

MANOLO  
VALDÉS



OPERA GALLERY

M A N O L O  
V A L D É S  
I N S I N G A P O R E

## MANOLO VALDÉS IN SINGAPORE

Manolo Valdés is of a rare breed of artist. Born in Valencia, Spain on March 8, 1942, Valdés is a master of a variety of artistic disciplines. His extraordinary vision and ability to create a visual and figurative language that is reminiscent of both the past and present have made him one of the most important Spanish artists living today.

His œuvre of paintings and monumental sculptures take source from, and embody, the profiles of historical art figures and motifs and the divine tales of Greek mythology. Valdés' works evoke rather than provoke, refraining from directing conclusions; instead, Valdés uses the silhouette in his work as a blank canvas reflecting and projecting the visual narratives of its surroundings.

In an interview with Opera Gallery, Valdés describes the work as having a life beyond the themes and boundaries of an exhibition; “[...] they’ve been created to be displayed in more than one location. In each exhibition space, they can be read differently, interact differently and have something different to tell us.” Valdés seeks to present figures that are leitmotifs to art history as tenant to the urban and natural landscape of today.

During a period of great political turmoil in Spain spanning the 1940s to the 1970s, Valdés' collaboration with two other Spanish artists, Rafael Solbes and Juan Toledo, led to the creation of an important art collective called Equipo Crónica that emerged during the Franco years. The collective took inspiration from the popular and simplified aesthetics of ‘pop art’ to create political works that were accessible to the masses. The provocative use of imagery from the mass media and from Spanish masters like Diego Velázquez and Pablo Picasso became the powerful aesthetics that would front their works. Their disbandment was the catalyst for Valdés' creative process, who would go on to weave the powerful and beautiful visual narratives that we see in his works today. From oil paintings on sackcloth to larger-than-life bronze sculpture, Manolo Valdés' versatility and mastery of artistic disciplines have cemented his place in Spanish art history as one of most important and influential art figures of the 21<sup>st</sup> century.

Opera Gallery is honoured to host Manolo Valdés's first exhibition in Asia, as part of Opera Gallery's annual Masters show in conjunction with the Singapore Grand Prix in September. Supported by the Singapore Tourism Board, nine monumental art works will line the boardwalk of one of Asia's most famous shopping street, Orchard Road, to celebrate the vision and potency of art. These remarkable works will then be installed in The Gardens of the Bay, Singapore's very own multi-award winning horticultural destination, for a few months for the enjoyment of the visiting public.

GILLES DYAN

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Diego Velázquez, *La infanta Margarita con vestido azul*

A butterfly flutters around Central Park in New York before joining others around a woman's head. Nothing to get excited about for an ordinary person perhaps, just another unusual image you see on a walk in the park. But for a hunter of images like artist Manolo Valdés, it suggests otherwise; butterflies - by Matisse - and then butterflies that he begins to see everywhere: in other paintings in the Metropolitan Museum, in Madison Avenue shop windows, in the scarves of elegant women on Fifth Avenue... And just as some artists turn landscapes into paint, while others look inwards to produce splashes of colour in abstract shapes, Valdés delightedly and obsessively uses the life around him as his source of inspiration. And a very large part of that life is the work of artists from the past.

Incorporating objects from daily life into works of art is nothing new. Perhaps the most striking examples are in 1960s and 1970s pop art. Andy Warhol's Campbell's soup cans and Coca-Cola bottles, Roy Lichtenstein's comics and Claes Oldenburg's spoons and garden tools are bright examples. Manolo Valdés was one of the pioneers of pop art, a movement that emerged in a number of different countries almost simultaneously: in England (led by Richard Hamilton), in the US (Warhol and Lichtenstein among many others), in Italy (Valerio Adami) and in France (Martial Raysse to whom the Pompidou Centre recently dedicated a major retrospective), but no one has ever claimed paternity and there is no obvious origin for it. Together with Rafael Solbes, Valdés created Equipo Crónica, one of Spain's leading pop art groups, and when Solbes died in 1981, Valdés had little choice but to go solo.

Equipo Crónica had a number of unusual features that have carried over into Valdés's solo work and set it apart from the rest of pop art. While pop art in the English-speaking world focused on some of the most common objects of consumer society, such as Coca-Cola bottles or Hollywood stars (who often continue to be treated as consumer goods), Valdés focused, and continues to focus, on art history. To put it simply, while American and Canadian artists sought their inspiration in the media, Valdés sought his in museums.

Looking to the past is nothing new, and has occurred time and again throughout the history of art. Imperial Rome copied ancient Greek sculptures, and every art movement in history has looked to the past, although many have denied doing so. What makes Manolo Valdés's work different is that he decontextualises the work of past artists in order to imbue them with new life in his own unique style.

Some of the 20<sup>th</sup> century's greatest artists were also fixated on the great masters of the past: Alberto Giacometti, Pablo Picasso and Francis Bacon maintained this kind of dialogue throughout their careers.

Alberto Giacometti (1901-1966) had a life-long obsession with copying the works of the great masters. He said that "from when I began to see reproductions of works of art – from when I was a small child and these are some of my first memories – I've always felt an immediate urge to copy the ones that attracted me most and I've never lost the feeling of enjoyment I get when copying<sup>1</sup>". Even though copying art works was part of Giacometti's training, he continued the practice throughout his career. In a letter to Pierre Matisse in 1948 about a stay in Rome, he wrote that he "spent a lot of time in the museums, churches and ruins. I was most attracted by the mosaics and the baroque. I remember every sensation I felt in front of everything I saw. I filled many many sketchbooks with copies (I remember a wonderful sketch by Rubens, the mosaic at St Cosmas and Damian and a

1. Giacometti, Alberto, *Escritos*, Editorial Síntesis, Madrid, 2001

thousand other things that are too many to write here<sup>2</sup>. Giacometti used copying as a way to get to know the artist involved and now we can use his copies to get to know him, his interests, obsessions, preferences and the way he understood art. But it was all very different for Pablo Picasso.

In a 1923 interview for the New York magazine *The Arts*, Pablo Picasso (Málaga 1881 - Mougins 1973) said: “We painters are the real heirs, we’re still painting. We’re the heirs of Rembrandt, Velázquez, Cézanne and Matisse. A painter always has a father and a mother; he doesn’t come out of nowhere<sup>3</sup>”. Picasso was different, because he broke with the academic procedures for transmitting and reproducing tradition and the great works of the past. He engaged in what some art historians have called pictorial cannibalism, by which they mean absorbing the strength of the artists that went before him. Picasso himself described the process as “*manger les choses pour les rendre vivantes*” (eating things to bring them to life). The interaction with art history that we see in all Picasso’s work reached its height in the 1950s. Between 13 December 1955 and 14 February 1956, he produced fifteen paintings and a large number of preparatory sketches inspired by Delacroix’s *Femmes d’Alger dans leur appartement* (the 1834 Louvre version and the later Montpellier version painted between 1847 and 1849). Between 17 August and 30 December 1957, Picasso locked himself away in his villa La Californie on the Côte d’Azur to paint 58 canvases, 44 of which are versions of *Las Meninas* by Velázquez. Like Delacroix’s *Les Femmes d’Alger*, this composition is full of human figures within a closed space. Format aside (horizontal instead of vertical), all the other elements of the original painting are the same. In each version we see the big painting on its easel to the left, the infanta (the subject of many other versions), the dog (replaced by his own dog ‘Lump’), the king and queen reflected in the mirror and the silhouette of a man in the door at the back. *Las Meninas* was his first foray into the Spanish Golden Age, a subject that would reappear in the musketeers of his final Avignon period. Although Velázquez – “the true painter of reality” to quote Picasso – had perhaps the greatest influence on him, he was not the only one: Grünewald, Lucas Cranach, Poussin, El Greco, Goya, Ingres, Manet (Picasso painted 27 versions of his *Déjeuner sur l’herbe*) and Cézanne - this cannibal sank his fangs into a huge number of artists. As did another great 20<sup>th</sup> century master, Francis Bacon.

Bacon (Dublin 1909 – Madrid 1992) also devoured images, translating them into his own works. His studio, now in Dublin, shows the huge number of press cuttings and book pages that covered the walls of his workplace. The images are of paintings by the great masters, old photographs, film sequences and photographs of his own works, to take just a few examples. Nevertheless, there was one work that obsessed Bacon throughout his life: Velázquez’ portrait of Pope Innocent X. In a single look, Velázquez captured all the Papal power of the day. If the eyes are the mirror of the soul, Innocent X’s soul must have been uneasy and tortured by the weight of responsibility he felt. This is how Bacon saw it, and this is what made him want to capture the internal anguish that seems to pulsate through that look captured by Velázquez. So great was his obsession with this work that Bacon made over 40 versions of it, some of which have been lost or destroyed. The first portrait extant is from 1949, and the last from 1971. The painting itself had such an impact on Bacon that he never felt able to view the original in Rome’s Doria Pamphili Gallery.

Valdés is therefore following in the footsteps of the masters when he looks back to the past, especially to the Spanish Golden Age of painting, of which Diego Velázquez (Seville 1599 – Madrid 1660) was the main exponent. And if any of Velázquez’ known works has obsessed Valdés in the way *Innocent X* obsessed Bacon, that work is *Las Meninas*, which as we have seen also obsessed Picasso. As Valdés has commented on many occasions, going back to *Las Meninas* is a challenge that never fails to grip him.

*Las Meninas* is crucial to the history of art. Velázquez tackles the role of spectator admiring the portrait. The spectator himself stands where Philip IV and his wife Mariana of Austria are sitting, looking at the scene they would see: the artist himself and a huge canvas (which is of



Diego Velázquez, *Las Meninas*

2. Giacometti, Alberto, *Escritos*, Editorial Síntesis, Madrid, 2001

3. Quoted in an essay by Baldassari, Anne, *La peinture de la peinture* published in the catalogue for the *Picasso et les Maîtres* exhibition for Réunion des musées nationaux, the Musée Picasso in Paris, the Louvre and Musée d’Orsay, 8 October 2008 to 2 February 2009

4. Picasso, Pablo, *Écrits*, Gallimard, Paris, 1989

massive importance in this painting), as well as members of the royal court gathered around the Infanta Margaret, the main figure in the scene. It is no coincidence that the alternative title for the painting is *The family of Philip IV*. The court surrounding the Infanta consists of two of her ladies in waiting or *Meninas*, who give the painting its name (Isabel de Velasco and María Agustina Sarmiento), two dwarves (María Bárbola and Nicolasito Pertusato), the chaperone of all the young ladies (Marcela de Ulloa) and the Queen's chamberlain, José Nieto Velázquez, who appears at the back in the doorway. But the picture keeps back one more surprise: Philip IV and Mariana of Austria, the subjects being painted and who are sitting where the spectator is standing, also appear in the painting - reflected in the mirror at the back of the room. The intricate play of reflections makes this painting unique.

But Valdés is not interested solely in *Las Meninas*, which gave its name to the series of sculptures that has made his work so popular, but also in two other works by Velázquez that are now in the Kunsthistorisches Museum in Vienna. Mariana of Austria, the second wife of Philip IV, was the daughter of the Holy Roman Emperor Ferdinand III, and was born in Vienna in 1634. Her daughter, the Infanta Margaret, was betrothed to Emperor Leopold I, her mother's brother and therefore her uncle. Margaret was consequently one of Velázquez' most frequently painted subjects. A series of portraits of her were sent to Vienna so that her betrothed could see what his future bride looked like, and this is the reason why so many of them are in Vienna today.

The two works by Velázquez in the Kunsthistorisches Museum that captured Valdés's attention are *The Infanta Margarita Teresa in a Blue Dress* (1659) and the *Portrait of Mariana of Austria* (1652). The two images are probably the source of the single image that Valdés has translated into a variety of media and that he calls simply *Reina Mariana* and *Infanta Margarita*. Valdés's pop influences are what give him the inspiration of removing the two images from their original contexts so that he can breathe new life into them using his characteristic style with its unconventional use of materials.

