

BRIT ART NIA

OPERA GALLERY

BRIT

Marc Quinn

Tracey Emin

Damien Hirst

Joe Black

Nick Gentry

David Kim Whittaker

Julian Opie

Terry O'Neill

David Mach

Dean Fox

Miss Bugs

NTIA

British Sensation and its continuation

Opera Gallery is delighted to present BritARTnia this Autumn in London. With a selection of works spanning from the early 1990s up until nowadays, BritARTnia looks back at over 20 years of British art and surveys the evolution of one of the most innovative art scenes of the contemporary Western world.

In the late 1980s, British art entered a new exciting era with a group of Goldsmiths College of Art graduates and friends who would become known as the Young British Artists - YBAs. This era was marked by a complete openness towards materials and processes used to make art, as well as towards the form that art could take: dead animals, found objects, personal belongings, food... presented in the form of video, drawing, photography, sculpture, prints and more.

Opening BritARTnia with a selection of works by three of the most celebrated YBAs is our way to pay homage to this pivotal moment of British art history.

A leading figure of the YBAs and curator of the 1988 Freeze exhibition that is commonly accepted as the launching point of the movement, Damien Hirst is one of the most notorious British artists of all times. In 2012, the Tate Modern held a comprehensive retrospective of his work of 20 years. Damien Hirst's art focuses on "fundamental dilemmas of human existence" and notably the fragility of life. Shortly after graduating, Hirst noticed flies get stuck on prepared canvases in his studio. Drawing from this idea, he started fixing the bodies of dead butterflies to monochrome gloss-painted canvases; a subject that would become one of his most famous ones. According to him, the appeal of butterflies is largely created by the appearance of life they retain in death. Marc Quinn has often been regarded as one of the founding figures of the 1990s British contemporary art movement alongside Damien Hirst. He received international



Tracey Emin, Sam Taylor-Johnson and Jay Jopling at the Colony Room Club



Damien Hirst, Sarah Lucas and Angus Fairhurst

acclaim for *Self* (1991) – a self-portrait head made from his own frozen blood – and for the sculpture Alison Lapper Pregnant (2005) – a 3.5 metre marble sculpture of a pregnant disabled woman that was exhibited at the Fourth Plinth at London's Trafalgar Square. Alongside extensive work on the subject of the human body, Marc Quinn focused on flower paintings between 2005 and 2012. Most of the flora found in his hyperrealistic compositions would never appear together in the natural world; and Quinn's arrangements illustrate how human desire has created new realities, bringing together things that would not assemble naturally.

The third and final representative of the YBAs in this exhibition, Tracey Emin's whole body of work is autobiographical and intimate, using personal life events as artistic inspiration. Her sexually provocative attitude earned her the nickname of "Britain's art *enfant terrible*" and her "personal-as-political" approach anchored her in a feminist line. Emin first gained notoriety with her readymade works, such as *Everyone I Have Ever Slept With 1963-1995* (1995), in which she embroidered the names of 32 sexual partners on the inside of a tent, thereby forcing viewers to literally crawl into an intimate space to experience the work. In the late 1990s, she started working with neon signs used to convey heartfelt messages in her own handwriting. These works may appear less confrontational but according to the artist they are just as personal and autobiographical.

In 2012, Jeremy Cooper published *Growing Up: The Young British Artists at 50* in which, through interviews and observations, he traced the YBAs' legacy as a group and future as individual artists. More modestly in BritARTnia, Opera Gallery reviews the British art scenes that evolved alongside the YBAs and the ones that followed them; and questions the group's imprint on the British creative scene at large.

Also a graduate of Goldsmiths College of Art, only a few years before the YBAs, Julian Opie emerged on the British art scene in the 1980s with his inventive sculptural work and he became a figure of the New British Sculpture movement. In the 1990s, he developed a style of computer-assisted printmaking made from hand-cut stencils based on photographs that he alters digitally, applying codes of standardisation to his work and aiming to please the viewer and cater for all possible tastes. "I think my work is about trying to be happy ... I want the world to seem like the kind of place



Damien Hirst

you'd want to escape into", he said of his newly developed pop vinyl works in 2001.

Scottish artist David Mach has been a Royal Academician since 1998 and was a Turner Prize nominee in 1988. Also inspired by found objects, but as tools to be transformed and transcended rather than exhibited as such, David Mach is known for his large scale collages, sculptures and installations using diverse media including coat hangers, matches, postcards, magazines and other materials. One of his postcard collages, *Postcard Piece* (1985), was acquired by the

Tate Collection in 2001: depicting a turbulent sea scene, the image is built up from multiple layers of stacked tourist postcards and photographs in colour arranged in a way to evoke the undulating surface of water.

