berlin, 2016, p. 105.



GREEN

Green, for obvious reasons, is everywhere. It is the color of nature, and the color in which the human can distinguish the broadest variety of hues. In art, green has a more complicated history. For centuries, the pigments used to make green paint had to be extracted from poisonous compounds like arsenic and chloride, or from ground malachite and dissolved patinated copper, both darkening and blackening over time. Transfers of green plants were more benign, but also less stable and vibrant. Until well into the 20th century, green, the color of life and nature, when used as paint, was one of the deadliest to handle. In fashion, with blue reserved for royalty and red reserved for the clergy, green became the color for choice for the emerging bourgeoisie and upper middle class, until an urban elite began to introduce black.

In modern art, green occupies an uneasy place. Green is the antidote to the orthodoxy of the primary colors, and its liberal use often reserved for landscapes, and associated genres. Unsurprisingly, André Brasilier's painting *La clairiere au printemps* (2020) featured a broad expanse of green in just such a way, as an engulfing scene of meadows and forests against which the white horse and sharp clearing in the center of the picture contrast dramatically. Claude Monet's *Les Bords de l'Epte à Giverny* (1887) falls into the same category, and even Juan Genovés' *Asentimiento* (2006) must be understood in this way. Depicting, as if seen from great height, a flurry of figures in varying degrees of organization and density against a deep green background, the painting suggests the organized yet loose massing of people in open air concerts, demonstrations, and other non-urban environments. The closest this section of this exhibition gets to presenting green as purely decorative color is in Thomas Dillon's *Shifting duplicity* (2025), in which the cloudy tuft of green above the figure's head willfully resists the reading as hair, hat, or crown. Even the fully abstract *Painting 611.18* (2021) by Julien Rubat, a jungle of jagged, crystalline cracks of white and green, cannot escape the momentary relapses into reading the image as view into a crown of tree, hedge, or another floral thicket.

Green, it turns out, is tricky. Resisting abstraction, it is obstinately clinging to its natural roots while behaving dangerously as a material for most of its life as pigment.

CLAUDE MONET
(1840 - 1926)

*Les Bords de l'Epte
à Giverny*

1887

Oil on canvas
Signed 'Claude Monet' on the lower left
25.7 x 32 in | 65.2 x 81.4 cm

PROVENANCE
(possibly) Galerie Georges Petit, Paris, Galerie
Bernheim-Jeune et Cie., Paris, and Isidore Montaignac,
Paris, acquired directly from the artist, 1898
Charles Guasco collection, Paris
Galerie Georges Petit, Paris, 11 June 1900, lot 55
Strauss collection, Paris
Alexandre Louis Philippe Marie Berthier, 4th
Prince of Wagram, Paris, *circa* 1906
Durand-Ruel, Paris, 4 April 1914
(inv. No. 10518 ; ph. No. 7848)
Durand-Ruel, New York, December 1914 (inv. No. 3809)
Franz R. [Francis Ropes] Huntington collection,
Columbus, USA, 29 April 1915
Mrs. A.H. Thomas collection, Columbus, USA, by descent
Mrs. Sara & Mr. Eugene Haubert [née Huntington]
collection, Bexley, USA, by descent, by 1949
Hirschl & Adler Galleries, New York, April 1974
Arthur Tooth & Sons, London, 9 July 1974,
and until 12 February 1976 (inv. No. 9439)
Private collection, Europe
Anon. sale; Christie's, London, 26 June 1995, lot 11
Private collection

EXHIBITED
New York, Durand-Ruel, 'Monet',
1–15 February 1915, No. 10
Boston, Brooks Reed Gallery,
'Tableaux Durand-Ruel', March 1915
Columbus, Gallery of Fine Art, 1949, on long-term loan
New York, Richard L. Feigen & Co.,
'Claude Monet', 15 October–15 November 1969,
exh. cat., No. 26, ill. p. 47 (dated '1888')

LITERATURE
Daniel Wildenstein, *Claude Monet. Biographie et
catalogue raisonné. Tome III: 1887–1898. Peintures*,
La Bibliothèque des arts, Lausanne & Paris,
1979, Nos. 1128–1129, p. 90, ill. twice p. 91
Daniel Wildenstein, *Monet. Catalogue Raisonné.
Volume III*, Nos. 969–1595, Taschen/Wildenstein Institute,
Cologne, 1996, Nos. 1128–1129, pp. 427–428, ill. pp. 426–427
Maurice Malingue, *Claude Monet, Les Documents d'Art*,
Monaco, 1943, p. 147, ill. p. 100 (with incorrect ownership)
Columbus Gallery of Fine Arts, Bulletin,
vol. 20, No. 1, Columbus, Fall 1949, p. 14.



PABLO PICASSO
(1881 - 1973)

Le Peintre. Tête de profil
1967

Oil on canvas
36.1 x 28.7 in | 91.6 x 73 cm

PROVENANCE
Estate of the artist
Marina Picasso collection, by descent
Sotheby's, New York, 13 May 2025, lot 39

EXHIBITED
Madrid, Fundación MAPFRE, 'Picasso. En el taller',
12 February–11 May 2014, exh. cat., No. 153,
ill. in colour p. 261, titled *El pintor y su paleta*

LITERATURE
Christian Zervos, *Pablo Picasso. vol. 25. Oeuvres de 1965 à 1967*,
Cahiers d'Art, Paris, 1972, No. 348, ill. pl. 152





ANDRÉ BRASILIER
(b. 1929)

La Clairière au printemps
2020

Oil on canvas
Signed 'André Brasilier' on the lower right
28.7 x 45.7 in | 73 x 116 cm

PROVENANCE
Artist's studio



JUAN GENOVÉS
(1930 - 2020)

Asentamiento
2017

Acrylic on canvas mounted on board
Signed and dated 'genovés / 17' on the lower right
51.2 x 63 in | 130 x 160 cm

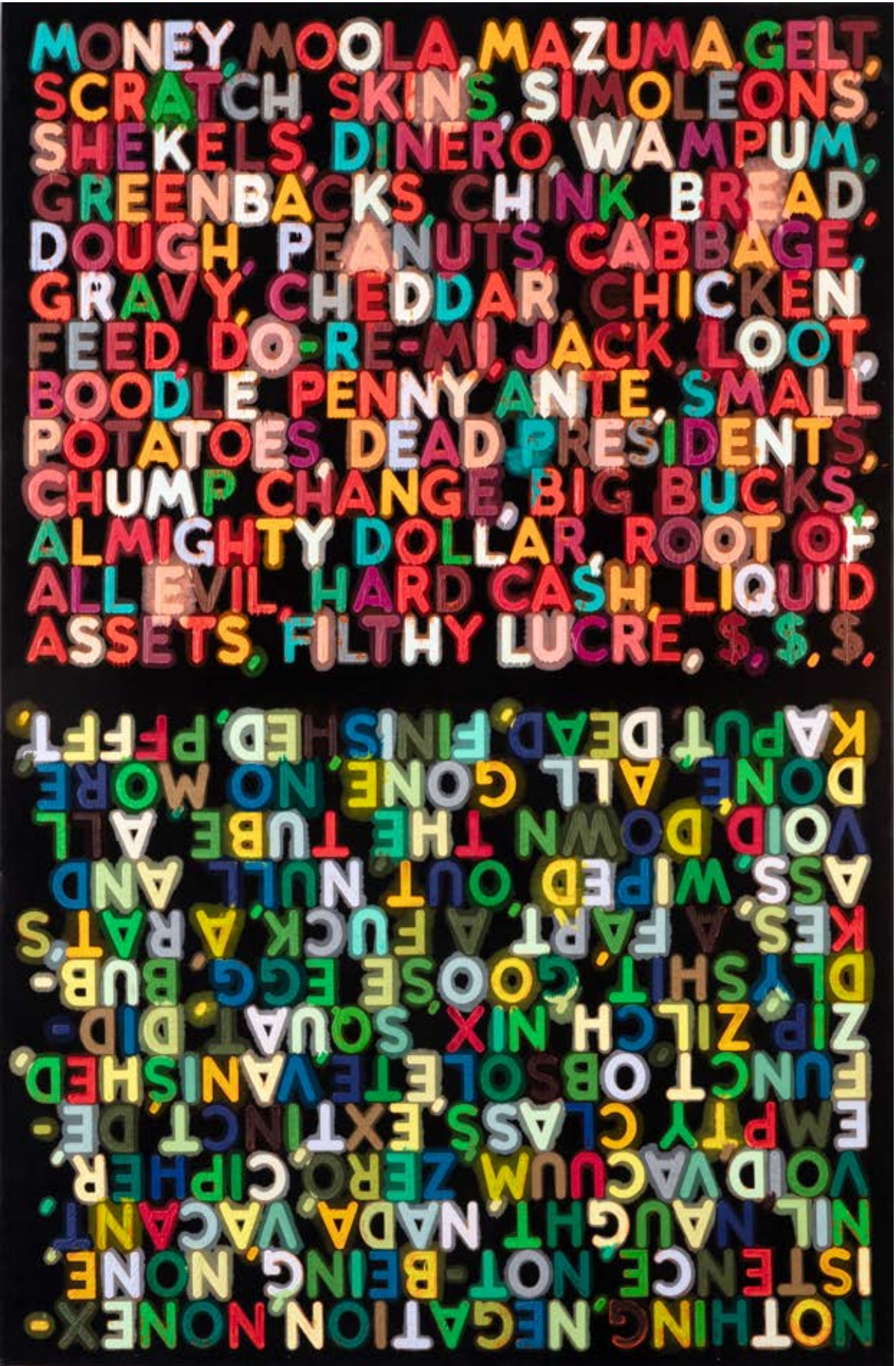
PROVENANCE
Estate of the artist

MEL BOCHNER
(b. 1940)

Money/Nothing
2006

Oil on velvet
Titled, signed and dated 'MONEY/
NOTHING MEL BOCHNER 2006'
on the stretcher
72 x 48 in | 182.9 x 121.9 cm

PROVENANCE
Barbara Davis Galleries, Houston
Private collection



MANOLO VALDÉS
(b. 1942)

Retrato de Amelie VII

2001

Oil and burlap collage on burlap
Titled, inscribed and dated 'Retrato de Amelie
VII / 200 x 180 cm / 2001' on the reverse
78.7 x 70.9 in | 200 x 180 cm

PROVENANCE
Private collection, acquired directly from the artist



MANOLO VALDÉS
(b. 1942)

Cabeza en verde

2023

Medium: Bronze
Edition: 1/8
Signed with the artist's initials 'MV' on the back
of the head; signed again with the artist's initials
and numbered 'M.V. 1/8' on the back of the base
82.7 x 35.4 x 11 in | 210 x 90 x 28 cm

PROVENANCE
Artist's studio



THOMAS DILLON
(b. 1986)

The Tennis Pro

2025

Acrylic, ink and dye on canvas
Signed and dated on the reverse
70 x 60 in | 177.8 x 152.4 cm

PROVENANCE
Artist's studio



JULIEN RUBAT
(b. 1980)

Painting 611.18

2021

Acrylic and paper on canvas
Signed twice, dated and titled
'2021 / Julien Rubat 611.18'
on the reverse
86.6 x 66.9 in | 220 x 170 cm

PROVENANCE
Artist's studio





BLUE

Blue is trust, loyalty, calmness, and logic, but also aloofness, coldness, and depression. It was for centuries the color of kings, due to its rarity. It is not often found in nature, unless you count the sea and the sky; in other words, it is rare and everywhere. It was an important color in ancient Egypt, the color of the virgin Mary from the Renaissance onwards, the signature color of the German romantics, Yves Klein's trademark (for which he cleverly repackaged the ultramarine called Adam 25, developed by the venerable French art supplier Adam), the titular color of the Blue Rider group in 1910s Germany, and generally so well-trusted that it remains the most commonly chosen color for corporate logos, advertisements, and packaging.

Unsurprisingly, the works in this section run the gamut from the ethereally beautiful, deeply ultramarine paper on canvas collage by Cho Sung-Hee (*Blue Blossoms*, 2021) to the coincidentally blue sculpture *LOVE* by Robert Indiana, a work better known with a bright red front and blue and green interiors. Paintings by Feng Xiao-Min (*Composition No. 12.12.22*, 2022) and Marcello Lo Giudice (*Eden Ocean*, 2018) revel in the expansive, oceanic, and limitless qualities of the color blue, simultaneously calming and all encompassing, like a bath in the ocean. In both Roy Lichtenstein's still life *Apple, Grapes, Grapefruit* (1974), which presents the fruits against the flat expanse of a blue tablecloth, and Marc Chagall's dreamscape *L'Âne Vert* (1978), in which the titular character is suspended mid-air on a red field against a deep blue background, the blue is expansive but not dominant, the essential background against which the protagonists stand out.

It is only in Kazuo Shiraga's watercolor on paper where the color finally becomes itself, a color stripped of exterior meaning, the broad strokes of blue pigment overlaid over the finer gestures of muted red, and both exquisite against the white of the paper surface. Shiraga's work demonstrates what is blue's ultimate paradox: it is a color so effective on its own, so at home with itself, that its calm presence seems content; and yet, in almost every instance, it never stops to signify. Blue is, ultimately, metaphorically overbearing, and the hardest color to isolate back to its own essential pictorial self.

