



BOTERO
SEGUÍ

OPERA GALLERY

Botero

Seguí

FOREWORD

GILLES DYAN

Founder and Chairman, Opera Gallery Group

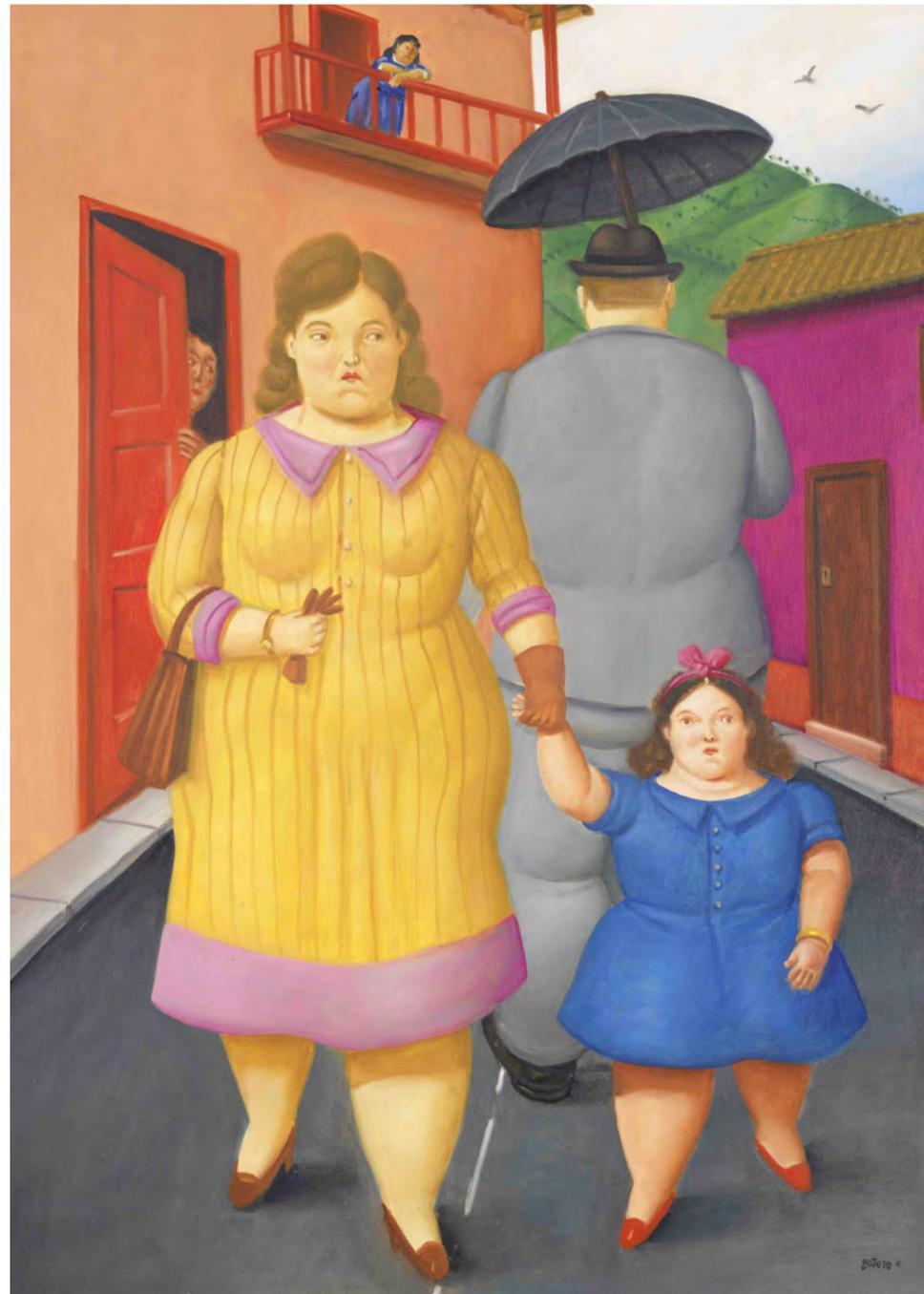
Opera Gallery New York is proud to place in dialogue two great figures of 20th and 21st centuries Latin American art. Having studied and drawn their inspiration away from their home countries, both artists have left their lasting mark on the international contemporary art scene. Botero and Seguí have created very distinctive universes, full of bright colors and cartoonish characters. An inflated or excessive world through which the artists take a fresh and sharp look at the idiosyncrasies and nonsenses of modern life.