The exhibition at Opera Gallery Singapore has a number of examples of this style, including a 114-cm-high painted wood *Reina Mariana* and another larger bronze *Reina Mariana* that measures 180 cm and weighs 800 kilos. There is also a 2-metre-high bronze *Infanta Margarita* weighing 745 kilos.

The bronze works are two of the monumental sculptures exhibited along Orchard Road, one of Singapore's main thoroughfares. Together with the two *Meninas*, there is a head with butterflies that is almost 5 metres high by 11 metres wide, and another large aluminium head wearing a big hat that has already been exhibited in the Place Vendôme in Paris and in Santiago Calatrava's Valencia's City of Arts and Sciences. These four works are followed by another 11-metre-high aluminium head with butterflies, a head with flowers, another head with an elegant headdress in painted bronze, two heads crowned with foliage and a final gilded head adorned with steel tubes.

The one feature common to all these sculptures is their monumental size. In this exhibition, Valdés perpetuates one of the oldest traditions in the history of art: monumental sculpture. Humans are the only creatures with the conscious ability to create images, as we can see from the caves of Altamira and Lascaux, where people felt the urge to produce images of everyday scenes 30,000 years ago. But those same people also felt the need to cut and raise stones and give them a permanent location in many different places, such as Stonehenge, where concentric circles of great blocks of metamorphic rock were erected 4,000 years ago, possibly as a temple, a funerary monument or an observatory.

In ancient Egypt, sculpture gave human form to many deities, including the pharaohs. No other civilisation seems to have matched the monumental scale achieved in Ancient Egypt: the colossal figures of Ramses II on the facade of Abu Simbel are 22 metres high, the famous sphinx (a portrait of the Pharaoh Kaphre) alongside the pyramids at Giza is 20 metres high, the colossal figures of Amenophis III at Luxor are 12 metres tall, and the bust of Ramses II in the British Museum is 7 metres high. Many of these sculptures incorporate hieroglyphic inscriptions with the names and titles of the pharaohs and messages to their gods.

Valdés has also produced a series of sculptures incorporating written words in partnership with the Nobel laureate for literature Mario Vargas Llosa. The project resulted in ten sculptures, the most famous of which are probably the three *Damas de Barajas - La coqueta* (the coquette), *La realista* (the realist) and *La soñadora* (the dreamer) - now in Terminal 4 of Madrid's Barajas Airport. Works that merge art with writing.

One of the great mysteries of humanity is why writing developed at the same time in four different and completely unconnected locations: Mesopotamia, Egypt, China and Central America. Monumental sculpture also developed in different civilisations that had no contact with each other: in addition to the works of Ancient Egypt, we find colossal winged lions with five legs in Mesopotamia between the 10<sup>th</sup> and 13<sup>th</sup> centuries BC, huge heads produced by the Olmec culture in Mexico between 1500 and 1000 BC, and the majestic Easter Island Moai, which are dated to 700 BC, to take just a few examples.

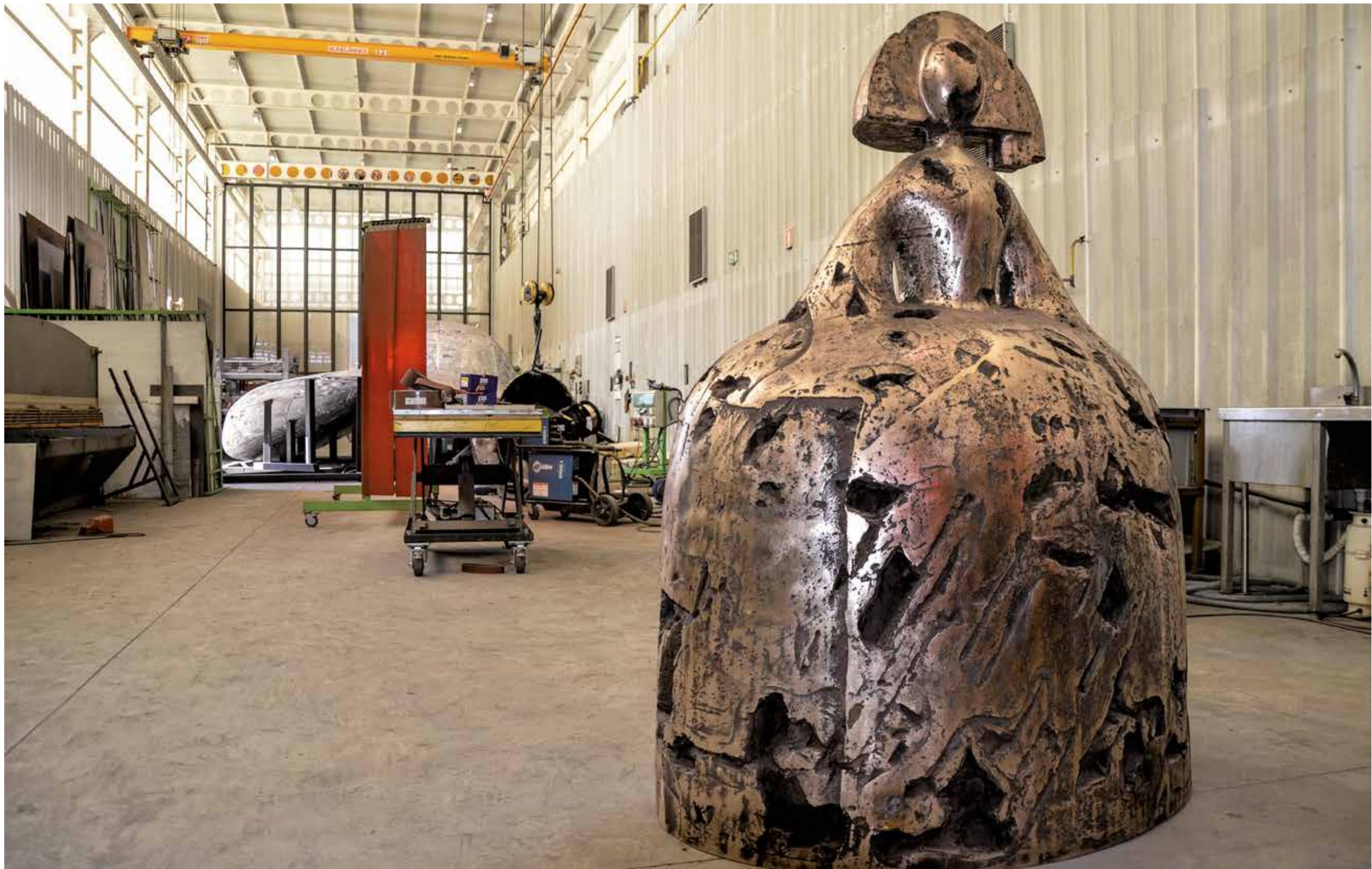
Another feature of the Valdés's heads is that they are exhibited in the street. The exhibition follows the current contemporary art trend of showing artworks in open-air public spaces. Manolo Valdés is one of the main exponents of this trend, and has exhibited his sculptures in places as diverse as Park Avenue in New York in 2002, the Palais Royal in Paris in 2005, the Château de Chenonceau in 2005, Bryant Park in New York in 2007, the Château de Chambord in 2010, Broadway in New York in 2010, the streets of The Hague in 2010, New York's Botanic Garden in 2010, Place Vendôme in Paris in 2016 and the City of Arts and Sciences in Valencia in 2017.

Furthermore, these monumental sculptures represent a new direction for Valdés, since the majority of them are painted. Valdés is returning to the polychrome sculpture tradition, so characteristic of ancient civilisations, such as Egypt and Greece. The marble Parthenon sculptures of Athens, now in the British Museum, were originally painted, and in the Spanish Golden Age of painting, the baroque sculptures by artists like Berruguete and Alonso Cano were also highly coloured.

The exhibition at Opera Gallery Singapore includes a series of small-scale paintings and sculptures. These interact almost seamlessly with the street sculptures, since the paintings depict faces inspired by Matisse, as do the sculptured heads. Some of the faces have sketched outlines, others appear to be wearing hats, and the colour blue is a main feature of others. There are collages of female profiles inspired by Renaissance paintings.

This is an extremely comprehensive exhibition, and one that includes some of Valdés's best-known works (*Meninas*), his monumental sculptures and his more intimate paintings, and therefore offers not only an understanding of this great living artist, but also of ourselves.

\* Javier Molins holds a doctorate in fine arts from the Polytechnic University of Valencia and a degree in journalism from the Autonomous University of Barcelona. He has directed the Marlborough Gallery in Madrid and been Director of Communications and Development at IVAM. He has written for, and edited, *Grandes Artistas: La mirada de los descendientes*, *El arte de coleccionar* and *Arte y literatura en los catálogos del IVAM*. He has directed a number of documentaries, including *Cézanne visto por Cézanne* (for the Thyssen Museum in 2014) and *Valdés como pretexto* (selected by the French Ministry of Culture for the Marché du Film at the 2011 Cannes Film Festival) and has written for, and curated, exhibitions for artists such as Pablo Picasso, Sean Scully, Manolo Valdés, Valerio Adami, Equipo Crónica, Antonio Saura, Eduardo Chillida and Anthony Caro. He presented the radio programme *El arte o la vida* for Punto Radio. Javier Molins currently works as an art critic for the ABC newspaper and the magazine *Cambio 16*, and as a consultant to foundations and collectors.





— **What does this exhibition in Singapore mean in the context of your career?**

Singapore is now a major cultural centre, so exhibiting there brings with it a certain degree of responsibility. I'm looking forward to visiting somewhere that's so far away and has a very different culture: I'm very curious to see what will happen.

— **Your life is split between your studio and opening new exhibitions of your work around the world.**

I enjoy working in my studio, of course, but I like my work to be seen and compared. It's also very good to see works hung, because that's the point at which I decide what I think about them and when I can view them objectively and more dispassionately - it makes you more self-critical. The studio is my real passion, so when you see a piece outside that environment and you think you can go back to it or improve on it, then there's this feeling of urgency to go and rework the piece, which you can only do in the studio. Of course I always have a pencil and paper with me, but it's not so much for drawing - I don't usually draw - it's for taking notes that I can then correct or review.

— **When did you first realise that you wanted a life dedicated to art?**

The realisation grew on me slowly and it took some time. In my case, it was during the short time I spent at the Academy of Fine Arts of Valencia that I realised this was my passion. And I have to admit that today, I can't imagine a life without painting.

— **While you were at the Academy of Fine Arts, you got together with Rafael Solbes to form Equipo Crónica, which earned itself a great reputation in Spain. When Rafael Solbes died in 1981, you were forced to start a solo career and then decided to make the move to New York.**

I came to New York when Chase Manhattan Bank was starting its collection and bought one of my works, so I came to see it hung in one of Chase's offices. I was fascinated by the city. I was fascinated by the museums and always left New York thinking that one day I'd spend time getting to know them better. So one day I decided to come here on a sabbatical year. I got an offer from the Marlborough Gallery to work with them, and since I knew I couldn't spend a whole year without painting, I rented a studio. Between visiting museums, going to the theatre and getting to know the city, I painted... time passed, and now I've been here 25 years.

— **What would be a typical day for you in New York?**

I go to my studio every day. All paintings and sculptures are handmade, and that takes a lot of time. I leave home early and I'm always looking forward to the day, thinking this'll be the day I create the world's greatest painting. Sometimes I'm even too excited to take the bus or walk, so I take a taxi to get to the studio faster. I start working at nine and work all day until six in the evening without a break for lunch, and when the end of the day comes, I'm not so thrilled because the work is done and it's not always as good as I expected.