PABLO PICASSO
(1881 - 1973)

Le Peintre (Tête)

1964

Oil on canvas
Signed 'Picasso' on the upper left; dated and numbered
'I.II.64. / IV' on the reverse
16.1 x 13 in | 41 x 33 cm

PROVENANCE
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris
Galerie Beyeler, Basel, May 1968
Private collection, Milan, September 1973
Galleria Gissi, Turin
Anon. sale, Sotheby's, London, 28 November 1995, lot 286
Anon. sale, Christie's, New York, 6 November 2008, lot 252
Morohashi Museum of Modern Art, Fukushima
Christie's New York, 13 May 2025, lot 314
Private collection

EXHIBITED
London, Helly Nahmad Gallery, 'Picasso, Artist of the Century',
September–December 1998, exh. cat., No. 59, p. 143,
ill. in colour p. 126
Rotterdam, Kunsthal Rotterdam, 'Picasso, kunstenaar van de eeuw',
13 March–4 July 1999, exh. cat., No. 81, ill. in colour p. 126
Shiga Museum of Art, 'Dalí, the Painter of Illusion, and the
Masters of French Modern Painting from the Collection of The
Morohashi Museum of Modern Art', February–March 2014

LITERATURE
Christian Zervos, *Pablo Picasso. vol. 24. Œuvres de 1964, Cahiers
d'Art*, Paris, 1971, No. 252, ill. prior to signature pl. 92
Hélène Parmelin, *Picasso: Intimate Secrets of a Studio at Notre Dame
de Vie*, Harry N. Abrams Inc., New York, 1966, p. 142, ill. in colour
prior to signature



MARC CHAGALL
(1887 - 1985)

L'Âne Vert

1978

Oil on canvas
Signed 'chAgAll / MArc' on the lower left;
signed again 'Marc Chagall' on the reverse
28.7 x 23.6 in | 73 x 60 cm

PROVENANCE
Pierre Matisse Gallery, New York,
acquired from the artist
Private collection, Singapore
Anon. sale; Christie's, New York, 9 November 2006,
lot 418
Private collection

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



MARC CHAGALL
(1887 - 1985)

La Fenêtre dans le ciel

1957

Oil on canvas
Signed and dated ‘Marc Chagall / 1957’
on the lower left
28.7 x 36.2 in | 73 x 92 cm

PROVENANCE
Vava Chagall collection
Cohen Gallery, New York
Waddington Gallery, London
Private collection
Anon. sale; Christie’s, New York, 7 November 2001,
lot 198
David and Leslee Rogath collection
Martin Lawrence Galleries, USA
Private collection

EXHIBITED
Hamburg, Kunstverein, 6 February–22 March 1959, No. 38; Munich,
Haus des Kunst, 7 April–31 May 1959; Paris,
Musée des Arts Décoratifs, 14 June–30 September 1959, No. 178,
‘Marc Chagall’, exh. cat., No. 170, p. 43, ill.
Greenwich, Connecticut, Bruce Museum of Arts and Science,
‘Pleasures of Collecting : Twentieth Century and Contemporary Art’,
January–April 2003, exh. cat., ill. p. 28 and p. 80
San Francisco, Martin Lawrence Galleries, ‘Marc Chagall:
The Color of Love’, August–September 2003

LITERATURE
Franz Meyer, *Marc Chagall: His Graphic Work*, Harry N. Abrams, Inc.,
New York, 1957
Franz Meyer, *Marc Chagall: Life and Work*, Harry N. Abrams, Inc.,
New York, p. 558 and p. 745, ill. p. 565
Roy McMullen, *The World of Marc Chagall*, Doubleday & Co. Inc.,
New York, 1968, p. 37, p. 40, pp. 42-43, p. 134, p. 160, p. 162,
p. 222 ill. pp. 38-39
Susan Compton, *Chagall*, Philadelphia Museum of Art,
Philadelphia, 1985
The Art of Dreams, Martin Lawrence Limited Editions, Pennsylvania,
2002, ill. p. 44

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



ROY LICHTENSTEIN
(1923 - 1997)

Apple, Grapes, Grapefruit
1974

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

PROVENANCE
Leo Castelli Gallery, New York
The Mayor Gallery, London, March 1974
Lord and Lady Anthony Jacobs, London, 1974
Christie's, London, 30 June 2015, lot 10,
Stephen A. Wynn collection, USA
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, n.p., ill.
New York, Gagosian Gallery, 'Roy Lichtenstein: Still Lives',
8 May–30 July 2010, exh. cat., ill. pp. 91 and 218

LITERATURE
Andrea Theil (ed.), *Roy Lichtenstein: A Catalogue
Raisonné*, digital, ongoing, No. RLCR 2248, ill.
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



NICOLAS DE STAËL
(1914 - 1955)

Marine

1954

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

PROVENANCE
Jacques Dubourg collection, Paris
Mrs. Maillard collection, Paris
Opera Gallery, Paris
Private collection
Anon. sale; Phillips, London, 30 June 2022, lot 12
Private collection

LITERATURE
Jacques Dubourg and Françoise de Staël, *Nicolas de Staël: Catalogue Raisonné des Peintures*, Le Temps, Paris, 1968, No. 764, ill. p. 316
Françoise de Staël, *Nicolas de Staël: Catalogue Raisonné de l'Œuvre Peint*, Ides & Calendes, Neuchâtel, 1997, No. 830, p. 676, ill. p. 533
Françoise de Staël, *Nicolas de Staël: Catalogue Raisonné of the Paintings*, Ides & Calendes, Lausanne, 2021, No. 830, p. 625, ill. p. 489



SAM FRANCIS
(1923 - 1994)

Coming Over

1975

Acrylic on canvas
Signed and dated 'Sam Francis / 1975' on the reverse
66 x 108 in | 167.6 x 274.3 cm

PROVENANCE
Kornfeld und Klipstein, Bern, acquired directly from the artist, 1976
Kornfeld, Bern, 12 September 2025, lot 128

EXHIBITED
New York, André Emmerich Gallery, 'Sam Francis:
New Paintings and Works on Paper', 1–22 May 1976
Basel, Art Basel, 16–21 June 1977, exh. cat., ill. p. 283
Bern, Galerie Kornfeld, 'Sam Francis: Oil paintings,
Watercolours and Acrylic on paper - Lithographs and
Etchings', 16 November–22 December 2011

LITERATURE
Debra Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné
of Canvas and Panel Paintings, 1946–1994*. Berkeley, California:
University of California Press and Sam Francis Foundation,
2011, No. SFF.670; SFP76-1, ill. in colour on DVD I
Jonathan Kandell, "Eberhard Kornfeld, Art Dealer, Collector and
Historian, Is Dead at 99" in *The New York Times*, 11 May 2024





KAZUO SHIRAGA
(1924 - 2008)

Work

Watercolour on paper
Signed in Japanese on the lower right
9.4 x 13 in | 24 x 33 cm

PROVENANCE
Private collection, Japan
Anon. sale; iART CO., LTD, 23 September 2023, lot 154
Private collection

CERTIFICATE
The Japan Fine Art Dealers Association has
confirmed the authenticity of this work.

ALEX KATZ
(b. 1927)

Autumn 6
2022

Oil on linen
Signed on the side of the canvas
96 x 60 in | 243.8 x 152.4 cm

PROVENANCE
Private collection



BLUE



YVES KLEIN
(1928 - 1962)

Table IKB ®

Blue pigment in glass,
plexiglass and chrome-plated metal table
Edition: EDVS-MLP
15 x 49.2 x 39.4 in | 38 x 125 x 100 cm

PROVENANCE
Tête à Tête Éditeur

ROBERT INDIANA
(1928 – 2018)

LOVE
(Violet Faces Red Sides)
2000

Polychromed aluminium
Edition: AP 3/4 (Edition of 6)
Stamped '©1966-2000 R INDIANA AP
3/4' on the lower left interior edge of the 'E'
36 x 36 x 18 in | 91.4 x 91.4 x 45.7 cm

PROVENANCE
Artist's studio
Morgan Art Foundation, Geneva
Private collection, Geneva, 2008
Anon. sale; Sotheby's, London, 27 June 2012, lot 233
Private collection
Anon. sale; Sotheby's, New York,
17 November 2022, lot 693
Private collection



NIKI DE SAINT PHALLE
(1930 – 2002)

Ange Vase
1993

Painted polyester and ceramic
Edition: 4/50
Numbered and signed ‘4/50 / Niki de
Saint Phalle’ on a metal plaque, stamped
‘RESINES / R. HALIGON / D’ART’
on the inside of the vase
39 x 18.9 x 11.8 in | 99 x 48 x 30 cm

PROVENANCE
Private collection, Geneva, acquired
directly from the artist
Fondation Linda and Guy Pieters collection, Saint-Tropez

EXHIBITED
Le Touquet-Paris-Plage, Musée du Touquet-Paris-Plage,
‘Niki de Saint Phalle, La Liberté à tout prix’,
17 October 2020–24 May 2021, exh. cat.,
ill. in colour pp. 62-63

The Niki Charitable Art Foundation has
registered this work in their archives



FERNANDO BOTERO
(1932 – 2023)

Lady in Profile
1983

Oil on canvas
Signed and dated 'BoTero 83'
on the lower right
35 x 27.6 in | 88.9 x 70.2 cm

PROVENANCE
Anne Eisenhower collection, 16 May 1988,
gift from the artist
Christie's New York, 28 September 2023, lot 5
Private collection



MANOLO VALDÉS
(b. 1942)

Flores azules
2006

Oil and collage on burlap
Signed, titled and dated 'MVALDES Flores azules / 2006'
on the reverse
76.3 x 59 in | 193.7 x 149.9 cm

PROVENANCE
Marlborough Gallery, New York
Private collection
Anon. sale; Phillips, New York, 20 November 2024, lot 166
Private collection



BLUE

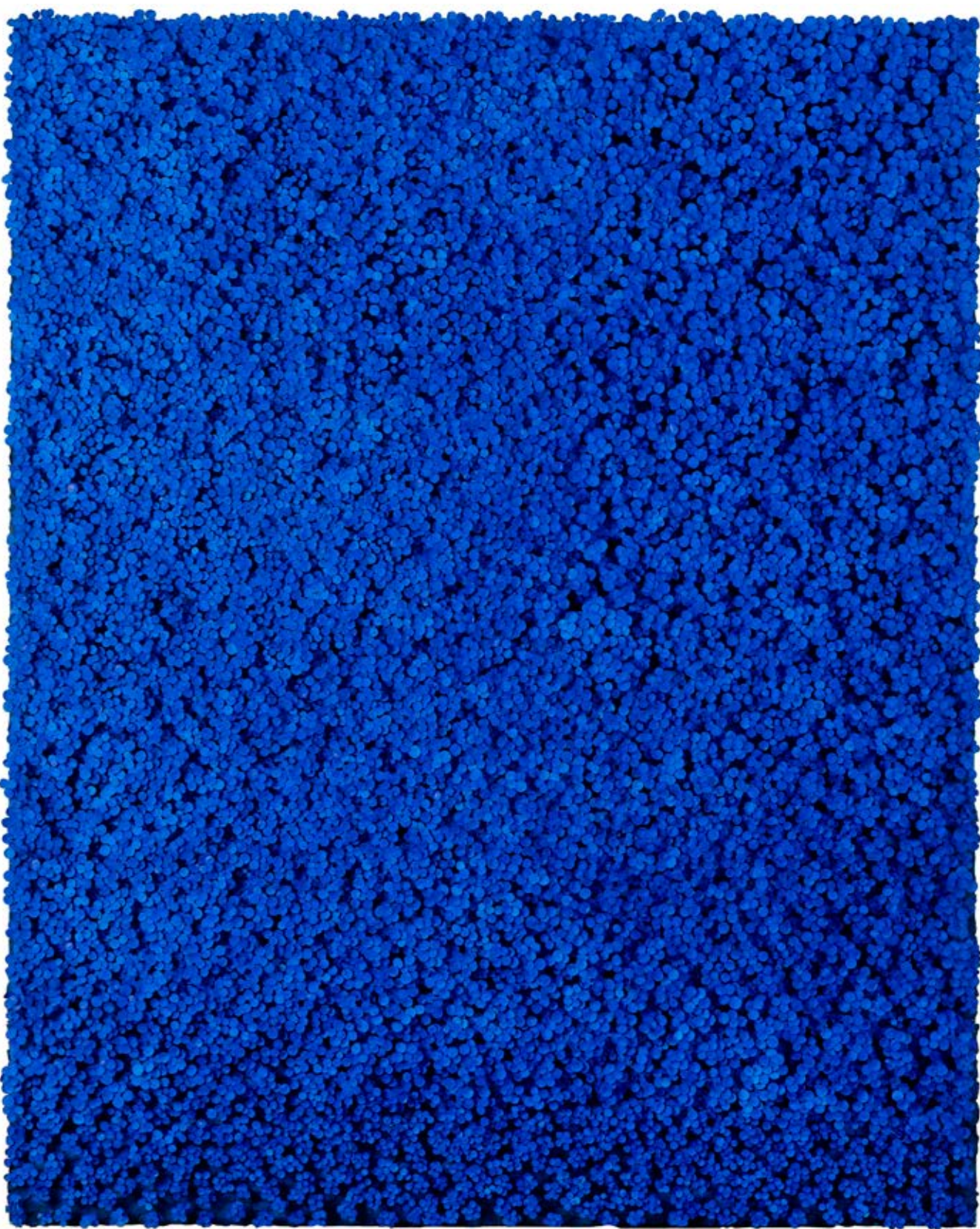
CHO SUNG-HEE
(b. 1949)

Blue Blossom

2021

Mulberry paper with oil paint on canvas
63.9 x 51.3 in | 162.2 x 130.3 cm

PROVENANCE
Artist's studio



MARCELLO LO GIUDICE
(b. 1957)