Moving on to the 2010s, we can now look at the younger generation of British artists and evaluate the legacy left by the predecessors. We have shortlisted three of the most gifted British artists from Opera Gallery's pool of talents to feature alongside their "parents".

Joe Black had his debut solo exhibition here in 2013 and he has been growing his reputation as a multi-talented artist ever since. He has notably gained recognition for his large-scale works based on popular imagery made from thousands of miniature found objects (toys, badges, bolts, pens...).

On his side, Nick Gentry draws on recycled and obsolete technological materials such



Tracey Emin, Gillian Wearing and Georgina Starr



Tracey Emin and Mat Collishaw

as floppy discs or photo negatives as the grounds for his paintings, thus creating a conversation between digital and analogue processes.

And last but not least is self-taught artist David Kim Whittaker, whose paintings are based around an interpretation of the human head and its metaphysical core: ambiguous and non-specific, they represent the universal alongside the personal, the body alongside the mind.

Finally, in the occasion of this exhibition and true to our tradition of consistently promoting young talent, we are proud to hereby introduce two British artists to our collectors: Miss Bugs, who works with accumulation using toys, razor blades and pharmaceutical capsules; and Dean Fox who combines neons with traditional oil painting to challenge the complementarity of the old and the new within his work.

Through BritARTnia, we are pleased to reaffirm our Great British love story and to celebrate once again the talent and creativity of British contemporary artists.

Jean-David Malat

Florie-Anne Mondoloni



YBAs at the studio of Sarah Lucas and Angus Fairhurst

This is Another
PLACE

Tracey Emin

(B. 1963)

Tracey Emin was born in London in 1963, and studied at Maidstone College of Art and the Royal College of Art, London.

Her art is one of disclosure, using her life events as inspiration for works ranging from painting, drawing, video and installation, to photography, needlework and sculpture. Emin's work has an immediacy and often sexually provocative attitude that firmly locates her oeuvre within the tradition of feminist discourse. By re-appropriating conventional handicraft techniques for radical intentions, Emin's work resonates with the feminist tenets of the 'personal as political'. In *Everyone I've Ever Slept With* (1963–1995), one of her most famous installation works, Emin used the process of appliqué to inscribe the names of lovers, friends and family within a small tent, inside of which the viewer had to crawl, becoming both voyeur and confidante.

Tracey Emin has exhibited extensively internationally including solo and group exhibitions in Holland, Germany, Japan, Australia and America. In 2007 she represented Britain at the 52nd Venice Biennale, was made a Royal Academician and was awarded an Honorary Doctorate from the Royal College of Art, London, and a Doctor of Letters from the University of Kent and Doctor of Philosophy from London Metropolitan University.

During the Edinburgh Festival in 2008, Emin's survey exhibition '20 Years' opened at the Scottish National Gallery of Modern Art and then toured on to Centro de Arte Contemporáneo de Málaga, Spain and the Kunstmuseum Bern, Switzerland (19 March – 21 June 2009). In May 2011, Emin had a major solo exhibition at the Hayward, London.

