

BRILLIANT HUES

the power of red & gold

OPERA GALLERY

9 - 25 February 2018

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P r e f a c e

The creative application of gold has existed since ancient times. It has been used ubiquitously across cultures inter-continently from the North African's of Egypt, the intricate adornment of the Middle East, the Aztecs, Mayans and Incas of the Americas, the Christian artisans of Europe and in the sacred artists of the East from Russia to China and all in between. It's use has always been multi-faceted, reflecting power and wealth alongside divinity, communicating spiritual truth and illumination across cultures.

The use of the colour red dates back to the dawn of human expression. Red ochre pigment was used in the very first prehistoric cave paintings. Red often symbolises life itself and its fragility. Emotionally, it represents our richest human passions and intensity of feeling, love and hate and abundance of energy. In Chinese culture for example, it is a colour of celebration, recognised as a sign of vitality, joy and good fortune. Its use is diverse but always rich.

Opera Gallery Singapore presents *Brilliant Hues: The Power of Red and Gold*, a curated selection of artworks which celebrate these two primal pigments at the heart and pinnacle of our unified expression of truth, zeal, hope and prosperity. What could be more innate and intrinsic as red pulses through our bodies colouring us, warmed by the golden sun that shines above us, sustaining life for our entire planet?

Gilles Dyan | Founder and Chairman of Opera Gallery Group
Stéphane Le Pelletier | Director of Opera Gallery Singapore

Kossi Aguessy (1977-2017)

Kossi Aguessy was born in Lomé, Togo, in 1977. He studied Industrial and Interior design at Central Saint Martins in London, England. In 2008, Aguessy gained international prominence with his 'Useless Tool', a chair manufactured using military aircraft technology. The following year, Aguessy's 'Sparkling Joke' coffee table, made from recycled plastic bottles and caps, caught the attention of the Coca-Cola Company. Aguessy subsequently collaborated with the brand to produce a set of furniture made entirely from recycled materials and was commissioned to design 'Césarion', the official trophy given to the winners of the Coca-Cola Sustainable Design Award. Aguessy's research into new technologies and sustainable energy motivated him to participate in the creation of Benin's first Fab Lab (Fabrication Laboratory), partly funded by the Centre Pompidou in Paris, France. His works have also entered the permanent collection of the museum, and he became the first designer of African descent to be granted a nominative section in this prestigious institution.



I-Doll, The Earth, 2016

Mirror polished bronze, edition of 8 . 55 x 30 cm | 21.7 x 11.8 in

Yasmina Alaoui (b. 1977) and Marco Guerra (b. 1965)

Yasmina Alaoui began collaborating with Chilean photographer Marco Guerra in 2005. Alaoui paints intricate, henna-inspired patterns onto Guerra's statuesque and sensual black and white nude photographs, revealing an intricate combination of painting and portraiture. The resultant fusions are both mysterious, sensual and carnal. Their work has been exhibited worldwide and forms part of the collections of the Marrakech Museum of Photography, the Brooklyn Museum in New York, the Art Museum of Sana'a in Yemen and the Quai Branly Museum in Paris.

Red 2, 2011

C-Print, diasec, dibound and aluminium braces, edition of 5 . 127 x 84 cm | 50 x 33 in



Paul Alexis (b. 1947)

Paul Alexis was born in France in 1947. Alexis has spent the majority of his life travelling in search of spiritual harmony and creative development. Alexis' art is infused with an abstracted realism that forces the viewer into a double take. Lurking within the layers is a familiar image, often obscured up close, but as the viewer steps back a face, an object or an icon is revealed from the painterly shadows. Preferring to work in large formats, Alexis' works engulf the viewer with purity of colour and veiled forms. The joy of recognition becomes an integral part of the viewer's experience.



Laetitia Casta, 2011

Oil on canvas . 81 x 100 cm | 32 x 39.5 in

Thierry Bisch (b. 1953)

Thierry Bisch was born in Strasbourg, France in 1953. Bisch moved to Paris in 1984. He achieved success as the co-founder of the record label 'Reflexes', and later helped to create and develop graphics and comic strips for a well known French magazine. Since 2008, Bisch has worked with the International Union for Conservation of Nature (IUCN) Red List of Threatened Species. He directed the project 'Les murs de l'Arche' (the Ark's Walls), which involved painting large-scale murals of the endangered animals on buildings and walls in city centres. Bisch's works have been exhibited in London, Monaco, Dubai, Hong Kong, Seoul, Malaysia, Singapore and across the United States, France and Spain.



Redbull 20, 2007

Mixed media on canvas . 170 x 150 cm | 67 x 59 in

Bernard Buffet (1928-1999)

Bernard Buffet was born in Paris in 1928 where he lived until his death in 1999. He was a well-known painter of Expressionism and member of the anti-abstract art group 'L'homme témoin' (The Witness Man). At just fifteen years of age, Buffet commenced his studies at the Paris École des Beaux-Arts. He was a young man during World War II, the profundity of which greatly affected his childhood and stayed with him throughout his life. His restricted palette, the melancholy nature of his protagonists and his unique sketched style with its black, angular strokes, are the visible characteristics which embody the dark and light of the human condition. Embodying Jean-Paul Sartre's Existentialism and Albert Camus' Absurdism, Bernard Buffet's painting conveyed the anxiety that permeated France during the Occupation and came to dominate the post-war figurative art scene. Buffet's oeuvre was loved by the public but fell out of favour with the art establishment in the 1960's. Buffet created 8,000 pieces of art during his lifetime and his distinct style and inarguable influence has since 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.

Bouquet de fleurs au vase, 1959

Gouache, watercolour and ink on paper . 65 x 50 cm | 25.6 x 19.7 in



Mauro Corda (b.1960)

Born in 1960 in Lourdes, France, Mauro Corda displayed a talent for sculpting at a very early age. At fifteen, he was admitted to the École des Beaux-Arts of Reims and later went on to finish his studies in Paris. Predominantly a sculptor of the figure, Corda uses a rich variety of materials such as bronze, aluminium, iron, stainless and polished steel as well as glass for his forms. Corda's work has been exhibited in a number of international museums including the Museo Eduardo Sívori in Buenos Aires, Argentina, the Museo Victor Hugo in Cuba and the Museo Frederic Marès of Barcelona, Spain, and has been exhibited extensively in art galleries internationally. He has been the recipient of several awards, including the Paul Belmondo Award and the French Order of Arts and Letters.