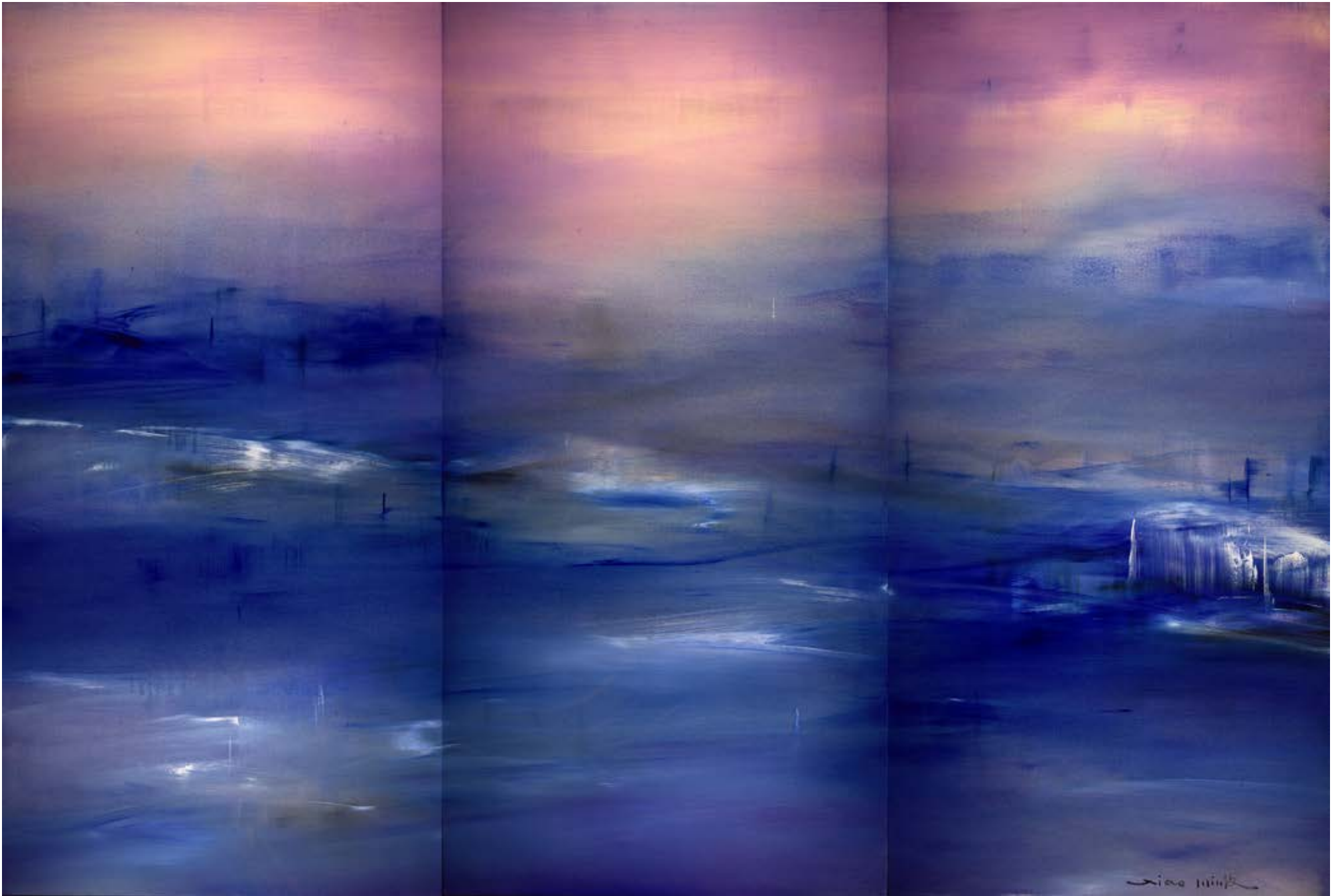
Eden Ocean
2018

Pigment and oil on canvas
59.1 x 59.1 in | 150 x 150 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist has confirmed the authenticity of the work.





FENG XIAO-MIN
(b. 1959)

Composition n° 12.12.22
(Triptych)
2022

Acrylic on canvas
Signed 'xiao min' on the lower right
76.8 x 114.6 in | 195 x 291 cm

PROVENANCE
Artist's studio

JOANA VASCONCELOS
(b. 1971)

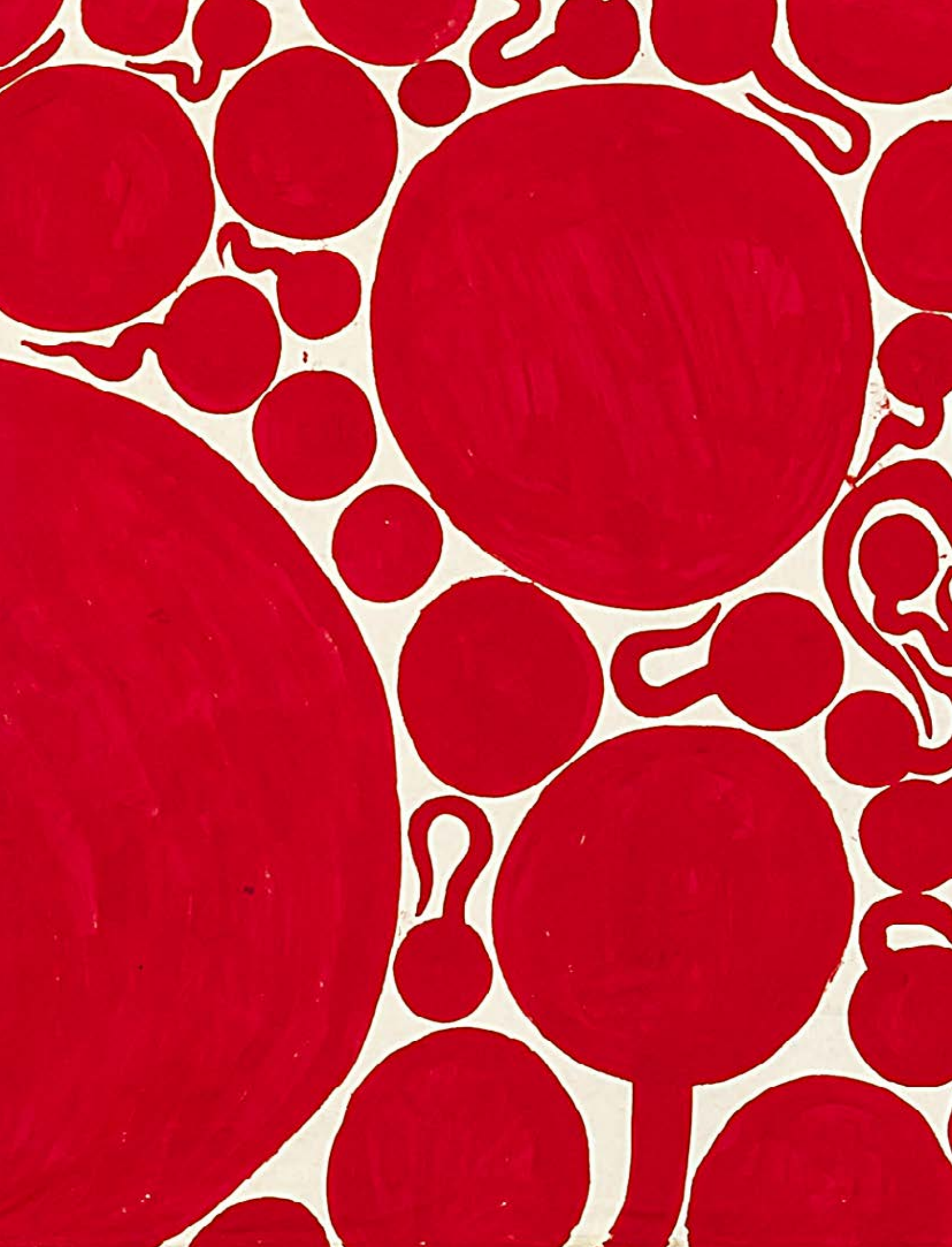
Larme
2014

Mixed media
Unique piece
Signed, titled and dated on the reverse
51.2 x 23.6 x 19.7 in | 130 x 60 x 50 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work.





RED

Red is a warning. In nature, red means danger, in art, red means dominance. If the size of Yayoi Kusama's monumental work *Fire* (1988) already demands respect, the title and monochrome red surface immediately follow suit: this work needs to be taken seriously, it demands attention, deference, and care. The urgency of action red implies oscillates between attraction and warning, warmth and destruction.

Interestingly, in so many works in this section of the exhibition, red appears as background but remains all but dominant: in Banksy's 2000 work *HMC (red)*, the flat monochrome background seems to issue a stark alert, as if to warn us of the grenade launcher held by Nipper (the famous protagonist of the original His Masters Voice); and even in Karel Appel's untitled 1999 painting, the jagged shapes of red surrounding the ominous black outlined figure appear urgent, highlighting, or at least suggesting, the character's anguish or fire. Only in Fernando Botero's *Nudo, Donna in abito rosso* (2013) is red finally tamed into the pale crimson of the figure's dress, softly draping the voluptuous female body, less as an expression of danger, and more of elegant sensuality.

Cho Sung-Hee's *Red Blossom* (2019), like the artist's other monochrome works in blue and black, provides a jolt of pure color to remind us of the importance of light in the perception of color. Fernand Léger, in his masterful *Study for Builders* (circa 1950), tempers his use of red and achieves a rare equilibrium of red with the other colors in the painting, namely the deep and pale blue, acrid yellow, and muted orange, that comprise the other monochrome shapes in the background of the drawing. The blocky and dominant black outlines of the figures and machinery, set against and on top of the various colorful fields and the white background of the paper, allow for a visual understanding of the work simply through reading the linework, and push the colored shapes into a background from which they can emerge as pure form and color, engendering visual pleasure without the overbearing need to signify.

FERNAND LÉGER
(1881 - 1955)

Study for Builders

Circa 1950

Gouache on paper
Signed with the artist's initials 'F.L.'
on the lower right
21.5 x 28.1 in | 54.5 x 71.5 cm

PROVENANCE
Mr. Cuttoli-Laugier collection, Paris,
acquired from the artist
Michel Warrennes collection, Paris, by 1965
John Berggruen Gallery, San Francisco
Galerie Félix Vercel, Paris
Sotheby's, London, 2 December 1987, lot 553
Private collection, Switzerland
Richard Gray Gallery, Chicago
Martin and Diane Trust collection, 20 April 1990
Sotheby's, New York, 15 May 2018, lot 315
Private collection

LITERATURE
Jean Cassou and Jean Leymarie,
Fernand Léger. Dessins et gouaches,
Éditions du Chêne, Paris, 1972, No. 269, ill. p. 180

CERTIFICATE
The Comité Léger has confirmed
the authenticity of this work.



MARC CHAGALL
(1887 - 1985)

*L'Amoureux au profil rouge
et l'âne bleu*

1971

Oil and coloured inks on canvas
Signed 'MArc / ChAgAll' on the lower right
with the official stamp of the Estate of Marc
Chagall
15 x 18 in | 38.2 x 45.8 cm

PROVENANCE
Estate of the artist
Kornfeld, Bern, 17 June 2022, lot 21
Private collection

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



FERNANDO BOTERO
(1932 - 2023)

Colombiana

1978

Oil on canvas
Signed and dated 'Botero 78' on the lower right;
titled, signed again and dated
'COLOMBIANA / BOTERO / 78' on the reverse
71.5 x 52.5 in | 181.6 x 133.3 cm

PROVENANCE
Fondation Veranneman, Kruishoutem, Belgium
Private collection, Brussels

LITERATURE
Carter Ratcliff, *Botero*, Abbeville Press Inc., New York, 1980,
No. 133, p. 161, ill. in colour p. 160, titled *Colombiane*
Pierre Restany, *Botero*, SJS, Geneva, 1983,
ill. colour, n.p., titled *Colombian*
Marcel Paquet, *Botero: Philosophie de la création*, Tielt, 1985,
No. 72, ill. in colour p. 105 and p. 169, dated '1979'
Marcel Paquet, *Botero: Philosophy of the Creative Act*, New York,
1992, No. 72, ill. in colour p. 95 and p. 153, dated '1979'
Gilbert Lascault, *Botero - La pintura, Madrid and Paris*, 1992,
ill. p. 87 and ill. in colour p. 219, titled *Colombiana* and dated '1979'



YAYOI KUSAMA
(b. 1929)

Fire

1988

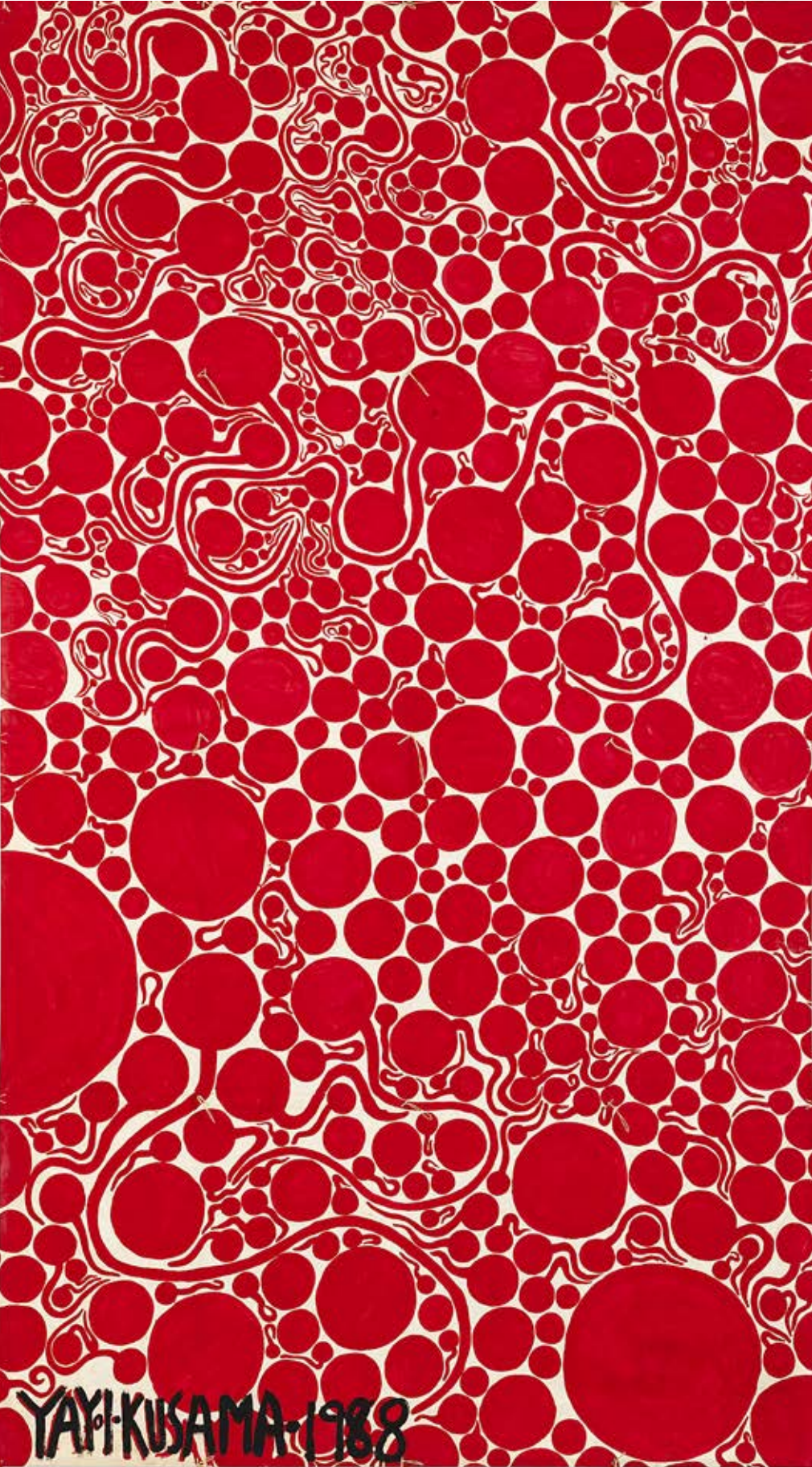
Acrylic on japanese washi paper laid on silk
Marked and dated ‘YAYOI KUSAMA - 1988’
on the lower left
106.3 x 60.6 in | 270 x 154 cm