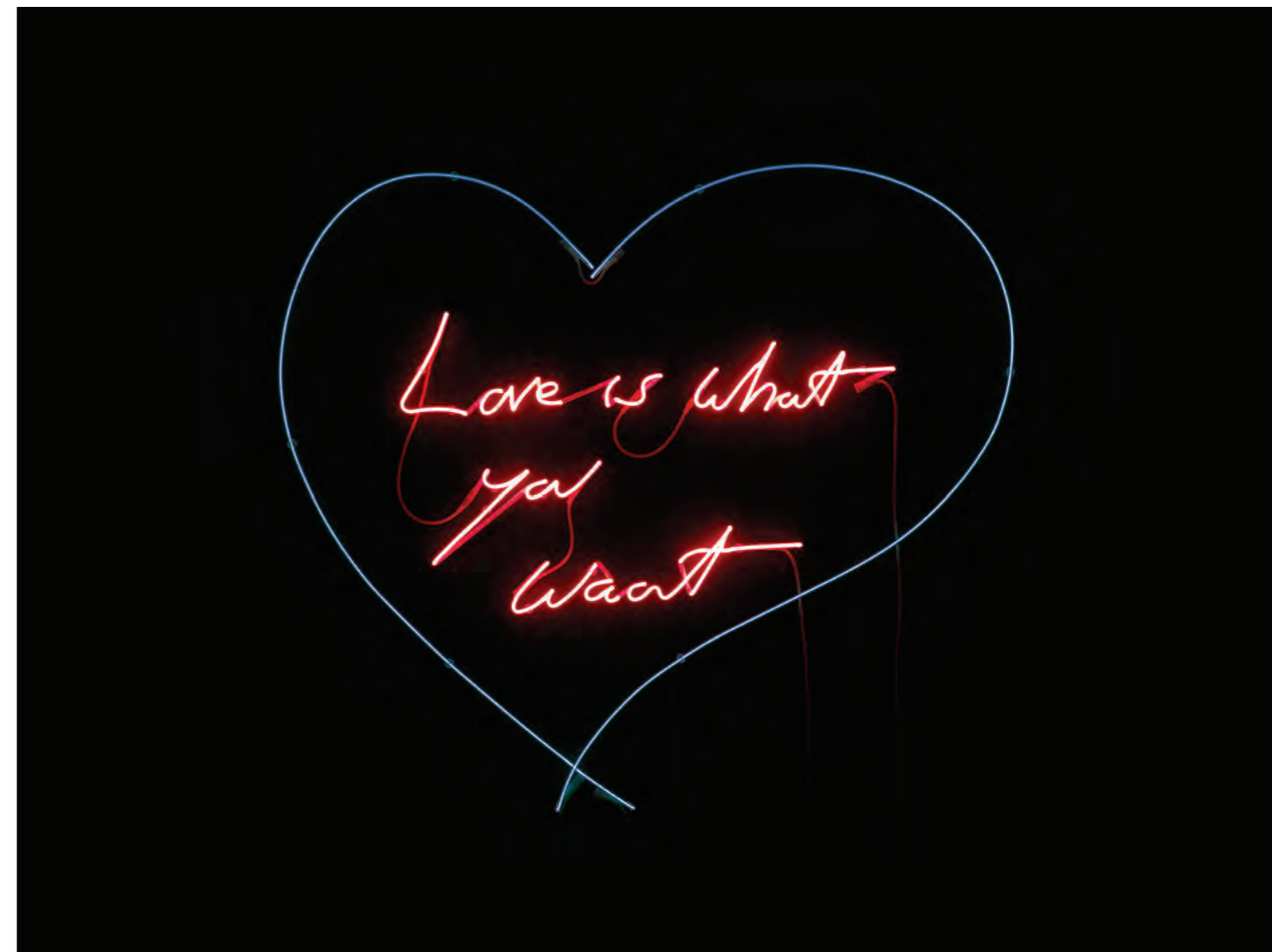
[Previous pages](#)

THIS IS ANOTHER PLACE 2007

Neon, AP 1/2
97 x 212 cm
38.2 x 83.5 in.

LOVE IS WHAT YOU WANT 2011

Neon, edition of 3
133 x 149 cm
52.4 x 58.7 in.



Damien Hirst

(B. 1965)

Damien Hirst was born in Bristol, England in 1965. While still a student at Goldsmith's College in 1988, he curated the now renowned student exhibition 'Freeze' held in East London. In this exhibition, Hirst brought together a group of young artists who would come to define cutting-edge contemporary art in the 1990s and later get known as the Young British Artists (YBAs).

In 1991, Hirst had his first solo exhibition at the Woodstock Street Gallery, entitled 'In and Out of Love' in which he filled the gallery with hundreds of live tropical butterflies, some of which hatched from the monochrome canvases that hung the walls.

In 1992, he was part of the ground breaking Young British Artists exhibition at the Saatchi Gallery. In this show, he exhibited his now famous 'Physical Impossibility of Death in the Mind of Someone Living': a real tiger shark preserved in a glass tank of formaldehyde. The same year he was nominated for the prestigious Tate Gallery Turner Prize, a coveted award he was awarded in 1995.

Hirst's best known works are his paintings, medicine cabinet sculptures, and glass tank installations. For the most part, his paintings have taken on two styles. One is an arrangement of colour spots with titles that refer to pharmaceutical chemicals, known as 'Spot paintings'. The second, his 'Spin paintings', are created by centrifugal force, when Hirst places his canvases on a spinner, and pours the paint as they spin. In the medicine cabinet pieces Hirst redefines sculpture with his arrangements of various drugs, surgical tools, and medical supplies.

Finally, his tank pieces, containing dead animals preserved in formaldehyde, are sculptures that directly address the inevitable mortality of all living beings. All of Hirst's works contain his ironic wit and also question the role of art in contemporary culture.

