



# PORTRAIT

OPERA GALLERY

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January 19 - February 8 2018

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*Are we to paint what's on the face,  
what's inside the face,  
or what's behind it?*

*Pablo Picasso*

## PREFACE

To kick off the New year, we are proud to open a group show entirely dedicated to portraits.

The human face is truly fascinating. It is expressive, intimate and always unique, It is the tool through which we communicate as humans and our own personal ID. It is our most significant representation to the world and at the same time a window into our souls

It is no wonder that portraits dominate our modern lives in the media, in our wallets and on our family walls. In the selfie era it is hard to imagine a world without omnipresent portraits.

Throughout history faces have intrigued artists. From the enigmatic smile of Mona Lisa to the reconstructed features of Dora Maar, faces were always an important subject through which an artist could showcase technique, style and insight.

But portraits have taken a much bigger role in art and are perhaps the most important engine and fuel for the development of styles and artists. In the absence of photography people needed artists to depict their deities, their heroes and themselves. In order to survive artists needed patrons. The outcome produced a dependency between royalty, the church, the aristocracy and later the bourgeoisie on the one hand and the artists on the other. Without a doubt the most commissioned subjects in art throughout history were portraits and busts.

In this exhibition Opera Gallery New York will present a wide range of styles and artists all celebrating the portrait. From Picasso's semi-abstract portrait of a woman, through Dufy's illustrative portrait of a boy, via Warhol's famous Jackie, to Ozeri's hyper-realistic depiction of young female faces, Whittaker's internal portraits of the human condition and Denzler's depictions showing a fragile duel presence and absence; this major collection is a marriage of periods, schools and philosophies. We are also excited to showcase a collection of busts ranging from the elongated lines of Modigliani, through the masterful creations of Valdés, to the whimsical creations of Mach.

We look forward to sharing it with you.

Amos Frajnd | Director of Opera Gallery New York  
Gilles Dyan | Chairman of Opera Gallery Group





## PABLO PICASSO (1881-1973)

Born in Málaga in 1881, Pablo Picasso is one of the most widely celebrated Modern artists in the world. Painter, sculptor, engraver and ceramist, he spent most of his career in France developing and experimenting with styles and movements that contributed significantly to revolutionary developments in 20th century art. Picasso is known for co-founding, together with Georges Braque and Juan Gris, the Cubist movement, which sought to deconstruct objects into two-dimensional geometric shapes. An extraordinarily talented painter, Picasso's most revered works include sensual portraits of his muses as seen in the 1907 *The Young Ladies of Avignon*, and the portrayal of the battle of Guernica in the large-scale painting of the same name. Remaining aloof from politics throughout World War I, the Spanish Civil War and World War II, Picasso's anti-war paintings nonetheless revealed a subdued commitment to social issues of the time.

Tête de femme, 1944

oil on canvas . 18.1 x 13 in | 46 x 33 cm

### Provenance

Galerie Louis Carré, Paris

Diego della Valle, Milan

Sale: Sotheby's London, 26 March 1985, lot 51

Private collection

Sale: Franco Semanzato, Milan, 16 December 1998, lot 240

Carlo Corbelli, Brescia

Private collection, Paris

### Literature

Christian Zervos, *Pablo Picasso*, vol. 13 : oeuvres de 1943 et de 1944, Éditions Cahiers d'Art, Paris, 2013, No. 268, ill. p. 132

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculptures. Nazi Occupation 1940-1944*, No. 44-060, ill. p. 336

### Certificate

Claude Ruiz-Picasso has confirmed the authenticity of this work







Deux personnages et tête, 1969  
blue felt-tip pen on toned paper . 12.2 x 17.4 in | 31 x 44.5 cm

Provenance  
Galerie Louise Leiris, Paris  
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London  
Private collection

Literature  
Christian Zervos, Pablo Picasso, Paris, 1976, vol. 31, no. 79, ill., pl. 26  
The Picasso Project, ed., Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties III,  
1968-1969, San Francisco, 2003, ill. p. 113, no. 69-079

# ALBERTO GIACOMETTI (1901-1966)

Alberto Giacometti was born in Borgonovo, now part of the Swiss municipality of Bregaglia, near the Italian border in 1901. Coming from an artistic background, he was interested in art from an early age. He later attended the Geneva School of Fine Arts. In 1922, he moved to Paris to study under the sculptor Antoine Bourdelle, an associate of Rodin. It was there that Giacometti experimented with Cubism and Surrealism among his associates Miró, Max Ernst, Picasso, Bror Hjorth and Balthus. Between 1936 and 1940, Giacometti concentrated his sculpting on the human head, focusing on the subjects gaze. This was followed by a phase in which his figures became elongated. Obsessed with creating his sculptures exactly as he envisioned through his unique vision, he often carved until they were as thin as nails. In 1946 his tiny sculptures became larger, and as they grew, the thinner they became. His paintings underwent a parallel procedure. The figures appearing isolated and severely attenuated, as a result of continuous reworking. In 1962, Giacometti was awarded the Grand Prize for Sculpture at the Venice Biennale, which brought with it worldwide fame. Even when he had achieved popularity and his work was in demand, he still reworked models, often destroying them or setting them aside to be returned to years later. In his later years Giacometti's works were shown in a number of major exhibitions in Europe, and despite his declining health, he travelled to the US in 1965 for an exhibition of his works at the Museum of Modern Art in New York. Works are now held in all major museums worldwide.

Tête de profil, 1947

oil on canvas . 22 x 10.8 in | 56 x 27.5 cm

## Provenance

Pierre Matisse Gallery, New York

Galerie Claude Bernard, Paris

Larry Aldrich, New York

Sale: Parke-Bernet Galleries, Inc., New York, 30 October 1963, lot 55

Dr. A. Feingold, New York

Dr. Theodore Leshner, New York

Sale: Parke-Bernet Galleries, Inc., New York, 8-9 December 1965, lot 112

R.W. Warren

Brook Street Gallery, London

Reiss-Cohen Gallery, New York

James Goodman Gallery Inc., New York

Sale: Sotheby's, New York, 16 May 1984, lot 414

Paul Denton

Arnold Herstand & Company, New York

Bentley Gallery, Scottsdale, Arizona

Estate of Elizabeth Green Romano

Private collection, Switzerland

## Certificate

Mary Lisa Palmer has confirmed the authenticity of this work

The Giacometti Committee has confirmed the authenticity of this work



## JEAN DUBUFFET (1901-1985)

Born in Le Havre, France in 1901, Jean Dubuffet is considered the founding father of Art Brut. Rejecting traditional fundamentals of art and institutionalized culture, Dubuffet twice declared to leave the world of art before devoting himself full time in 1942. His interest in works of art produced by people working outside of aesthetic norms, such as children, prisoners and psychiatric patients, became the core of his artistic philosophy, and he remains one of the most controversial post-war French artists in history. Dubuffet's oeuvre includes paintings, collages, sculptures and monuments. Retrospectives of his works have been held at the Palazzo Grassi in Venice, the Tate Gallery in London, the Centre Georges Pompidou in Paris and the Solomon R. Guggenheim Museum in New York.

1974 marked the end of Dubuffet's highly esteemed 'Hourloupe' cycle, a twelve-year project that became the artist's most formative series. During the last ten years of his life, Dubuffet made a series of works with colored pencil and felt tip pen on paper. In the artist's own words, these works were 'excursions of the mind into no man's land.' Expanding his color palette and revisiting collage techniques from earlier periods in his career, these more intimate drawings embody the artist's signature structural approaches to color and form.