PROVENANCE
Dr Paul Eubel collection, Germany
Nagel Auction, Stuttgart, 23 February 2022, lot 1107
Private collection

EXHIBITED
Sendai, Miyagi, Art Museum, 11 June –10 July 1988; Mie, Tsu, Art Museum, 30 July – 3 November 1988; Shiga, Museum of Modern Art, 22 October – 11 December 1988; Himeji, State Museum of Art, 3 – 28 March 1989; Gunma, Hara Museum Arc, 15 April – 4 June 1989; Nagoya, State Museum of Art, 5 September – 1 October 1989; Hiroshima, State Museum of Modern Art, 10 October – 12 November 1989; Shizuoka, Museum of Modern Art, 23 July – 27 August 1989; Munich, Haus der Kunst, 16 December 1989 – 18 February 1990 – Paris, Grande Halle de la Villette, ‘L’Art prend l’air. Cerfs-volants d’artistes’, 24 April–1 July 1990; Düsseldorf, Kunstsammlung Nordrhein-Westfalen, 13 July – 6 September 1990; Moscow, Centralim Dom, 20 September–21 October 1990; Hamburg, Deichtorhalle, 3 November – 7 December 1990; Lisbon, Gulbenkian Foundation, 21 December 1990 – 27 January 1991; Brussels, Musée des Beaux-Arts, 7 February – 7 April 199; Berlin, Nationalgalerie, 5 July – 11 August 1991; Copenhagen, Charlottenburg Castle, 24 August – 29 September 1991; Turin, Promotrice delle Arti, 19 October – 8 December 1991; Turin, Galleria Nazionale d’Arti; Roma, Galleria Nazionale d’Arte Moderna, 5 March – 17 May 1992; Sevilla, Expo 92, 4 – 26 June 1992; Kassel, Documenta-Halle, 1992; Montreal, Musée des Beaux Arts, 11 June – 26 September 1993; Sydney, Darling Harbour Exhibition Hall, 1994; Lübeck, Holstentorhalle, MuK, Petrikirche, 1995; Buenos Aires, Museo Nacional de Bellas Artes, 1995; Montevideo, Museo Nacional de Artes Visuales, 1996; Detmold, Fliegerhorst, Hohenloh, 1997; Luxemburg, Halle Victor Hugo, 1998; Detmold, Art kite museum, 1999 - 2005, ‘Bilder für den Himmel’
London, Moco Museum, ‘Modern Masters’, 2024

LITERATURE
Paul Eubel, *L’art prend l’air, cerf-volants d’artistes*, Goethe-Institut, Osaka, 1988, ill. pp. 54-56 and 348-349
Paul Eubel, *Pictures for the sky: Art Kites*, Goethe-Institut, Osaka and Prestel, Munich, 1992, p. 54, ill. in colour p. 55

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



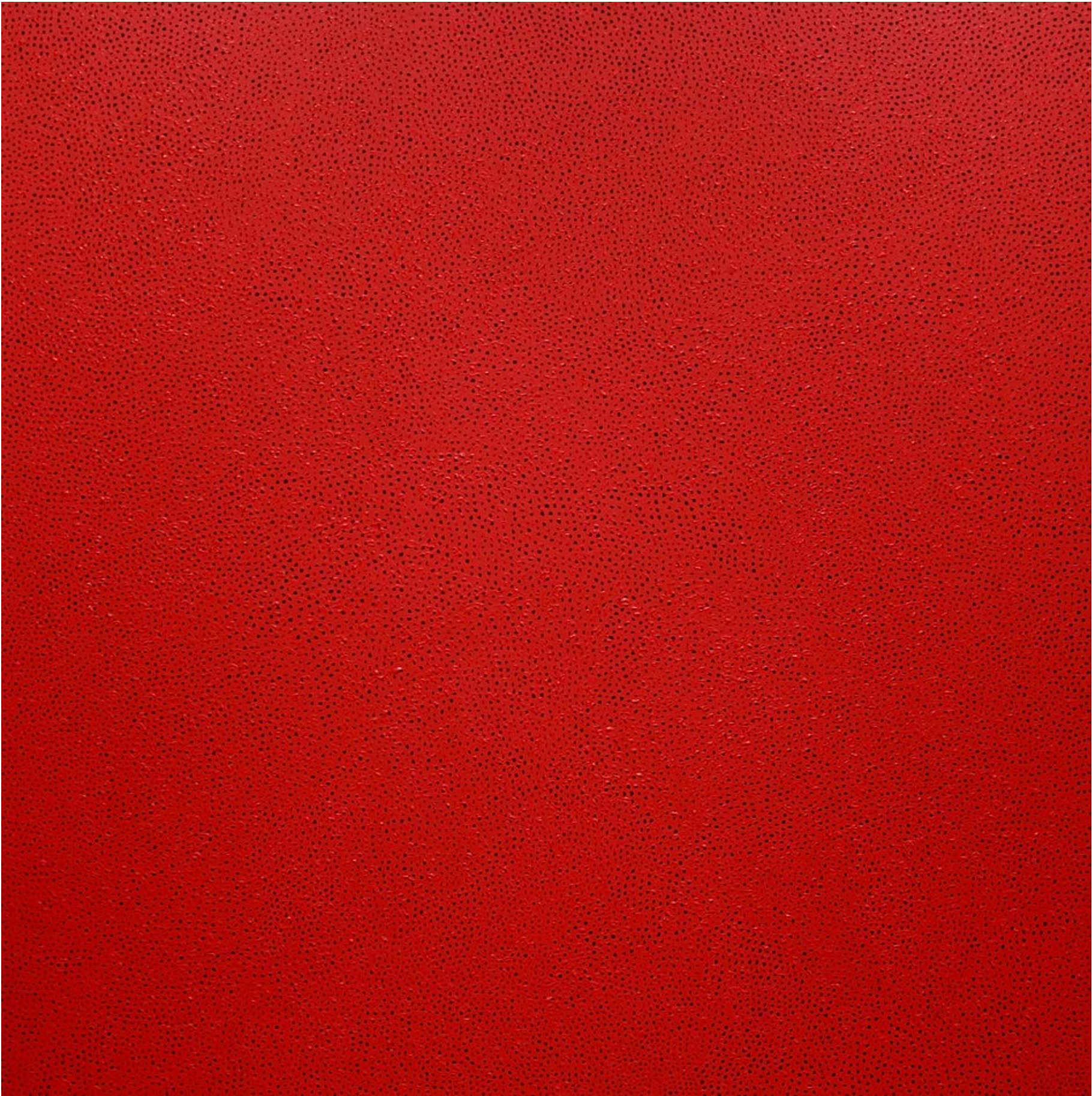
YAYOI KUSAMA
(b. 1929)

Infinity-Nets (RDUEL)
2018

Acrylic on canvas
Signed, dated and titled 'YAYOI KUSAMA / 2018 /
INFINITY-NETS / RDUEL' on the reverse
76.4 x 76.4 in | 194 x 194 cm

PROVENANCE
Victoria Miro, London
Private collection, New York
Private collection, 2019
Anon. sale; Christie's, New York, 21 November 2024, lot 34B
Private collection

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



KAREL APPEL
(1929 - 2006)

Spacious Persons
1972

Acrylic on canvas
Signed and dated 'appel 72' on the lower left
35 x 45.5 in | 88.9 x 115.6 cm

PROVENANCE
Galerie Ariel, Paris
Christie's, New York, 12 November 2003, lot 417
Private collection, New York



KAREL APPEL
(1929 - 2006)

Untitled

1999

Oil on canvas
Signed 'appeL' on the lower right and dated '99'
on the lower left
59.1 x 39.4 in | 150 x 100 cm

PROVENANCE
Galleria Arte 92, Milan, by 2005
Private collection, Europe
Anon. sale; Dorotheum, Vienna, 1 June 2022, lot 237
Private collection

EXHIBITED
Milan, Galleria Arte 92, 'Karel Appel. Opere 1991–2002',
10 March–9 July 2005, exh. cat., p. 46, ill. in colour p. 47

CERTIFICATE
The Karel Appel Foundation has confirmed
the authenticity of this work.





TOM WESSELMANN
(1931 - 2004)

Monica in Robe with Matisse

1986-1998

Alkyd on cut-out aluminium

Unique piece

Signed, dated, titled and inscribed

'N 122 / TOM WESSELMANN 1986-98 /

MONICA IN ROBE WITH MATISSE / ALKYD

OIL ON CUT-OUT STEEL / Wesselmann '98'

on the reverse

50 x 76 in | 127 x 193 cm

PROVENANCE

Artist's studio

Imago Gallery, Palm Desert, USA, 2004

Private collection, California

Private collection, California

Private collection

Anon. sale; Christie's, New York, 17 May 2024, lot 136

Private collection



FRANK STELLA
(1936 - 2024)

Niveau 1A
2001

Painted cast metal
61 x 72 x 18 in | 154.9 x 182.9 x 45.7 cm

PROVENANCE
Collection of the artist
Private collection
Westwood Gallery, New York
Private collection
Anon. sale; Christie's, New York, 28 February 2019, lot 58
Private collection



MANOLO VALDÉS
(b. 1942)

Odalisca
2020

Mixed media on wood
Signed, titled and dated on the reverse
77.2 x 147.2 in | 196 x 374 cm

PROVENANCE
Artist's studio

MANOLO VALDÉS
(b. 1942)

Ochre Butterflies

2024

Glass head with Murano glass and steel headdress
Edition: 1/8
Signed with the artist's initials 'M.V.',
foundry stamp on the back of the base
102.4 x 27.6 x 25.2 in | 260 x 70 x 64 cm

PROVENANCE
Artist's studio

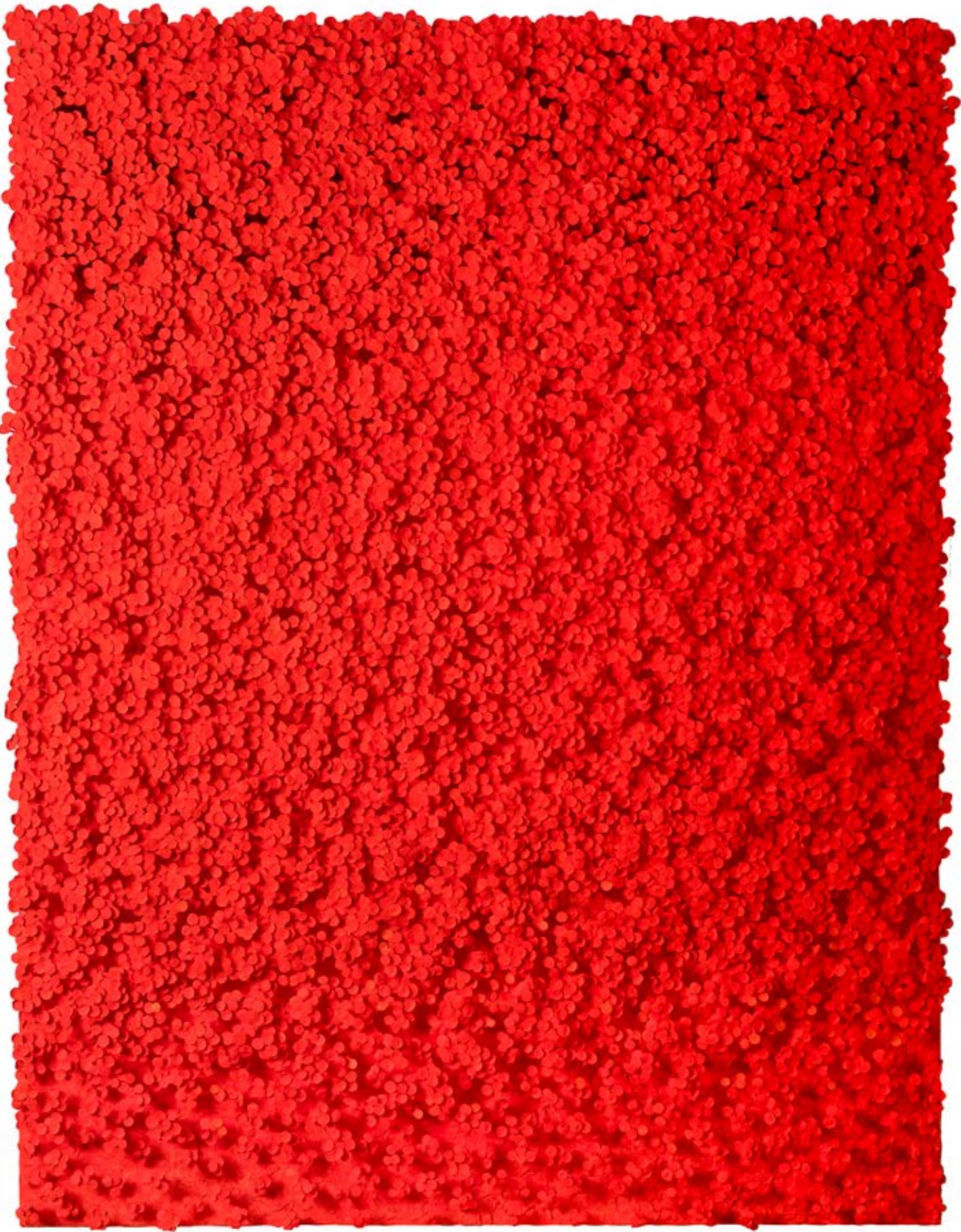


CHO SUNG-HEE
(b. 1949)