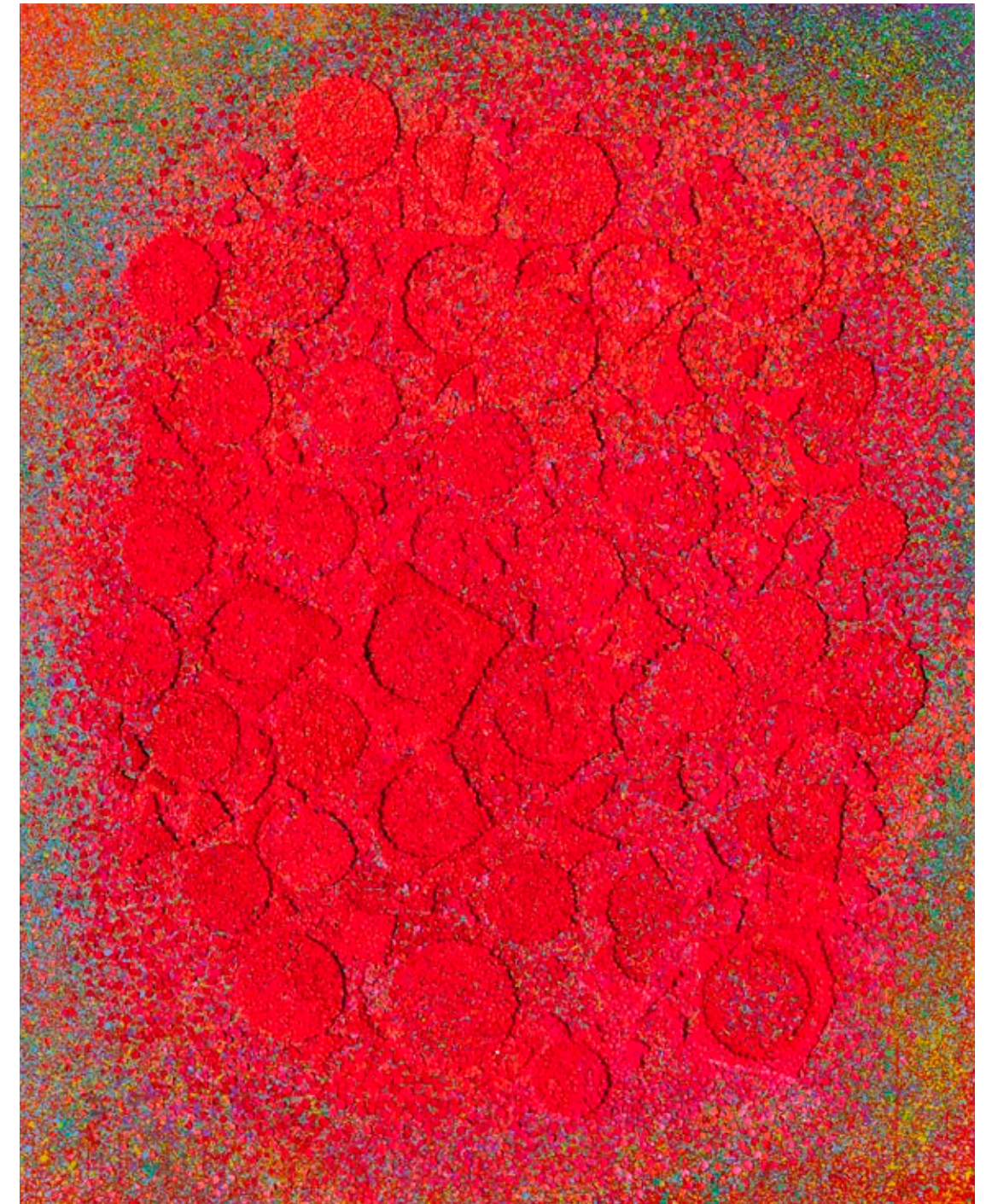
Collection Automne, 2007

Gilded bronze, edition of 8 . 84 x 50 x 35 cm | 33 x 19.7 x 13.8 in



Cho Sung-Hee (b.1949)

Cho Sung-Hee was born in Korea in 1949. She has studied in the United States and in France and currently lives and works in Seoul, Korea. Cho is a visionary artist, who makes images through the use of 'hanji', a traditional Korean paper. Often Cho's works appear as a monochrome surface, such as bright red, soft grey or pure white. In constructing the surface of her works, the artist uses a collage method in which many circles are hand-cut or gently torn, then layered with oil pigments and placed one atop another. Cho successfully combines a traditional Korean sensibility with her unique vision and personal narrative. Her works explore the complex relationship between colour and texture through a labour intensive, time-consuming process. Her works explore a search for a national identity, reminiscent of the Monochrome Art Movement, from the late 1960s to the 1980's, recalling artists like Park Seo-Bo (b.1931) and Keon Young Woo (b.1926). The Monochrome Movement was a generation of artists who combined Asian philosophies with Western training. Cho's works have been exhibited and collected in various prestigious private and public institutions including the Museum of Contemporary Art in Seoul, the Sejong Art Centre in Seoul, the Telentine Art Centre in Chicago, the L.A. Korea Cultural Service in Los Angeles, the New York Cultural Service in New York, the Mutual Saving and Finance Company in Seoul and Domino Foods Inc in New York.



The Star in the Cosmos, 2012

Mixed media . 227 x 182 cm | 89.4 x 71.7 in

Feng Xiao-Min (b. 1959)

Feng Xiao-Min was born in Shanghai, China, in 1959. Feng's passion for art was clear from a very young age. After fine arts studies in China, he moved to France in 1988 and enrolled at the Ecole nationale supérieure des beaux-arts in Paris. Feng was later invited to teach at the same prestigious institution. His artworks show a mastery of colour and capacity for manipulating brushstrokes with a graceful and powerful, poetic spirit, akin to the works of Chinese masters Zao Wou-ki and Chu Teh-Chun, with whom he worked closely to perfect his art form. Feng has also published a number of books on painting and calligraphy and many of his works now illustrate the pages of French school manuals. His works are collected and presented in various private and public collections, including galleries, museums and foundations, in France and abroad. Feng frequently exhibits at international art fairs and biennales and was commissioned to produce work for the 2017 BRICS summit.