Hirst's first exhibition with Gagosian Gallery, entitled 'No Sense of Absolute Corruption', was in 1996 at the now-closed SoHo location in New York. In October 2015, after parting ways with Larry Gagosian, Damien Hirst opened his own art space the Newport Street Gallery in London, where he exhibits his own work as well as his personal art collection and favourite artists.

SPOT - PORTRAIT - SILVER - LEPIDINE, 2009

Silkscreen print with metallic silver

Edition of 150

106 x 83 x 3.8 cm

41.7 x 32.7 x 1.5 in.



STAR SPIN PAINTING, 2009

Acrylic on paper
54.6 x 54.6 cm
21.5 x 21.5 in.





SKULL SPIN PAINTING, 2009

Acrylic on paper
71.1 x 50.8 cm
28 x 20 in.



SKULL SPIN PAINTING, 2009

Acrylic on paper
71.1 x 50.8 cm
28 x 20 in.

Joe Black

(B. 1973)

Joe Black is a British contemporary artist known for his large-scale works based on popular imagery made from thousands of miniature objects.

At the vanguard of the current Pop Art movement, Black's work has been described by the aesthete himself as "revealing the unexpected" as his oeuvres must be viewed both from a distance and up close to make the ordinary extraordinary.

Black combines his natural craft skills with a love of materials – many of which are recognizable everyday objects – to create portraits and abstract works. Using a hardworking technique of hand painting and altering each tiny object to give gentle lines and shading to his subjects, Black has pioneered an elaborate new form of pixilation that he uses to hide subtle implications within each of his images.

Through his works, Joe Black aims for the audience to experience the grand and the intricate at the same time. This is perhaps best illustrated by his use of plastic toy soldiers in his depiction of Robert Capa's iconic boy soldier piece 'Made in China' (2011). Black's distinctive style encourages the viewer to interpret his playful works by exploring the piece as a dramatic whole as well as by examining the detailed collection of its parts.

Joe Black has stormed the art world, stunning it with his powerful mix of image selection and craftsmanship.

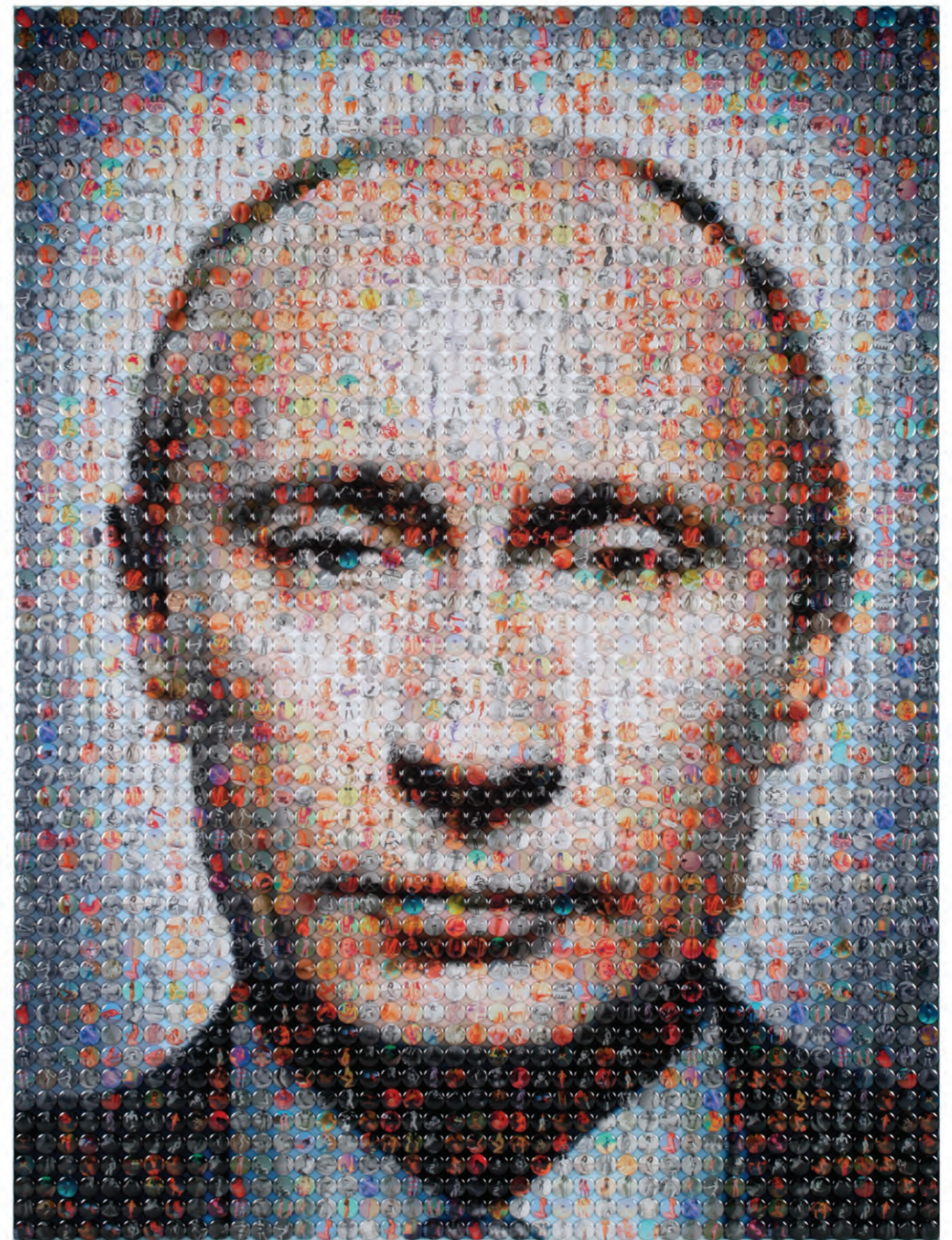
Exclusively represented by Opera Gallery since 2012, Black exhibited his debut show at Opera Gallery London during Frieze Art Fair in London in 2013. Since then, his works have been exhibited internationally, including with the exhibition 'Readymade' in Hong Kong (2014).