FERNANDO
BOTERO

A Family
2010

Oil on canvas
165 x 171 cm - 65 x 67.3 in.





The Street
2011

Oil on canvas
101 x 72 cm - 39.8 x 28.3 in.



Maternity
2011

Oil on canvas
101 x 72 cm - 39.8 x 28.3 in.

Mother and Child
2003

Oil on canvas
123 x 93.5 cm - 48.4 x 36.8 in.



A Family
2011

—
Pencil and watercolor on canvas
98 x 136 cm - 38.6 x 53.5 in.







Previous pages
The Beach
2009

Oil on canvas
147 x 208 cm - 57.9 x 81.9 in.

House
1995

Oil on canvas
118 x 156 cm - 46.5 x 61.4 in.



Lawyer and Secretary
2010

Oil on canvas
206 x 129 cm - 81.1 x 50.8 in.

Card Players
2011

Oil on canvas
80 x 67 cm - 31.5 x 26.4 in.



The Whore House
2009

Oil on canvas
150 x 177 cm - 59.1 x 69.7 in.

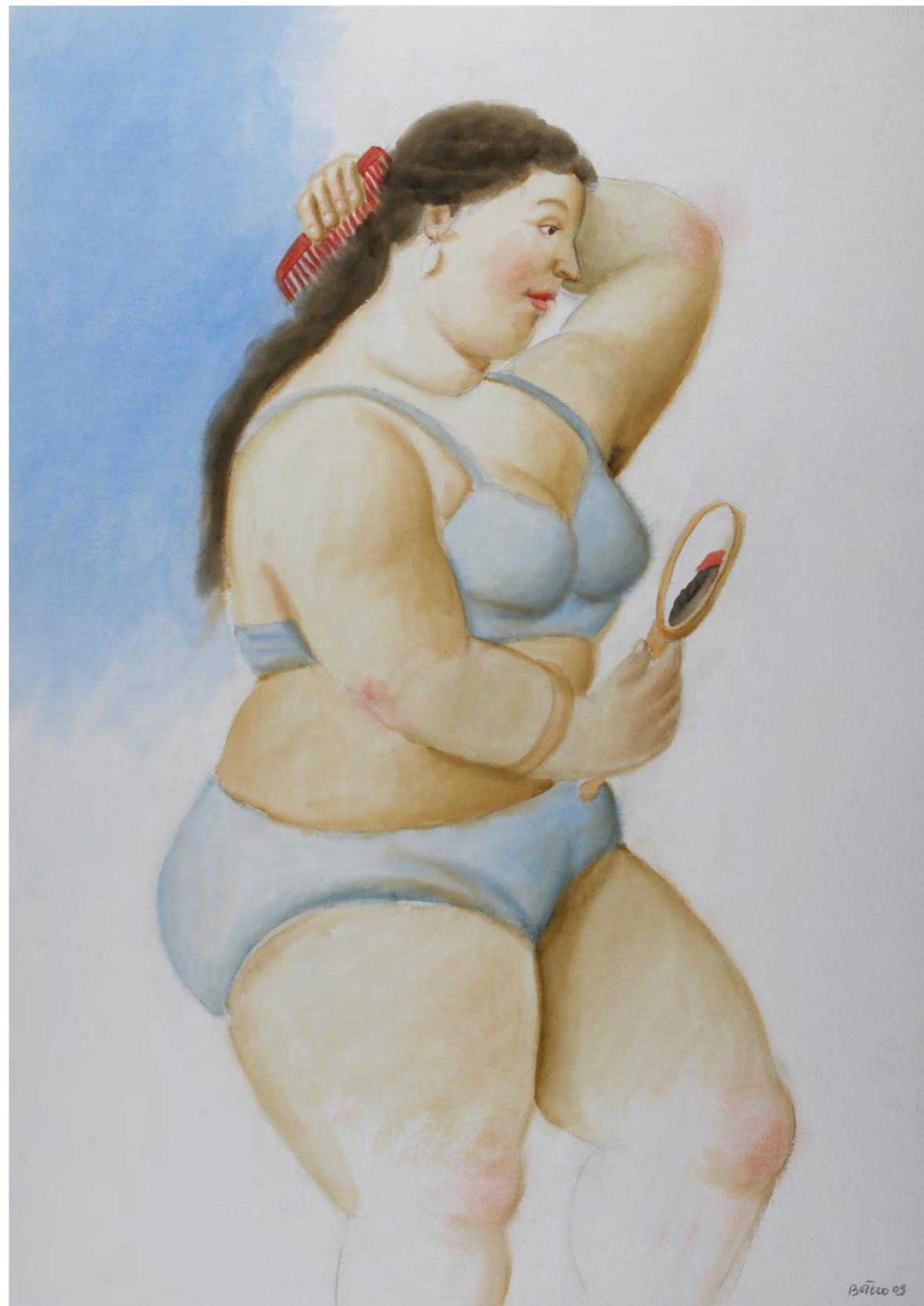
Dancers
2010

Oil on canvas
145 x 97 cm - 57.1 x 38.2 in.



La Toilette
2009

Watercolor on paper
106 x 74 cm - 41.7 x 29.1 in.



Still Life with Coffee Pot
2004

Watercolor on paper
31 x 37.5 cm - 12.2 x 14.8 in.



National Holiday
2003

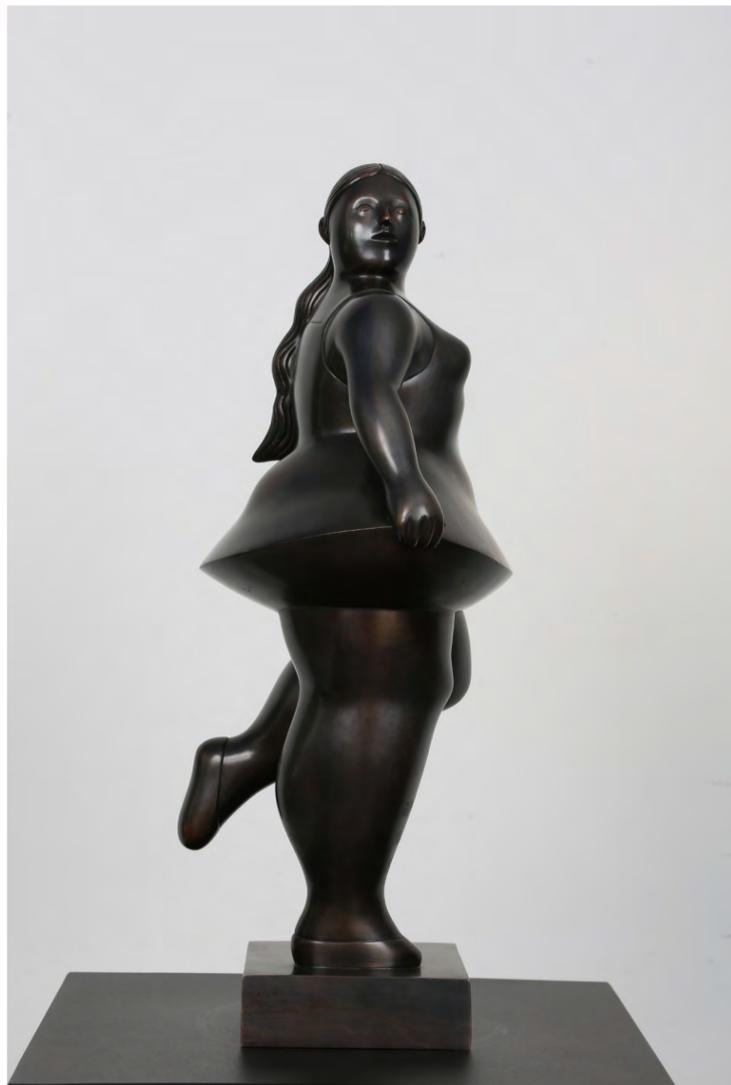
Oil on canvas
100 x 130 cm - 39.4 x 51.2 in.



Ballerini
2012

Oil on canvas
90 x 68 cm - 35.4 x 26.8 in.