Composition n°2-3-09, 2009

Acrylic on paper laid on canvas . 105 x 95 cm | 41.3 x 37.4 in

Katrin Fridriks (b.1974)

Born in 1974 in Reykjavik, Iceland, Katrin Fridriks is a conceptual abstract painter, living and working in Luxembourg. She fuses the natural energies of her native Iceland with an explosive, organic, abstract expressionism along with subtle Japanese calligraphic elements. Often presented through installations & visual compositions, she has given an architectural dimension to her paintings. Through a wide range of works, Fridriks communicates her questioning of the world, human existence and potential futures. An endless development of material and technique sees many of her pieces constantly reworked and evolving. Through creating new perspectives, Fridriks' work brings an innovative dimension to her form of abstraction.



Golden Wave Awareness, 2016

Acrylic on canvas . 100 x 100 cm | 39.4 x 39.4 in

Alfred Haberpointner (b.1966)

Born in 1966 in Ebenau, Austria, Alfred Haberpointner studied at the School of Sculpture in Hallein and at the University of Design in Linz with professor Erwin Reiter. He now lives and works in Leonding, Austria. He works using wood as his primary medium harnessing all its nuances and shades. His works are on the one hand figuratively recognisable and comprehensible, and on the other hand remain arrested in their abstract geometry. Whether he shrouds his wooden heads with lead or pierces them with pins, the underlying wood form always remains visible. In 1990 Haberpointner received the Award of the Academy of Art and Industrial Design in Linz, Austria and in 1997 he received the Theodor Körner Prize for the Promotion of Science and Art.

W-RRYZ, 2015

Stained sprucewood . 200 x 151 x 20 cm | 78.7 x 59.4 x 7.9 in





W-NNOX, 2015

Stained sprucewood . 61 x 60 cm | 24 x 23.6 in

Ran Hwang (b. 1960)

Ran Hwang is a Korean installation artist who studied at the School of Visual Arts in New York, USA, and attended the Graduate School of Fine Arts at Chung-Ang University in Seoul, Korea. She is best known for her mesmerising, large-scale wall installations constructed from thousands of meticulously placed buttons, beads, pins and threads on wooden panels. Hwang hammers thousands of industrially produced elements into a support with an almost Zen-like meditative process. Hwang's works suggest, metaphorically and paradoxically, the resilience and persistence of nature in the face of mass commercial production. Ran Hwang has held exhibitions notably in the USA at the International Museum of Art & Science in McAllen, Texas, as its first artist-in-residence, as well as at MASS MoCA in Massachusetts, the Queens Museum of Art in New York, the Hudson Valley Centre for the Arts in New York, the Chelsea Art Museum in New York and the Seoul Arts Centre in Korea. Her work is included in the permanent collections of the Brooklyn Museum, the Hammond Museum, the Hermès Singapore Collection and the Des Moines Art Centre in Iowa.



Healing Blossoms RG, 2016

Paper buttons, beads, pins on plexiglas . Diameter 109 cm | 43 in



Healing Blossoms AR1, 2017

Paper buttons, beads, pins on plexiglas . 170 x 236 cm | 66.9 x 92.9 in

Peter Klasen (b. 1935)

Peter Klasen was born in Lübeck, Germany in 1935, into a family of artists and collectors. He later studied at the Berlin University of the Arts. Klasen has lived and worked in Paris since the 1960's. He was a founding member of the Figuration Narrative movement which included fellow artists Erró, Valerio Adami, Antonio Seguí and Hervé Télémaque. Klasen experiments with a wide range of materials and techniques, from neon light to collage with found objects. He often produces large-scale works that are influenced by an eclectic range of imagery, with the common purpose of reflecting the contemporary experience. Klasen has exhibited extensively in museums and galleries in France, Asia and the Americas.



Love, 2008

Mixed media . 94 x 120 cm | 37 x 47.2 in

Yves Klein (1928-1962)

Born in 1928, Yves Klein was one of the most important artists in post-war European art and a key figure in the French artistic movement Nouveau Réalisme, which was founded in 1960 by the art critic Pierre Restany. Klein is known above all for his blue monochrome paintings, which were rendered in International Klein Blue, a bright blue pigment that was to become the artist's trademark. Influenced by Zen and other metaphysical philosophies, Klein believed his blue paintings opened onto an immaterial and infinite space that was akin to a pure idea. As the artist once famously said, "Blue has no dimensions, it is beyond dimensions, whereas the other colours are not". Klein's works have been exhibited in numerous museums and is part of important private and public collections across the world.



Table Monogold™, 1963-2014

Gold leaf, glass, plexiglas, wood and steel . 38 x 125 x 100 cm | 15 x 49.2 x 39.4 in

Jeff Koons (b.1955)

Born 1955 in York, Pennsylvania, USA, Jeff Koons is one of the most established and prominent artists in the contemporary art world. In his hands, familiar and mundane items transcend their core functionality to become icons manifesting the essence of American popular culture. Jeff Koons embodies Neo-Pop, a 1980's movement that revered earlier pop artists, Andy Warhol mainly, for inspiration. In the true Pop Art tradition, his work celebrates a kitsch mass produced aesthetic, transforming it into something exclusive and of significant value. This tongue-in-cheek paradox has formed the basis of Koons' success. Indeed, through an ingenious marketing strategy, rather than risking offence to the seasoned art collector circuit, Koons chose to challenge them to revise their aesthetics expectations. Also distancing himself from the modernist ideal of the 'misunderstood visionary' artist, Jeff Koons is a self-proclaimed crowd-pleaser, and avid self-promoter. Jeff Koons' 'Balloon Dog' sculptures, a series he began in the mid-1990s, are arguably amongst his best-known artworks. Made from precision-engineered mirror-polished stainless steel and finished with a transparent coating, they transpose a transient childhood memory into a permanent form weighted with adult nostalgia. Museum solo exhibitions include the Museum of Contemporary Art in Chicago, Walker Art Center in Minneapolis, Deutsche Guggenheim in Berlin, the Museo archeologico nazionale in Naples, the Astrup Fearnley Museum of Modern Art in Oslo, the Helsinki City Art Museum, the Neue Nationalgalerie in Berlin, MoMA in New York, Château de Versailles in France, the Whitney Museum in New York, the Museum of Contemporary Art in Los Angeles, the Serpentine Gallery in London, the Beyeler Foundation in Basel, Schirn Kunsthalle in Frankfurt, the Guggenheim in Bilbao and the Centre Pompidou in Paris. Koons received the BZ Cultural Award from the City of Berlin in 2000 and the Skowhegan Medal for Sculpture in 2001. He was named a Chevalier of the French Legion of Honor in 2002 and then promoted to Officier in 2007. He was given the 2008 Wollaston Award from the Royal Academy of Arts in London. In 2013 he received the U.S. State Department's Medal of Arts and in 2017 he accepted the annual Honorary Membership Award for Outstanding Contribution to Visual Culture from the Edgar Wind Society, University of Oxford.

