

FIGURA Y FORMA

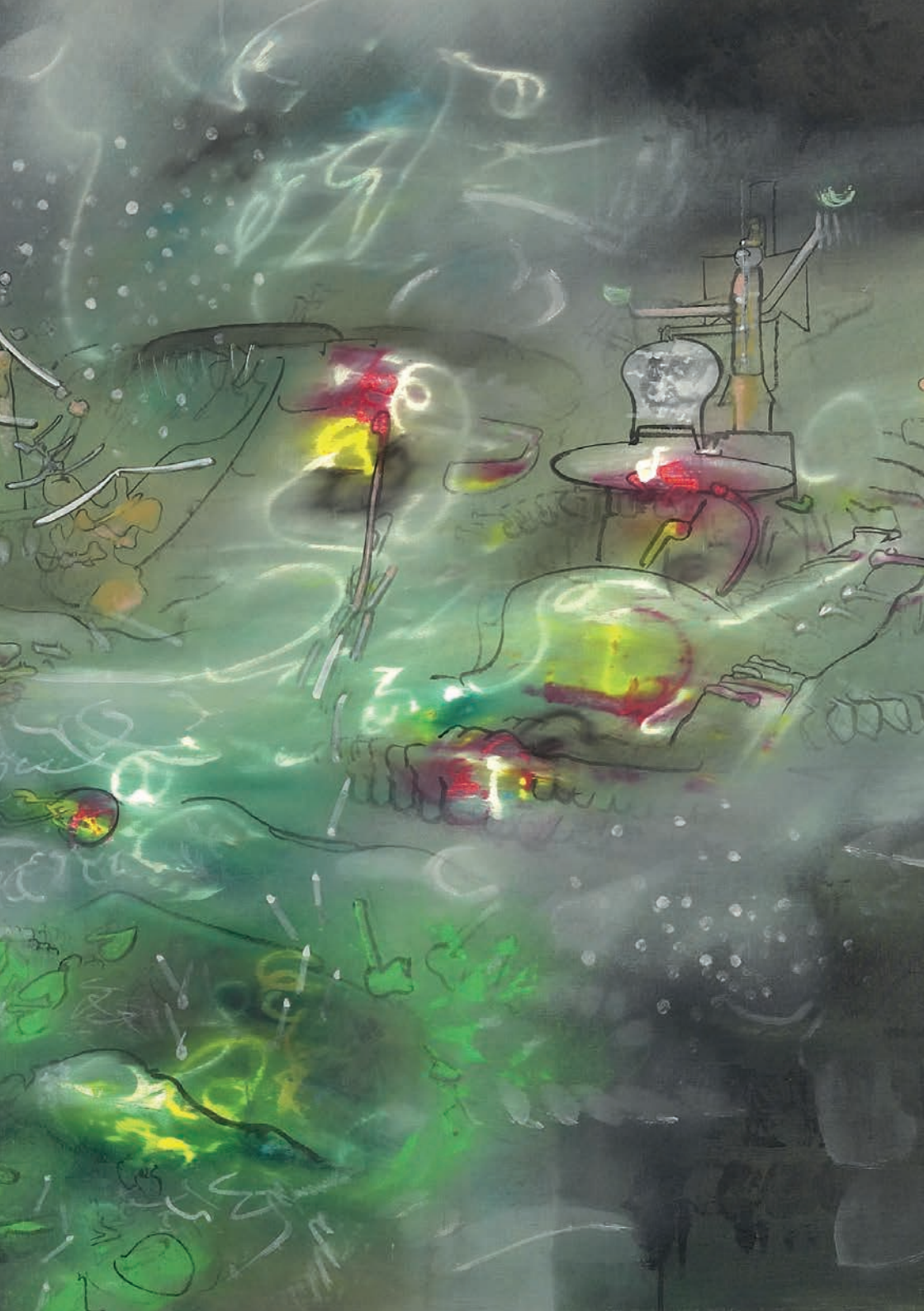


OPERA GALLERY

FIGURA Y FORMA

29 NOVEMBER - 31 DECEMBER 2018

OPERA GALLERY



P R E F A C E

This winter Opera Gallery Hong Kong is proud to present 'Figura y Forma' (Figure and Form), a curated group exhibition of sculpture and painting by six celebrated artists from Spain and Latin America.