PUSSY RIOT, 2014

2,451 hand-made badges on
aluminium

172 x 137 cm

67.7 x 53.9 in.



BEAT GOES ON, 2016

7,140 hand-painted plastic
toy soldiers on aluminium with
resin coating
192 x 144 cm
75.6 x 56.7 in.



David Mach

(B. 1956)

David Mach is one of the UK's most successful and respected artists, known for his dynamic and imaginative large scale collages, sculptures and installations using diverse media, including coat hangers, matches, magazines, postcards and many other materials. The Scotsman describes his works as "big on gesture and big in proportion" and adds "it demands your attention and gets it".

Mach's first solo exhibition was held at the Lisson Gallery in London in 1982. His international reputation was established in solo and group exhibitions around the world including London, New York, Los Angeles, Melbourne, Hong Kong, Hakone, Tel Aviv and Warsaw. Public commissions include the tumbling telephone boxes *Out of Order* (1989) in Kingston-Upon-Thames, England; *Train* (1997) in Darlington, England; *Big Heids* (1999) visible from the M8 motorway between Glasgow and Edinburgh, Scotland; *It Takes Two* (2011) sited North of Paris and in Marseille, France; *Likeness Guaranteed* (1996) commissioned by the McMaster Museum of Art in Hamilton, Canada; and more recently, *Giants* (2012) in Vinadio, Italy, and *Phantom* (2015), commissioned by Morrisons supermarket in Kirkcaldy, Scotland. Born in 1956 in Fife, Scotland, David Mach attended Duncan of Jordanstone College of Art and did his MA at the Royal College of Art of London. Mach became a part-time lecturer in the Sculpture School at Kingston University from 1982 to 1986 and at the Contemporary Art Summer School, Kitakyushu, Japan, from 1987 to 1991.

In 1988 he was nominated for the Turner Prize and in 1992 he won Glasgow's Lord Provost Prize. He became a Royal Academician in 1998 and was appointed Professor of Sculpture at the Royal Academy Schools in London in 2000.

In 2003, Mach's *Arm's Length* sculpture of a woman made of coat hangers won the Jack Goldhill Award for sculpture at the Royal Academy Summer Exhibition. In 2004, he was elected an honorary member of the Royal Scottish Academy and the same year the University of Dundee appointed him Professor of Inspiration and Discovery. From 2006 to 2010, he was a Trustee of the National Portrait Gallery. In 2011, Mach was awarded the Bank of Scotland Herald Angel Award for his exhibition 'Precious Light', as well as the Glenfiddich Spirit of Scotland Award for Art.

BABY G, 2011-2013

Coat hangers,

edition of 3

191 x 172 x 97 cm

75.2 x 67.7 x 38.2 in.



DAVID BOWIE, 2013
Postcard collage on
board
100 x 100 cm
39.4 x 39.4 in.



SECOND SIGHT, 2010

Postcard collage on

board

183 x 183 cm

72 x 72 in.