Ballerina
2013

Bronze, edition of 6
60 x 35 x 25.5 cm - 23.6 x 13.8 x 10 in.



Ballerina

White marble, unique piece
64 x 39 x 28 cm - 25.2 x 15.4 x 11 in.

The Bird
2006

Bronze, edition of 6
50 x 18 x 22 cm - 19.7 x 7.1 x 8.7 in.



BIOGRAPHY

One has to keep in mind Botero's Latin American origins to better understand his work. Botero was born in 1932 in Medellín, Colombia. In those days, it was a small isolated town renowned for its remarkable Baroque architecture; a legacy of the Spanish colonial regime.

He was 4 years old when his father passed away. Although he proved to be a talent in drawing at an early age, the future perspectives of having an artistic career were slim so his uncle sent the young Fernando to a Matador school. He would stay there for only 2 years before going back to his passion for drawing and painting. This experience would have a great influence on him though, and he would later on paint remarkable scenes of bullfighting.

In 1948, when he was only 16, his drawings were published in the magazine *El Colombiano* and he also wrote a few articles on contemporary European art.

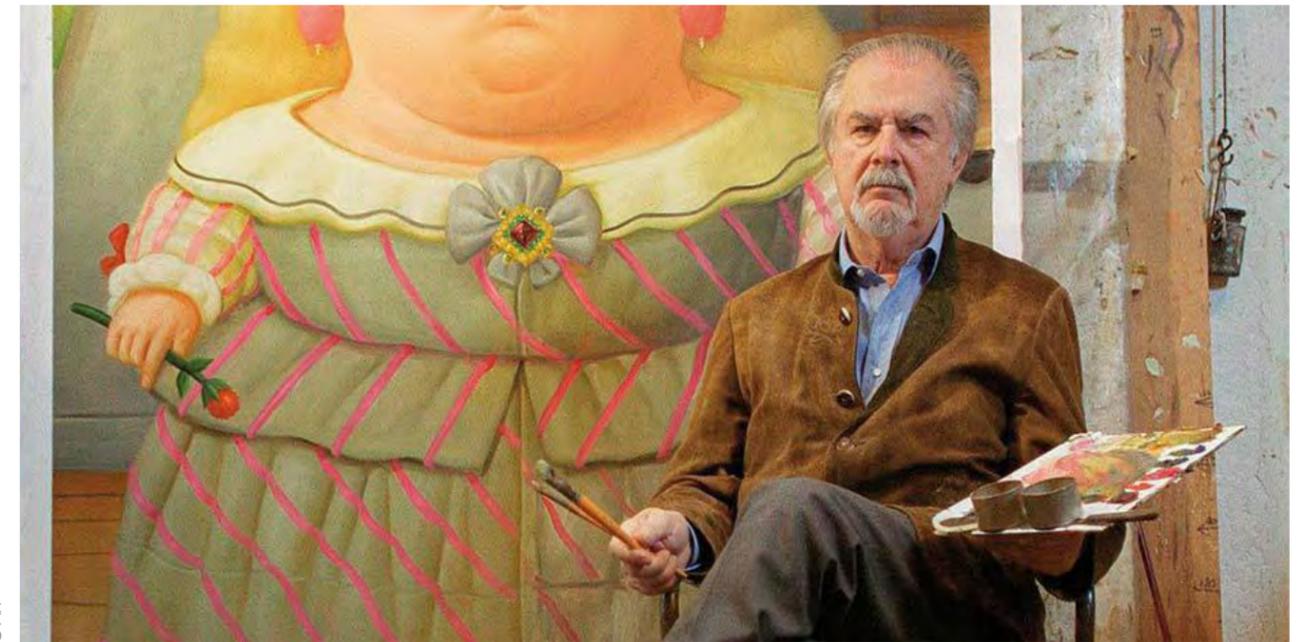
In 1951, he settled in Bogotá and participated in several collective exhibitions. He won a prize at the Salon of the Colombian Artists and used the money he received to travel to Europe. In 1952, he headed for Spain where he attended the Fine Art Academy in Madrid. He became acquainted with the works of Diego Velázquez and by other great masters of Spanish Baroque art. He also visited Florence where he discovered the masterpieces of the Italian Renaissance.