Personnages XXIII, 1964

felt tip pen on paper . 10.5 x 8.3 in | 26.5 x 21 cm

### Provenance

Galerie Beyeler, Basel

Martha Jackson Gallery, New York

Flair Gallery, Cincinnati

Private Collection (acquired from the above in 1967)

Sale: Sotheby's, New York, 12 September 2007, lot 286

Private collection

### Literature

Max Loreau, Catalogue des Travaux de Jean Dubuffet, Fascicule XXI : L'Hourloupe II, Lausanne, 1968,

no. 32, p. 24, illustrated





## AMEDEO MODIGLIANI (1884-1920)

Italian painter and sculptor Amedeo Modigliani is celebrated for his iconic portraits, which, with often mask-like faces and striking blue-eyes, have become iconic works of the early 20th century. Inspired by Existentialist philosophy and a rejection of his bourgeois childhood, Modigliani chose not to paint landscapes, like many of his contemporaries, instead using portraiture to explore both his own psychology and that of his subjects, who were typically fellow artists or lovers. Modigliani also painted highly sexualized female nudes which at the time, were daringly erotic. His style is figurative but also highly expressive, and his subjects are shown with quirks and asymmetries, recalling the portraiture of Paul Cézanne, whose work Modigliani greatly admired. Modigliani befriended Pablo Picasso after moving to Paris in 1906, and like Picasso, he drew inspiration from the art of so-called 'primitive' cultures, with his work often resembling African or Pre-Columbian statuary.

Tête de femme

bronze black patina, edition of 8 . H: 21.7 in | 55 cm



## MANOLO VALDÉS (B.1942)

Manolo Valdés is one of few artists today who has successfully mastered the disciplines of drawing, painting, sculpture and printmaking. In each medium he proves himself to be technically skilled, highly original and unceasingly provocative. Born in Valencia, Spain in 1942, he began his training as a painter at the age of 15 when he entered the Fine Arts Academy of San Carlos, Valencia. In 1964 Valdés, Rafael Solbes and Joan Toledo collaborated to form Equipo Crónica, an artistic team that utilized Pop Art to question the Spanish dictatorship of Francisco Franco and the history of art itself. With the death of fellow founding member Rafael Solbes in 1981, Valdés has reinvented himself as a soloist and has emerged as one of the leading living Spanish artists. His newly refined, expressive style is often centred on art-historical motifs, but without the political overtones and slick painting style that had characterized Equipo Cronica's work. By quoting figures from well-known works of art, he revitalizes these familiar images by taking them out of their original context. In both paintings and sculptures, he inflates the figure's size, abstracting form and minimizing detail, while incorporating a lot of roughly applied paint and unusual materials.

He draws heavily upon Spanish artistic heritage, particularly the work of Velázquez and the informalism of his immediate predecessors Manolo Millares, Antonio Saura and Antoni Tàpies. Using etching, silkscreen and collage techniques, the prints of Manolo Valdés reference these and other masters, including Rembrandt, Rubens and Matisse, creating an intellectual twist that brings significant historical works out of their original context. Today Valdés lives and works in New York and Madrid.

Lillie, 2016

painted wood, unique piece . 69 x 78 x 80 in | 175.5 x 198 x 203 cm







Medusa, 1999

mixed media on burlap . 70.9 x 47.2 in | 180 x 120 cm

## RAOUL DUFY (1877-1953)

Raoul Dufy was a French Fauvist painter, book illustrator, draftsman and furniture designer known for his colorful and decorative style. Born in Le Havre in 1877, Dufy began taking evening art classes in 1895, when he was 18, and won a scholarship five years later to study at the École des Beaux-Arts in Paris. Profoundly influenced by Claude Monet, Dufy's early work emphasized bright colors and bold contours. A decade later, after briefly flirting with Cubism, Dufy adopted a more distinctive stenographic style, marked by foreshortened perspective and quickly, thinly applied colour washes.

Portrait de Claude Moulon en habit de Pierrot, 1935

oil on canvas . 13.8 x 10.6 in | 35 x 27 cm

### Provenance

Moulon collection, Paris, acquired from the artist

Anon. Sale, Bayeaux Enchères, Bayeaux, 9 avril 2012, lot 744

Private collection

### Certificate

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné





## ANTONIO SEGUÍ (B.1934)

Born in Córdoba in 1934, Antonio Seguí is a highly influential contemporary Latin American painter. After finishing his studies at the San Fernando Academy in Madrid and the École des Beaux-Arts in Paris, where he returned in the 1980s as a professor. The artist traveled the world, visiting North Africa, Latin America and Mexico, responding to the multiculturalism he encountered overseas. Seguí relocated to Paris in the 1960s and set about capturing the quintessential aura of contemporary urban culture. Influenced by artists such as Diego Rivera and Fernand Léger, Seguí's works are satirical critiques of man both within and outside of society. His visual language translates the incessancy of urban persistence into an absurdity we can identify with. Seguí's work is exhibited in more than 100 museums around the globe, including the Centre Georges Pompidou, Paris, the MoMA, New York and the Museu d'Arte Moderna, São Paulo.

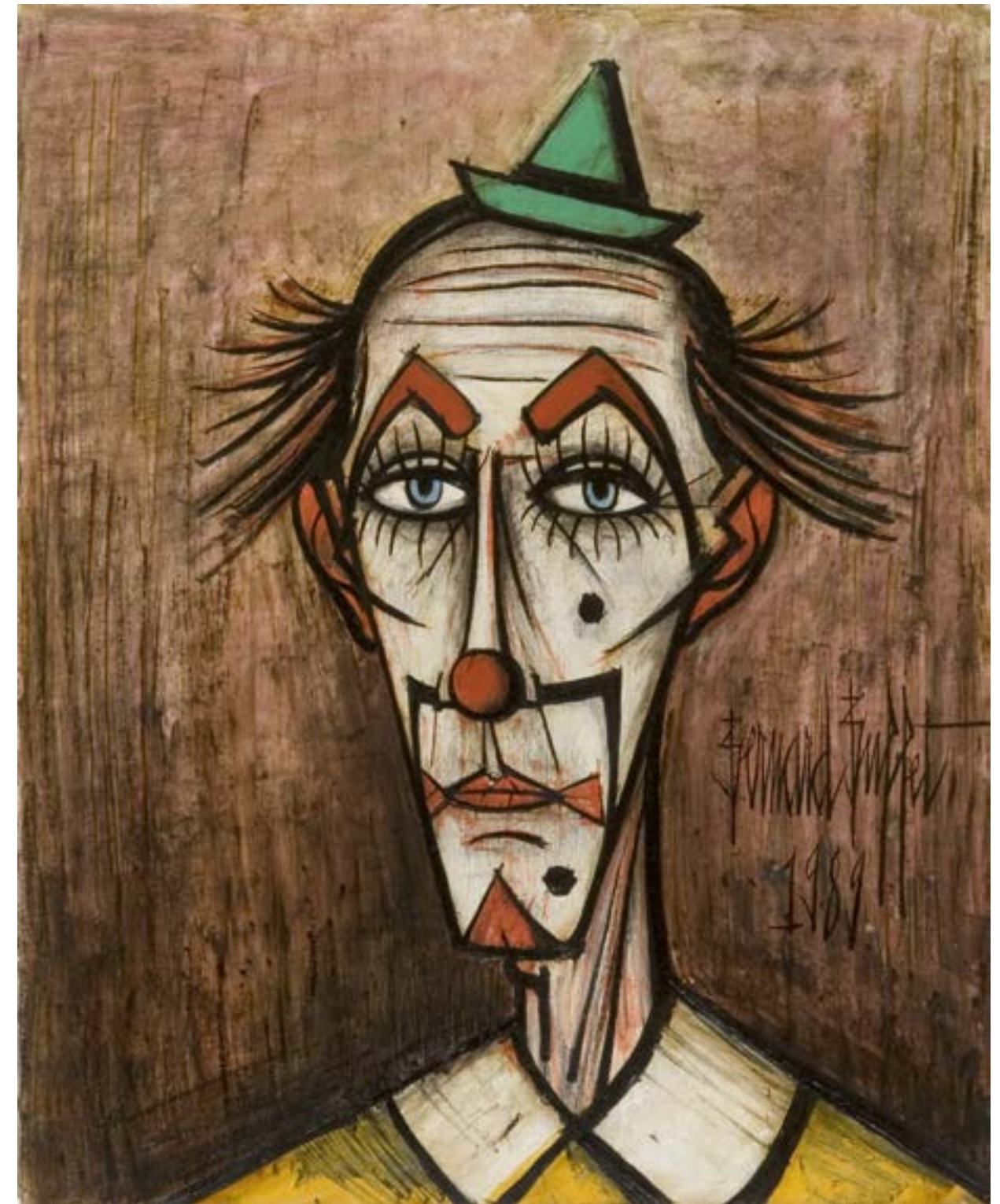


El sueño del Pibe, 2011

corten steel, edition of 4 . 20.3 x 13.8 x 4.7 in | 51.5 x 35 x 12 cm

## BERNARD BUFFET (1928-1999)

Born in Paris in 1928, Bernard Buffet was a well-known painter of Expressionism and member of the anti-Abstract Art group 'The Witness Man'. At only fifteen years of age, Buffet commenced his studies at the Paris École des Beaux-Arts. A young man during World War II, Buffet was greatly affected by this event throughout his childhood. His restricted palette, the melancholy of his characters and his unique sketching style with its black, angular strokes, are the visible characteristics that comprise a lifework devoted to human nature. Loved by the public and scorned by the art elite because of his prolixity, Buffet created 8,000 pieces of art produced in his lifetime and his distinct style and inarguable influence has inspired posthumous critical acclaim. In 1973, the Bernard Buffet Museum was inaugurated in Japan. Ever since, the artist's work has been featured in the most prestigious modern art collections around the world including the MoMA, New York, the Musée d'Art Moderne, Paris and the State Tretyakov Gallery in Moscow.