Miss Bugs

(2007)

Miss Bugs is a collaboration founded in the early part of 2007 consisting of two people – boy and girl – Miss & Bugs.

Preferring to keep a low profile, not much is known about Miss Bugs. The only information featured on their website is Pablo Picasso's quote "If there is something to steal, I steal it!"

And in a way, that's all one needs to know... Miss Bugs' work takes iconic imagery from pop culture and art history and reforms it using collage and other mixed media methods.

Often their work sees the appropriating of Damien Hirst's spin painting, Jeff Koons' sculptures, Piet Mondrian's grids; along with references to hundreds of other contemporary artists. All are recomposed in collages using an array of techniques from silk screen printing to resin casting, Miss Bugs thus making their own newly reconstructed iconic pieces. In their more recent work they have utilised new materials such as pharmaceutical capsules, bullets, Lego and toy cars, all encapsulated in resin to form strongly detailed large-scale pattern-based works.

Miss Bugs' work questions the very nature of the art establishment. It makes one question the ownership of ideas and working methods; and the relationship and knock-on effect that artists have with one another. Miss Bugs steals from many but by doing so they certainly make their own unique indelible mark; a Miss Bugs calling card at the scene of the crime!

With two sell out shows, they have exhibited in New York, Los Angeles, San Francisco, Paris and London. Their works feature in a number of significant private collections around the world.

DREAMREPEAT, 2016

Surgical blades float cast in resin with 24ct gold leaf on wood, edition of 4

130 x 130 cm

51.2 x 51.2 in.



Marc Quinn

(B. 1964)

Marc Quinn is a British artist and member of the Young British Artists (YBAs) movement. Although he was not represented in the 1988 Damien Hirst-curated 'Freeze' exhibition that brought the YBAs together for the first time, Marc Quinn emerged in the early 1990s. He was the first artist represented by Jay Jopling, and was exhibited in Charles Saatchi's defining 'Sensation' in 1997. Quinn's signature piece in the art world is 'Self' (1991), a frozen sculpture of the artist's head made from 4.5 litres (9.5 US pints) of the artist's own frozen blood taken from his body over a period of five months. The press reported in 2002 that the sculpture had been destroyed by builders employed to expand the kitchen for Saatchi's partner, the celebrity chef Nigella Lawson, when they unplugged the freezer in which it was being stored (it has to be kept at -12C/10F). This would seem to have been unfounded, however, as the piece was exhibited intact by Charles Saatchi when he opened his new gallery in London in 2003.

Marc Quinn's next important piece in terms of public profile was the frozen 'Garden' he made for Miuccia Prada in the year 2000. An entire garden of plants that do not grow together naturally and is kept in cryogenic suspension, 'Garden' seemed to anticipate many of the environmental themes that have become so important in the recent years.

Quinn has also made a series of marble sculptures of people either born with limbs missing or who had them amputated. This culminated in the 15-ton marble statue of Alison Lapper, a woman born with no arms and severely shortened legs, which sat on the fourth plinth at Trafalgar Square in London in 2005. Another notable work of Quinn is a portrait of John Sulston (who won the Nobel prize for sequencing the human genome on the Human Genome Project) consisting of bacteria containing Sulston's DNA preserved in agar jelly. It is exhibited at the National Portrait Gallery in London.

In April 2006, Sphinx, a sculpture of Kate Moss, was revealed showing the model in a yoga position with her ankles and arms wrapped behind her ears. This body of work culminated in an exhibition at the Mary Boone Gallery in New York in May 2007.

AUTUMN IN THE EAST GALWAY, 2008

Oil on canvas
253 x 169 cm
99.6 x 66.5 in.



**ENDLESS COLUMN (MICRO
COSMOS), LIPS, 2008**

Signed 'M.Q.' underneath the base

Bronze

Unique piece

69 x 21 x 21 cm

27.2 x 8.3 x 8.3 in.



Terry O'Neill

(B. 1938)

Terry O'Neill is one of the world's most collected photographers and his work hangs in national art galleries and private collections worldwide.

For over six decades, he has photographed the frontline of fame, from the Hollywood greats to presidents, prime ministers and rock stars. No other living photographer has embraced the span of fame quite like him, capturing icons of our age from Winston Churchill to Nelson Mandela, from Frank Sinatra and Elvis to Amy Winehouse, from Audrey Hepburn and Brigitte Bardot to Nicole Kidman, as well as every James Bond actors from Sean Connery to Pierce Brosnan.