Balloon Rabbit Red, 2017

Porcelain by Manufacture Bernadaud, edition of 999 . 29 x 21 x 14 cm | 11.5 x 5.5 x 8.3 in





Balloon Swan Yellow, 2017

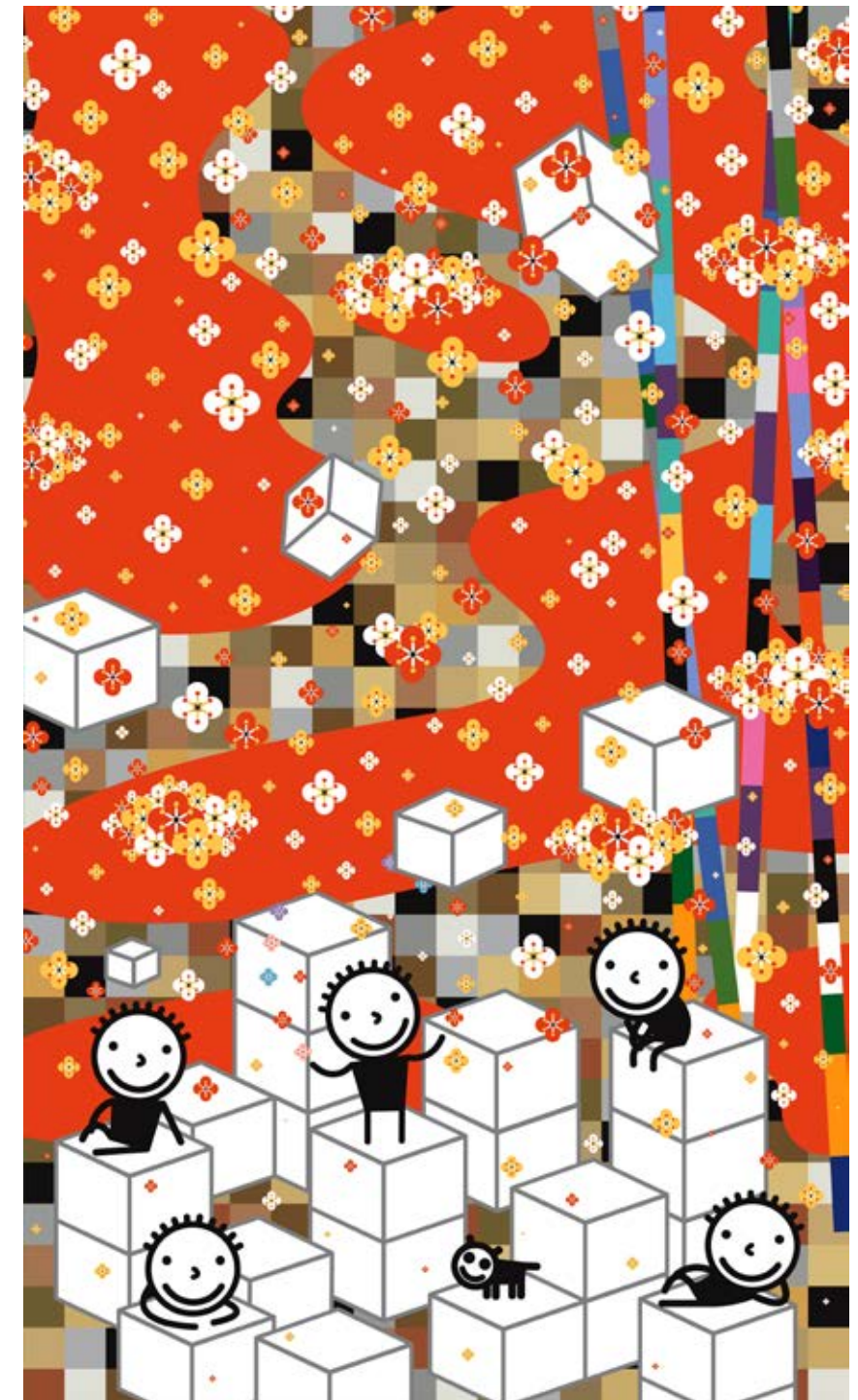
Porcelain by Manufacture Bernaud, edition of 999 . 25 x 21 x 16.5 cm | 9.5 x 6.5 x 8.3 in

Kwon Ki-Soo (b. 1972)

Kwon Ki-Soo was born in Young-Ju, South Korea, in 1972. He studied oriental painting at the prestigious Hongik University in Seoul, where he still lives and works. Trained in classical Korean painting, his work has evolved to allow his traditional teachings to merge with the contemporary environment he has grown up in. Renowned for paintings filled with brilliant colour, Kwon creates magical landscapes brimming with abundance. His artworks, which could be classified as having a Pop sensibility, explore the duality between popular culture and social hierarchy. Kwon's artistic alter ego is 'Dongguri', a tiny, black and white cartoon character, who is always depicted with a smile on his face. Dongguri is an artistic vector for voicing Kwon Ki-Soo's personal expectations, depicting, with sharp criticism the artist's fear of an obliteration of individual identity, standardised and sterilised by contemporary society. Kwon has participated in exhibitions worldwide, with works collected by museums and private collections in Tokyo, Hong Kong, Seoul, Taipei, Singapore, New York, Paris and London, amongst others.