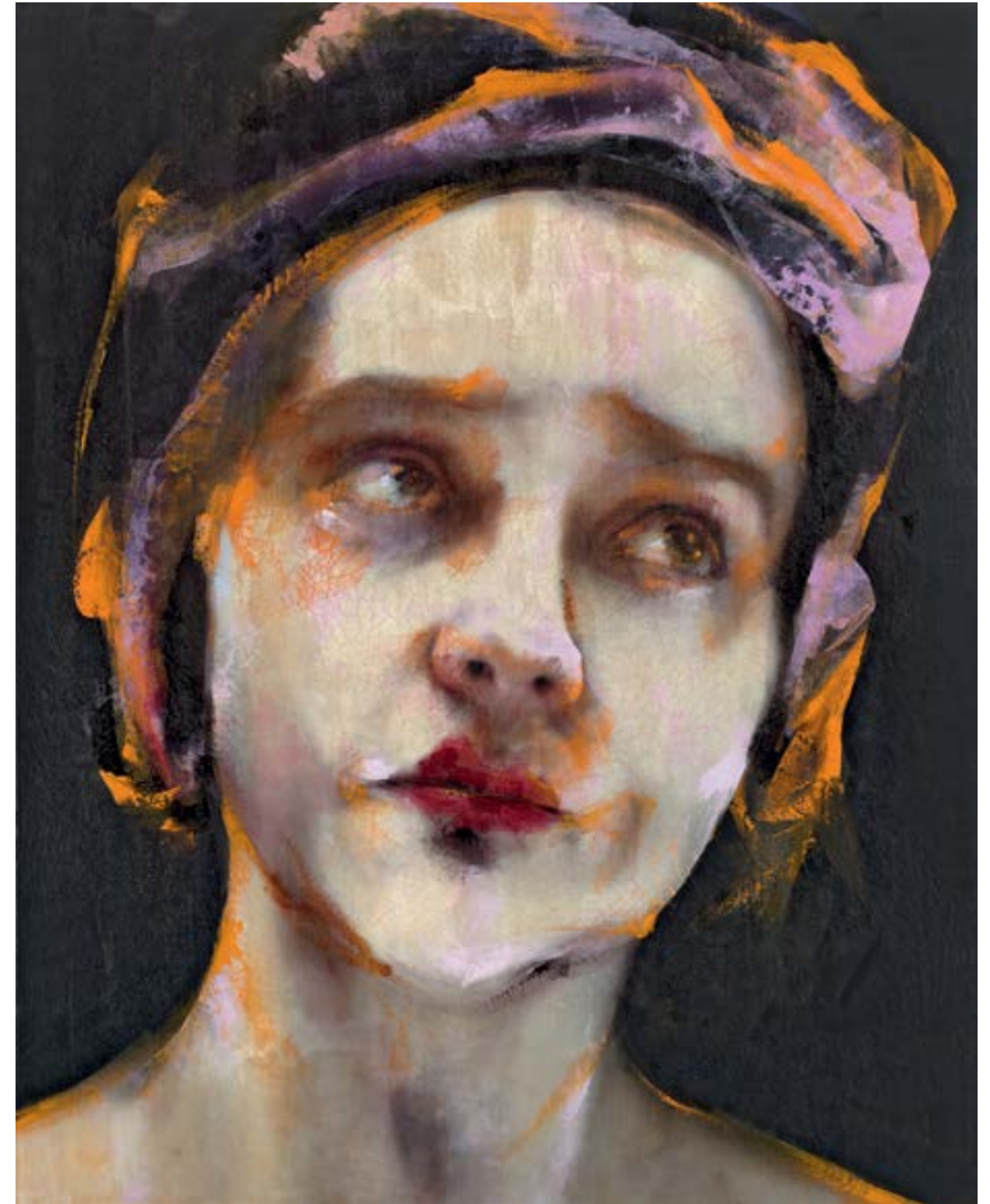
Clown au petit chapeau vert, 1989

oil on canvas . 39.4 x 31.9 in | 100 x 81 cm



## LITA CABELLUT (B.1961)

Lita Cabellut was born in Sariñena, Spain, in 1961. As a child, she lived homeless on the streets until she was adopted at the age of 12. She recalls an early introduction to the paintings of Velazquez, Goya and Frans Hals, at the Prado Museum, as having a profound influence on her decision to become an artist. In addition, the young Cabellut became inspired by the ubiquitous fresco paintings that adorned the churches and chapels in her hometown. Her first solo exhibition was held at the Town Hall of Masnou, Barcelona at the age of seventeen and at nineteen, she left her native Spain to study at the Rietveld Academy in Amsterdam, the Netherlands. She continues to live and work in Amsterdam to this day. Cabellut's large-scale painted portraits incorporate traditional fresco techniques alongside modern applications of oil paint. Her unique technique gives her work an inimitable textural quality. Cabellut has exhibited her paintings worldwide including museums in Seoul, Seattle, Mumbai, Delhi, Tokyo, Berlin and Den Bosch. Most recently, two major solo exhibitions in Barcelona and La Coruña Spain are celebrating her works.



Dulcinea 33, 2010

mixed media on canvas . 98.4 x 78.7 in | 250 x 200 cm



Hidden dreams 18, 2014  
mixed media on canvas . 106.3 x 78.7 in | 270 x 200 cm



## MAURO CORDA (B.1960)

Born in 1960 in Lourdes, France, Mauro Corda displayed a talent for sculpting at a very early age. At only 15, he was admitted to the École des Beaux-Arts of Reims and later went on to finish his studies in Paris. Above all a sculptor of the figure, Corda uses a rich variety of materials such as bronze, aluminium, iron, stainless and polished steel and glass for his creations. His famous contortionists best highlight this element of the artist's genius. The French sculptor's work has been exhibited in museums such as the Museo Eduardo Sívori in Buenos Aires, Argentina, the Museo Victor Hugo in Cuba and the Museo Frederic Marès of Barcelona, Spain and featured in art galleries internationally. He has also received several awards, including the Paul Belmondo Award and the French Order of Arts and Letters.



Vestige III, 2013

bronze, edition of 8 . 63.8 x 45.3 x 23.6 in | 162 x 115 x 60 cm

## MATTEO SBARAGLI (B.1980)

Matteo Sbaragli attended the Art School of Ravenna and graduated in painting at the Academy of Fine Arts in Bologna. In 2005, along with other young artists from Forlì, he founded the Mandra group. The group carries out activities in the fields of installation, video art and conceptual art. As a painter, Sbaragli is openly figurative and dedicates himself, almost exclusively, to large-format portraits. Starting from photographs of common characters, the artist transforms them, with precise technique, mindful of great American masters of objectivity, into symbolic forms of discomfort. The faces, partly meticulously reproduced in intimate detail, undergo partial deformation, translated into unnatural colors. Unfinished areas are struck by violent jets of color, creating a disturbance. Ably balancing reality and imagination, Sbaragli portrays a painful reality: akin to a series of faces from an autopsy room or an illustrated manual of criminology. The strong expressive charge of Sbaragli's painting deals not with the cynicism typical of contemporary society but with an almost ancient sense of piety and compassion. As well as on canvas, Sbaragli paints on aluminum sheets and on painted plexiglass slabs both on the front and the back. Sbaragli has exhibited in numerous collective and solo exhibitions.