The exhibition will feature a diverse selection of work from Manolo Valdés, Pablo Atchugarry, Antonio Seguí, Fernando Botero, Federico Uribe and Roberto Matta, all drawing creative and passionate inspiration from the human form, whilst emphasising an Hispanic unity and commonality.

Working through different cultural traditions and backgrounds, all exhibiting artists achieve a simultaneously unique and profound way of revealing their subject, through their mastery of medium and technique. We take great pleasure in sharing this extraordinary exhibition with you.

Gilles Dyan
Chairman and Founder, Opera Gallery Group

Sharlane Foo
Director, Opera Gallery Hong Kong

前言

香港奧佩拉畫廊很榮幸能在今冬想向您展示‘Figura y Forma’（體與形）群體特展。我們策劃的這期展覽中包括了六位西班牙及拉丁美洲藝術家的雕塑和繪畫作品。

本次展覽展示的作品來自馬諾羅·瓦爾代斯、巴波羅·艾邱蓋理、安東尼奧·賽吉、費爾南多·波特羅、費德里科·烏里韋和羅伯托·馬塔等藝術家。他們充滿無限創意和激情的靈感都來自人體，與此同時還強調了西語群體的整體性與共通性。

儘管藝術家們的背景和文化傳統各不相同，但是參展的藝術家殊途同歸，各自運用自身對材質與技術嫻熟的掌握深刻而獨特地展現了人體的型態。我們非常高興能與大家分享這場超群的展覽。

Gilles Dyan
奧佩拉畫廊集團創始人及主席

符莎玲
香港奧佩拉畫廊總經理

Detail of Roberto Matta, *Le Règne des yeux*, 1960s, p. 21

Pablo Atchugarry b. 1954, Uruguay

Pablo Atchugarry was born in 1954 in Montevideo, Uruguay. Working at first in cement and iron in the 1970s, he rose to prominence for his works in marble in the 1980s. He was awarded the Michelangelo Award from the city of Carrara in 1999 for his artistic achievements in working with Carrara marble. The following year, he represented Uruguay at the 50th Venice Biennale with the sculpture *Soñando la paz*, an eight-piece work in Carrara and Bardiglio della Garfagnana marble. His work is exhibited in numerous museums and public institutions worldwide, including the National Museum of Visual Arts of Montevideo, the Parco Museum of Parco de Portofino, the Lercaro Museum of Bologna, the Collection of the Province of Milan, the Palazzo Isimbardi, the Collection of the Province of Lecco, the Franc Daurel Foundation in Barcelona, the Groeningemuseum in Bruges, the Berardo Collection in Portugal, the Perez Art Museum in Miami, the Patricia & Phillip Frost Art Museum in Miami, and the Chrysler Museum of Art in Norfolk.

Atchugarry's works can be found in public and private collections in the United States, England, Mexico, Italy, France, Argentina, Brazil, Portugal, Belgium, Holland, Columbia, Luxembourg, Panama, Chile, Russia, Saudi Arabia, Arab Emirates, Israel, Lebanon, Venezuela, Peru, Germany, Poland, Uruguay, the Dominican Republic, Japan, Korea, and the Principality of Monaco.

巴勃羅·艾邱蓋理 1954年生於烏拉圭

巴勃羅·艾邱蓋理於1954年生於烏拉圭蒙得維的亞。艾邱蓋理從1970年代開始創作，首先運用水泥和鐵創作作品。直到20世紀80年代，他的大理石作品嶄露頭角。1999年，他憑藉雕塑卡拉拉大理石的藝術成就獲得了卡拉拉市頒發的米開朗基羅獎。2000年，他代表烏拉圭出席了第50屆威尼斯雙年展，其中包括雕塑作品*Soñando la paz*，一座運用了八塊卡拉拉大理石和巴迪里奧深色大理石創作的雕塑。他的作品曾在世界各地的博物館和公共機構展出，其中包括蒙得維的亞國家視覺藝術博物館、波托菲諾公園博物館、博洛尼亞的萊爾卡羅博物館、米蘭省的省藏、伊辛巴爾迪宮、萊科省的省藏、巴塞羅那的弗蘭·達雷爾當代藝術基金會、布魯日的格羅寧格博物館、葡萄牙的貝拉爾多收藏、邁阿密的佩雷斯美術館、邁阿密的帕特里夏與菲利普·弗羅斯特美術館以及諾福克的克萊斯勒藝術博物館。