Red Blossom
2019

Hanji paper collage and oil on canvas
Stamped on the lower left, on the edge of the
outer canvas
46.1 x 35.8 in | 117 x 91 cm

PROVENANCE
Artist's studio



GEORGE CONDO
(b. 1957)

Untitled

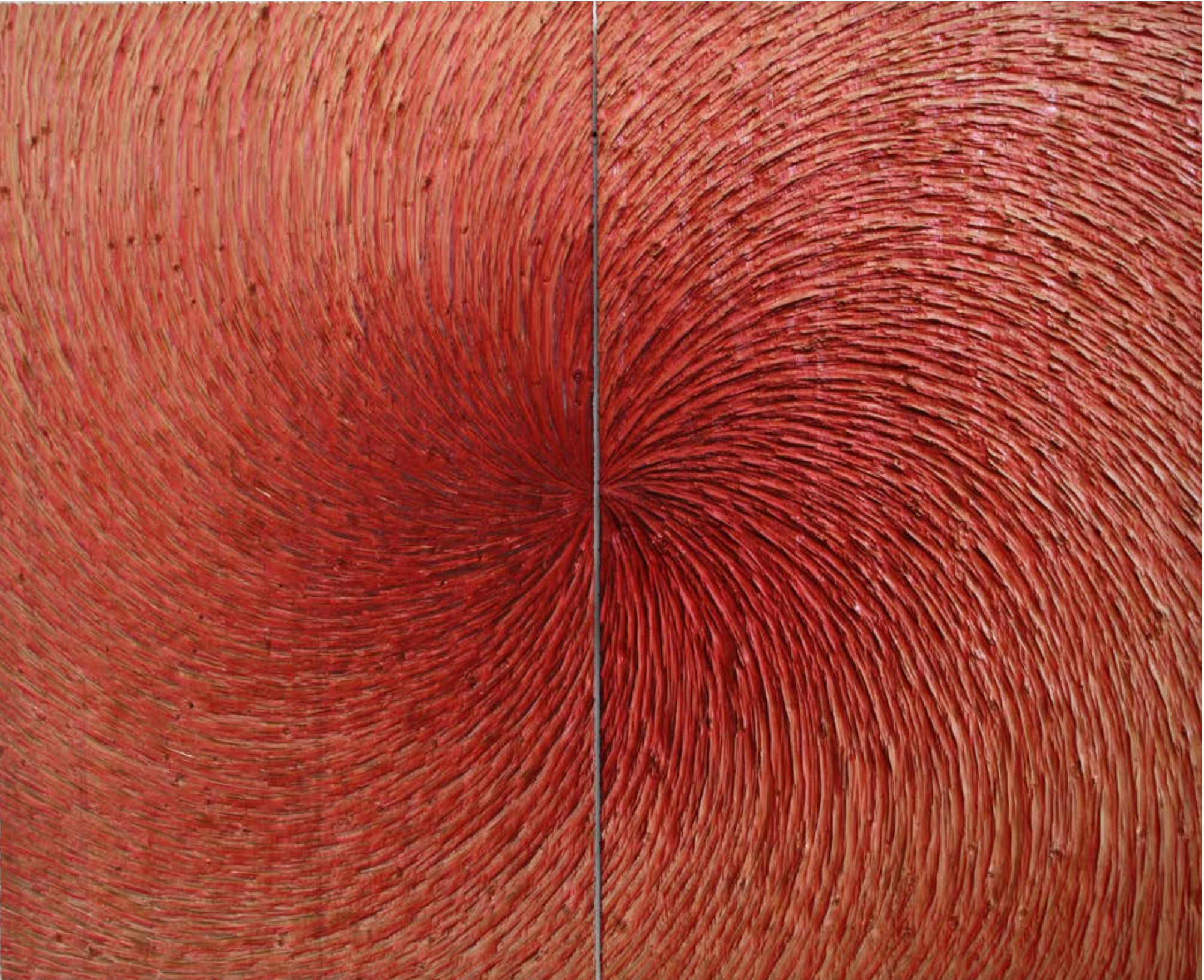
2003

Pastel on paper
Signed and dated 'Condo 03' on the lower right
44 x 30 in | 111.8 x 76.2 cm

PROVENANCE
Skarstedt Gallery, New York
Acquavella Galleries, New York
Private collection

EXHIBITED
Washington D.C., The Phillips Collection, 'George Condo: The Way I Think',
11 March–25 June 2017; Humlebaek, Louisiana Museum of Modern Art,
9 November 2017–2 April 2018, exh. cat., p. 112, ill. in colour p. 113





ALFRED HARBERPOINTNER
(b. 1966)

W-OVIK
2021

Sprucewood, stain
Titled, dated and signed 'W-OVIK / 2021 /
A. Harberpointner / AH' on the reverse
78.7 x 96.9 in | 199.9 x 246.1 cm

PROVENANCE
Artist's studio

BANKSY

HMV (red)

2020

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

PROVENANCE
Private collection

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



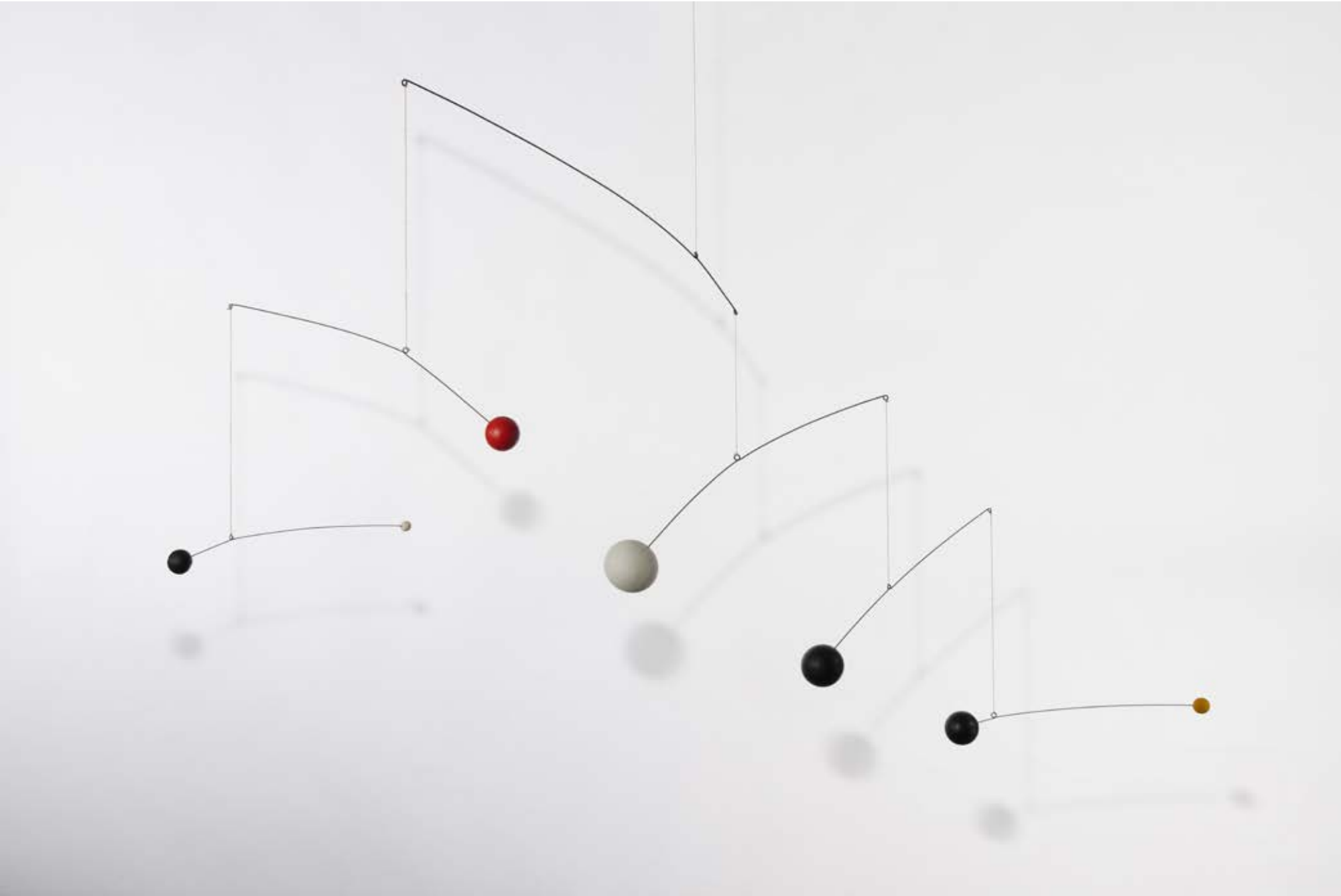


BLACK & WHITE

In a scientific sense, black and white are not colors, but the absence and presence of visible light. They are considered shades, not hues, as they determine the lightness or darkness of all other colors. Of course, they are also the results of additive and subtractive color mixing, with white being the sum of all visible colors in the spectrum of light, and black the sum of mixed color pigments. In art, black and white of course are colors, perhaps the most elemental colors of all. They are the ground and the outline, the very basis for all shapes, and for many artists, the beginning and end of painting. Achieving the deepest black has long been a quest for artists, and Anish Kapoor's purchase of the trademark of Vantablack, the deepest, most light-absorbent color on the planet, has been nothing but controversial.

Similarly, the preferences for graphite, charcoal, oil stick, soot, and other substances more or less able to produce the deepest, darkest mutations of the color black has been a point of distinction, preference, and signature for many artists. Richard Serra, as illustrated by his drawing *Untitled Black Circle #5* (1976), has long used oil stick as a primary material for his drawings, preferring the density and depth of the material as it mimics the weight and mass of steel and contributes to an overall sense of monumentality, regardless of scale. Pierre Soulages limited his entire artistic output to the color black and spent seven decades plumbing the depths of possibilities of a single range of color. His painting *Peinture 202 x 143 cm, 25 septembre 1967* (1967) is typical in its variance of matte and glossy, flat and thick surfaces, giving further dimension to the poured, dripped, and painted outlines of his black fields against the unpainted ground of his canvas.

For Amoako Boafo, the color black registers in an entirely different field of references. Rather than purely concerned with the weight, materiality, and mutability of black, for Boafo, the color is always coded with questions of race. As an African painter, black is an identifier, a skin color, a term for belonging and negotiation. The way in which he portrays the skin and surface of his figures—in a multitude of colors arranged in thick, tangled lines—appearing as black only from a distance, suggests the complicated and oversimplified understanding of black skin and identification in the west. Lucio Fontana's painting *Concetto Spaziale (Teatrino)* (1965), on the other hand, engages with the duality of black and white through his signature method of puncturing the canvas (here painted a creamy white) to suggest, literally and metaphorically, a *beyond*, a space behind the canvas and behind the image, where depth and darkness continue to infinity.



ALEXANDER CALDER
(1898 - 1976)

New Old Universe

1953

Wood, wire, string and paint
Unique piece
42 x 73 x 3.3 in | 106.7 x 185.4 x 8.3 cm

PROVENANCE
Alfred and Anne Hentzen collection, Hamburg, 1957, gift from the artist
Private collection, Germany, 2001, by descent
Anon. sale; Sotheby's, Paris, 15 March 2023, lot 14
Private collection

EXHIBITED
São Paulo, Museu de Arte Moderna,
'Il Biennal do Museu de Arte Moderna de São Paulo',
15 December 1953–28 February 1954,
exh. cat., No. 35, p. 146
Berlin, Akademie der Künste, 'Alexander Calder',
21 May–16 July 1967, exh. cat., No. 23, p. 40 (text)

The Calder Foundation has registered this work in their archives.