— **What's your working method?**

The first thing is to find a subject. You never know when it'll hit you - when it might pop into your head or leave it. My subjects usually come from images I really like and that have been an obsession of mine for some time. I want to talk about them and I want to look at them and comment on them - but in paint, not in words or any other medium that's not my own. What images do I work with? They're images that inspire me, and it's like the images I see in museums which give me a sense of security - the same thing happens with the paintings I comment on and that others have commented on before me. When I'm working with paintings by Velázquez, like *Las Meninas*, *Reina Mariana* or *Infanta Margarita*, I think about how many people they've inspired and how people have discussed them through ballet, music, poetry and so much writing, I feel good. When I see that Picasso was also inspired

by, and painted one of these subjects, it gives me strength and makes me want to see if I can make a comment different from his. It's like a challenge and it gives you a sense of satisfaction, it's really a need.

— **New York's Metropolitan Museum seems to be a haven for you.**

The Metropolitan and MoMA are as essential to me as the Prado in Madrid used to be, because part of my work involves commenting on the paintings of other artists, and that's where their paintings are. Some artists need landscapes, others work from their imagination, but I need other artists' works, and that's why these museums are so important to me.

— **What did it mean to you to have an exhibition of sculptures on New York's Broadway, one of the world's most visited streets?**

The Broadway exhibition was special because the City wanted it to start at Columbus Circle and end in the most deprived areas that don't get many exhibitions. It was a very long exhibition that started at Columbus and ended at 166<sup>th</sup> Street in Spanish Harlem. That's 150 streets. As the places changed, so did the audience. Columbus gets visitors and lots of tourists. The exhibition went through the Opera district, which attracts another kind of audience, and then right on through to 166<sup>th</sup> street at the other extreme, and another type of audience again in Spanish Harlem. It was very interesting to see how people interpreted the sculptures in terms of the pictures they keep inside their heads. People in the Opera district referenced Matisse because they knew him, while people in other districts had their own icons. One man said that my interpretation of a Velázquez painting with a man on a horse was like an interpretation of Zorro, and others thought one of the headdresses was like a Lady Gaga hat. I found it all very interesting.

— **In one of your interviews, you said that artists make us see things we couldn't otherwise see. Which artists have made you see the most things?**

The 17<sup>th</sup> century has always interested me a lot, and Velázquez has had a very obvious influence on me. In the 20<sup>th</sup> century, I love Matisse, Picasso - of course - and others who, although I've never interpreted their work, are important to me, like pop art and matter painting. I wouldn't have been able to turn a lifesize 17<sup>th</sup> century painted head into a big sculpture unless pop art had shown me how to do it. Pollock taught me that a single drop can be interesting, so now I'm no longer afraid of wiping a drop when it falls - which would have been unthinkable in the 17<sup>th</sup> century. I like everything, even the mediocre paintings in museum corridors.

— **Could you describe your relationship with materials?**

I remember that in the autumn of my first course at the Academy of Fine Arts, I went to Paris where I found artists making their own materials. They weren't buying them from Luis Viguier or Macarrón in Madrid, but making them themselves. I saw one work by Rauschenberg with jars on chains and another of his with a dried chicken. So I asked myself what all this was about. There are artists who paint without paint and then there's Soulages who makes a well of black paint and uses a knife to give it form, and people who paint without a brush. I discovered materials at the same time as I discovered freedom when I realised that there are no rules, because everyone makes their own rules. And ever since then, materials have been one of my passions. I make them like a lot of other people do. I make my own oil. When I want a spot to spread, I put more vinegar in. When I want a purer pigment, I prepare it in a different way. I work with wood, and I choose wood for its colour or oxidation as well as for its shape. I'm very interested in materials. I'm not a cutter, I'm a modeller.

— **Do you work wood as if it were a single block?**

When I'm working with wood, I start with a single block, but I cut it into slices - into panels - and then pick the panels I find the most expressive. I then assemble the panels using plugs, in the same way as people who work iron weld components together, and I create the sculpture by modelling the wood. When I'm selecting the wood, I'm very careful to choose wood that will help me. I never use wood that would be good for a carver and comes from the trunk proper where the wood presents no problems. I always select wood from where the branches join the trunk or wood from the roots, which I find the most expressive.





- **Your exhibition at the Opera Gallery in Singapore will include a selection of your paintings. How do you feel when you finish a painting?**

When I finish a painting, I always feel I could have done it differently – maybe I could have used blue instead of red, the scale could have been different, I could have included other things or other figures or other textures that would have made this or that aspect more precise. So from the same painting, and as a result of it, I paint another and sometimes another and yet another. I create these series of paintings using the same image because I adore making variations of them.

- **One of your most famous sculptures is the *Damas de Barajas* in Terminal 4 of Madrid Airport, where the figures incorporate poems written specifically for them by Mario Vargas Llosa. This large-scale project included ten sculptures and the same number of poems by the Nobel laureate. How did that collaboration begin?**

I suggested to Vargas Llosa in New York that we should do something together. We talked about a folder of engravings, but that would have meant producing the poems and engravings separately and then putting them together. I wanted the poems to be part of the sculptures. I suggested this to Mario, and at first he couldn't see how it would work, but one day he called me from Washington and said, 'I've suddenly seen how to do it: it's by making the sculptures talk and tell their stories'. And so I gave each sculpture a story and they talk. At the airport, you see three women each with their own characteristics and each telling her own story. We've also done another sculpture called the *Exorcist*, which is in Bilbao.

- **How did you start working with monumental sculptures?**

I started off by making big sculptures and suddenly realised I was working more in sculpture than I was before. Big sculptures end up in public spaces, just as in Singapore now, because they're the only place for them, but I wasn't thinking about public sculptures initially. When you're making a sculpture for a public space, you have to take a number of things into account: technically, you can't create a sculpture that could injure people and you need to use particular types of material - you can't make such a sculpture out of paper.

- **How do their surroundings affect sculptures when they're exhibited in public spaces, like in Singapore or New York's Botanical Garden?**

When sculptures are exhibited in different places you see them in very different ways. Seeing them at Chambord is different from seeing them on Broadway and 166<sup>th</sup>, in Arizona in a cactus garden in 60 degrees of heat when you can't even touch them, in New York after it's snowed and they're white or on a white night in St Petersburg. You see the same sculptures change as they interact with the landscape and their surroundings or vice-versa, and it's wonderful to see how the same sculpture talks to you in very different locations and how it influences its surroundings.

- **You've just opened an exhibition of your monumental sculptures at the Valencia City of Arts and Sciences, which was designed by Santiago Calatrava. How did your sculptures interact with Calatrava's architecture?**

I know Calatrava and I've always admired his work. It was a privilege to be able to exhibit six monumental sculptures in a space designed by him. They're the same sculptures I previously exhibited in the Place Vendôme in Paris, and to tell the truth, I never thought I'd find an exhibition space to equal it. But this exhibition in water against the backdrop of Calatrava's buildings is very special. I'm very pleased with the result and think that the sculptures and the buildings set each other off.

- **The Singapore exhibition includes ten monumental sculptures in Orchard Road, one of the main streets of the city. How should the public react to these sculptures in the street?**

As normally as possible. The important thing is not to be afraid of them. People are used to, and like seeing works of art in the street or in their own area of the city. When I go to my studio in New York, I pass through areas with temporary installations, and even though I love the sculptures for themselves, I hope they'll be changed so that I can see different sculptures. When works are outside museums, people feel closer to them and find them more ordinary.

Portraiture is an important element in art history. In its very beginning it was a means of preserving the visual history of aristocratic families especially during the Renaissance. The characteristics of portraiture during the Renaissance were important in representing social status and wealth. From rich jewels to dramatic hairstyles, portraits were loaded with symbols of affluence and culture. Manolo Valdés sought to re-represent and reinterpret by using textures, materials and bold colours to create portraits that re-interrogates the traditional characteristics.

From intense yellows to punchy reds, colours are inherent to Valdés's work. His obsession with colour has led him to develop an azure blue that has become a signature in both his paintings and sculptures. Valdés's significant contributions to the development of colour, painting and sculpture have made him one of the most important living artists today.

PAINTINGS & SCULPTURES



RETRATO III, 2017  
Oil on burlap  
228.5 x 188 cm  
90 x 74 in.





**IVY, 2015**

Wood and bronze  
Unique piece

69 x 76 x 33 cm  
27 x 30 x 13 in.



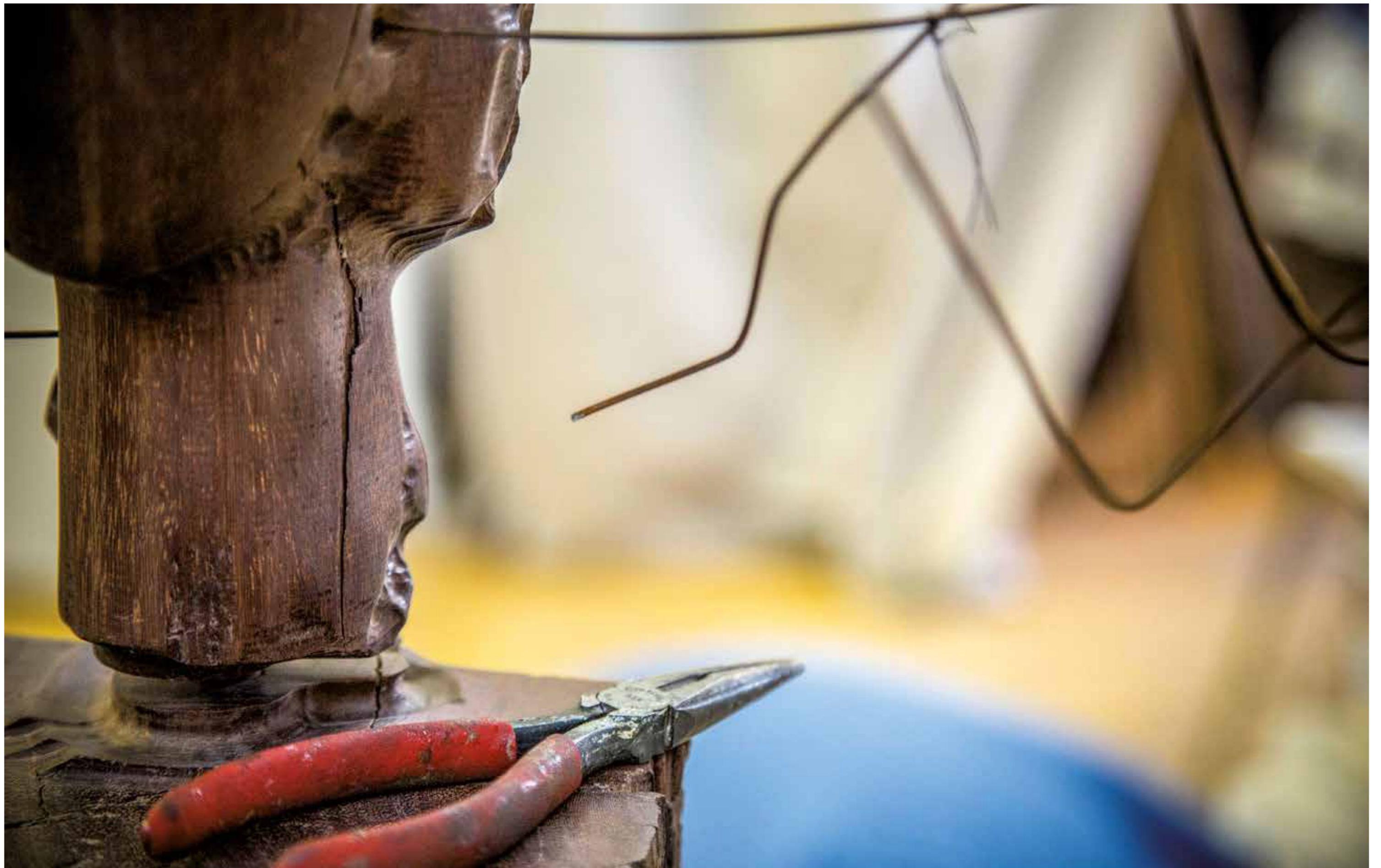
**BLUE IVY, 2017**  
Painted bronze  
Edition of 9  
122 x 120 x 76 cm  
48 x 47.2 x 29.9 in.