艾邱蓋理的作品能在世界各地的公共和私人珍藏中找到，包括美國、英格蘭、墨西哥、義大利、法國、阿根廷、巴西、葡萄牙、比利時、荷蘭、哥倫比亞、盧森堡、巴拿馬、智利、俄羅斯、沙特阿拉伯、阿聯酋、以色列、黎巴嫩、委內瑞拉、秘魯、德國、波蘭、烏拉圭、多米尼加共和國、日本、韓國與摩納哥。



El Abrazo, 2017

Bronze with red automotive enamel
Edition of 8
74.5 x 39.5 x 34 cm - 29.3 x 15.6 x 13.4 in

Provenance
Artist's studio



Untitled, 2017

Bronze with blue automotive enamel
Edition of 8
123.5 x 29.5 x 13.5 cm - 48.6 x 11.6 x 5.3 in

Provenance
Artist's studio



Untitled, 2018

Bronze with yellow automotive enamel
Edition of 8
92 x 31 x 27 cm - 36.2 x 12.2 x 10.6 in

Provenance
Artist's studio

Fernando Botero b. 1932, Colombia

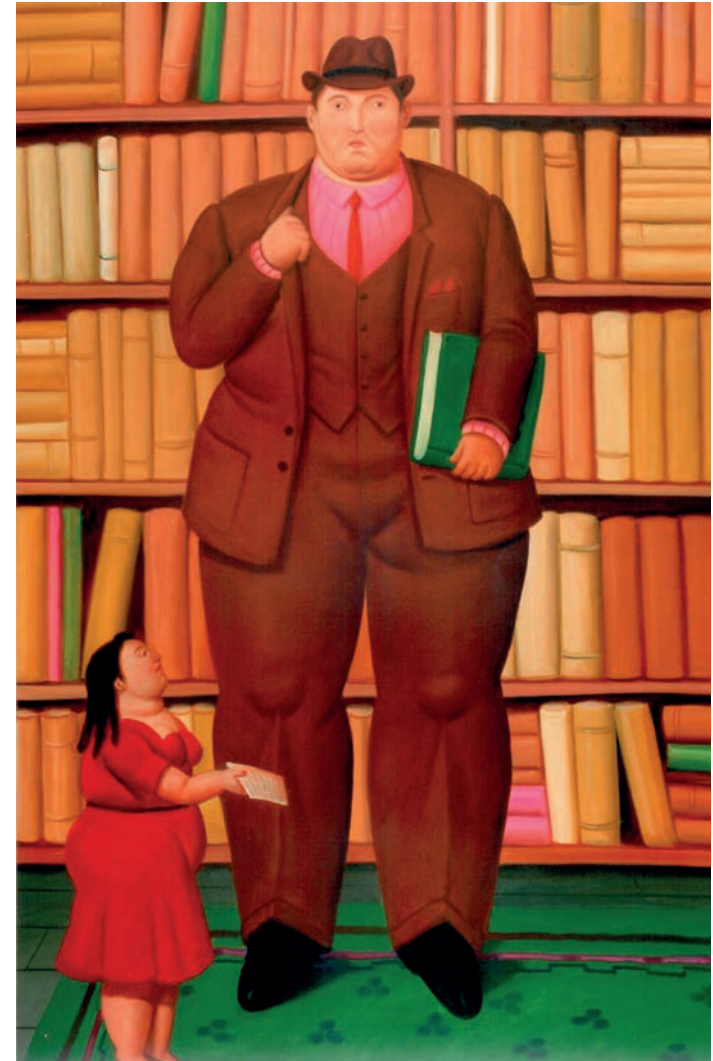
Fernando Botero is one of the most prominent and celebrated Latin American artists in the world. He was born in Medellín, Colombia in 1932 and was only sixteen years old when his drawings were first published in a popular local newspaper. In 1958, he rose to national prominence when he won the first prize at the Salón de Artistas Colombianos, and during the subsequent four decades, he achieved international recognition for his contribution to Latin American art and culture. His signature 'Boterismo' style, depicting figures with exaggerated volume in staged scenarios, represents an acute social and political critique alongside the more prosaic aspect of Colombian life. Recurrent themes address family life, religion, bullfight, and circus culture, all filtered through his unique, darkly humorous lens. His art is included in important private collections alongside numerous major museums collections. In 2012, he was awarded the International Sculpture Center's Lifetime Achievement Award.