LUCIO FONTANA
(1899 - 1968)

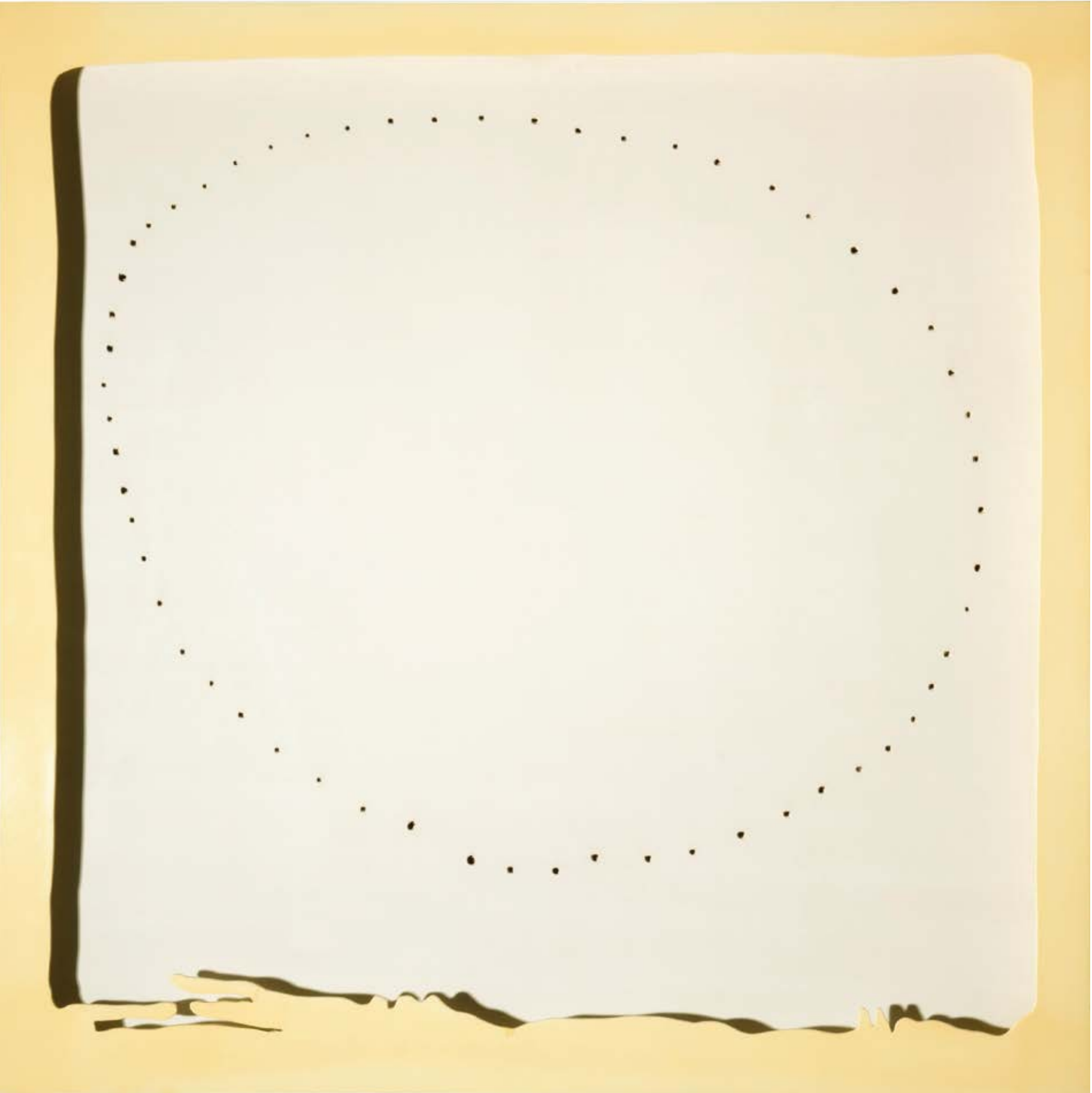
Concetto Spaziale
(Teatrino)

1965

Waterpaint on canvas and lacquered
wood frame
Signed and titled 'I. Fontana / "Concetto
Spaziale"' on the reverse
43.5 x 43.5 in | 110.5 x 110.5 cm

PROVENANCE
Alexander Iolas Gallery, New York
Private collection, Milan, 1974
Anon. sale; Sotheby's, London, 27 June 2013, lot 142
Private collection

LITERATURE
Enrico Crispolti, *Lucio Fontana. Catalogo ragionato
di sculture, dipinti, ambientazioni, Tomo II*,
Electa, Milan 2006, No. 65 TE 13, ill. p. 778



PIERRE SOULAGES
(1919 - 2022)

Peinture 202 x 143 cm,
25 septembre 1967
1967

Oil on canvas
Signed 'Soulages' on the lower right; signed again,
titled and dated "'202 x 143", SOULAGES, 25.9.67'
on the reverse
79.5 x 56.3 in | 202 x 143 cm

PROVENANCE
Knoedler & Co, New York, acquired
directly from the artist in 1968
Galerie de France, Paris, 1973
Galerie Beaubourg, Paris, 1985
Private collection, Los Angeles, 1989
Opera Gallery, Paris
Private collection, Europe
Private collection, by descent
Anon. sale; Phillips, Hong Kong, 25 November 2024, lot 12
Private collection

EXHIBITED
New York, Knoedler & Co.; Pittsburgh, Museum of Art,
Carnegie Institute; Buffalo, Albright-Knox Art Gallery, 'Pierre
Soulages - Paintings since 1963', 1 January–31 December 1968
Montreal, Musée d'Art Contemporain;
Québec, Musée du Québec, 'Pierre Soulages –
Rétrospective', 23 July–1 September 1968
Washington DC, University of Maryland, College
Park Gallery, 'Pierre Soulages – Rétrospective', 1
January–31 December 1972, No. 10
Dakar, Musée Dynamique, 29 November–29 December 1974;
Lisbon, Fundação Calouste Gulbenkian, 1 January–April 1975;
Madrid, Salas del Patrimonio artístico y cultural, 1 May–1 June
1975; Montpellier, Musée Fabre, 25 July–12 October; Mexico,
Museo de Arte moderno; Caracas, Museo de Bellas Artes, 1976;
Maracaibo, Museo, 1976; Brasília, Fundação cultural, 1976;
São Paulo, Museu da Universidad, 1976; Rio de Janeiro, Museu
de Arte moderna, 1976, 'Soulages, Paintings and Engravings'
Charleroi, Palais des Beaux-Arts, 'Fragments d'une histoire
dédiée à Robert Rousseau', 26 November 1983–8 January 1984

LITERATURE
Pierre Encrevé, *Soulages. L'Œuvre Complet Peintures. II.*
1959-1978, Seuil, Paris, 1996, No. 603,
p. 317, ill. in colour p. 179



JUAN GENOVÉS
(1930 - 2020)

Cuatro Caminos

2006

Acrylic on canvas
Signed and dated 'genovés / 06' on the lower
right; signed again, titled, inscribed and
dated 'genovés / "CUATRO CAMINOS" /
200 x 210 cm. / 2006' on the reverse
78.7 x 82.7 in | 200 x 210 cm

PROVENANCE
Galeria Manel Mayoral, Barcelona, 2006
Private collection, Belgium
Anon. sale; Aguttes, Neuilly, 14 September 2023, lot 4
Private collection





TOM WESSELMANN
(1931 - 2004)

*Rosemary Lying on
One Elbow (Rubbed)*
1989

Enamel on laser-cut steel
Unique piece
Signed, titled and dated on the reverse
28 x 48 in | 71.1 x 121.9 cm

PROVENANCE
Estate of the artist
Carroll Janis collection, New York, 2007
Evan Janis Fine Arts, New York

FERNANDO BOTERO
(1932 - 2023)

Hombre a caballo mirando de frente
2010

Bronze
Edition: 6/6
Signed and numbered 'BoTero 6/6' and stamped
'FONDERIA / MARIANI' on the base
45 x 21 x 32 in | 114.3 x 53.3 x 81.3 cm

PROVENANCE
Artist's studio
Private collection, USA

CERTIFICATE
The artist has confirmed the authenticity of this work.



FERNANDO BOTERO
(1932 - 2023)

Smoking Woman

2010

Charcoal on canvas
Signed and dated 'BoTero 10' on the lower right
53.9 x 39 in | 137 x 99 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
Pietrasanta, Chiesa di Sant'Agostino, 'Fernando Botero:
disegnatore e scultore', 7 July–2 September 2012, exh. cat.

CERTIFICATE
The artist has confirmed the authenticity of this work.



RICHARD SERRA
(1938 - 2024)

Untitled Black Circle #5
1976

Paintstick, litho crayon and ink on paper
67.5 x 50.5 in | 171.5 x 128.3 cm

PROVENANCE
Margo Leavin Gallery, Los Angeles
Private collection



GEORG BASELITZ
(b. 1938)

*Untitled (Mutter
mit Kind –Pastorale)*

1985

Graphite on paper
Dated and signed '21.XII.85 G. Baselitz' on the
lower centre; inscribed 'SBZ 2057 GMW 286'
on the reverse
29.6 x 21 in | 75.2 x 53.4 cm

PROVENANCE
Galerie Michael Werner, Cologne
Galerie Lelong, Zürich
Private collection, Europe
Anon. sale; Christie's, London, 5 April 2017, lot 209
Private collection
Anon. sale; Christie's, New York,
28 February 2019, lot 261
Private collection

EXHIBITED
Cologne, Museum Ludwig Köln,
'Georg Baselitz: Pastorale',
4 July–16 August 1987, exh. cat., p. 116, ill. p. 117

CERTIFICATE
The Archiv Georg Baselitz has confirmed
the authenticity of this work.



MANOLO VALDÉS
(b. 1942)

Jacqueline
1998

Oil on burlap, in artist's frame
Titled, dated, inscribed and signed 'Jacqueline,
1998 / 86 1/2 x 70 / MVALDÉS' on the reverse
90.7 x 74.5 in | 230.5 x 189.2 cm

PROVENANCE
Marlborough Galleries, New York
Private collection, Palm Beach Gardens and Glencoe
Anon. sale; Palm Beach Modern Auctions,
23 April 2022, lot 0074a
Private collection
Anon. sale; Sotheby's, New York,
28 February 2025, lot 422



BLACK & WHITE

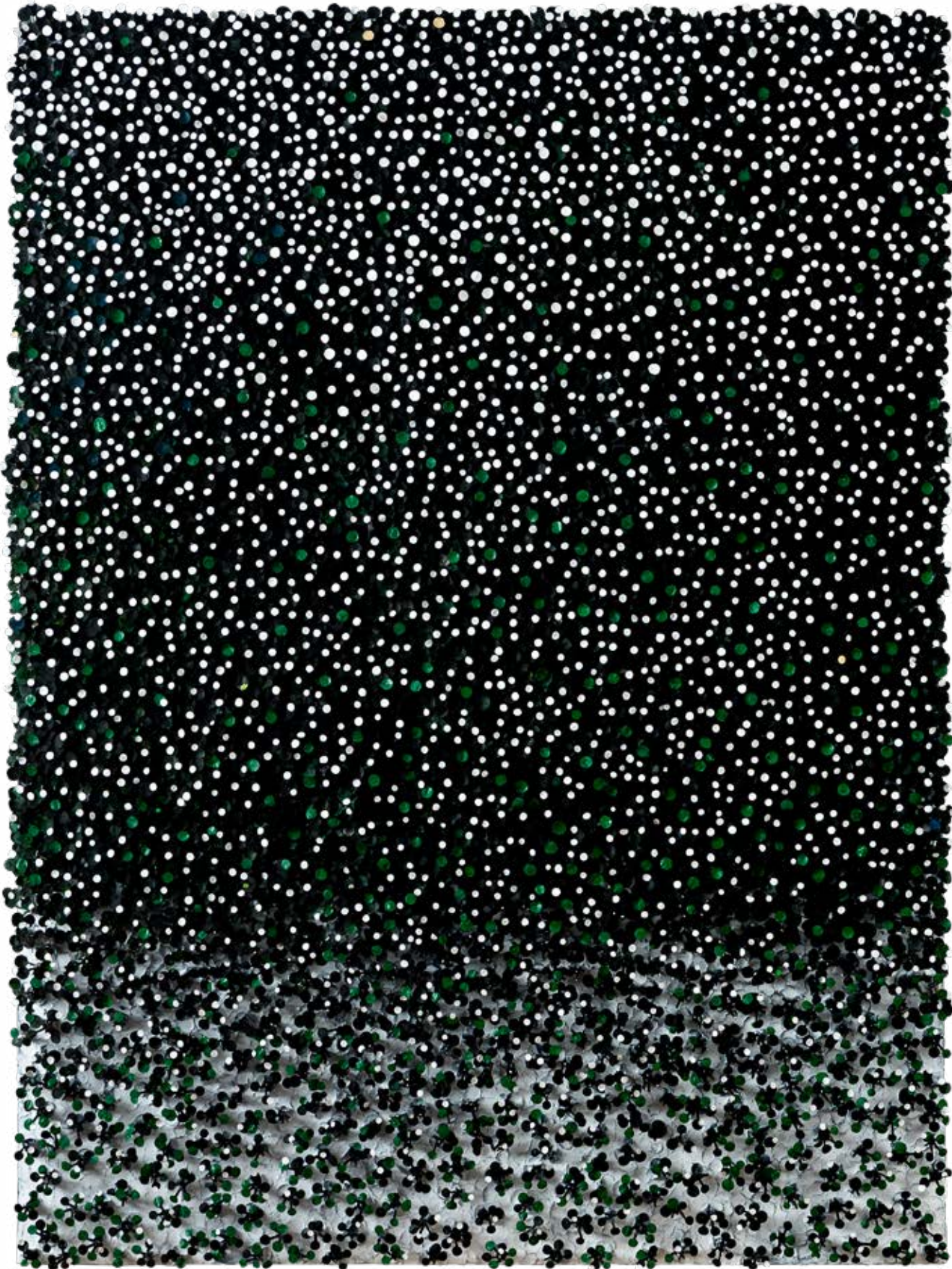
CHO SUNG-HEE
(b. 1949)

Black Work Stars

2019

Mulberry paper and oil on canvas
51.2 x 38.2 in | 130 x 97 cm

PROVENANCE
Artist's studio



RON ARAD
(b. 1951)

MT Rocker

2005

Polished stainless steel
Signed and numbered 'Ron Arad AP3.' on the
side edge
31 x 31 x 40 in | 78.7 x 78.7 x 101.6 cm
Edition: AP 3 (Edition of 6)