Darcissac's Helmet Has Broken (no.7), 2015  
oil on aluminium . 86.6 x 66.9 in | 220 x 170 cm







Gravastar (no 1), 2014  
oil on plexiglass . 78.7 x 59.1 in | 200 x 150 cm

## ANDY DENZLER (B.1965)

Andy Denzler is a Swiss artist, born in 1965. In his art, Denzler integrates knowledge acquired from a background in new media and computer graphics, with a color palette inspired by old dusty Polaroid cameras and the abstract expressionist movement of the 1950s. Working from photographs, Denzler's works move between abstraction and reality, combining classical applications of oil paint with a blurring technique that distorts impressions of time and movement. He uses photos of landscapes, portraits of people he knows, mirroring sequences of everyday life in its simplicity. Through this procedure, Denzler shows a wish to control, using these photos as a guide to his paintings and their storytelling. His work has been exhibited in galleries and museums worldwide, and are included in the private collections of the Ludwig Museum in Koblenz, Germany, the Credit Suisse and the Burger collection in Zurich, Switzerland.



Dark Illumination, 2016

oil on canvas . 55.1 x 47.2 in | 140 x 120 cm





Girl with Beige Coat, 2016  
oil on canvas . 27.6 x 31.5 in | 70 x 80 cm

## 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 on an interpretation of the human head and its metaphysical core. Whittaker's portraits are ambiguous, with the aim to represent 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 the subconscious, the masculine and the feminine. These universal states of conflict, clearly identifiable in Whittaker's 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. David Kim Whittaker was the recipient of the Towry Award (First Prize) at the 2011 National Open Art Competition.



Monomatherbeth, 2015

oil on and acrylic on canvas . 36.2 x 36.2 in | 92 x 92 cm





Portrait for Human Presence III, 2015  
oil and acrylic on canvas . 36.2 x 36.2 in | 92 x 92 cm

## YIGAL OZERI (B.1958)

Born in Israel in 1958, photorealistic painter Yigal Ozeri is known for his large-scale, airy portraits of young women in serene, dream-like landscapes. Painted with thousands of tiny brushstrokes, Ozeri's impeccable technique and alluring subject matter generate an idyllic milieu that blurs the lines between fantasy and reality. His work appeared on the cover of *Photorealism in the Digital Age* published in 2013, and was included in 50 years of *Hyperrealistic Paintings*, a travelling exhibition that began in the Museo de Arte Thyssen-Bornemisza in Madrid and moved to the Birmingham Museum and Art Gallery and the Museo de Bellas Artes in Bilbao. His work makes up part of the permanent collections of the Whitney Museum of American Art, the McNay Art Museum in San Antonio, the Jewish Museum in New York, the New York Public Library, The Israel Museum in Jerusalem, the Tel Aviv Museum of Art and the Albertina in Vienna, among others. He is currently based in New York.



Untitled, Olya in the field, 2016

oil on canvas . 48 x 72 in | 122 x 183 cm





Untitled, Carmela, 2016  
oil on canvas . 36 x 54 in | 91.5 x 137 cm

## ALEX KATZ (B.1927)

Prevalent in celebrated portraits and immersive landscapes of Alex Katz is a pristine, flat surface and an economy of line, first developed by the artist in the 1950s. Katz's minimal aesthetic was, at this time, both a reaction to Abstract Expressionism and an anticipation of Pop Art. In tandem with his painting practice, Katz is a prolific printmaker, and continues to explore three-dimensional space with sculptural cutouts, a technique first established by the artist in 1959.

The subject of over 200 solo exhibitions and nearly 500 group shows internationally since 1951, Katz has been honoured with numerous retrospectives including: The Whitney Museum of American Art, New York; The Brooklyn Museum of Art, New York; The Jewish Museum, New York; The Irish Museum of Modern Art, Dublin; Colby College Museum of Art, Maine; Staatliche Kunsthalle, Baden-Baden; Fondazione Bevilacqua La Masa, Venice; Centro de Arte Contemporáneo de Málaga, Spain; The Saatchi Gallery, London; Tate St. Ives, UK; Turner Contemporary, UK; Albertina Museum, Vienna; and The Guggenheim, Bilbao. Katz is represented in over 100 public collections worldwide, and throughout his career has been the recipient of numerous awards: The John Simon Guggenheim Memorial Fellowship for Painting in 1972, and in 1987, the Pratt Institute's Mary Buckley Award for Achievement and The Queens Museum of Art Award for Lifetime Achievement. Katz was inducted by the American Academy of Arts and Letters in 1988, and recognised with honorary doctorates by Colby College, Maine in 1984 and Colgate University, Hamilton, New York in 2005. In 2007, he was honoured with a Lifetime Achievement Award from the National Academy Museum, New York.



Ulla, 2009

oil on linen . 60 x 84 in | 152.5 x 213.5 cm

Provenance

Private collection, New York



## YOUSSEF NABIL (B.1972)

An Egyptian artist and photographer, Nabil began his photographic career after meeting the American photographer David LaChapelle in Cairo in the early 1990s. In 1997 the artist moved to Paris where he worked with acclaimed fashion photographer Mario Testino, followed shortly by his first solo exhibition in Cairo. A keen and tender observer, Nabil's distinct technique of hand-coloured gelatin silver prints have captured artist superstars such as Tracey Emin, Marina Abramovic and Catherine Deneuve. His works have been exhibited in numerous prestigious venues worldwide. In 2003 he was awarded the Seydou Keita Prize in the Biennial of African Photography. Since 2006, he has been living and working in New York.

Monalisa, Cairo 2001 / Nabila Ebeid, Cairo, 2001

Photography, edition of 10 . 15.4 x 10.2 in | 39 x 26 cm





Rosy de Palma, Madrid, 2002  
photography, edition of 10 . 14.6 x 9.8 in | 37 x 25 cm



## MURAT PULAT (B.1978)

Turkish artist Murat Pulat uses thick layers of paint to create incredibly textured paintings of iconic scenes from old Hollywood movies, New Wave French films and 1960s television shows. He applies the paint with small brush strokes, creating a rich stippling that gives his paintings a unique, dotted pattern and makes the figures and faces look slightly pixelated.