RETRATO I, 2017  
 Oil on burlap  
 228.5 x 188 cm  
 90 x 74 in.



RETRATO VI, 2017  
 Oil on burlap  
 173 x 152.5 cm  
 68 x 60 in.







MARIPOSAS, 2015  
Alabaster and steel  
Unique piece  
51 x 81 x 38 cm  
20 x 32 x 15 in.



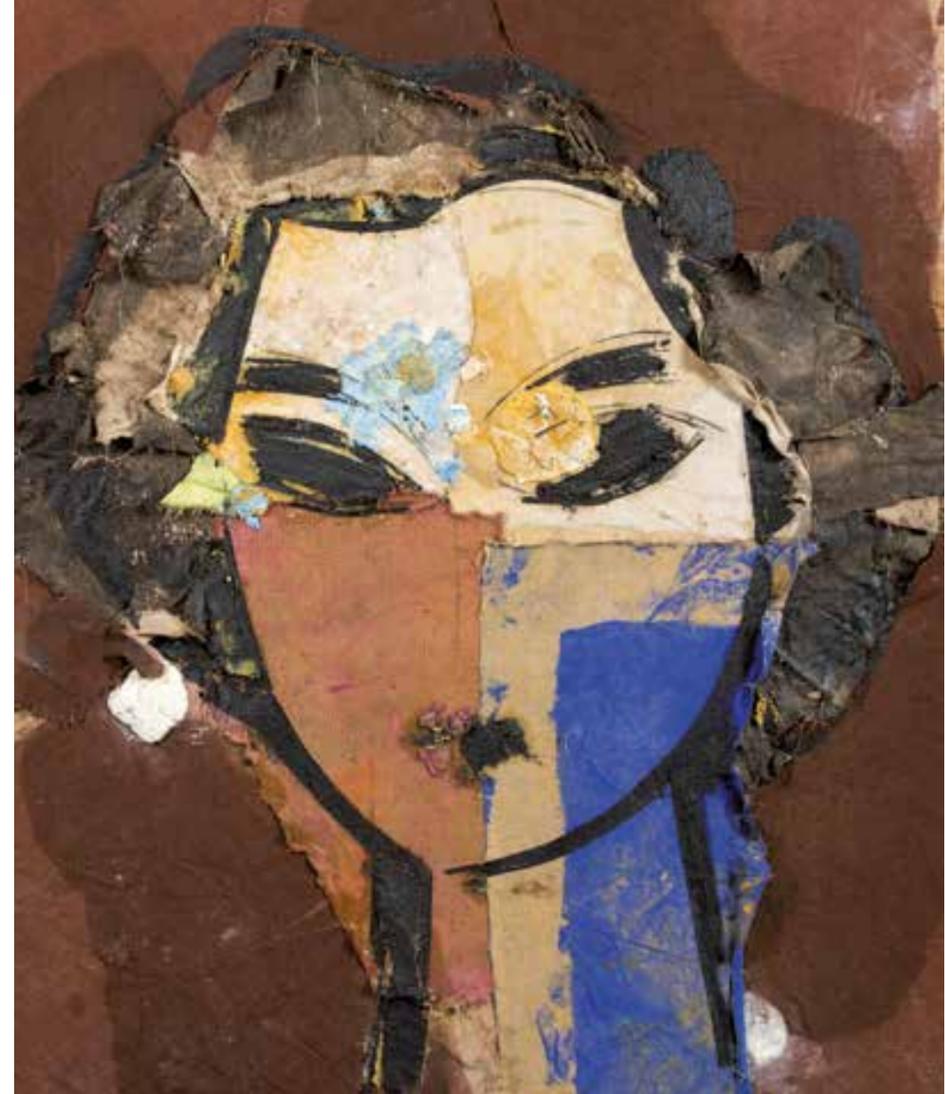
**REINA MARIANA, 2017**

Painted wood  
Unique piece

114 x 82 x 59 cm  
44.9 x 32.3 x 23.2 in.



**RETRATO V, 2017**  
 Oil on burlap  
 165 x 140 cm  
 65 x 55 in.



**RETRATO IV, 2017**  
 Oil on burlap  
 165 x 140 cm  
 65 x 55 in.



**HELECHOS, 2011**  
Steel  
Edition of 9  
114 x 153 x 45 cm  
44.9 x 60.2 x 17.7 in.





**LILLIE, 2016**  
 Painted wood  
 Unique piece  
 175 x 198 x 203 cm  
 69 x 78 x 80 in.



**BLUE HEAD, 2017**  
 Painted bronze  
 Edition of 9  
 82 x 67 x 47 cm  
 32.3 x 26.4 x 18.5 in.



**ORCHIDS II, 2017**

Alabaster and aluminium  
Unique piece

76 x 197 x 45 cm  
29.9 x 77.6 x 17.7 in.

RETRATO SOBRE FONDO AZUL, 2014

Oil on burlap

178 x 150 cm

70.1 x 59.1 in.





**IVY II, 2017**  
Alabaster and aluminium  
Unique piece  
96 x 119 x 83 cm  
37.8 x 46.8 x 32.7 in.



**FIORE II, 2017**  
Alabaster and aluminium  
Unique piece  
86 x 162 x 55 cm  
33.9 x 63.8 x 21.6 in.



**CABEZA BLANCA II, 2017**

Alabaster and aluminium  
Unique piece

84 x 89 x 52 cm  
33 x 35 x 20,5 in.



**AZUL Y BLANCO II, 2017**

Alabaster and aluminium  
Unique piece

95 x 89 x 70 cm  
37,4 x 35 x 27,6 in.

**MARIPOSAS, 2016**

Alabaster and steel  
Unique piece

73 x 85 x 76 cm  
28.7 x 33.5 x 29.9 in.





**DAMA A CABALLO, 2012**

Wood  
Unique piece

150 x 158 x 39 cm  
59.1 x 62.2 x 15.4 in.



**DAMA A CABALLO, 2012**

Bronze  
Edition of 9

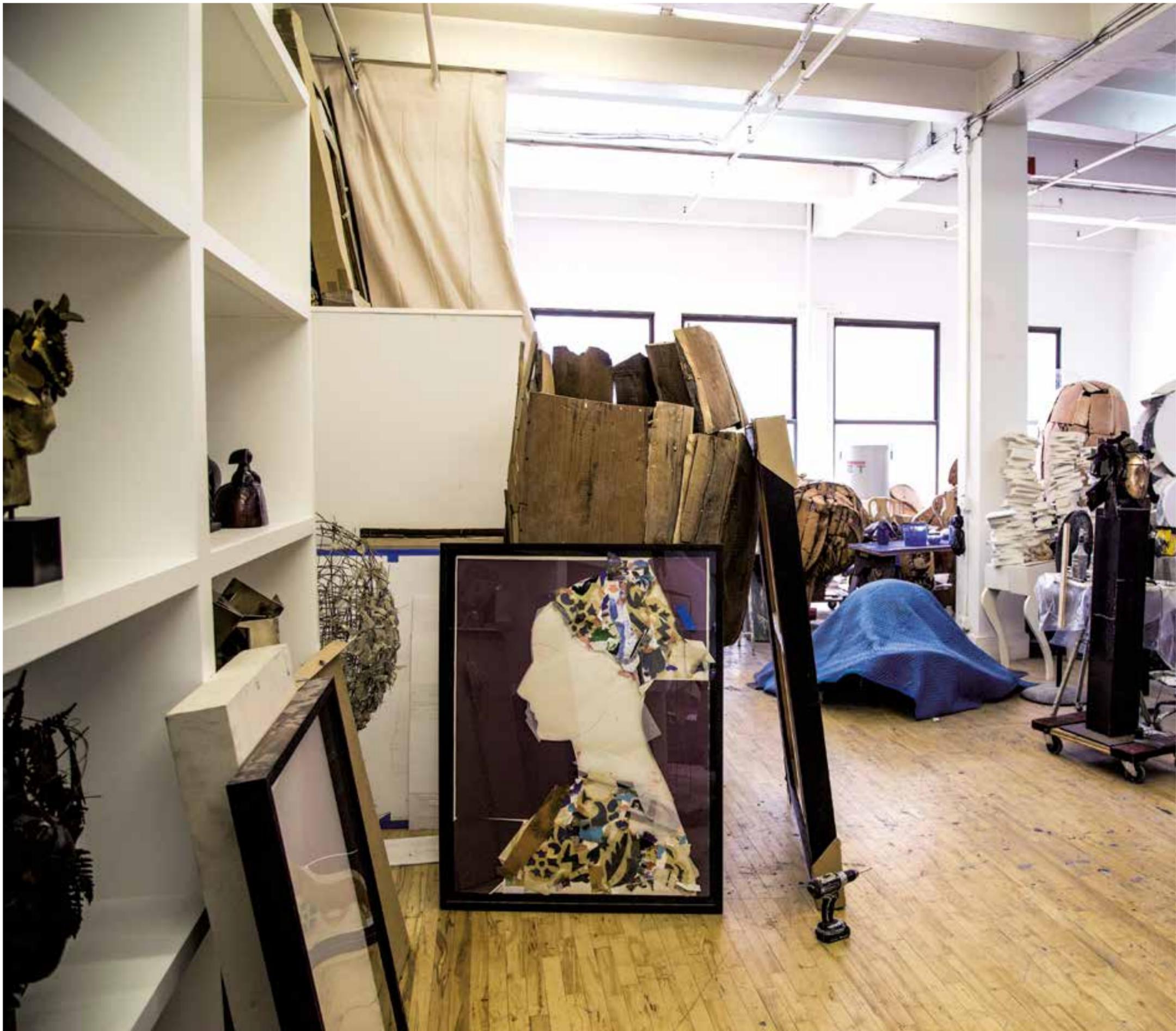
110 x 115 x 32 cm  
44.3 x 45.3 x 12.6 in.



**DAMA A CABALLO, 2017**

Painted wood  
Unique piece

145 x 150 x 40 cm  
57 x 59 x 15.7 in.





**PERFIL II, 2014**  
Collage on canvas  
119.5 x 91.5 cm  
47 x 36 in.



**PERFIL I, 2017**  
Collage on canvas  
170 x 119.5 cm  
67 x 47 in.

**REINA MARIANA, 2015**

Resin  
Unique piece

142.2 x 106.7 x 76.2 cm  
56 x 42 x 30 in.