PROVENANCE
Artist's studio
Private collection
Anon. sale; Wright Auction, Chicago, 6 June 2024, lot 221
Private collection

LITERATURE
Ron Arad: No Discipline, Museum of Modern Art,
New York, 2009, ill. in colour pp. 102-103





GEORGE CONDO
(b. 1957)

Untitled

2016

Oil and graphite on linen
Signed and dated 'Condo / 2016'
on the upper left
90.2 x 140.2 in | 229 x 356 cm

PROVENANCE
Sprüth Magers
Private collection, 2017
Anon. sale; Sotheby's, Hong Kong, 5 April 2024, lot 1562
Private collection

KEITH HARING
(1958 - 1990)

Untitled

1985

Acrylic on canvas
Signed and dated 'K. Haring FEB.4 85'
on the overlap
48 x 48 in | 121.9 x 121.9 cm

PROVENANCE
Mr. and Mrs. Kenneth Pearlstein
collection, Milwaukee, USA
Sotheby's, New York, 4 October 1990, lot 279
Private collection
Anon. sale; Christie's New York, 13
November 2014, lot 459
Private collection

EXHIBITED
Milwaukee Art Museum, 'Wisconsin
Collects', September–November 1987



AMOAKO BOAFO
(b. 1984)

Embrace
2023

Oil on canvas
Signed, dated and inscribed 'AMOAKO M /
BOAFO 2023 / KING' under the arm
69.3 x 65.7 in | 176 x 167 cm

PROVENANCE
Artist's studio
Private collection



JAUME PLENSA
(b. 1955)

Hortensia II

2022

Alabaster
Unique piece
59.4 x 15.7 x 23.6 in | 151 x 40 x 60 cm

PROVENANCE
Galerie Lelong, acquired directly from the artist
Private collection



JULIEN RUBAT
(b. 1980)

Painting 710.12
2022

Acrylic and paper on canvas
Signed, dated and titled 'Julien Rubat
2022 / 710.12' on the reverse
78.7 x 68.9 in | 200 x 175 cm

PROVENANCE
Artist's studio





PINK

The color pink occupies a special place. Unlike the primary colors red, yellow, and blue, the universal importance of black, or the default color of nature, green, pink found its place in art history with the depiction of white flesh tones and the penchant for pastels in 18th century European art. Cennino Cennini described the shade as a blend between Venetian Red and St. John's White, and recommends its use to provide the glowing undertones of both religious figures and gentry. Except for Pablo Picasso's rose period, rarely have artists made pink the central color of their output, and it entered the European artistic vocabulary as a noun, not a verb, pointing to its emergence as a color of distinction, not imitation. It was through pink's role in Japanese art as a noble color, signifying mourning for young fallen (male) warriors, that pink entered the vocabulary of Impressionist and post-Impressionist painters and their craze of *Japonisme*. And as the hues and shades of pink shifted from the cooler, lighter shades of rose to the fleshier, more intense notes of strawberry and cerise, the meaning of the color changed as well, becoming simultaneously more feminine and innocent as well as bodily and louche. Outside of the art context, pink is a deeply meaningful color, signifying everything from gender identifiers to the fight against breast cancer, from the saturated bubblegum pink associated with Barbie to the soft, muted hue that gained ubiquity and notoriety as "millennial pink." Given its history as a color more susceptible to the rise and fall of fashion, rather than the fundamental laws of optics, pink also has been more forcefully adopted, reinterpreted, and recontextualized than other colors. From the pink triangle to the pink pussy hat, the color has taken up prominence and urgency in the emancipatory struggles of feminism and gay rights.

In the works in this section of the exhibition, pink runs the appropriate gamut of meaning and application. The façade of the buildings in Bernard Buffet's painting *Place des Vosges* (1960) is rendered in the soft and dusty hue of late baroque flesh and silk, instead of its actual color of deep red brick. Here, the pastel color at first contributes to a general sense of loveliness, until the barren, leafless trees in the center of the square render the scene less idyllic and more foreboding. Pink, for Buffet, expresses perfectly the fantasy of the French royal legacy, against which the current situation of post-war France must have felt as a wake-up into a harsh reality. Meanwhile, Feng Xiao-Min's bright pink monochrome *Composition No. 10.6.24* (2024) features a cloudy, feathery range from soft pastels to deep and bright shades of pink, expertly exploiting the color's unique ability to be simultaneously soft and strong, lovely and luscious, fleshy and regal.

ANISH KAPOOR
(b. 1954)

Untitled
2012

Fiberglass and paint
Unique piece
Signed and dated 'Anish Kapoor 2012'
on the reverse
56 x 56 x 47.6 in | 142.2 x 142.2 x 121 cm

PROVENANCE
Lisson Gallery
Private collection



FERNANDO BOTERO
(1932 - 2023)

*Nudo,
Donna in abito rosso*
2013

Oil on canvas
Signed and dated 'BoTero 13' on the lower right
37.4 x 29.5 in | 95 x 75 cm

PROVENANCE
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work.



BERNARD BUFFET
(1928 – 1999)

La Place des Vosges
1960

Oil on canvas
Signed and dated 'Bernard Buffet 60' on the
upper left
31.9 x 51.2 in | 81 x 130 cm

PROVENANCE
David et Garnier, Paris
Galerie Dresdnere, Inc., Montreal
Private collection, North America, September 1960
Anon. sale; Christie's, New York, 7
November 2001, lot 308
Private collection

EXHIBITED
Montreal, Galerie Dresdnere Inc., 'Bernard Buffet',
4–22 October 1960, exh. cat., No. 6, ill.

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





YVES KLEIN
(1928 - 1962)

Table Monopink™

Pink pigment in glass, plexiglass and chrome-plated metal table
Edition: BNZ-UJDF
15 x 49.2 x 39.4 in | 38 x 125 x 100 cm

PROVENANCE
Tête à Tête Éditeur



ANDRÉ BRASILIER
(b. 1929)

Le Châle rouge
2016

Oil on canvas
Signed 'André Brasilier' on the lower right
23.6 x 36.2 in | 60 x 92 cm

PROVENANCE
Artist's studio



MANOLO VALDÉS
(b. 1942)

Pink Butterflies
2025

Alabaster, Murano glass, steel
Edition: 1/8
Signed with the artist's initials and numbered
'M.V 1/8' on the back of the head
48.4 x 101.2 x 48 in | 123 x 257 x 122 cm

PROVENANCE
Artist's studio

PINK

PABLO ATCHUGARRY
(b. 1954)

Untitled

Pink marble
64 x 17.5 x 16 in | 162.6 x 44.5 x 40.6 cm

PROVENANCE
Artist's studio





FENG XIAO-MIN
(b. 1959)

Composition n°10.6.24
2024

Acrylic on canvas
Signed 'xiao min' on the lower right
38.2 x 76.8 in | 97 x 195 cm

PROVENANCE
Artist's studio



TOMOKAZU MATSUYAMA
(b. 1976)

Runnin' Further Deeper
Study 5
2010

Acrylic on canvas
Titled, dated and signed
"R-F-D Study 5" / 2010 / 松山智一'
on a label affixed to the reverse
36.2 x 48 in | 91.9 x 122 cm

PROVENANCE
Frey Norris Gallery, San Francisco
Private collection
Anon. sale; Sotheby's, Hong Kong,
12 November 2024, lot 157

The background of the page is a solid orange color. On the left side, there are large, bold, black geometric patterns. These include a series of parallel lines, a large circle, and a series of small, rounded rectangular shapes. The patterns are arranged in a way that they appear to be part of a larger, abstract design.

ORANGE

It is a warm color, easy, calm yet energetic, cozy and bright, but not as alarming as yellow and not as dangerous as red. In Hinduism, it is a sacred color, and in the Netherlands, orange is the color of royalty. It is also a hard color to get right, finding the range of shades between yellow and red that read as not too much of either. To some, it practically screams 1970s, to others, it's the quintessential color of fall. That would be the argument of Bernard Buffet's 1988 painting *Guitare et Jacquet*, that features a depiction of the titular instrument, painted in a pale, woody yellow, and board game (Backgammon, in English), seen in sharp recession in grey, white, and black, both set against a golden yellow drapery and ornamental planter. In the planter, a few choice blossoms feature a deep, saffron orange, regal and vibrant, and steal the attention in an understated yet forceful way. The color repeats, although less saturated, in the checkered floor tiles, and despite the prominence of yellow in Buffet's painting, it is the orange that rules.

All caution is thrown to the wind in Keith Haring's untitled 1984 painting, which features classic motifs by the artist rendered in his signature black outline drawings against a bright, monochrome orange DayGlo background, as if to announce the signature of the artist, spelled out at the bottom of the painting, as the true meaning of the work. Similarly, Julian Opie's freestanding sculptural screen of a male figure in a grey trench coat (Bruce, as the title reveals) contrasted against a bright orange background, not only plays with the formal vernacular of city ads, shop signs, and bus stops, but also communicates as forcefully as the best urban advertisement. For Andy Warhol's 1975 canvas *Ladies and Gentlemen (Ivete and Lourdes)*, a celebration of drag queens and other gender-fluid nightlife creatures, the broad streaks of orange and of bubblegum pink play with the uncertain gender attributions and neon disco colors of the period.

Some of the other works, like Marc Chagall's *L'Acrobate rouge* (1963-64) already reveal in their respective titles the tricky role the color orange plays between the kingdoms of red and yellow. When does a red really become an orange? Willem de Kooning's *Untitled XVI* (1985), a sumptuous, late painting by the artist, in which measured lines of green, red, and yellow outline fields and forms filled with yellow, red, and a range of shades in between, all verging on orange. Orange, more so than maybe any other color, is a color of becoming, transformation, and possibility.

WILLEM DE KOONING
(1904 - 1997)

Untitled XVI

1985

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

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

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



MARC CHAGALL
(1887 - 1985)

L'Acrobate rouge

1963-1964

Watercolour, pastel, gouache and India ink
on Japan paper
Signed 'MArc ChAgAll' on the lower right
15 x 11.1 in | 38.2 x 28.2 cm

PROVENANCE
Artist's studio
Christie's, London, 8 February 2007, lot 719
Private collection, Switzerland
Anon. sale; Mainichi Auction, Tokyo,
7 November 2015, lot 324
Private collection

EXHIBITED
Tokyo, Nihonbashi Takashimaya Gallery, 'Hommage
à Chagall', 1986, No. 67, titled *Le Cirque rouge*

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



FRANK STELLA
(1936-2024)

Le Pourfendu

1984

Mixed media on canvas, engraved magnesium,
aluminum and fiberglass
128 x 129.1 x 15.7 in | 325 x 328 x 40 cm

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



SAM FRANCIS
(1923 - 1994)

Bridges to the Past
1990

Oil and acrylic on paper
Signed, dated, inscribed and titled 'Sam Francis
1990 painted in G.B. 'Bridges to the past" on
the reverse
26 x 39.4 in | 66 x 100 cm

PROVENANCE
Bernard Jacobson Gallery, London
Goodman Gallery, Johannesburg
Christie's, London, 29 June 2000, lot 650
Private collection, New York
Anon. sale; Christie's, New York, 14 May 2015, lot 573
Private collection

EXHIBITED
New York, Helly Nahmad Gallery, 'Sam Francis',
11 May–30 September 2010
London, Bernard Jacobson Gallery, 'Sam
Francis', 5 June–31 August 2014, exh. cat.

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



PHILIPPE HIQUILY
(1925 - 2013)

La Funambuleuse

2007

Beaten iron mobile and feathers
Edition: AP 2/4 (Edition of 8)
Signed and numbered 'HIQUILY EA 2/4'
on the bottom
40.6 x 21.3 x 16.9 in | 103 x 54 x 43 cm

PROVENANCE
Estate of the artist



ALEX KATZ
(b. 1927)

Elizabeth I
2021

Oil on linen
Signed and dated 'Alex Katz 21' on the overlap
72.2 x 48.3 in | 183.5 x 122.6 cm

PROVENANCE
Artist's studio
Private collection, USA



ANDY WARHOL
(1928 - 1987)