Jack, 2015

oil on canvas . 71 x 71 in | 180 x 180 cm



## PAUL ALEXIS (B.1947)

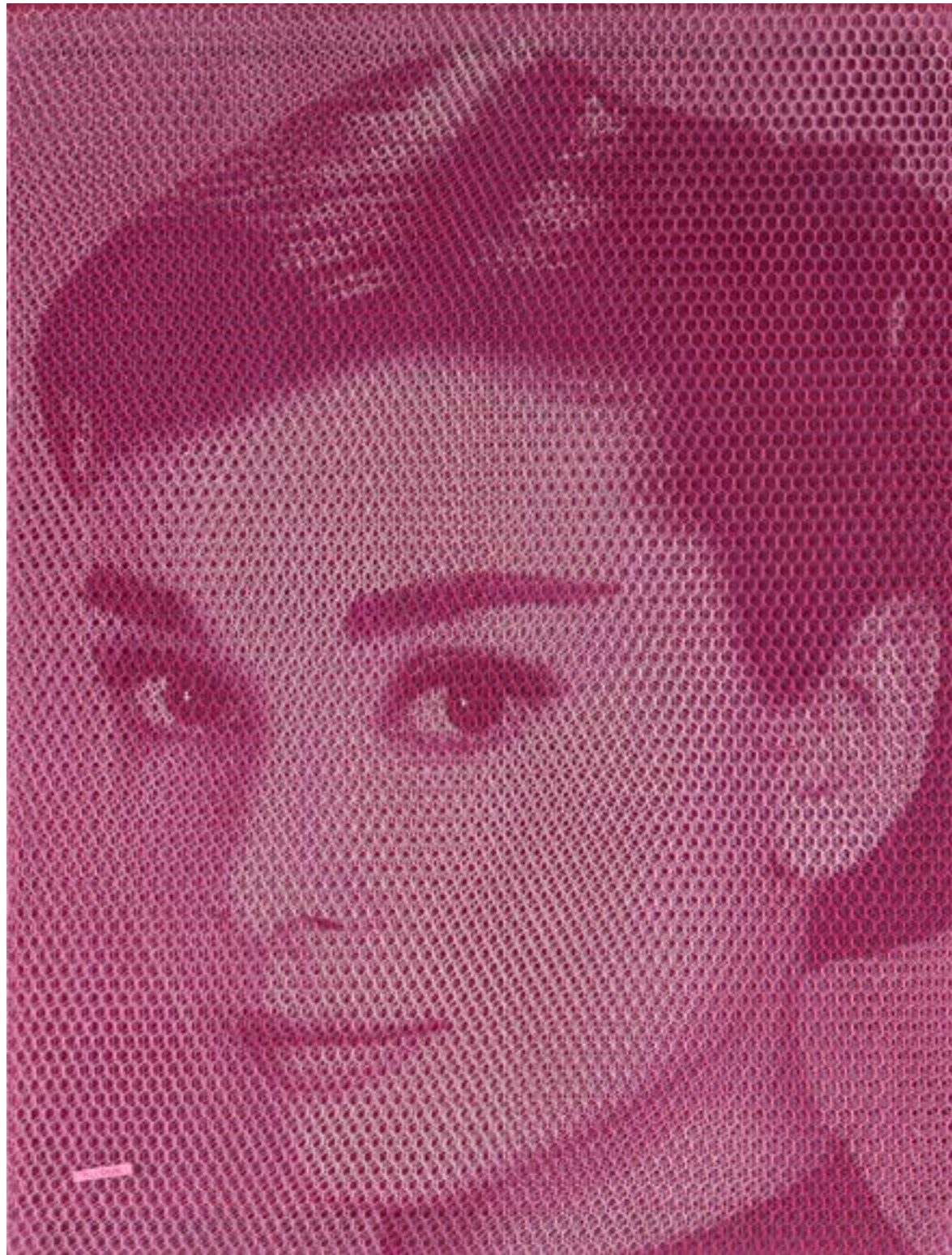
Paul Alexis is a French artist born in 1947. His work is comprised of a superimposition of multiple painted metal sheets atop a colored canvas. Greatly influenced by his travels through China, Alexis's art is infused with an abstract realism that forces the viewer into a double take. Lurking under the metal layers is a familiar image, unseen from up close, but as the viewer steps back a face, an object, an icon is revealed from the painterly shadows. Preferring to work in large formats, Alexis's works engulf the viewer in their purity of color and ghostly forms, the joy of recognition an integral part of the viewer's experience.

Infanta Margarita, 2017

oil on wire netting on canvas . 55.1 x 45.3 in | 140 x 115 cm







Audrey Hepburn, 2017  
oil on wire netting on canvas . 55.1 x 45.3 in | 140 x 115 cm



## JOE BLACK (B.1973)

Joe Black is a British contemporary artist known for his large-scale works based on popular imagery and made from thousands of tiny objects. He explores the relationship between art and object by creating monumental and ironic compositions. Each work of art is an undertaking requiring months of meticulous assembly. Through his work, Joe Black explores the way we see pictures by making imagery that is both seen as a whole and as a collection of small composite parts. His aim is for the viewer to experience the grand and the intricate at the same time. In an age of immediate digital media, Joe Black has intentionally created a time-consuming, alternative form of pixilation, assembled entirely by hand. By gazing on the piece, objects materialise, giving expression to the subject's personality, triggering a metamorphosis of the ordinary into something extraordinary.



detail

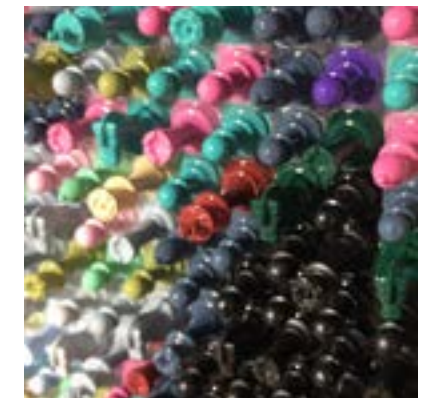
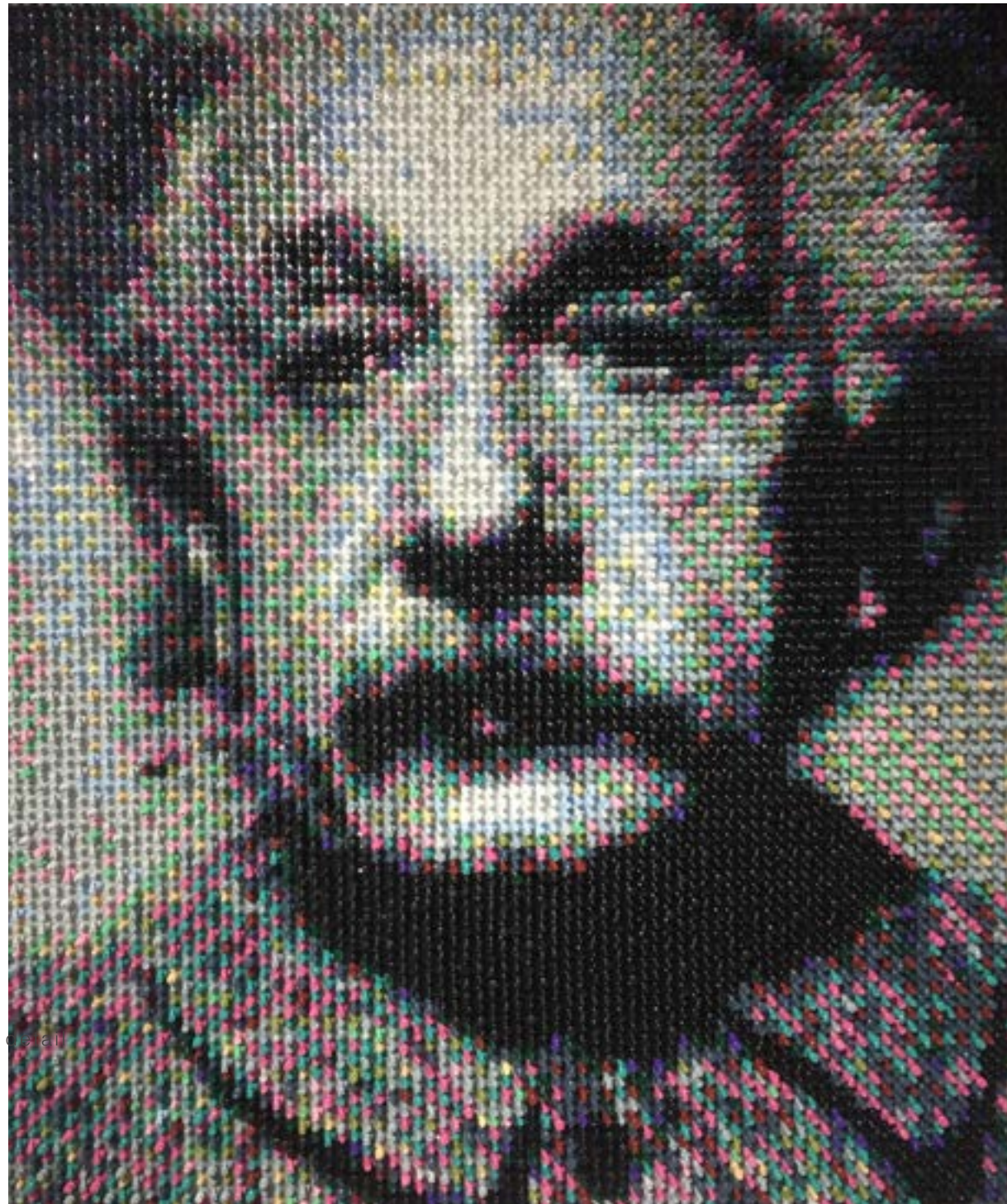
Never Explain, 2016

8,600 nylon nuts and bolts spray-painted, on aluminium, finished with resin & high gloss lacquer