**MARIPOSAS AZULES, 2017**

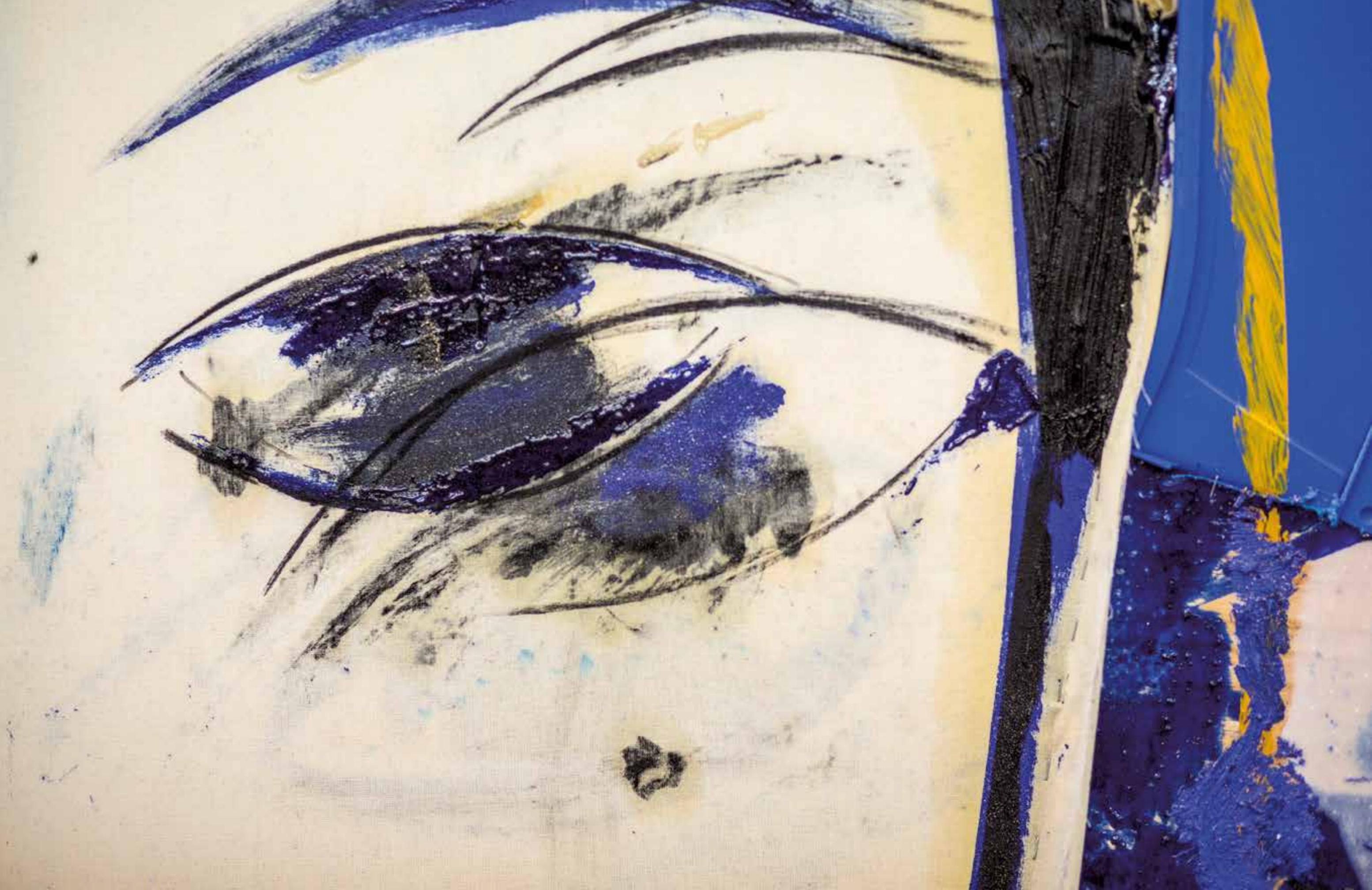
Painted bronze  
Edition of 9

50 x 103 x 30 cm  
19.7 x 40.5 x 11.8 in.

MARIPOSA, 2016  
Painted bronze  
Edition of 9  
50 x 63 x 28 cm  
19.7 x 24.8 x 11 in.







RETRATO II, 2017  
Oil on burlap  
228.5 x 188 cm  
90 x 74 in.

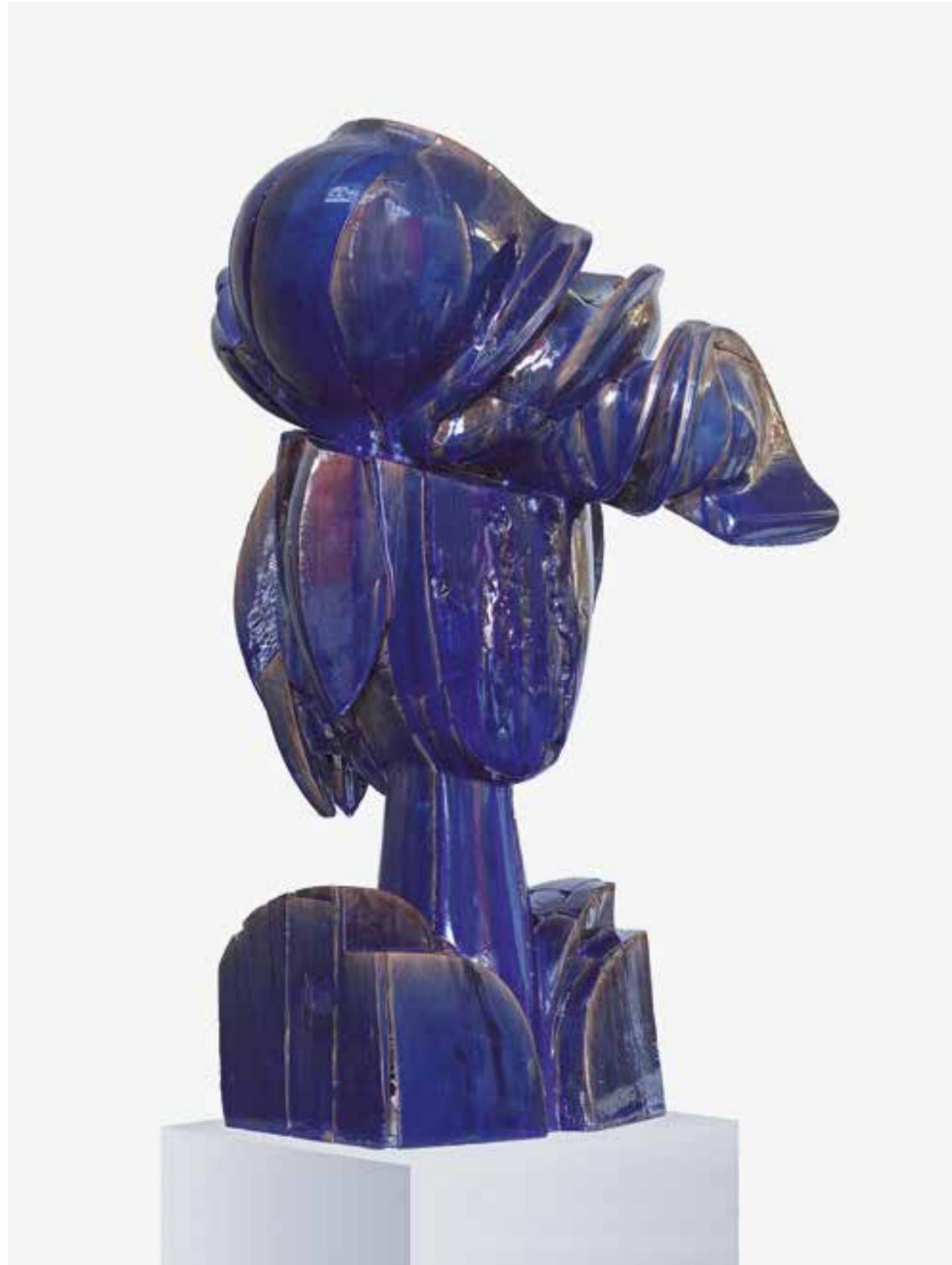




**DAMA, 2017**  
 Painted bronze  
 Edition of 9  
 63 x 50 x 37 cm  
 24.8 x 19.7 x 14.6 in.



**HEAD, 2016**  
 Bronze  
 Edition of 9  
 34 x 26 x 17 cm  
 13.4 x 10.2 x 6.7 in.



**REGINA, 2017**  
 Painted wood  
 Unique piece  
 115 x 54 x 84 cm  
 45.3 x 21.3 x 33.1 in.



**CHICA CON LA PELOTA, 2016**  
 Painted bronze  
 Edition of 9  
 111 x 44 x 30 cm  
 43.7 x 17.3 x 11.8 in.



CABEZA, 2017

Aluminium  
Unique piece

36 x 87 x 15 cm  
14.2 x 34.2 x 5.9 in.

**LA MOTO, 2015**

Painted wood  
Unique piece

160 x 228.5 x 61 cm  
63 x 90 x 24 in.



MONUMENTAL SCULPTURES

Towering over the boardwalk, nine sculptures by Manolo Valdés will stand magnificently along Orchard Road. The sculptures have a symbiotic relationship to nature that is reminiscent of Orchard Road's history as an area for fruit plantations. Adorned with intricate headdresses, they reflect the beauty of nature, fashion and the hard lines of buildings.

In all of Valdés's paintings and sculptures, the faces of people are never defined. He sculpts or paints, alluding to characteristics by using simple lines suggesting where the facial features would be. Its gaze is direct and unfaltering, receiving its surroundings.

The nondescript expression of the sculptures prevents them from interfering with the narrative of its urban surroundings of Orchard Road. It is Valdés's belief that his works refrain from interfering with the life around the sculpture. Instead, he wants all his works to take on the life of their setting. Valdés believes that his works should not be bound by the constraints of time.

*Cabeza Dorada* is one of nine works that will feature on Orchard Road. This incredible molten brass and stainless steel is Valdés's first piece adorned with a golden finish. The culmination of medium and patina creates a beautiful texture and illusion of fluidity.

Throughout history, gold has always been an important art signifier of light, power, wealth and divinity. Gold has a remarkable way of absorbing, diffusing and radiating light upon its surface as well as, seemingly, from within. The reflective surface of the sculpture has an ethereal glow under light.

ORCHARD ROAD



**BLUE BUTTERFLIES, 2016**

Bronze and resin  
Edition of 4

390 x 560 x 345 cm  
153.5 x 220.5 x 135.8 in.



FIORE IRON, 2013  
Steel  
Edition of 4  
475 x 910 x 340 cm  
187 x 358.3 x 133.9 in.

FIORE BRONZE, 2017

Bronze  
Edition of 4

390 x 500 x 255 cm  
153.5 x 196.9 x 100.4 in.





REINA MARIANA, 2017

Bronze  
Edition of 9

180 x 135 x 120 cm  
70.9 x 53.1 x 47.2 in.



CABEZA DORADA, 2017

Brass and golden stainless steel  
Edition of 4

455 x 700 x 230 cm  
179.1 x 275.6 x 90.6 in.





**BUTTERFLIES, 2011**

Aluminium  
Edition of 4

460 x 1150 x 380 cm  
181.1 x 452.8 x 149.6 in.

**THE SEASHELL, 2017**

Painted bronze  
Edition of 9

355 x 260 x 240 cm  
139.8 x 102.4 x 94.5 in.





FERNS, 2017

Steel  
Edition of 4

340 x 500 x 200 cm  
133.9 x 196.9 x 78.7 in.

INFANTA MARGARITA, 2009  
Bronze  
Edition of 9  
205 x 202 x 147 cm  
80.7 x 79.5 x 57.9 in.



Since beginning his solo career at the end of 1981, Manolo Valdés has sought to transpose his paintings into spaces. He does so by focusing on the three-dimensional value of lines and painted forms. From *Las Meninas*, *Reina Mariana* and *Infanta Margarita* to still lifes in wood and then to libraries, the artist takes on public spaces that require him to think on a larger and larger scale. 1998 saw the emergence of the first monumental sculptures that led to his large-scale women's heads. In the context of the spaces into which they are introduced, they seem to enter into a two-way conversation with the surrounding architecture and landscape.

MANOLO VALDÉS EVERGREEN

FIORI, 2013

Steel

Edition of 4

475 x 910 x 380 cm

187 x 358.3 x 149.6 in.







HELECHOS, 2011

Brass and bronze  
Edition of 9

155 x 115 x 85 cm  
61 x 45.3 x 33.5 in.



LA DAMA, 2002  
Bronze  
Edition of 4  
340 x 285 x 305 cm  
133.9 x 112.2 x 120.1 in.



REINA MARIANA (LA FILA), 2007

Bronze  
Ensemble of 9 sculptures

170 x 125 x 95 cm (x 9)  
66.9 x 49.2 x 37.4 in. (x 9)





**KATIA, 2009**  
Bronze and iron  
Edition of 4  
337 x 300 x 260 cm  
132.7 x 118.1 x 102.4 in.

**ODALISCA, 2010**  
Bronze  
Edition of 4  
220 x 270 x 276 cm  
86.6 x 106.3 x 108.7 in.



MARIPOSAS, 2011

Bronze  
Edition of 4

530 x 1167 x 400 cm  
208.7 x 459.4 x 157.5 in.