Irridescent Forest Red, 2010

Acrylic on canvas on board . 220 x 130 cm | 86.6 x 51.2 in



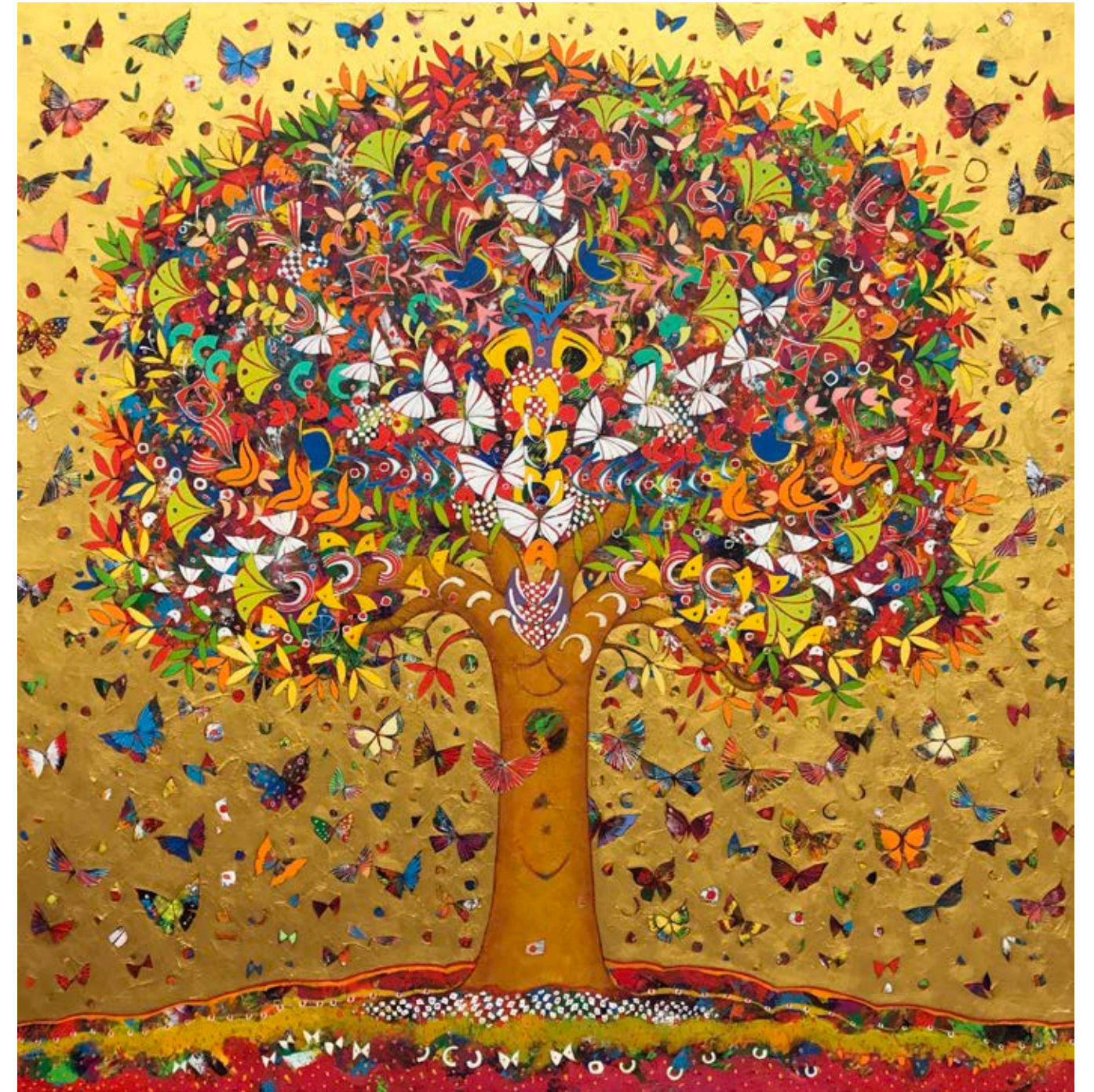
Jean-François Larrieu (b. 1960)

Born in the Midi-Pyrénées, France, in 1960, Jean-François Larrieu made his debut in his teens by winning the Grand Prize of the François Villon Academy, the painting prize offered by the Béarnais Museum of the city of Pau. Since 1990, he has presided over Paris' Salon d'Automne and the government affiliated Foundation for Graphic and Plastic Arts. He is also the president of the Foundation of the Historic Salons of the Grand Palais and President of the Taylor Foundation in Paris. Larrieu has exhibited in over sixty solo exhibitions worldwide. His work has been the focus of major museum exhibitions including the Museum of Modern Art in Nanjing, China, the National Museum of Fine Arts in Taiwan, the Santilana Foundation in Santander, Spain, the Museum Sursocq in Beirut, Lebanon, the Fine Arts Museum in Shanghai, China, the Lima Museum in Lima, Peru and the Fine Arts Museum in Bordeaux, France.



Tree of Life Red Sky, 2017

Acrylic on canvas . 130 x 97 cm | 51.2 x 38.2 in



Gold Tree, 2017
Acrylic on canvas . 140 x 140 cm | 55.1 x 55.1 in

Marcello Lo Giudice (b. 1957)

Marcello Lo Giudice was born in Taormina, Sicily, in 1957. He is currently based in Milan, Italy. He graduated from the University of Bologna in Italy in 1988 with a degree in Geology. He then attended the Academy of Fine Arts in Venice, where he studied under Emilio Vedova, Giuseppe Santomaso and Virgilio Guidi. Lo Giudice is considered one of the most innovative artists from the second wave of the European Art Informel, a form of Abstract Expressionism pioneered in France in the wake of the Second World War. Lo Giudice achieves his sumptuous surface textures through the application of rich coloured pigment, applied in many layers. The resultant paintings are geological, tactile and imbued with saturated light and a mystical energy. Lo Giudice was selected to represent Italy at the Venice Biennale in 2009 and 2011, and has exhibited in numerous exhibitions throughout the world. His works can be found in major public collections and museums including the Zagreb Museum of Contemporary Art in Croatia, the Museum of the Ministry of Foreign Affairs in Rome in Italy, the John Elkann Collection, the George Segal Collection and the Phillip Morris Collection. In 2016, his work was exhibited in the Ludwig Museum in the Russian Museum in St. Petersburg, Russia.



Red Orange, 2015

Pigment and oil on canvas . 100 x 100 cm | 39.4 x 39.4 in



Sun / Yellow, 2012

Pigment and oil on canvas . 140 x 140 cm | 55.2 x 55.2 in

Pino Manos (b. 1930)

Pino Manos was born in Sassari, Italy, in 1930. He moved to Milan in 1951 to attend the Accademia di Belle Arti di Brera, along with Enrico Castellani and Vincenzo Agnetti. At the same time he began studies in Architecture at the Politecnico di Milano. In 1956 he spent a short time in Rome, where he was inspired by its artistic and cultural heritage and shortly after he moved to Florence to finish his studies in Architecture. Since 1962, Manos has travelled and worked in Europe, India, Egypt, Israel, Turkey, Iran, Peru, Mexico, USA and the Middle East. He was a close friend with Roberto Crippa, Gianni Dova, Marino Marini, Augustino Bonalumi and especially of Lucio Fontana, and he adhered to the Spatialism movement. Manos moved permanently to Milan in 1968 where he still resides. In 1980 he founded 'The Creative' in Milan, an association pioneering art therapy, to inspire the use of creativity to liberate untapped potential and improve communication and expression. The methodology was applied with positive results in cases of drug addiction and disability. Manos continues to organise and coordinate seminars and conferences all over Italy, on topics related to art and therapeutic practice. Manos has participated in numerous solo and group exhibitions worldwide. His works are in numerous private and public collections including three works in the Nelson Rockefeller Collection in New York, USA.