66.1 x 49.6 in | 168 x 126 cm







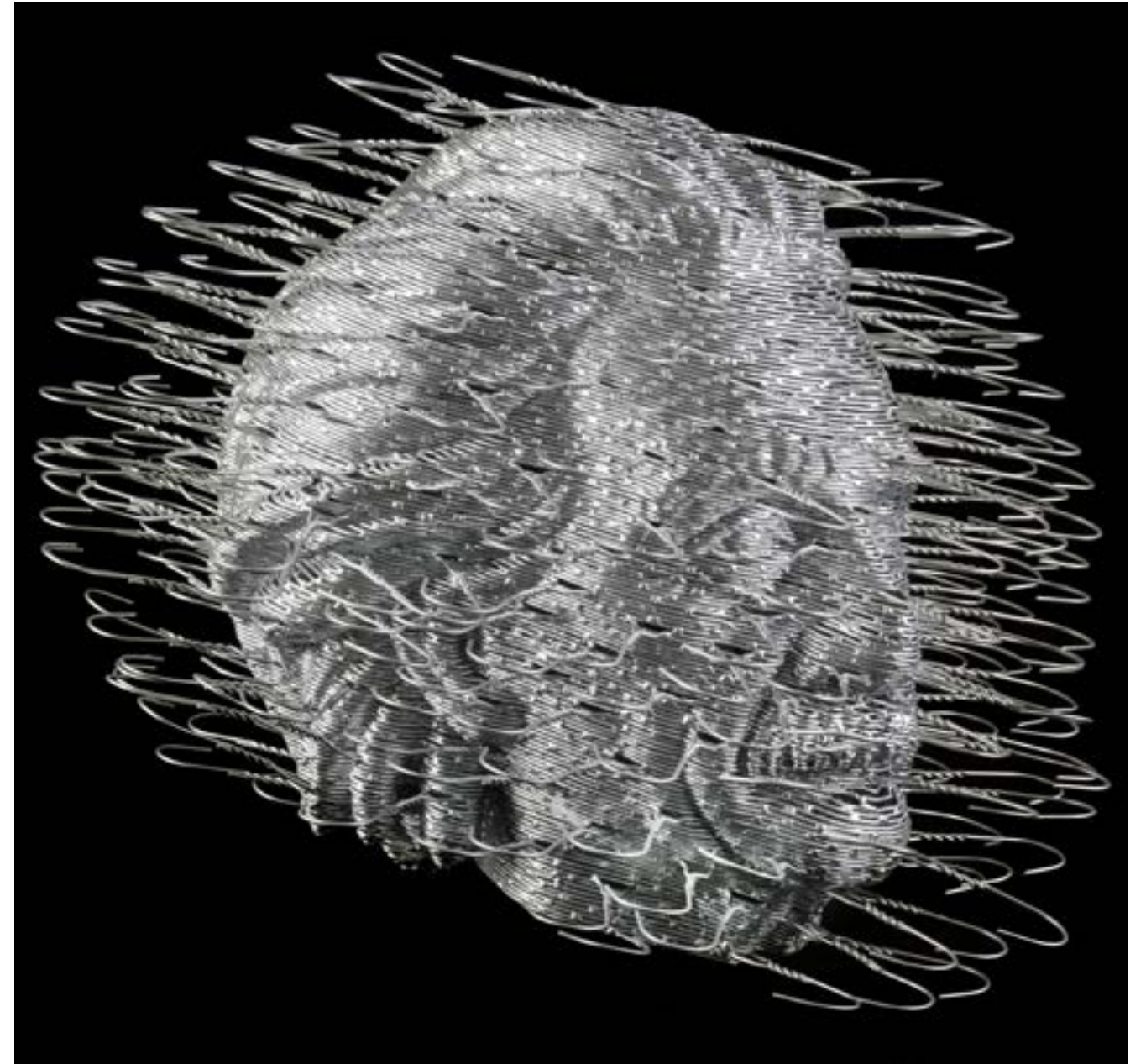
detail

Albert Einstein, 2017  
chess pieces, spray-painted, on aluminium, finished with resin & high gloss lacquer  
64.4 x 54.1 x 7.1 in | 163.5 x 137.5 x 18 cm



## DAVID MACH (B.1956)

Appointed Professor of Sculpture at the Royal Academy Schools, London in 2000, Scottish sculptor David Mach had his first solo exhibition in Lisson Gallery, London in 1982 and has continued to gain prominence since then. In 1988 the artist was nominated for the Turner Prize at the Tate Gallery in London, and in 1992 was the recipient of the Lord Provost's Prize in Glasgow. Considered one of the leaders of New English Sculpture movement, Mach's work is exhibited in several museums worldwide, including the Tate Britain, the National Portrait Gallery in London City Art Centre of Edinburgh, and the Museum of Contemporary Art in San Diego, CA, USA.



Einstein Head

coat hangers . 19.7 x 23.6 x 19.7 in | 50 x 60 x 50 cm



Portrait of Picasso

mixed media postcards on wood . 72 x 72 in | 183 x 183 cm



## EDUARDO GUELFENBEIN (B.1953)

A Chilean artist based in Paris, Eduardo Guelfenbein's aesthetic is inspired by his nomadic lifestyle and sensibilities. After travelling through Italy and Lake Varese, the artist settled in the French capital where he paints his thick, expressive and colorful pieces enriched with the energy of South America. Dominated by a commanding presence of bold strokes and riveting color tones, Guelfenbein's work is an energetic blend of both pictorial and sculptural properties.



Harmonie, 2016

acrylic on canvas . 57.5 x 44.9 in | 146 x 114 cm



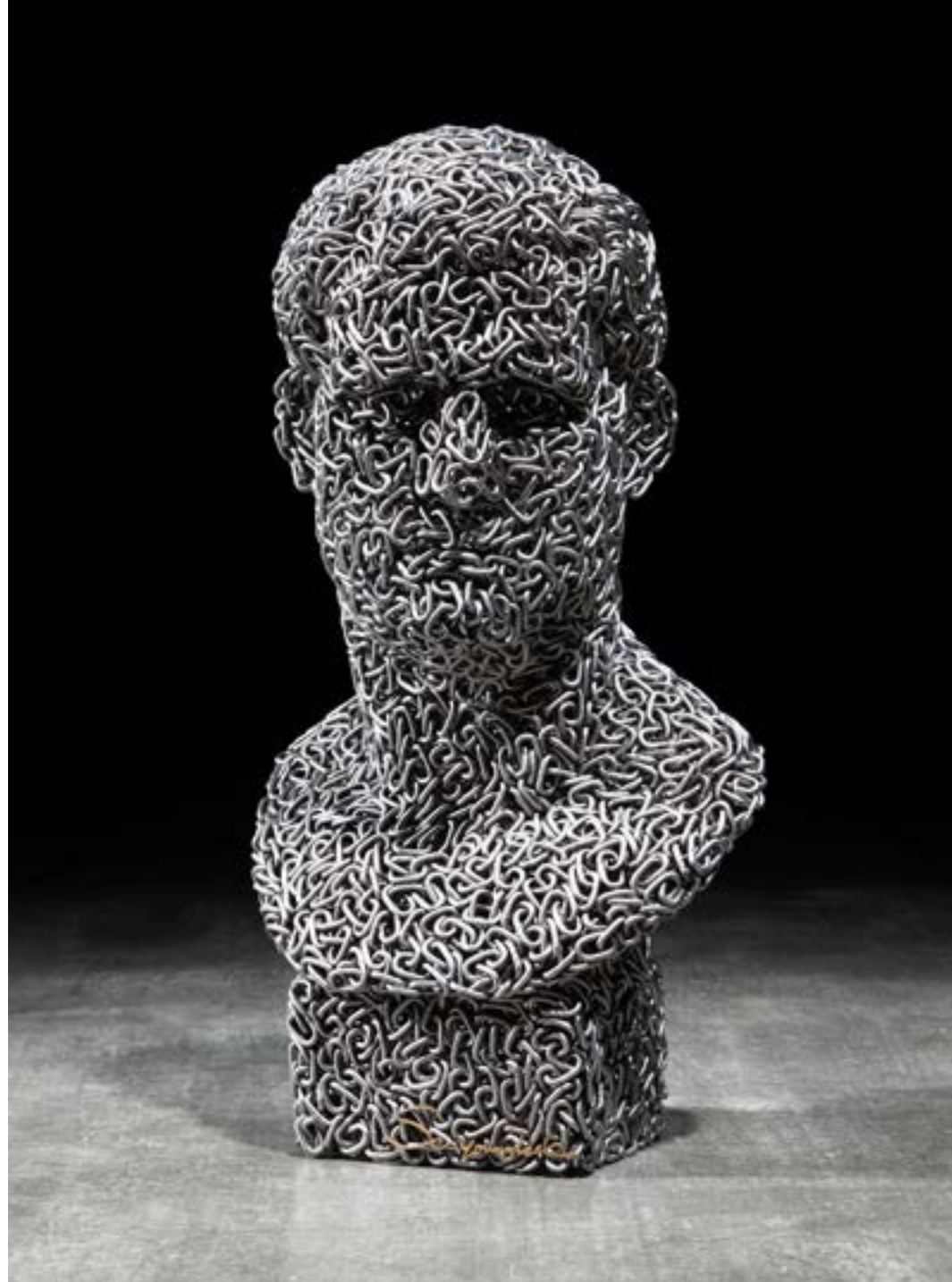
## SEO YOUNG-DEOK (B.1983)