On his return to Latin America, Botero studied the works of Mexican artists such as David Alfaro Siqueiros and Diego Rivera. In 1957, he painted *Still Life with Mandolin*. As he was painting it, he noticed that by reducing the size of the sound hole on the mandolin, the proportions were altered and the volume of the instrument became huge: The Botero style was born!

In 1960, he moved to New York and in 1961, the Museum of Modern Art of New York bought his artwork *Mona Lisa, Age Twelve*. His work was finally recognized by the public and by his peers. In 1973, he left New York for Paris and dedicated himself to sculpture which was the natural progression of his pictorial world: a third dimension was added to his characters.

The art of Fernando Botero is above all characterized by full, generous, voluptuous and sensual shapes. It gives us a feeling of completeness and immoderation. However one should also appreciate the refined treatment of the details in his work. His art is at the same time excessive, disproportionate, unusual and Baroque. Botero captures the full range of humankind condition from poverty to wealth, from happiness to misery. He gives body to his characters and makes them enter a new timeless dimension. His art overtakes the shapes and colours of transience and grows into a reminiscent world full of mystery and sensuality. His work is universal and dwells on our time, encompassing the history and the Latin American roots of its author:

Today, Botero lives between New York, Paris, Monaco and Pietrasanta in Tuscany.



© AFP

"In art, as long as you have ideas and think, you are bound to deform nature. Art is deformation."

Born in 1932 in Medellín, Colombia
Academy San Fernando, Madrid, Spain
Lives and works between Paris, France, New York, USA and Tuscany, Italy

| Selected prizes and honors

- 1952 Second Prize, Salón de Artistas Colombianos, Bogotá, Colombia
- 1958 First Prize, Salón de Artistas Colombianos, Bogotá, Colombia
- 2012 International Sculpture Center's Lifetime Achievement in Contemporary Sculpture Award, Hamilton, USA

| Public collections and spaces

Museum of Modern Art, New York, USA
Hishborn Museum and Sculpture Garden, Washington D.C., USA
Park Avenue, New York, USA
Champs-Élysées, Paris, France
City of Singapore, Singapore
Art Collection of the Biblioteca Luis Ángel Arango, Colombia
Institute of Chicago, Chicago, USA
Metropolitan Museum of Art, New York, USA
Museum of Fine Arts, Boston, USA
Indianapolis Museum of Art, Indianapolis, USA
Kemper Museum of Contemporary Art, Kansas City, USA
Museo dei Bozzetti, Pietrasanta, Italy
Nassau County Museum of Art, Roslyn Harbor, New York, USA
San Antonio Museum of Art, San Antonio, USA
Scheringa Museum voor Realisme, Spanbroek, Netherlands
Wichita State University Outdoor Sculpture Collection, Wichita, USA

ANTONIO
SEGUÍ

Un Día de viento
2007

Acrylic on canvas
81 x 100 cm - 31.9 x 39.4 in.