Sincronicità armonica ritmica rossa, 2017

Mixed media on canvas . 30 x 120 cm | 11.8 x 47.2 in

Umberto Mariani (b.1936)

Umberto Mariani was born in Milan, Italy in 1936 where he still resides. In 1950 he enrolled in the Accademia di Brera, studying under Achille Funi, where he graduated with honours. Although he studied the masters of the Romantic period he was surrounded by the emerging movements of Pop Art and Surrealism. However the most profound influence upon his developing style was the classical statues that he grew up observing on the streets of Italy. Mariani's fascination with the delicate folds of fabric carved out of the hard white marble would later develop into a desire to manipulate material. Best known for his complex draperies on irregular-shaped canvases, his work explores illusions of light and shadow created within the folds of fabric. New multi-dimensional works combine intricate drapery over lead sheets. The fabric serves the purpose of concealing the mysterious base element beneath, whilst also evoking its presence. Mariani's work is reminiscent of the three dimensional Spatialism of the Italian avant-garde. His first monumental work was for St. Peter's Basilica in the Vatican, which he made in the 1960's, as well as the St. Antony Sanctuary in Rome, and in the 1970's he exhibited widely in prominent institutions in Europe such as the Palais des Beaux-Arts in Brussels, Belgium, and the Musée d'Art Moderne in Paris, France. He has been included in numerous gallery and museum exhibitions with works in private and public collections worldwide.



Senza titolo 9, 2016

Vinyl and sand on lead sheet . 33.5 x 42.5 cm | 13.2 x 16.7 in

Yassine Mekhnache (b. 1979)

Yassine Mekhnache is a self-taught painter born in Lyon, France, in 1979. He currently lives and works in Paris, France. Mekhnache emerged as a graffiti artist in the early 2000's, later developing a more classical painting technique using more traditionally established materials. In 2007, Mekhnache started painting on canvases of woven cotton, hand-made by women embroiderers in Tamesloht near Marrakech in Morocco and from Pondicherry in India. His works are hybrids combining the delicacy of religious embroidery with vibrant expressive painted elements. In these paintings, Mekhnache also incorporates elements drawn with marker pen and dripping paint evoking a spirit found in his earlier street works. Mekhnache calls these works "La Conférence des Oiseaux" (The Conference of the Birds), a reference to the 12th century poem by Sufi philosopher and poet Farid ud-Din Attar. Mekhnache's work can be found in various public and private collections around the world and in 2000 he was awarded a UNESCO 'Special Jury Prize' at the Paris/Berlin International Meeting.



The Seal of Simurgh, 2017

Hand embroidery, ink and oil on canvas . Diameter 220 cm | 86.6 in

Takashi Murakami (b. 1962)

Takashi Murakami was born in 1962 in Tokyo, Japan. He currently lives and works in Tokyo and New York City. He studied at Tokyo University of the Arts, where he received his B.F.A. in 1986, M.F.A. in 1988, and P.h.D. in 1993. He founded the Hiropon factory in Tokyo in 1996, which later evolved into Kaikai Kiki, an art production and art management corporation. A lightning rod of cultural dichotomies, Murakami believes the artist to be one who perceives and limns the borders between worlds. Combining refined classical painting techniques with a supercharged mix of Pop, Anime and Otaku imagery in his distinctive 'Superflat' style. Murakami moves freely within an ever-expanding field of aesthetic issues and cultural inspirations. Parallel to the dystopian themes which pervade his work, he recollects and revitalises traditional narratives of transcendence and enlightenment. Murakami mines religious and secular subjects favoured by the so-called Japanese 'Eccentrics' (non-conformist artists of the early modern era widely regarded as counterparts of the Western Romantic tradition). Murakami situates himself within their legacy of bold and lively individualism in a manner that is entirely his own and of his time. Murakami's work has been featured in many solo and group exhibitions worldwide, including the Museum of Fine Arts in Boston, USA, the Museum of Contemporary Art in Tokyo, Japan, Fondation Cartier pour l'art contemporain in Paris, France, the Serpentine Gallery in London, England, the Museum of Contemporary Art in Los Angeles, USA, the Brooklyn Museum in New York, USA, the Museum für Moderne Kunst in Frankfurt, Germany, the Guggenheim in Bilbao, Spain, Château de Versailles in France, Qatar Museum Authority in Qatar, Palazzo Reale in Milan, Italy, Mori Art Museum in Tokyo, Japan, the Museum of Contemporary Art in Chicago, USA and the Astrup Fearnley Museum of Modern Art in Oslo, Norway.



Flowerball (3D) - Red Ball, 2013

Offset colour lithograph, edition of 300 . Diameter 71 cm | 28 in

Roy Nachum (b.1979)

Born in 1979, Roy Nachum attended The Cooper Union school in New York, USA. He currently lives and works between New York, USA and Italy. His experimental paintings, installations and sculptures incorporate elements traditionally used in conceptual and interactive art. His large-scale paintings often include Braille text in relief, used to create artwork that is witty, compelling and autonomous. He views his works as "eye openers", vehicles through which the viewer is encouraged to confront their own existential apprehensions. The artist starts a painting before leaving the viewer free to complete it. Indeed, Nachum encourages people to touch and interact with the work, believing that it is through human interaction that the work lives, the encounter is what breaks down the barrier between spectator and 'sacred object'. In 2017, he was nominated for a Grammy Award for best recording packaging for his art and art direction of Rihanna's acclaimed album 'Anti'. Nachum's work is included in many public and private collections worldwide.