Born in 1983 in Korea, Seo Young-Deok graduated from the department of Environmental Sculpture at the University of Seoul in 2009 and gained prominence through his sculptural exploration of the human form through unconventional materials such as metal chain, a material that has been critical to the development of the modern world and Korea's manufacturing industry. Inspired by his own rural upbringing in contrast to his urban adult life, Seo Young-Deok's use of chain questions the industrialisation of labour that has become synonymous with today's human condition. Each iron piece is welded together to become a part of the dynamic system of organic connectivity exhibited under human forms; while the material may be physically strong, its structural completeness is what exudes strength of the human spirit. By constantly weighting the dichotomy between 'complete' and 'incomplete' existence, Seo Young-Deok addresses the inevitable social inequalities of the industrial system.

Self-Portrait 2, 2013

iron chain, edition of 8 . 43.3 x 29.5 x 11.8 in | 110 x 75 x 30 cm





Agrippa 55, 2016

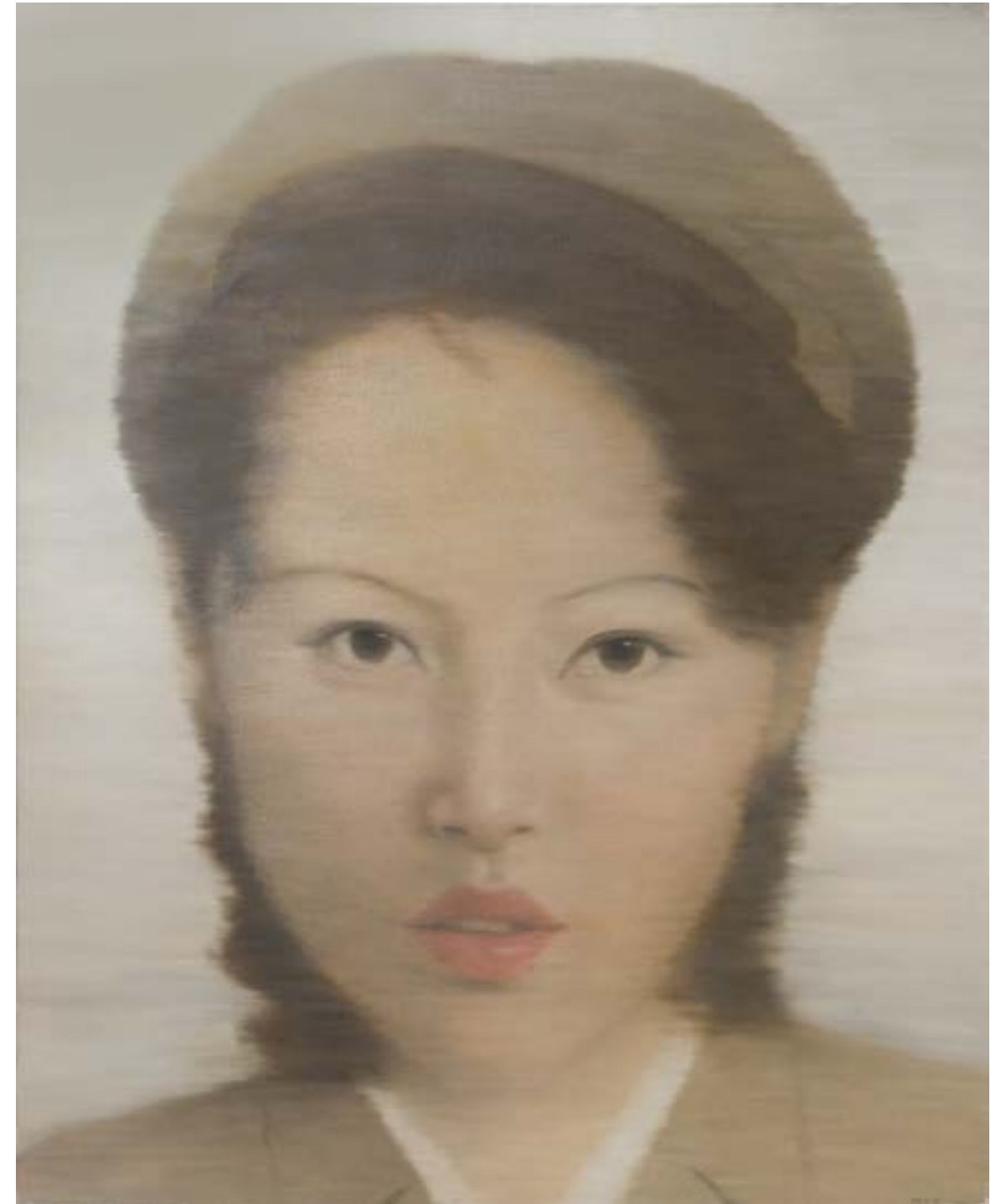
stainless chain, edition of 20 . 21.7 x 11.8 x 7.9 in | 55 x 30 x 20 cm

## QI ZHILONG (B.1962)

Qi Zhilong, one of the leading figures of Gaudy Art in China, was born in Hohhot, Inner Mongolia, China. In 1992, four years after he graduated from the Central Academy of Fine Arts, Qi moved into the Summer Palace Artist Village in Beijing, where Political Pop and Cynical Realism just started gaining popularity. With the intention to revolt against the Political Pop movement, Qi started his consumer icons series, using oil and paint to commercialize the idealistic icons created by Political Pop, as well as the icons that it was trying to confront.

Chinese Girl, 2002

oil on canvas . 63.8 x 51.2 in | 162 x 130 cm





## LI SHAN (B.1942)

Li Shan is a painter and prominent figure in the Political Pop movement that developed in China in the 1990s. He is best known for his portraits of Mao Zedong set against a background of blue, pink, or green color and often accompanied by a lotus flower. Born in Heilongjiang Province, Li studied oil painting at the Shanghai Drama Institute before establishing his place on the Shanghai art scene. Beginning in the late 1970s, Li rejected Socialist Realism, a style popular among his contemporaries, and distinguished his own work as self-expressive and politically critical. His most famous series of paintings, entitled Rouge and started in the late 1980s, depicts stylized figures, abstract flowers, and portraits of Mao reminiscent of Andy Warhol's screenprints of the same subject.



Untitled, 2006

acrylic on collage on canvas . 21.3 x 17.7 in | 54 x 45 cm

## YUE MINJUN (B.1962)

In his oil paintings, Yue Minjun often inserts himself in iconic moments in art history, painting exaggerated self-portrait figures in candy colors. The figures bear wide smiles with gaping mouths as they enact poses from the works of Caravaggio and other artists from the Western canon. Transforming himself into an icon, the artist has said, "it was not meant as a self-portrait in its traditional sense, but something more like a movie star acting in different roles." Surrealism was an early influence on Yue, who shot to the top of an explosive Chinese contemporary scene as a member of the Cynical Realist movement, his serious political criticism and social commentary hidden behind the mask of his smiling faces. In another series, Yue turned his practice on its head, recreating famous Western and Chinese socialist paintings as empty settings with their subjects removed.