He has photographed The Beatles and The Rolling Stones when they were still struggling young bands in 1963, pioneered backstage reportage photography with David Bowie, Elton John, The Who, Eric Clapton and Chuck Berry and his images have adorned historic rock and roll albums, movie posters and international magazine covers. Terry O'Neill's photography career began at the age of 22 and he was soon freelancing for Vogue, Paris Match and Rolling Stone magazines. He worked alongside photographers David Bailey, Terence Donovan and Patrick Lichfield, who helped create the images that defined the Swinging London of the 1960s. O'Neill's Hollywood film connections helped contribute to his immense success internationally.

"Make people forget they're being photographed.
Make yourself invisible. I never wanted attention;
I wouldn't want to be famous. I'm happy
being anonymous, living where I live, with
my music and my memories."



KATE MOSS, 1993

Photography
Edition of 3
183 x 183 cm
72 x 72 in.

KATE MOSS, 1993

Photography
Edition of 7
79.5 x 75.5 cm
31.3 x 29.7 in.



Julian Opie

(B. 1958)

Julian Opie is a contemporary British artist born in 1958. He graduated from Goldsmith's College of Art in 1982.

His instantly recognizable style of portraiture synthesizes the traditions of Minimalism and Pop art with processes of digital alteration. Painting with a variety of different media and technology, Opie's works range from ink on canvas to sculptures of flattened, everyday images.

His work is held in many major museum collections including the National Portrait Gallery in London, UK; the British Museum in London, UK; the Carnegie Museum, Pittsburgh, USA; the IVAM in Valencia, Spain; the Museum of Modern Art (MoMA) in New York, USA; the MoMAT in Tokyo, Japan.

WOMAN USING HER MOBILE PHONE AS AN UMBRELLA, 2014

Vinyl on wooden stretcher

213.8 x 111.6 x 35 cm

84.2 x 43.9 x 13.8 in.



Dean Fox

(B. 1979)

After studying fine art and illustration at the prestigious Central Saint Martins of London, Dean Fox started a professional career as an illustrator-visualizer and concept artist, working in the gaming and advertising industries.

This led him to be surrounded by great draftsmen, learning anatomy and the drawing of figures from memory which drove his passion for the human form in the artworks he creates. After many years in this field, he returned to his original passion of oil painting and fine art and decided to start creating for his own sake again.

The idea to combine neon with traditional painting methods came very spontaneously to Dean Fox through a series of charcoal drawings. He strongly felt that it was an interesting idea to combine the two mediums in such a way that the neon complimented the painting rather than overpower it. The combination and complementarity of old and new is a challenge he enjoys. If the oil painting background is the soul of the artwork, the traditional technique shaping it, the neon element represents its spirit, a light beyond the usual spectrum of colour.

All the pieces that Dean Fox creates have a spiritual connotation to them. They are heavily subjective and frequently use the figure interacting with the neon light as a means to convey a story, a message or a mood.



BROKEN HEART, 2016

Oil on canvas with neon
installment

139 x 110 cm

54.7 x 43.3 in.



DIVINITY, 2016
Oil on canvas with neon installment
112 x 132 cm
44.1 x 52 in.



**MANY HANDS MAKE LIGHT WORK -
THE POWER OF ONE, 2015**
Oil on canvas with neon installment
114 x 114 cm
44.9 x 44.9 in.

David Kim Whittaker

(B. 1964)

David Kim Whittaker was born in Cornwall, UK, in 1964. A self-taught artist, most of Whittaker's paintings are based around an interpretation of the human head and its metaphysical core.

Whittaker's portraits are ambiguous and appear non-specific, with an aim of representing the universal alongside the personal. The works often juggle dual states of inner and outer calm and conflict – offering a glimpse of strength and fragility, the conscious and subconscious, the masculine and the feminine. They are essentially 21st century human portraits - and could be read as utopian or / and dystopian. These universal states of conflict clearly identifiable in the works are arguably reinforced by Whittaker's gender dysphoria and the personal struggle with a condition that he / she has learned to live with through the endeavour of expressing something bigger than oneself through painting.

Something bigger where the smallness of oneself remains far from insignificant.

David Kim Whittaker was the recipient of the Towry Award (First Prize) at the 2011 National Open Art Competition. In 2015, journalist Mattilda Battersby from The Independent described Whittaker as "a mash-up of John Constable and Francis Bacon."



WE HEARD BURNING PIANOS
2015

Oil and acrylic on canvas
122 x 122 cm
48 x 48 in.

DRESSED, 2012
Oil and acrylic on canvas
40 x 40 cm
15.7 x 15.7 in.