*Ladies and Gentlemen
(Ivete and Lurdes)*

1975

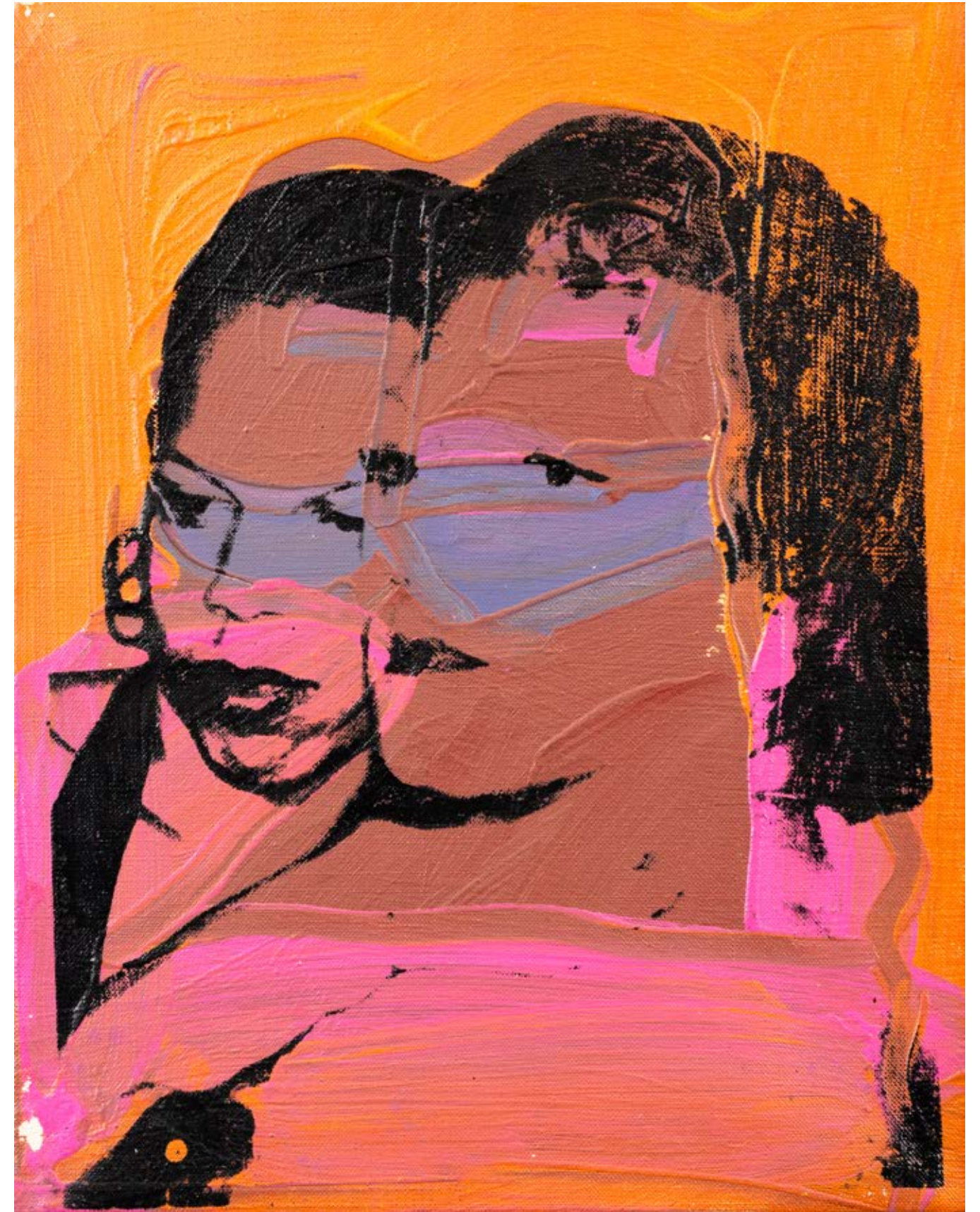
Acrylic and silkscreen ink on linen
Signed 'Andy Warhol' on the overlap
14 x 11 in | 35.6 x 28 cm

PROVENANCE

Attilio Codognato collection, Venice
Private collection, Milan
Private collection
Anon. sale; Sotheby's, Milan, 11 April 2019, lot 65
Private collection

LITERATURE

*The Andy Warhol Catalogue Raisonné. Paintings
and Sculpture late 1974-1976*, vol. 04, Phaidon,
New York, 2014, No. 2993, ill. in colour





YVES KLEIN
(1928 - 1962)

Table Monogold™

Gold leaves, plexiglass and chrome-plated
metal table

Edition: NHF-UJIP

15 x 49.2 x 39.4 in | 38 x 125 x 100 cm

PROVENANCE

Tête à Tête Éditeur

YAYOI KUSAMA
(b. 1929)

Starry Pumpkin

2016

Fiberglass reinforced plastic and tile
Signed, titled and dated '2016' on a label
affixed to the interior
57.5 x 56 x 53 in | 146.1 x 142.2 x 134.6 cm

PROVENANCE
Ota Fine Arts, Tokyo
Private collection
Anon. sale; Sotheby's New York, 20 November 2024, lot 22
Private collection

EXHIBITED
Singapore, National Gallery, 'YAYOI KUSAMA:
Life is the Heart of a Rainbow', 9 June–3 September 2017

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



MANOLO VALDÉS
(b. 1942)

Cabeza con tocado vertical
2025

Alabaster and Corten steel
Edition: 1/8
40.9 x 31.5 x 11 in | 104 x 80 x 28 cm

PROVENANCE
Artist's studio



RICHARD PRINCE
(b. 1949)

High Times
2019-2020

Collage, gel medium, acrylic, oil stick
and ink jet on canvas
Signed, titled and dated 'HIGH TIMES /
2019-2020' on the reverse
81 x 59 in | 205.7 x 149.9 cm

PROVENANCE
Private collection





GEORGE CONDO
(b. 1957)

Large Reclining Nude
2013

Ink and gesso on paper, in two parts
Signed and dated '2013' on the upper left;
signed again, dated and titled
'2013 / Large Reclining / Nude' on a paper
sheet stuck on the reverse
60.2 x 76.5 in | 153 x 194.3 cm

PROVENANCE
Skarstedt Gallery, New York
Private collection, New York

KEITH HARING
(1958 - 1990)

Untitled

1984

DayGlo and acrylic on canvas
Signed, inscribed, dedicated and dated twice
'FOR GRANDMA + GRANDPA DEC
29 1984 N.Y.C. MERRY CHRISTMAS +
HAPPY NEW YEAR LOVE, KEITH 1984'
on the overlap
19.1 x 19.1 in | 48.6 x 48.6 cm

PROVENANCE
Emma and Chester Haring collection, gift of the artist
Estate of Joan P. Haring, by descent
Christie's, New York, 15 May 2025, lot 543



RON ARAD
(b. 1951)

Little Albert (crystalline)
Orange

2022

Crystalline resin

Edition: 1/5

Signed and dated 'Ron Arad / 2022' on the
reverse, on the bottom left, numbered '1/5'
on the bottom right

27.6 x 29.1 x 24.4 in | 70 x 74 x 62 cm

PROVENANCE
Artist's studio



BERNARD BUFFET
(1928 - 1999)

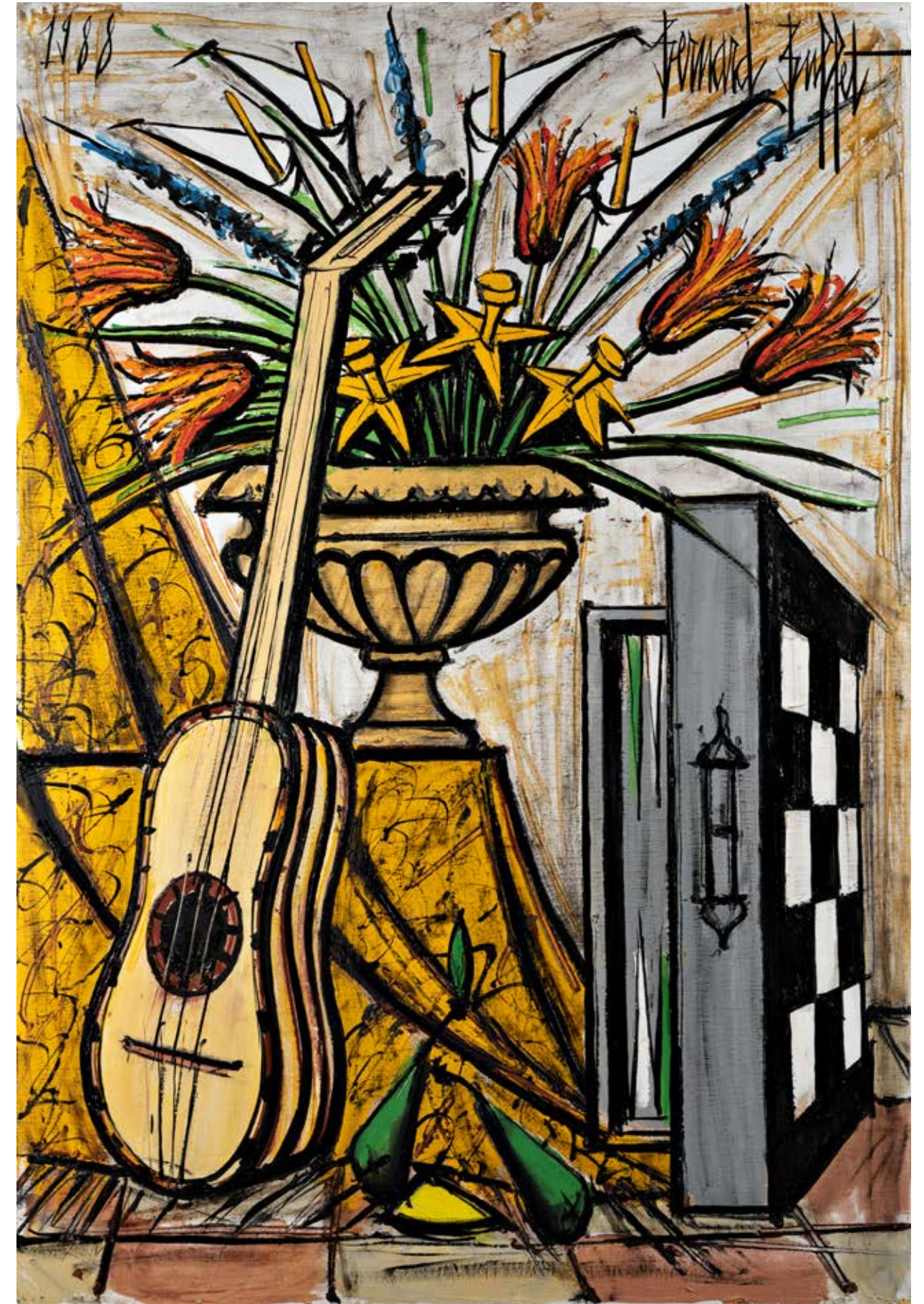
Guitare et jacquet

1988

Oil on canvas
Signed 'Bernard Buffet' on the upper right;
dated '1988' on the upper left
51.2 x 35 in | 130 x 89 cm

PROVENANCE
Galerie Maurice Garnier, Paris
Christie's, New York, 7 November 2001, lot 309
Private collection

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



JUAN GENOVÉS
(1930 - 2020)

Equis
2012

Acrylic on canvas mounted on board
Signed and dated 'genovés / 12' on the lower right
47.2 x 47.2 in | 120 x 120 cm

PROVENANCE
Private collection

EXHIBITED
Madrid, Marlborough Gallery, 'Genovés. Obra Reciente,
7 February–18 March 2013, exh. cat., ill. in colour



ED RUSCHA
(b. 1937)

Spied Upon Scene: Window
2017

Acrylic on museum board paper
Signed, titled and dated "SPIED UPON
SCENE: WINDOW' Ed Ruscha 2017" on the
reverse
39.5 x 59.6 in | 100.4 x 151.3 cm

PROVENANCE
Gagosian Gallery, Hong Kong
Private collection
Anon. sale; Phillips, Hong Kong, 22 June 2022, lot 13
Private collection

EXHIBITED
Oslo, Peder Lund, 'Ed Ruscha : New Works
on Paper', 1 June–9 September 2017
Humbleback, Louisiana Museum of Modern
Art, 17 May–19 August; Bergen, KODE Art
Museums and Composer Homes, 14 September–15
December 2018, 'Ed Ruscha - VERY Works from
the UBS Art Collection', exh. cat., ill. p.109
London, Gagosian Gallery, 'Ed Ruscha:
Eilshemius & Me', 18 June–2 August
2019, exh. cat., ill. pp. 17 and 47-49





MANOLO VALDÉS
(b. 1942)

Clio Dorada

2020

24k plated gold, brass and stainless steel
Edition: 1/8
Signed with the artist's initials 'M.V.' on the back
28.3 x 49.2 x 28.3 in | 72 x 125 x 72 cm

PROVENANCE
Artist's studio

MANOLO VALDÉS
(b. 1942)

Mariposas y Madera
2022

Wood, iron, resin
Edition: 1/2
Signed with the artist's initials
'M.V.' on the back
43 x 45.5 x 14 in | 109.2 x 115.6 x 35.6 cm

PROVENANCE
Artist's studio



PIETER OBELS
(b. 1968)

To Wish Impossible Things
2024

Corten steel
81.9 x 49.6 x 41.3 in | 208 x 126 x 105 cm

PROVENANCE
Artist's studio



PIETER OBELS
(b. 1968)

Eye in the Sky
2025

Corten steel on wooden base
Unique piece
Signed
92.5 x 45.3 x 35.4 in | 235 x 115 x 90 cm

PROVENANCE
Artist's studio



PIETER OBELS
(b. 1968)

I Will Be There
2025

Corten steel
Unique piece
Signed
118.1 x 59.1 x 47.2 in | 300 x 150 x 120 cm

PROVENANCE
Artist's studio



JULIAN OPIE
(b. 1958)

Bruce
2006

Vinyl on painted steel
Signed underneath the base
81.3 x 33.9 in | 206.5 x 86 cm

PROVENANCE
Artist's studio
Private collection





THOMAS DILLON
(b. 1986)

Middle Child

2025

Acrylic and ink on canvas
Signed and dated on the reverse
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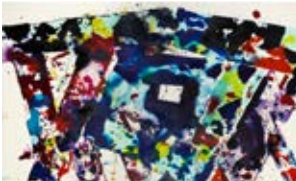
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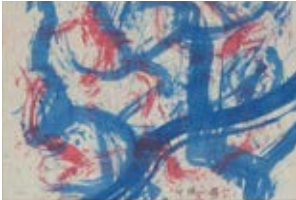
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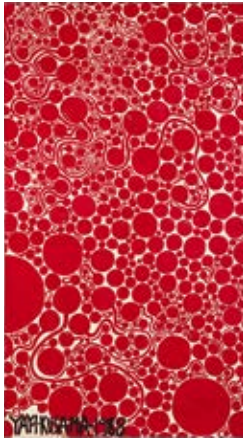


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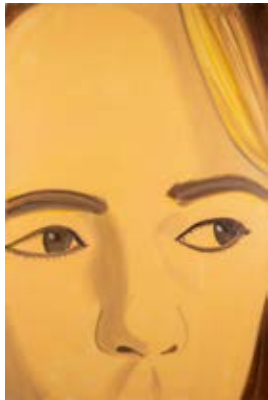
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This catalogue is created upon the occasion of the exhibition
‘In Dialogue with Color: Mid-20th Century to Now’
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from 30 November 2025 to 5 January 2026

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Detail of Anish Kapoor, *Untitled*, 2012

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