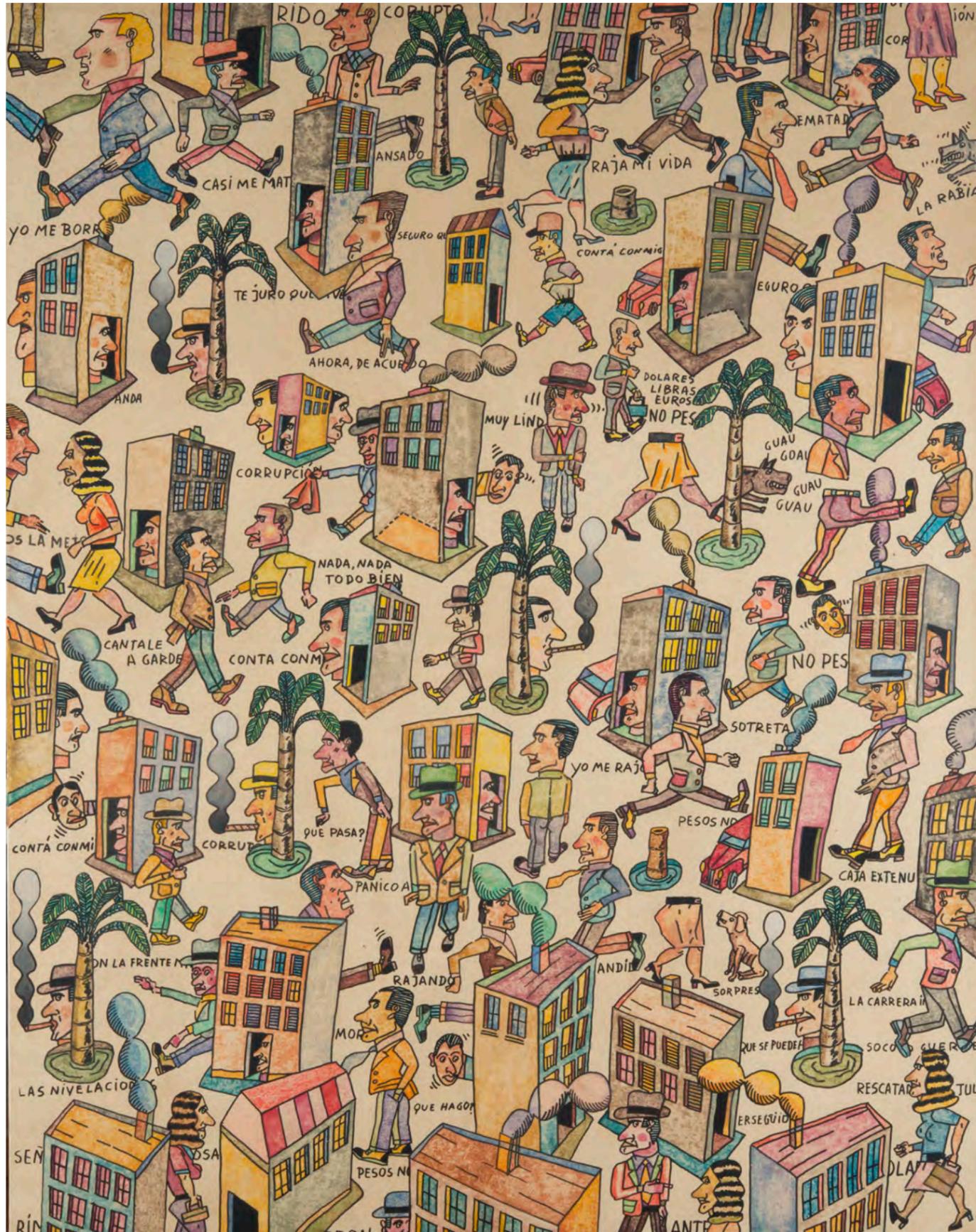
Cuando cae el sol
2009

Acrylic on canvas
46 x 55 cm - 18.1 x 21.7 in.

Recuerdos de la infancia
2014

Acrylic on canvas
146 x 114 cm - 57.5 x 44.9 in.





Todos a la calle
2014

Acrylic on canvas
146 x 114 cm - 57.5 x 44.9 in.



Fiestas de guardar
2014

Acrylic on canvas
200 x 200 cm - 78.7 x 78.7 in.



Pobre mi alma
2013

Acrylic on canvas
200 x 200 cm - 78.7 x 78.7 in.

Gente en la calle I
1991

Linocut
74.2 x 49 cm - 29.2 x 19.3 in.





Color de esperanza
2014

Acrylic on canvas
200 x 200 cm - 78.7 x 78.7 in.



Platinada

Acrylic on canvas
54 x 65 cm - 21.3 x 25.6 in.

Paisaje urbano
2014

Acrylic on canvas
81 x 100 cm - 31.9 x 39.4 in.





Mirón
2014

Acrylic on canvas
55 x 46 cm - 21.7 x 18.1 in.

Yo la tengo
2011

Corten steel, edition of 4
52.5 x 78.5 x 15 cm - 20.7 x 30.9 x 5.9 in.





A la carga
2011

Corten steel, edition of 4
44 x 59.3 x 10 cm - 17.3 x 23.3 x 3.9 in.

El Sueño del Pibe
2011

Corten steel, edition of 4
51.5 x 35 x 12 cm - 20.3 x 13.8 x 4.7 in.

ANTONIO SEGUÍ

Born in Córdoba, Argentina in 1934 into a middle-class family, Antonio Seguí is today known as one of the most prominent Latin American artists of his generation.