SELF-PORTRAIT FOUR, JEWEL BOX (THE BROADS, THUNDERY SHOWERS, A YOUNG GIRL IN REFLECTION, POETICS OF THE PAST NEVER FORGOTTEN), 2011

Oil and acrylic on canvas

160 x 160 cm

63 x 63 in.



SELF-PORTRAIT TWO, GHOSTS OF THE DYSPHORIA (THE GLEBE FARM, AFTER CONSTABLE, TEAM OF HORSES THROUGH THE VALLEY, LANGHAM, DEEP IN ENGLAND), 2011

Oil on canvas

160 x 160 cm

63 x 63 in.

**CALLING TOWARDS THE
MANDRILLS, 2015**

Oil and acrylic on canvas
80 x 80 cm
31.5 x 31.5 in.



Nick Gentry

(B. 1980)

Nicholas James Gentry is a British artist from London. Much of his artistic output has been generated with the use of contributed artefacts and materials.

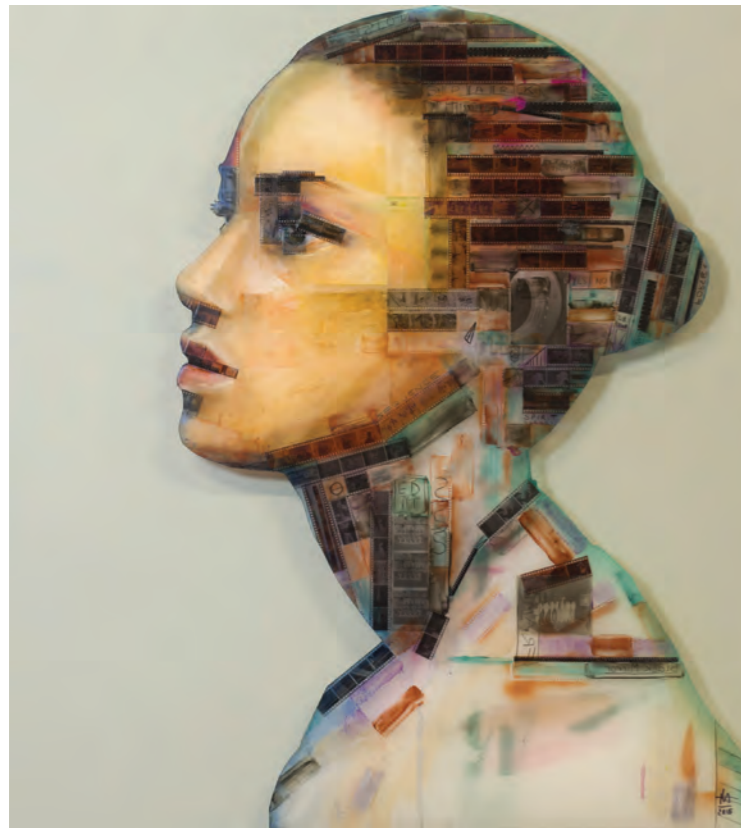
He studied art at Ridge Street School of Art & Design and at the University of Hertfordshire. He then went to Liverpool College of Art before successfully graduating from Central Saint Martins in London in 2006.

Drawing on recycled and obsolete technological materials as the grounds for his paintings, Nick Gentry creates a conversation between digital and analogue processes. He constructs his painting supports out of materials such as 35mm film negatives, VHS cassettes, X-ray prints, and floppy discs.

"These objects are no longer in the spotlight," he says "but by placing them there for a second it becomes easier to comprehend the speed and extent of the changes that are taking place today."

Nick Gentry's materials are sourced directly from members of the public in a 'social art' project. This open working practice is a fundamental starting point of each of his new works and allows for shared histories to become part of a collective identity. The rigorous conceptual basis of this work explores the areas where reality meets illusion, while drawing on references from consumer waste, pop culture and found art.

Known for his portraits and installations that treat the human form not as a subject in itself, but rather as the vehicle to carry the medium, Gentry questions the fundamental relationship of the human being to both our created world and what we call reality.



"His paintings are at once archaeological and haunting... a social art project that turns form and function inside out." Sydney Edelist, The Huffington Post Arts, 2011

RE/TOUCH, 2016

Oil paint and vintage film negatives on acrylic panel, floating on wood base
135 x 122 cm
53.1 x 48 in.

VEIL, 2016

Oil paint and vintage film negatives on acrylic panel, floating on wood base
122 x 122 cm
48 x 48 in.



OPERA GALLERY

134 New Bond Street, London W1S 2TF, United Kingdom
T. +44 207 491 2999 london@operagallery.com

operagallery.com