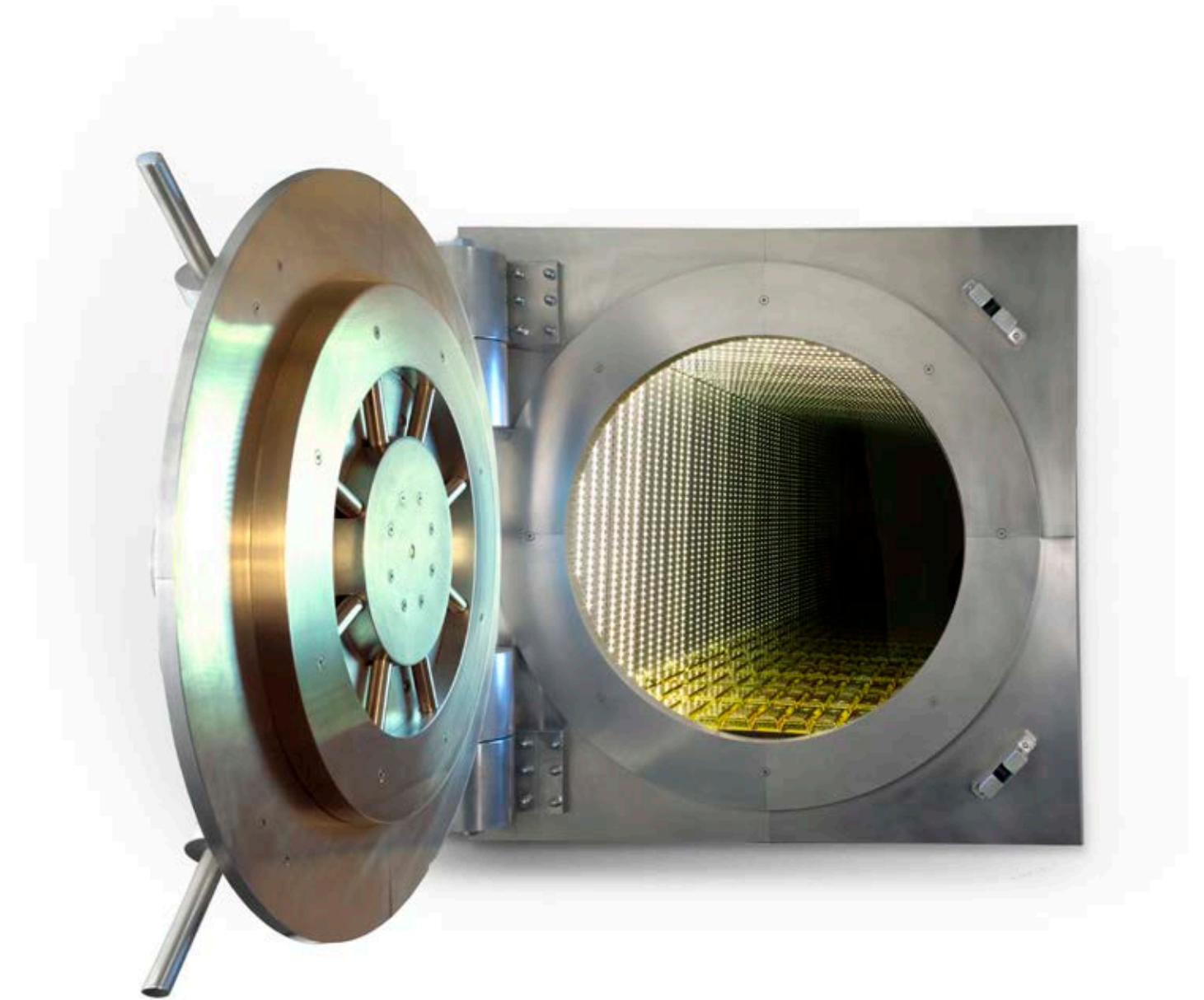
Life, 2011

Installation . 274 x 137 x 137 cm | 108 x 54 x 54 in



Noart (b. 1965)

Arnaud Lucet, aka Noart, was born in Paris, France in 1965. He currently lives and works in Alfortville on the Parisian outskirts. In 1985, he graduated from the Art School in the rue Madame. His playful and often ironic artworks follow a fascination with the rawness of contemporary urban culture, exploring with particular interest to the aesthetics of the street, industrial landscape, factory architecture and industrial machinery. His assemblages are often made of found and discarded objects from the street or wasteland: metal valves, pipes, pressure gauges and other recycled objects are given a new lease of life, reincarnated into original works of art.



Gold Escape (Lingots), 2015

Aluminium on wood, mirrors and LEDs, edition of 8 . 120 x 120 x 38 cm | 47.2 x 47.2 x 15 in

Jean-Pierre Roc-Roussey (b. 1951)

Jean-Pierre Roc-Roussey was born in 1951 near Paris, France. His timeless artworks are characterised by elaborate composition and flamboyant colour palette used to create a rich imaginary world. His paintings are carefully composed utilising both space and abundance creating an overall sense of harmony. His work draws inspiration from his travels alongside his keen interest in mythology and legend which frees him to meditate on the unchanging, primitive face of human nature.



