

Candyland

OPERA GALLERY

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“Curiosity is gluttony. To see is to devour” - Victor Hugo

Featuring stripped, lenticular Barbie Doll photographs, candied hyperrealistic paintings and glossy sculptures, Cecile Plaisance, Roberto Bernardi and Valay Shende explore the human tendency for gluttony, excess and idealized reality. Each artist offers a lacquered critique of consumption and indulgence through a facetious lens, hyperbolically portraying too much of a good thing.

Paris-based photographer Cecile Plaisance pays tribute to the icon of the Barbie doll, whose idealized version of femininity has made her the subject of widespread social critique and backlash. Depicted within a glossy lenticular lens in various stages of undress, Plaisance’s Barbie dolls comment on the absurdity of the plasticized beauty standards prevalent in contemporary culture.

Similarly interested in the idea of visual indulgence, Roberto Bernardi’s hyperrealistic paintings gleam with confectionary sweetness. The symbol of sugary indulgence, Bernardi’s paintings express the superfluous nature of his subjects, simultaneously both whimsical and critical.

Using reflective materials and glistening surfaces, Valay Shende’s biting observations of contemporary culture focus on the disparity between the rich and poor. Visually surprising, his works carry a profound commentary on the tendency of consumption to dominate our senses and perplex our priorities.

Gilles Dyan
Founder & Chairman
Opera Gallery Group

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Bernardi

Roberto Bernardi (b. 1974)

Roberto Bernardi is an Italian photorealistic painter. He started painting at a very young age and later dedicated himself to the study of pictorial techniques. In 1993 he moved to Rome and worked as a restorer in the church of San Francesco Rupa, and shortly after began experimenting with the hyperrealistic technique most associated with his current style.

Bernardi had his first solo exhibitions in 1994, at the age of twenty, amassing great public and critical acclaim. Since then his works have been included in numerous group and solo exhibitions in Europe and the United States, including the New Britain Museum of American Art, the Herbert G. Johnson Museum of Art, the National Museum of Fine Arts, Malta, and St. Paul's Gallery, Birmingham, among others. His work has appeared in the New York Sun, Art News, Art in America, Vogue Korea, the Spectator and Modern Painters. In 2010 his work appeared on the covers of prestigious art magazine Art and Antiques and Poets and Artists.

In 2012 Bernardi took part in an international museum tour on Photorealism that travelled from the Kunsthalle Tübingen Museum, Tübingen, Germany, to Thyssen-Bornemisza, Madrid, Spain, Birmingham Museum and Art Gallery, Birmingham, England, New Orleans Museum of Art, Oklahoma City Museum of Art, and The Butler Institute Of American Art, Howland Township, Ohio. His stunningly realistic paintings have made him a highly sought after artist for private and public collections alike.

La Giornata Perfetta, 2015

oil on canvas, 115 × 150 cm - 45.3 × 59.1 in.





Il Mulino a Vento, 2015
oil on canvas, 115 × 145 cm - 45.3 × 57.1 in.



Il Regno Dei Briganti, 2015
oil on canvas, 120 × 180 cm - 47.2 × 70.9 in.



A. BERNARDI

Tempesta di Colori, 2015
oil on canvas, 85 × 120 cm - 33.5 × 47.2 in.



Brevi Apparizioni, 2014
oil on canvas, 80 × 120 cm - 31.5 × 47.2 in.



Il Fondo Rosso, 2014
oil on canvas, 70 × 100 cm - 27.6 × 39.4 in.



Il cielo stellato, 2014
oil on canvas, 130 × 180 cm - 51.2 - 70.9 in.

Plaisance

Cécile Plaisance (b. 1968)

Cécile Plaisance is a French photographer best known for her surreal, comic portraits of Mattel's iconic Barbie Doll. Using a technique of lenticular developing, Plaisance superimposes images of Barbie in various stages of action or undress, which changes according to the position of the viewer.

Plaisance's tribute to Barbie goes beyond the icon of fashion and beauty that has shaped adolescent perceptions of femininity since its inception in 1945. As a young girl who loved all things beautiful, the artist began her homage by staging photographs of the classic playmate at a young age. While her photographs do serve as a reminder of the innocence of childhood, they also depict a necessary criticism of the expectations of femininity Barbie created for everyday women. The unrealistically thin, ageless, white doll perpetuated the myth of woman as object, and Plaisance's photographs provide a healthy dose of reality when confronted with these real-life expectations. As humans, we are fundamentally imperfect. As dolls, Barbie is nothing more than the plastic she is made from.

Plaisance left the masculine environment of finance to pursue photography full-time in 2009. Her work has been exhibited in numerous galleries and art fairs worldwide including Art Miami, Art Cologne, Art Toronto, Scope Miami and Art Basel, Hong Kong.

Angelina gun

Lenticular, edition of 8, 120 × 90 cm - 47.2 × 35.4 in.





Kim
Lenticular, edition of 8, 160 × 120 cm - 63 × 47.2 in.



Heidi Champ
Lenticular, edition of 8, 120 × 90 cm - 47.2 × 35.4 in.

Vogue

Lenticular, edition of 8, 160 × 120 cm - 63 × 47.2 in.



Shende

Valay Shende (b. 1980)

Valay Shende is an Indian sculptor and artist. His life-size sculptural installations question the maladies afflicting urban society, especially in his home country of India. Concerned with the common-man's tribulations of everyday life, Valay's keen observations reveal themselves through skillfully rendered objects, profiles and symbols. Superbly crafted and intensely articulate, Valay's sculptures reveal an artistic, social and moral vision wrought with physical and metaphysical presence. Valay received his Diploma in Art Education in Nagpur in 2000 before graduating with a BFA in sculpture in 2004 from the Sir J.J. School of Art in Mumbai.

His work has been exhibited widely in India and internationally. Notable solo shows include 'Still Moving Image' at the Devi Art Foundation, Gurgaon, in 2008, 'New Narratives: Contemporary Art from India' at the Jane Voorhees Zimmerli Art Museum, New Brunswick, the Salina Art Center, Saline, and the Chicago Cultural Centre, Chicago, in 2007 and 200 and 'Between Myth and History: Indian Video Art' at the Tate Modern, London in 2006. Among Valay's honours are the 2004 K.K. Hebbar Foundation Award; First Prize at the India Sabka Festival, Mumbai in 2002; and the Best Sculpture Award from the All India Fine Arts & Crafts Society, New Delhi, in 2002.

Mumbai Dabbawala, 2015

Copper-plated brass cases, wrist watches, gold-plated fibreglass stomach and colour-coated MS Base, edition of 5 + 2AP
180 × 86 × 61 cm - 71 × 34 × 24 in.



Boy with Balloons, 2015

Stainless steel discs, gold-plated brass discs balloons, copper-plated brass discs balloons and colour-coated MS base, edition of 5 + 2AP
140 × 127 × 104 cm - 55 × 50 × 41 in.



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