**MARIPOSAS, 2011**

Aluminium  
Edition of 4

530 x 1159 x 400 cm  
208.7 x 456.3 x 157.5 in.





ALDA, 2011  
Bronze and brass  
Edition of 4  
380 x 425 x 250 cm  
149.6 x 167.3 x 98.4 in.



**CLIO, 2014**

Bronze and steel  
Edition of 4

530 x 870 x 400 cm  
208.7 x 342.5 x 157.5 in.



IVY, 2014

Aluminium  
Edition of 4

590 x 620 x 360 cm  
232.3 x 244.1 x 141.7 in.



DANAÉ, 2013

Iron  
Edition of 4

650 x 625 x 300 cm  
255.9 x 246.1 x 118.1 in.

FIORE II, 2011

Bronze  
Edition of 4

370 x 430 x 225 cm  
145.7 x 169.3 x 88.6 in.



From 8<sup>th</sup> September until 5<sup>th</sup> October 2016, six monumental sculptures by Manolo Valdés were exhibited alongside the Column on the Place Vendôme in Paris. With works like *La Mariposa*, *La Pamela* or *La Diadema*, the sculptor chose to honour women, creating six sculptures of women's faces crowned by elegant headwear, butterflies or foliage. His pure lines and raw material give each sculpture a truly poetical aura.

PLACE VENDÔME





THE PAMELA HAT, 2015  
Aluminium  
Edition of 4  
385 x 680 x 680 cm  
51.6 x 267.7 x 267.7 in.





**LA DIADEMA, 2015**  
Cast iron and rolled steel  
Edition of 4  
370 x 810 x 630 cm  
145.8 x 319 x 248 in.





MARIPOSA, 2015

Painted aluminium  
Edition of 4

490 x 1100 x 280 cm  
192.9 x 433 x 110.2 in.







LOS ARETES, 2015

157

Painted steel  
Edition of 4

320 x 670 x 290 cm  
126 x 263.9 x 114.3 in.





**BLUE BUTTERFLIES, 2015**

Painted steel  
Edition of 4

490 x 1100 x 280 cm  
192.9 x 433.1 x 110.2 in.



**LA DOBLE IMAGEN, 2015**

White marble and cast iron  
Edition of 4

443 x 1010 x 660 cm  
174.4 x 397.6 x 259.8 in.

## BIOGRAPHY

- 1942 Born in Valencia, Spain, on March 8<sup>th</sup>.
- 1957 Entered the Real Academia de Bellas Artes de San Carlos de Valencia, Spain; left in 1958 to devote his life to painting.
- 1964 - 1981 Valdés formed the group Equipo Crónica with Joan A. Toledo and Rafael Solbes; Toledo left the group after a year but Valdés and Solbes continued their association with Equipo Crónica until the death of Solbes in 1981. As a member of Equipo Crónica, Manolo Valdés participated in over sixty solo exhibitions and numerous group exhibitions until 1981.
- 1981 Beginning of his solo career.  
The artist lives and works in New York, USA and Madrid, Spain.

## — AWARDS AND HONOURS

- 1965 Premio Biella, Comune di Biella, Milan, Italy
- 1979 Silver medal, 2<sup>nd</sup> International Biennial of Prints, Tokyo, Japan  
Prize, Bridgestone Museum of Art, Lisbon, Portugal
- 1985 La Medalla Nacional de Bellas Artes, Government of Spain, Madrid, Spain
- 1986 Medal of the Biennale, International Festival of the Plastic Arts, Baghdad, Iraq
- 1993 Condecoración de la Orden de Andrés Bello en la Clase de Banda Honor, Caracas, Venezuela
- 1997 XXXII<sup>ème</sup> Prix du Conseil National, Fondation Prince Pierre de Monaco, Monte Carlo, Monaco
- 1998 La Medalla de Oro de Mérito en Las Bellas Artes, Ministerio de Cultura de España, Madrid, Spain
- 1999 Representative for Spain, Esposizione Internazionale d'Arte, Biennale di Venezia, Venice, Italy
- 2000 Premio Asociación Española de Críticos de Arte de Estampa, Asociación Española de Críticos de Arte, Madrid, Spain  
Premio Asociación Española de Críticos de Arte ARCO, Asociación Española de Críticos de Arte, Madrid, Spain
- 2002 Premio Asociación Española de Críticos de Arte de Estampa, Asociación Española de Críticos de Arte, Madrid, Spain
- 2004 Premio Valenciano del siglo XXI, Las Provincias, Valencia, Spain
- 2005 Chevalier de l'Ordre du Mérite Culturel, Ordonnance Souveraine, Monte Carlo, Monaco
- 2006 Premio Archival España 2005, Madrid, Spain  
Doctor Honoris Causa, University Miguel Hernández, Elche, Spain
- 2007 Officier de L'Ordre National du Mérite, President of the French Republic, Paris, France
- 2010 Medalla Internacional de las Artes de la Comunidad de Madrid, Madrid, Spain

## — PUBLIC COLLECTIONS

- Akili Museum of Art, Jakarta, Indonesia  
Arkansas Art Center, Little Rock, Arkansas, USA  
ARTIUM, Centro Museo Vasco de Arte Contemporáneo, Vitoria, Spain  
Ayuntamiento de Alcobendas, Madrid, Spain  
Ayuntamiento de Bilbao, Bilbao, Spain



Ayuntamiento de Ceutí, Murcia, Spain  
 Ayuntamiento de Madrid, Madrid, Spain  
 Ayuntamiento de Valencia, Valencia, Spain  
 Centre d'Art Contemporain, Istres, France  
 Comune di Siena, Siena, Italy  
 Comunidad de Madrid, Madrid, Spain  
 Congreso de los Diputados, Madrid, Spain  
 Diputación Provincial de Valencia, Valencia, Spain  
 Fonds National d'art contemporain, Paris, France  
 Foundation Veranneman, Kruishoutem, Belgium  
 Frac-Collection Aquitaine, Bordeaux, France  
 Fundación Juan March, Madrid, Spain  
 Fundación Juan March, Palma de Mallorca, Spain  
 Gemeinde Museum und Universität, Bremen, Germany  
 Instituto Valenciano de Arte Moderno IVAM, Centre Julio González, Valencia, Spain  
 Hamburger Kunsthalle, Hamburg, Germany  
 Hispanic Society of America, New York, USA  
 Kansas City Museum, Kansas City, Kansas, USA  
 Kemper Museum of Contemporary Art, Kansas City, Missouri, USA  
 Konstmuseum, Norrköpings, Sweden  
 Kunsthalle zu Kiel, Kiel, Germany  
 Kunstmuseum, Berlin, Germany  
 Kunstmuseum, Hanover, Germany  
 Kunstmuseum Düsseldorf, Düsseldorf, Germany  
 Landesmuseen Schloss Gottorf, Schleswig, Germany  
 Legion of Honor Museum, San Francisco, California, USA  
 Mairie de Biarritz, Biarritz, France  
 Moderna Museet, Stockholm, Sweden  
 Musée Cantini, Marseilles, France  
 Musée de Grenoble, Grenoble, France  
 Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France  
 Musée Picasso, Antibes, France  
 Musei Vaticani, Collezione Arte Religiosa Moderna, Vatican City State  
 Museo de Albacete, Albacete, Spain  
 Museo de Antioquia, Bogotá, Colombia  
 Museo de Arte Contemporáneo, Cáceres, Spain  
 Museo de Arte Contemporáneo, Sevilla, Spain  
 Museo de Arte Contemporáneo Internacional Rufino Tamayo, Mexico City, Mexico  
 Museo de Arte Contemporáneo Patio Herreriano, Valladolid, Spain  
 Museo de Arte Contemporáneo Sofía Imber, Caracas, Venezuela  
 Museo de Arte Moderno, Medellín, Colombia  
 Museo de Bellas Artes, Bilbao, Spain  
 Museo de Bellas Artes, Caracas, Venezuela  
 Museo de Bellas Artes de Álava, Vitoria, Spain  
 Museo de Bellas Artes de Valencia, Valencia, Spain  
 Museo de la Asegurada, Alicante, Spain  
 Museo de la Solidaridad a Salvador Allende, Santiago, Chile

Museo Es Baluard, Palma de Mallorca, Spain  
 Museo Guggenheim Bilbao, Bilbao, Spain  
 Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain  
 Museo Würth, La Rioja, Agoncillo, Spain  
 Museum of Fine Arts, Boston, Massachusetts, USA  
 Museum of Fine Arts, Houston, Texas, USA  
 Nassau County Museum of Art, Roslyn Harbor, New York, USA  
 National Art Museum of China, Beijing, China  
 Obra Social Fundación la Caixa, Barcelona, Spain  
 Patty and Jay Baker Naples Museum of Art, Naples, Florida, USA  
 Pinacoteca do Estado, São Paulo, Brazil  
 Saastamoinen Foundation, Espoo, Finland  
 Espoo Museum of Modern Art, Espoo, Finland  
 Senado Español, Madrid, Spain  
 The Israel Museum, Jerusalem, Israel  
 The Menil Foundation, Houston, Texas, USA  
 The Metropolitan Museum of Art, New York, USA  
 The Museum of Modern Art, New York, USA  
 The Speed Art Museum, Louisville, Kentucky, USA  
 The State Russian Museum, St. Petersburg, Russia  
 Unión Española de Explosivos, Madrid, Spain  
 Universidad Miguel Hernández de Elche, Elche, Spain  
 Universidad Politécnica, Valencia, Spain  
 Veranneman Foundation, Kruishoutem, Belgium  
 Würth Museum, Kunzelsau, Germany

#### — PUBLIC COMMISSIONS

Grupo escultórico, Politécnico de Wilhemshaven, Germany  
*Infanta Margarita*, Ayuntamiento de Alcobendas, Madrid, Spain  
*Reina Mariana*, Universidad de Valencia, Valencia, Spain  
*Reina Mariana*, Ayuntamiento de Ceutí, Murcia, Spain  
*Horte de Ebro*, Ayuntamiento de Ceutí, Murcia, Spain  
*Cabeza*, Biarritz, France  
*La Dama del Manzanares*, Parque Lineal del Manzanares, Madrid, Spain  
*La Dama de Elche*, Miquel Hernández Universidad de Elche, Alicante, Spain  
*La Dama de Murcia*, Ayuntamiento de Murcia, Spain  
*Las Damas de Barajas*, Aeropuerto de Barajas, Madrid, Spain  
*La Exorcista*, Ayuntamiento de Bilbao, Spain  
*Reina Mariana*, Les Terrasses du Casino, Monte Carlo, Monaco  
*Ariadna III*, Collection Becker, Baierbrunn, Germany  
*Los Asturcones*, Ayuntamiento de Oviedo, Spain  
*La Dama Ibérica*, Valencia, Spain  
 Grupo escultórico, *Las Meninas*, Dusseldorf, Germany  
 Grupo escultórico, *Las Meninas*, Bilbao, Spain  
*La Dame de la mer*, Biarritz, France