Suite baroque N°4, 2011

Oil on canvas . 130 x 130 cm | 51.2 x 51.2 in

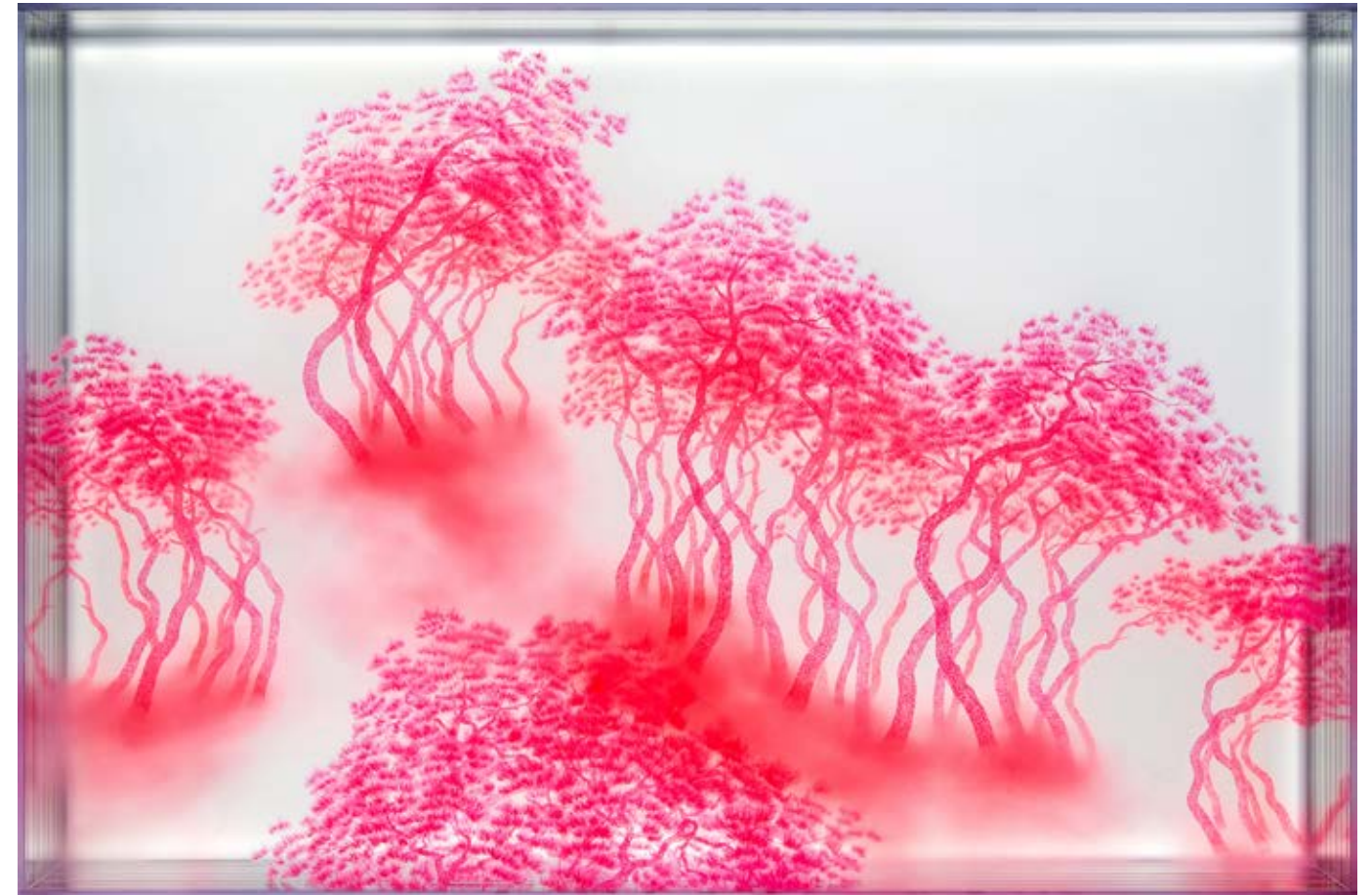
Kachina de guerre, 2015

Oil on canvas . 195 x 114 cm | 76.8 x 44.9 in



Son Bong-Chae (b. 1967)

Son Bong-Chae was born in 1967 in Korea, and studied Fine Art at Chosun University in Gwangju, Korea. He later received his Master of Fine Arts from the Pratt Institute in New York. Son employs a layered painting process to create haunting multi-dimensional landscapes characterised by a poetic sense of history. The artist paints silhouetted trees with expressive limbs in oil, layering the images, often inside light boxes, so that each work contains five or six fields. Son's humble and ubiquitous subject gains an ethereal splendour through his unique treatment of it. Son became interested in layering while traveling to his father's hometown in South Korea. He was struck by how the natural beauty of the landscape eclipsed the country's violent past in the Korean War. His work echoes this duality with its overlapping images of trees, where one layer of history is superimposed upon the next. Son Bong-Chae was honoured as the Gwangju Artist of 2010. He has been featured in numerous international solo exhibitions, and has exhibited in an extensive list of biennales since 2006. His work is part of institutional collections including the National Museum of Contemporary Art in Korea, the Gwangju Biennale Foundation, and the Korean Cultural Center in Shanghai.



Migrants, 2017

Oil on polycarbonate, LED . 84 x 124 cm | 33.1 x 48.8 in

Manolo Valdés (b. 1942)

Manolo Valdés was born in Valencia, Spain in 1942. He currently lives and works between Madrid, Spain and New York, USA. Valdés began his training as a painter in 1957 at the Academia de Bellas Artes de San Carlos de Valencia. In 1964 Valdés, Rafael Solbes and Joan Toledo collaborated to form Equipo Crónica, an artistic group that utilised Pop Art to question the socio-political climate and the history of art itself. After the group dissolved in 1981, Valdés reinvented himself emerging as one of the foremost living Spanish artists. He is a master of multiple media including drawing, painting, sculpture and printmaking. His oeuvre draws heavily upon Spanish artistic heritage, particularly the Informalismo of his immediate predecessors Manolo Millares, Antonio Saura and Antoni Tàpies, but more specifically from the work of Velázquez, alongside other European masters including Rembrandt, Goya, Picasso, Matisse and Rubens. Often referencing historical masterpieces, Valdés creates expressive, large-scale, extremely tactile artworks, which revitalize familiar images, creating intellectual swerves that bring significant works out of their original context. In both painting and sculpture, he often inflates the figure's size, abstracting form and minimizing detail, while incorporating an abundance of paint applied with rawness alongside crude collage material, giving the Renaissance image a primitive twist. Valdés has received various awards, including the Lissone and Biella in Milan in 1965, the silver medal in the second International Prints Biennial in Tokyo, an award from the Bridgestone Art Museum in Lisbon, the Alfons Roig Award in Valencia, the National Award for the Fine Arts in Spain, a medal from the biennial International Festival of the Plastic Arts in Baghdad and in 1993 the Medal of the Order of Andrés Bello in Venezuela. His work has met with wide-scale critical acclaim and public recognition, featuring in important museums collections worldwide, including the Metropolitan Museum of Art in New York and the Centre Georges Pompidou in Paris.

This work is exhibited at 'Gardens by the Bay' until April 2018

Cabeza Dorada, 2017

Molten brass and golden stainless steel, edition of 4 . 455 x 230 x 700 cm | 179 x 90.6 x 275.6 in



David Kim Whittaker (b. 1964)

David Kim Whittaker was born in Cornwall, UK, in 1964 and currently resides in the seaside town of Newquay. 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 an aim for representing the universal alongside the personal. The works often juggle dual states of inner and outer calmness 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 and has exhibited internationally.



Cream Tea Pavilions, 2007

Oil and acrylic on canvas . 61 x 61 cm | 24 x 24 in

Yoo Bong Sang (b.1960)

Yoo Bong Sang was born in Korea in 1960 where he still resides. He trained at the Seoul National University after which he spent a number of years living and working in France. Yoo's artworks combine the artist's vision, his own photography and a laborious process which involves penetrating a support of plywood on welded aluminium with thousands of nails in order to create the pixels of an image. On average 300 000 pins are used to create these perplexing and beguiling images. Yoo Bong Sang was the recipient of the Pollock-Krasner Foundation Grant in 2001, and has been featured in numerous solo exhibitions in museums and galleries throughout Korea and Europe.



yg20160816, 2016

Headless pins and acrylic on wood . 47 x 120 cm | 18.5 x 47.2 in

Published by Opera Gallery in conjunction with the exhibition *Brilliant Hues: The Power of Red & Gold*

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