Everywhere, 2002

oil on canvas . 41.3 x 54.7 in | 105 x 139 cm

## DAVID LACHAPELLE (B.1963)

Born in Connecticut in 1963, David LaChapelle's glossy hyperrealistic photographs have made him one of the most recognizable contemporary photographers. Becoming interested in photography while studying at the North Carolina School of Arts, LaChapelle began his career by soliciting galleries to exhibit his works. Everything changed in 1989 with the publication of some of his pictures in Interview Magazine. The particularity of LaChapelle's style lies in his unique combination of Art History and hyper-realism containing profound messages about society. In his commercial and fashion photography he became famous for staging his star subjects in provocative attitudes. He likes to use irony to tackle the world's obsession with appearance and the body. His works also ponder our race to consume, our attachment to material goods and the decline in universal values and religions, provoking compulsive behaviours that strive for accumulation. LaChapelle's gripping images have graced the covers of such cult magazines as Vogue Italy, Vogue France, Vanity Fair, GQ and Rolling Stone.

East Village Morning

chromogenic print, edition of 10 . 24 x 17 in | 61 x 43.2 cm





## TOM WESSELMANN (1931-2004)

Tom Wesselmann was an American artist born in 1931. He began producing cartoons while serving stateside in the US Army in 1952, and after his discharge, he completed degrees in psychology and drawing from the University of Cincinnati. He moved to New York shortly after graduating and became a founding member of the Judson Gallery, where he first exhibited his seminal piece 'The Great American Nude'. Over the next few years he experimented with patriotic motifs, advertising images, found objects and assemblages in an aesthetic that juxtaposed contrasting elements and depictions. While most closely associated with the Pop Art movement, Wesselmann often distanced himself from the group in the claim that his works incorporated, rather than critiqued, the consumerist object in his art. In 2005 the Museo d'Arte Contemporanea di Roma held a retrospective of his work, followed by a major exhibition the following year at L&M Arts in New York. His work has also been exhibited at the Museum of Modern Art, New York and the Whitney Museum of American Art, New York, among numerous other museums and institutions. In 1961 Wesselmann began a series of paintings entitled The Great American Nude, which aimed to create an iconic genre of painting akin to the Great American Novels of Steinbeck and Hemingway. The portrayal of nudes in sexual, provocative and glamorous ways remained a central theme throughout Wesselmann's career. Always executed in bold, cartoon-style line without individual references or anatomical detail, Wesselmann's nudes feature a raw sexuality of the female form.

Study for Bedroom Blonde with Necklace, 1986

pencil and liquitex on paper . 11.5 x 12 in | 29 x 30.5 cm

Provenance

Sidney Janis Gallery, New York

Leif Holmer Gallery, Nässjö

Private collection



## ANDY WARHOL (1928-1987)

A leading figure in the American Pop Art movement, Andy Warhol is one of the most exalted artistic and public figures of the 20th century. He was born in Pittsburgh, PA in 1928 and moved to New York in 1949 where he began working as a commercial artist making drawings for advertisements during the post-war consumer boom. His first solo exhibition at the Hugo Gallery, New York in 1952 was met with a mixture of acclaim and derision. Interested in popular culture and the mass-produced language of advertising, Warhol began integrating these elements into his work from the 1960s, producing during this time his iconic Campbell Soup Can screen prints. In 1962 Warhol participated in the New Realists exhibition in New York, which was hailed as the first significant survey of Pop Art. Exploring the relationship between artistic expression, celebrity culture and mass media through television, magazines and advertisement that flourished in the 1960s, Warhol's multi-media works have become iconic representations of a major shift in American cultural and social mentalities. His blatant commerciality in his lifetime became a brilliant and revealing mirror of contemporary consumerism and the Zeitgeist of American culture in the 1970s. Executed shortly after the assassination of President John F. Kennedy in November 1963, Andy Warhol's striking image Jacqueline Kennedy is among the most iconic and touching works the artist ever produced. Joining other female celebrities such as Marilyn Monroe and Elizabeth Taylor, Jackie couples a sense of quiet concentration and dignity. The work is a melancholy reminder of the precariousness of life, and one of Warhol's most unforgettable memento mori.

Jackie, 1964

acrylic and silkscreen ink on canvas . 20 x 16 in | 51 x 40 cm

### Provenance

Ileana Sonnabend, Paris  
Galleria GM, Rome  
Studio Sergio Casoli, Milan  
Private collection, New York

### Literature

George Frei and Neil Printz (eds), *The Andy Warhol Catalogue raisonné: Paintings and Sculptures 1964-1969*, vol. 02A, New York, 2004, no. 1205, ill. in colour, unpagged





## KEITH HARING (1958-1990)

Keith Haring was an American artist born in 1958 in a small town outside of Reading, Pennsylvania. As a child he was heavily influenced by the drawings of Walt Disney and Dr. Seuss, and as a teen by the beat writings of William S. Burroughs. He was enrolled in the Ivy School of Professional Art in Pittsburgh shortly after graduating from high school, dropping out after two semesters to move to New York City. There he became associated with the thriving alternative art community developing outside the commercial art world. He first received public attention with his public art in the subway, and by the 1980s was organizing exhibitions at the arts nightclub Club 57. Propelled to quick success with the help of influential figures such as Andy Warhol, Madonna and Jean-Michel Basquiat, Haring's work nonetheless expressed pertinent social and political themes at the time. Openly gay, his work was heavily impacted by the AIDS epidemic and the underground street culture of New York City in the 1980s, with sexuality, death and war being central themes to his oeuvre. Haring died at age 31 of AIDS-related complications. Since his death he has been the subject of several major retrospectives, and his imagery has become a widely regarded visual Zeitgeist of New York City in the late 20th century. Fellow emerging artists Kenny Scharf and Jean-Michel Basquiat shared Haring's interest in the colorful, absurdist and transgressive graffiti art of the subways and city streets, and the three often explored an aesthetic that combined images of art, music and fashion.

Sneeze, 1984

acrylic on canvas . 60 x 60 in | 152.5 x 152.5 cm

Provenance

Tony Shafrazi Gallery, New York

Sale: Christie's, New York, 17 May 2000, lot 157

Galerie Enrico Navarra

Certificate

The Estate of Keith Haring has confirmed the authenticity of this work



## TAKASHI MURAKAMI (B.1962)

One of the most acclaimed artists to emerge from post-war Asia, Takashi Murakami, “the Warhol of Japan”, is known for his contemporary Pop synthesis of fine art and popular culture, particularly his use of a boldly graphic, colorful anime and manga cartoon style. Murakami became famous in the 1990s for his 'Superflat' theory and for organizing the paradigmatic exhibition of that title, which linked the origins of contemporary Japanese visual culture to historical Japanese art. His output includes paintings, sculptures, drawings, animations, and collaborations with brands such as Louis Vuitton. “Japanese people accept that art and commerce will be blended; and in fact, they are surprised by the rigid and pretentious Western hierarchy of 'high art',” Murakami says. “In the West, it certainly is dangerous to blend the two because people will throw all sorts of stones. But that’s okay, I’m ready with my hard hat.”



Born to Kill! – M. Matsubara, 1997

acrylic on canvas on board . 25.5 x 19.8 in | 65 x 50 cm



## YOSHITOMO NARA (B.1959)

Born in 1959 in Hirosaki, Yoshitomo Nara graduated from the Aichi Prefectural University of Fine Arts and Music and from the Kunstakademie in Düsseldorf, Germany. Nara's upbringing in post-World War II Japan profoundly affected his art. Yoshitomo Nara belongs to the Postmodern Superflat movement of Japanese art founded by Takashi Murakami. Like Murakami, the artist uses Japanese manga and cartoons in a way which may remind us of American Pop artists such as Roy Lichtenstein and his use of comic book drawings and techniques. The superficially childish preoccupations depicted in Nara's oeuvre are sometimes interpreted as a fear of adulthood. Since 1984, Nara has participated in nearly 40 solo exhibitions around the world.

Right and Left, 1990

acrylic on canvas . 8.7 x 8.7 in | 22 x 22 cm

Provenance

Private collection, Asia

Literature

Yoshitomo Nara, The Complete Works, 1984 - 2010: Volume 1, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 69







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