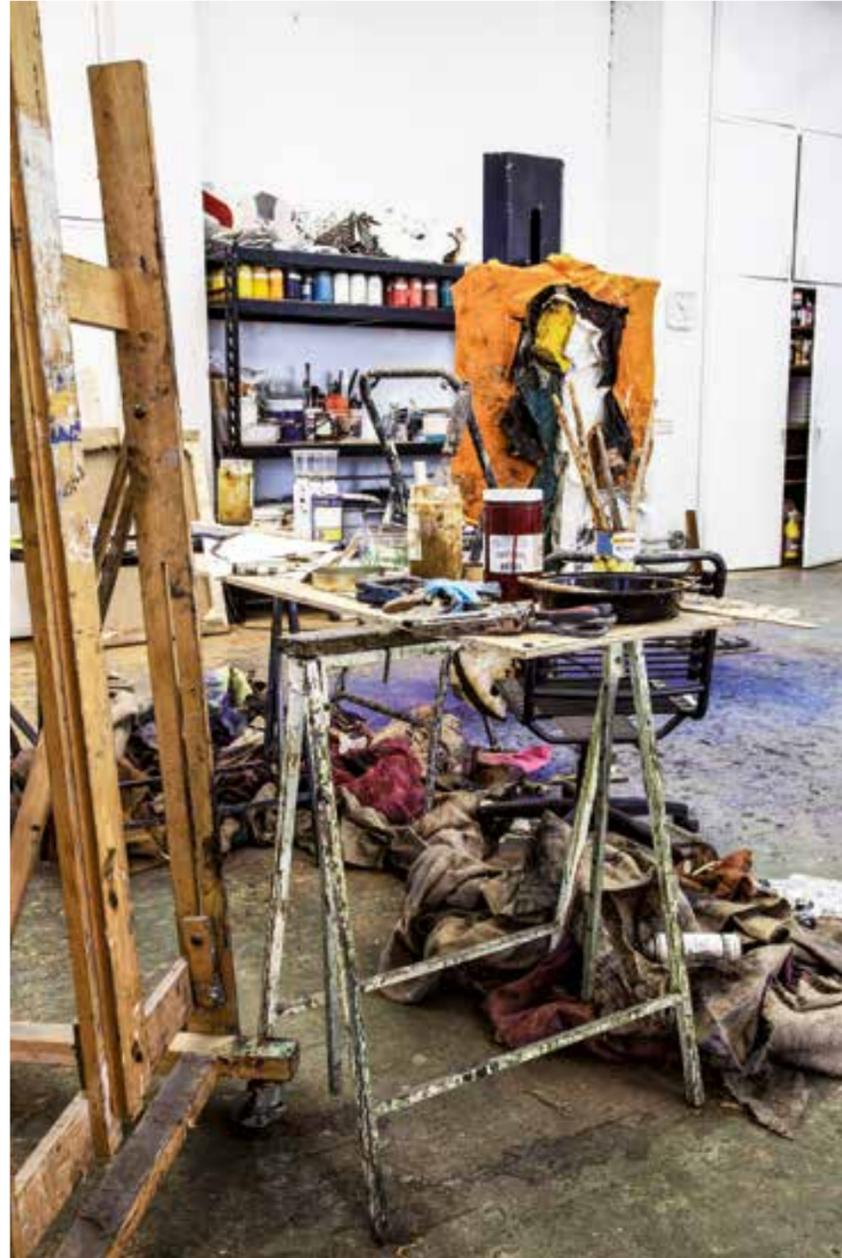
## — SELECTED SOLO EXHIBITIONS

- 2017 *Los Géneros: Pintura E Escultura*, Opera Gallery, Paris, France
- 2016 *Manolo Valdés: Monumental Sculptures* at Place Vendôme, Paris, France  
*Manolo Valdés: Recent Work – Paintings and Sculptures*, Marlborough Fine Art London, UK  
*Art Stage Singapore*, Galerie Forsblom, Singapore
- 2015 *Manolo Valdés: Visitando a los Maestros: Obra Gráfica*, La Sala Luis María Ansón de la Plaza de Toros de Roqueta, Almería, Spain
- 2014 *Manolo Valdés: Obra gráfica*, Galería Marlborough Madrid, Madrid, Spain  
*Manolo Valdés: Pintura - Escultura - Obra sobre papel*, Galería Marlborough Barcelona, Barcelona, Spain
- 2013 *Manolo Valdés: Paintings and Sculptures*, Pera Museum, Istanbul, Turkey  
*Manolo Valdés: Obra reciente*, Galería Freites, Caracas, Venezuela  
*Manolo Valdés: Sculptures and Works on Paper*, Marlborough Gallery, New York, USA
- 2012 *Manolo Valdés*, Fundación Gregorio Prieto, Valdepeñas, Ciudad Real, Spain  
*Manolo Valdés: Graphic Work*, Marlborough Gallery, New York, USA  
 XXVI Biennale des Antiquaires, Marlborough Gallery New York, Grand Palais, Paris, France  
*Manolo Valdés: África and furthers inspirations*, Beck & Eggeling Kunstverlag, Düsseldorf, Germany  
*Remixing History: Manolo Valdés*, Georgia Museum of Art, the University of Georgia, Athens, Georgia, USA (until 2013)  
*Monumental Sculpture*, The New York Botanical Gardens, Bronx, New York, USA (until 2013)
- 2011 *Manolo Valdés: Œuvres graphiques*, Marlborough Monaco, Monte Carlo, Monaco  
*Manolo Valdés: El archipiélago de la memoria*, Centro de Cultura de Mahón; Sala de Cultura de Ciudadela, Menorca, Islas Baleares, España  
*Manolo Valdés: Picasso como pretexto*, Sala de Exposiciones temporales organized by Fundación Picasso, Museo Casa Nata, Málaga, Spain (until 2012)  
*Manolo Valdés*, Patty and Jay Baker Naples Museum of Art, Naples, Florida, USA (until 2012)
- 2010 *Manolo Valdés: Obra gráfica*, Galería Marlborough Madrid, Madrid, Spain  
*Manolo Valdés: À Chambord*, Château de Chambord, Loir-et-Cher, France  
*Manolo Valdés: Monumental Sculpture on Broadway*, Broadway Mall, New York, USA  
*Manolo Valdés den Haag Sculpture*, Lange Voorhout, The Hague, The Netherlands  
*Manolo Valdés*, Marlborough Gallery, New York, USA  
*Manolo Valdés*, Galería Marlborough Barcelona, Barcelona, Spain  
*Manolo Valdés: New Works*, Galerie Forsblom, Helsinki, Finland  
*Manolo Valdés: Obra Gráfica*, Museo de Arte Español Enrique Larreta, Buenos Aires, Argentina  
*Manolo Valdés: Obra gráfica*, Sala Paraninfo, Universidad de Cantabria, Cantabria, Spain
- 2009 *Manolo Valdés: Escultura y pintura*, Galería Marlborough Madrid, Madrid, Spain  
*Manolo Valdés: Escultura Monumental*, Fundación La Caixa, Murcia, Málaga, Cáceres, Girona, Santander, Donostia, Caixaforum Madrid, Spain  
*25 Años. Manolo Valdés: Obra reciente-Pintura y escultura*, Galería Benlliure, Valencia, Spain  
*Graphica: Manolo Valdés*, Galería A. M. S. Marlborough, Santiago, Chile  
*Manolo Valdés: Los materiales*, Beck & Eggeling Kunstverlag, Düsseldorf, Germany; Galería Freites, Caracas, Venezuela  
*Manolo Valdés: Sculptures Monumentales à Saint-Tropez*, Marlborough Monaco, Monte Carlo, Monaco; travelled to Saint-Tropez, France  
*Manolo Valdés: Sculptures monumentales*, Jardins des Boulingrins, Monte Carlo, Monaco  
*Manolo Valdés: Gráfico*, Fundación CIEC, Betanzos, La Coruña, Spain  
*Manolo Valdés: Peintures et sculptures*, Marlborough Gallery Monaco, Monte Carlo, Monaco
- 2008 *Manolo Valdés: Recent Sculpture and Painting*, Marlborough Chelsea, New York, USA  
*Manolo Valdés: Las Meninas*, The State Russian Museum, St. Petersburg, Russia



- Manolo Valdés: Obra gráfica*, Castillo Museo Santa Ana, Roquetas de Mar, Almería, Spain  
*Manolo Valdés in San Francisco*, San Francisco Arts Commission, San Francisco, California, USA  
*Manolo Valdés: Recent Editions 2000-2008*, Marlborough Graphics, New York, USA  
*Manolo Valdés in Beijing*, National Art Museum of China, Beijing, China  
*Le Portrait de L'Infante et L'Amour Sorcier*, Malandain Ballet, Biarritz, France  
 Galería Aurora, Murcia, Spain
- 2007 *Manolo Valdés: Œuvre sur papier*, Galerie Maeght, Paris, France  
*Manolo Valdés at Bryant Park*, Bryant Park, New York, USA  
*Equipo Crónica: Crónicas reales*, Fundación Juan March, Madrid, Spain; travelled to Museu d'Art Espanyol Contemporani, Palma de Mallorca, Spain; and Museo de Arte Abstracto Español, Cuenca, Spain  
*Manolo Valdés: New Works*, Galerie Forsblom, Helsinki, Finland  
 Nassau County Museum of Art, Roslyn Harbor, New York, USA  
*Manolo Valdés: Las Meninas*, Park Esplanade, Helsinki, Finland  
*Manolo Valdés: Perfiles, obra gráfica*, Galería Marlborough Madrid, Madrid, Spain  
*Manolo Valdés*, Galerie Maeght, Paris, France (until 2008)  
*Manolo Valdés at Miami Beach*, Miami Beach, Florida, USA (until 2008)
- 2006 *Manolo Valdés*, Fondation Maeght, Saint-Paul de Vence, France  
*Manolo Valdés: Sculpture in the Garden*, Desert Botanical Gardens, Phoenix, Arizona, USA  
*Equipo Crónica*, 3 Punts, Barcelona, Spain  
*Manolo Valdés: Bilder-Bronze-Arbeiten Auf Papier*, Beck & Eggeling Kunstverlag, Düsseldorf, Germany  
*Manolo Valdés: 1981-2006*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain  
*Manolo Valdés: Las Meninas in Düsseldorf*, Beck & Eggeling Kunstverlag, Düsseldorf, Germany  
*Les Ménines*, Musée des Années Trente, Boulogne-Billancourt, France  
*Arte en la Calle, Manolo Valdés: Escultura Monumental*, organised by Obra Social Fundación La Caixa, Barcelona, Spain; travelled to Valladolid, Córdoba, Valencia, Palma de Mallorca, Sevilla, Bilbao, Burgos, Barcelona, Zaragoza, Almería, Logroño, Salamanca, La Coruña, Murcia, Málaga, Cáceres, Girona, Santander, San Sebastian and Madrid, Spain (until 2009)
- 2005 *Manolo Valdés, Obra gráfica*, Galería Estiarte, Madrid, Spain  
*Valdés*, Museum Beelden aan Zee, The Hague, The Netherlands  
*Valdés*, Palazzo Magnani, Reggio Emilia, Italy; exhibition travelled to Palazzo del Governo, Siena, Italy; and Fundación Caixa Girona, Girona, Spain  
*Manolo Valdés*, Marlborough Fine Art, London, UK  
*Manolo Valdés*, Château de Chenonceau, Chenonceau, France  
*Les Ménines de Valdés*, Jardins du Palais Royal, Paris, France; travelled to Pelikan Platz, Zürich, Switzerland; and Palacio Príncipe, Oviedo, Spain  
*Manolo Valdés*, Galería d'Art Arcadi Calzada, Olot, Girona, Spain
- 2004 *Manolo Valdés: Escultura monumental*, Galería Marlborough Madrid, Madrid, Spain  
*Nuevos grabados*, Galería Tiempos Modernos, Madrid, Spain  
*Manolo Valdés: Peintures et sculptures*, Marlborough Monaco, Monte Carlo, Monaco  
 Galería La Aurora, Murcia, Spain  
 Beck & Eggeling Kunstverlag, Düsseldorf, Germany
- 2002 National Museum, Damascus, Syria  
*La Dama at Park Avenue and 57<sup>th</sup>, Park Avenue Malls*, New York, USA  
*Manolo Valdés. Obra Gráfica, 1981-2002*, Centro Cultural Casa de Vacas, Parque del Buen Retiro, Madrid, Spain  
*Manolo Valdés: Dibujos*, Fundación BBK, Bilbao, Spain; travelled to Museo Gustavo de Maeztu, Estella, Spain; and Museo Nicanor Piñolé, Gijón, Spain  
 Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf, Schleswig, Germany