Like many of his Latin American forebears and contemporaries, Seguí has spent a large part of his artistic career away from his home country. Encouraged by fellow local painter Ernesto Farina to pursue the arts, he travelled through Europe and Africa from 1951 to 1954.

He first went to Madrid and studied at Real Academia de Bellas Artes de San Fernando, and subsequently at the École des Beaux-Arts in Paris, where he studied painting and sculpture. Later, he returned to Argentina and studied law, while working as an editorialist for the local newspaper.

In 1957, at the age of 23, Seguí realized his first individual exhibition in Córdoba. He moved to Mexico the following year to study engraving and printmaking, and settled in Buenos Aires towards the end of 1960. His work of this period is abstract and textural, and coincides with an interest in Pre-Columbian art born of regular trips through the continent. His extensive journeys to different countries have greatly encouraged his culturally diverse approach to art, as well as a perceptive capturing of the pulse and aura of contemporary urban culture that is rife in his opus.

Since 1963, Seguí has been living in Paris, where he held his own workshop and taught at the École nationale supérieure des Beaux-arts of Paris. This period also marked his transition from abstraction to figuration, when he began championing his signature graphic cartoon-like style.

Seguí's painting is rich in tonal contrasts, a constant interplay between elaborate backgrounds and the multicolored personages that traverse a painting's surface, each in a world of his own. The most recognizable feature of Seguí's work is the caricaturesque draughtsmanship, which gives a vibrant cadence to the flow of the nameless multitudes. What is singular in the work is the artist's capacity to give a cast of thousands the hope of a certain individuality.

A major retrospective of his career was hosted by the Frissiras Museum in Athens, Greece, in 2004, and by the Musée National d'Art Moderne in Paris in 2005.

“Many characters and elements of my work can certainly be compared with comics. I accept them with my clearest conscience.”



© Jean-Louis Bulcao

Born in 1934, Córdoba, Argentina
Academia San Fernando, Madrid, Spain
École des Beaux-arts, Paris, France

| Selected prizes and honors

- 1966 Grand Prize, National Museum of Western Art, Tokyo International Print Biennial, Japan
- 1967 Grand Prize, Salón Latinoamericano de Dibujo y Grabado, Caracas, Venezuela
Grand Prize, Salón Internacional de La Habana, Havana, Cuba
Grand Prize, Salón Latinoamericano de San Juan, Puerto Rico
1st International Prize of the city of Darmstadt, Germany
- 1968 Grand Prize, Cracow Engraving Biennial, Poland
- 1969 Transturist Skofja Loka Prize, VIII International Engraving Exhibition, Ljubljana, Slovenia
- 1980 Medal of Honour, VIII Cracow International Engraving Biennial, Poland
- 1983 Knight of the order of Arts and Letters, France
- 1986 International Latino American and Caribbean Engraving VII Biennial Prize of San Juan, Puerto Rico
- 1989 Di Tella Prize, las Artes Visuales, Buenos Aires, Argentina
- 1990 Grand Prize, Fondo Nacional de las Artes, Buenos Aires, Argentina
Prize, las Artes Visuales (Trayectoria de un artista), AICA - Sección Argentina, Buenos Aires, Argentina
- 1995 Gold Medal, XI Norsk Internasjonalt Grafikk Triennale, Fredrikstad, Norway
- 2002 Michetti Prize, Francavilla al Mare, Italy
Konex de Platino Prize, (Gráfica), Buenos Aires, Argentina
- 2008 Officer of the Order of Arts and Letters, France

| Selected public collections

- Museum of Modern Art, New York
- Solomon R. Guggenheim Museum, New York
- Museum of the Americas, Washington DC
- Museum of Latin American Art, Long Beach, California
- Centre Georges Pompidou, Paris
- Paris National Museum of Western Art, Tokyo
- Library of Congress, Washington DC
- Museo de Arte Moderno de Buenos Aires, Buenos Aires
- Museum of Fine Arts, Porto Alegre, Brazil
- Museu de Arte Moderna, Rio de Janeiro
- Museum of Contemporary Art, São Paulo
- Frissiras Museum, Athens
- Museum der Moderne Salzburg
- Museum of Modern Art Dubrovnik, Dubrovnik
- Museo Tamayo, Mexico City

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