- The Jordan National Gallery, Ammán, Jordan  
 Instituto Cervantes de Beirut, Beirut, Lebanon  
 Santral Istanbul, Bilgi University, Istanbul, Turkey  
 Instituto Cervantes de Tánger, Tangier, Morocco  
 Dar Sanaa, Escuela de Artes y Oficios, Tetuan, Morocco  
*Graphic Works*, Galleria Il Gabbiano, Rome, Italy  
*Sculptures*, Marlborough Gallery, New York, USA  
*Manolo Valdés: Pintura y Escultura*, Museo Guggenheim, Bilbao, Spain  
*Manolo Valdés: Graphic Works*, Centro Portugal de Serigrafia, Lisbon, Portugal  
*Manolo Valdés*, Kurt Art Gallery, San Sebastián, Guipúzcoa, Spain  
*Esculturas*, Galería Marlborough, Madrid, Spain
- 2001 *Los géneros: Retratos, bodegones y paisajes*, Palacio de Congresos y Exposiciones of Castilla y León, Salamanca, Spain; in partnership with Fundación Cristóbal Gabarrón, Valladolid, Spain  
*Manolo Valdés: Obras recientes*, Galería Marlborough, Madrid, Spain  
 Galería Montcada, Barcelona, Spain  
 Galería Zaragoza Gráfica, Zaragoza, Spain  
 Galería Durerero, Gijón, Asturias, Spain  
 Galería Eude, Barcelona, Spain  
*Graphic Works*, Bob Stein Gallery, Saint Louis, Missouri, USA  
 Galerie Art of this Century, Paris, France  
 Galerie Patrice Trigano, Paris, France  
*Manolo Valdés Como Pretexto: Bilder, Skulpturen, Arbeiten auf Papier*, Beck & Eggeling Kunstverlag, Düsseldorf, Germany  
*Serie de la Reina Mariana*, Tiempos Modernos, Madrid, Spain  
*Obra gráfica*, Galería Juan Manuel Lumbreras, Bilbao, Spain
- 2000 *Manolo Valdés: 1990-1999*, Sala Quatre Cantons, Vilafamés, Spain; travelled to Centro Municipal de Cultura, Castelló, Spain  
*Manolo Valdés: New Etchings*, Marlborough Graphics, New York, USA  
*Manolo Valdés: Pintura, escultura y grabado*, Bilbao Arte, Bilbao, Spain  
*Las Meninas*, Peggy Guggenheim Collection, Palazzo Venier dei Leoni, Venice, Italy  
 Gallery Espacio, San Salvador, El Salvador  
*Las Meninas*, Galería Estiarte, Madrid, Spain  
*Manolo Valdés*, Sala de Exposiciones Sa Llonja, Palma de Mallorca, Mallorca, Spain  
 Galería Heller, Madrid, Spain
- 1999 Campbell-Thiebaud Gallery, San Francisco, California, USA  
 Patio de la Mairie d'Anglet; Musée national d'Art moderne, Centre Georges Pompidou, Paris, France  
 Gallery A.M.S. Marlborough, Santiago, Chile  
 Museo de Arte Moderno Aloisio Magalhaes, Recife, Brazil  
 Sala de Exposiciones San Esteban, Murcia, Spain  
 Galería La Aurora, Murcia, Spain
- 1998 *Manolo Valdés: Recent Work*, Marlborough Gallery, New York, USA; travelled to Galería Marlborough, Madrid, Spain  
 Galerie Marwan Hoss, Paris, France  
*Manolo Valdés in Cardiff: Works from the Guillermo Caballero de Luján Collection*, Cardiff Central Library, Cardiff, Wales, UK  
 Museo Nacional de Artes Visuales, Montevideo, Uruguay  
 Galería Durerero, Gijón, Asturias, Spain  
 Galería La Aurora, Murcia, Spain  
 Galería Rosalía Sender, Valencia, Spain



- Sala Nacional de Exposiciones, San Salvador, El Salvador  
 Galería Pedro Torres, Logroño, Spain  
 Sala García Castañón de Caja Pamplona, Pamplona, Spain  
 1997 Centre Cultural Contemporani Pelaires, Palma de Mallorca, Spain  
 Museo Rufino Tamayo, Mexico City, Mexico  
 Museo de Monterrey, Monterrey, Mexico  
 Pinacoteca do Estado, São Paulo, Brazil  
 Museo Nacional de Bellas Artes, Buenos Aires, Argentina  
 Gallery Freites, Caracas, Venezuela  
 Gallery Maeght, Barcelona, Spain  
 Galería Tiempos Modernos, Madrid, Spain  
 Galería Bennassar, Palma de Mallorca, Spain  
 Centre d'Art Contemporain, Istres, France  
 Manolo Valdés: *Graphic Works*, Gallery Marlborough Madrid, Madrid, Spain  
 1996 Campbell-Thiebaud Gallery, San Francisco, California, USA  
 Gallery Palatina, Buenos Aires, Argentina  
 Cynthia Bourne Gallery, London, UK  
 Galerie Sonia Zannettacci, Geneva, Switzerland  
 Instituto Valenciano de Arte Moderno IVAM, Centre Julio González, Valencia, Spain  
 Gallery Mario Sequeira, Braga, Portugal  
 1995 Galleria Il Gabbiano, Rome, Italy  
 Galería Colón XVI, Bilbao, Spain  
 Galería II, Alicante, Spain  
 Galería La Aurora, Murcia, Spain  
 Galería Varrón, Salamanca, Spain  
 Galería Torres, Bilbao, Spain  
 Galería Marlborough Madrid, Madrid, Spain  
 1994 Marlborough Gallery, New York, USA  
 Veranneman Foundation, Kruishoutem, Belgium  
 1993 Palacio Almudí, Murcia, Spain  
 Gallery Freites, Caracas, Venezuela  
 Galería Marlborough Madrid, Madrid, Spain  
 Sala Amós Salvador, Logroño, Spain  
 1992 Galería Fandos, Valencia, Spain  
 Galerie Sonia Zannettacci, Geneva, Switzerland  
 Galería Trama, Barcelona, Spain  
 1991 Marlborough Gallery, New York, USA  
 Galería Guereta, Madrid, Spain  
 Galería Fandos, Valencia, Spain  
 1990 Galería Fandos y Leonarte, Valencia, Spain  
 Palacio Almudí, Murcia, Spain  
 Colegio de Arquitectos, Tenerife, Spain  
 Palacio Condes de Gaira, Granada, Spain  
 Caja de Ahorros, Burgos, Spain  
 Cultural Rioja, Logroño, Spain  
 Gallery Freites, Caracas, Venezuela  
 1989 Galería Fandos y Leonarte, Valencia, Spain



*Equipo Crónica 1965-1981*, Instituto Valenciano de Arte Moderno IVAM, Centro Julio González, Valencia, Spain; travelled to Centro de Cultura Contemporánea de la Casa de la Caridad, Barcelona, Spain; and Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain

Galería Soledad Lorenzo, Madrid, Spain

Galería Maeght, Barcelona, Spain

Galería Sen, Madrid, Spain

Museo de Bellas Artes de Oviedo, Oviedo, Spain

Galerie Sonia Zannettacci, Geneva, Switzerland

1988 Galería Maeght, Barcelona, Spain

Gallery Freites, Caracas, Venezuela

Galerie Adrien Maeght, Paris, France

Museo de Bellas Artes, Bilbao, Spain

Galería El Coleccionista, Madrid, Spain

Galería Luis Adelantado, Valencia, Spain

Château de Tarascon, Tarascon, France

1987 Galería Yerba, Murcia, Spain

Chicago International Art Exhibition, Chicago, Illinois, USA

Galería 4, Valencia, Spain

Galería Val i 30, Valencia, Spain

1986 Galerie Adrien Maeght, Paris, France

Galería Parpalló, Valencia, Spain

1985 Kunsthalle Wilhelmshaven, Wilhelmshaven, Germany

Galería Sen, Madrid, Spain

Gallery Roma y Pavía, Porto, Portugal

Galería del Palau, Valencia, Spain

Galería Maeght, Barcelona, Spain

1984 Galerie Poll, Berlin, Germany

Gallery Sa Pleta Freda, Mallorca, Spain

Gesellschaft für Aktuelle Kunst, Bremen, Germany

1983 Galería del Palau, Valencia, Spain

1982 Galería Val i 30, Valencia, Spain

Galería Punto, Valencia, Spain

Galería 4, Valencia, Spain

Galería Maeght, Barcelona, Spain

1981 Kunsthalle Bremen, Bremen, Germany

Galerie Bonn, Bonn, Germany

Galería Maeght, Barcelona, Spain

Sala de la Biblioteca Nacional, Madrid, Spain

1980 Galería Yerba, Murcia, Spain

Galerie Poll, Berlin, Germany

Galerie Jürgen Schweinbraden, Berlin, Germany

1979 Galería Juana de Aizpúru, Seville, Spain

Caixa d'Estalvis, Mataró, Spain

Galerie Maeght, Zürich, Switzerland

Galería Juana Mordó, Madrid, Spain

1978 Galería Maeght, Barcelona, Spain

Musée de Rochefort, Rochefort, Belgium

Sala Luzán, Zaragoza, Spain

Galería Val i 30, Valencia, Spain

- Galería Cadaqués, Cadaqués, Spain  
 Galerie Maeght, Zürich, Switzerland  
 Galería Punto, Valencia, Spain  
 Galería Yerba, Murcia, Spain  
 1977 Galerie Flinker, Paris, France  
 Frankfurter Kunstverein, Frankfurt, Germany  
 Badischer Kunstverein, Karlsruhe, Germany  
 Kunstverein, Hannover, Germany  
 Galerie Poll, Berlin, Germany  
 Centro de Arte Contemporáneo, Porto, Portugal  
 1976 Galería 42, Barcelona, Spain  
 Galería Juana Mordó, Madrid, Spain  
 1975 Centro M-II, Seville, Spain  
 1974 Kunststichting Lijnbaancentrum, Rotterdam, The Netherlands  
 Sala Juan XXIII, Córdoba, Spain  
 Galería Val i 30, Valencia, Spain  
 Musée d'Art Moderne de la Ville de Paris, ARC, Paris, France  
 Galleria d'Arte Cavour, Milan, Italy  
 Maison de la Culture, Saint-Étienne, France  
 Maison de la Culture, Reims, France  
 Musée d'Art Moderne, Pau, France  
 Galerie du Fleuve, Bordeaux, France  
 1973 Galería René Metrás, Barcelona, Spain  
 Arte Contacto, Caracas, Venezuela  
 Galerie Stadler, Paris, France  
 Llotja del Tint, Banyoles, Spain  
 1972 Galería Juana Mordó, Madrid, Spain  
 Galería Val i 30, Valencia, Spain  
 Casa del Siglo XV, Segovia, Spain  
 Galería Tassili, Oviedo, Asturias, Spain  
 Colegio Pío XII, Valencia, Spain  
 Galería Atenas, Zaragoza, Spain  
 1971 Galerie Klang, Cologne, Germany  
 Galerie Poll, Berlin, Germany  
 Collegi d'Arquitectes, Barcelona, Spain  
 1970 Sala Honda, Cuenca, Spain  
 Galería Val i 30, Valencia, Spain  
 1969 Galería Cultart, Madrid, Spain  
 Galería Grises, Bilbao, Spain  
 1968 Galleria l'Agrifolio, Milan, Italy  
 Galería Val i 30, Valencia, Spain  
 Galleria Il Girasole, Rome, Italy  
 1967 Galería Val i 30, Valencia, Spain  
 Gallery Barandiarán, San Sebastián, Spain  
 Sala Aixelà, Barcelona, Spain  
 1966 Sala Comunale, Ferrara, Italy  
 Sala Miqueldi, Bilbao, Spain  
 Galería La Pasarela, Seville, Spain  
 1965 Galleria Il Centro, Turin, Italy  
 Sala Comunale, Reggio Emilia, Italy



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- DE BARAÑANO, Kosme; DEL MORAL, Jean Marie. *Manolo Valdés. El artista en su taller*. T.F. Publishers, Madrid, Spain, 2003
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