Though celebrated for his masterful application of colour, this piece emphasises the exquisite draughtsmanship present in Botero's artworks. The rendering in pencil on canvas highlights the artist's signature experimentation with scale and proportion, whilst its monochrome palette and boldly outlined forms enforce the weight and presence of his figures.

費爾南多·博特羅 1932年生於哥倫比亞

費爾南多·博特羅是世界上最傑出和最著名的拉丁美洲藝術家之一。他於1932年出生於哥倫比亞麥德連，並在年僅16歲時便首次發表畫作在當地一家受歡迎的報紙上。1958年，當他獲得了哥倫比亞藝術家沙龍的一等獎，名氣即在全國傳開，並在此後的四十年間因其對拉美藝術和文化的貢獻而獲得國際認可。他用標誌性的“博特羅風格”在舞台式的場景中描繪體型誇張的人物，即代表了一種尖銳的社會與政治批評，也表現了哥倫比亞人生活中更平凡的一面。在他的作品中，常見的主題包括家庭生活、宗教、鬥牛和馬戲文化，都經過他獨特的、黑色幽默的視角來展現。他的藝術作品藏於重要的私人以及眾多重要的博物館收藏系列中。2012年，他被授予國際雕塑中心終身成就獎。

雖然博特羅以其精湛的色彩應用著稱，但這件作品還強調了其創作中一貫的細膩繪畫技巧。畫布上的鉛筆細節渲染突出了藝術家在尺寸和比例上的標誌性實驗。同時，單色調和大膽勾勒的形狀強化了其人物的重量感及存在感。



Lawyer and Secretary, 2010

Signed and dated on the lower right
Pen and watercolour on paper
206 x 129 cm - 81.1 x 50.8 in

Provenance
Private collection



Standing Woman (Eve), 1995

Signed, numbered and stamped with a foundry mark
Bronze
Edition of 6
88.9 x 30.5 x 27.9 cm - 35 x 12 x 11 in

Provenance

Scott White collection, San Diego
Mr. and Mrs. Churchman collection, Aspen
Sotheby's, New York, 24 May 2006, lot 10
Private collection

Literature

J.C. Lambert & B. Villegas, *Botero Sculptures*, Bogotá, Villegas Editores, 1998, no. 223, ill. in colour



A Girl Reading, 1998

Signed and dated on the lower right
Pastel, watercolour and graphite on canvas
122 x 190 cm - 48 x 74.8 in

Provenance

Marlborough Gallery, New York
Private collection, New York

Exhibited

New York, Marlborough Gallery, *Fernando Botero, Drawings and Watercolors on Canvas*, November 4 - December 5, 1998, no. 15, p. 33, illustrated in colour

Federico Uribe b. 1962, Colombia

Born in Bogotá, Colombia in 1962, Federico Uribe now lives and works in Miami, USA. He studied art at the University of Los Andes in Bogotá and in 1988 left for New York to study for a MFA degree under the supervision of Luis Camnitzer. It was the beginning of a journey that included years of study and work in Cuba, Mexico, Russia, England and finally Miami. Initially his formation began as a painter with sensual and brooding canvases influenced by dark reflections on his Catholic sense of pain, guilt and sexuality. In 1996, abandoning his paint brushes and attracted by the often neglected beauty of simple objects in daily use, he began to observe them with care, collect them, set them side by side and combine them. They became unusual instruments of a new aesthetic, full of colour, irony and lively playfulness.

Uribe creates sculptures that are not sculpted, but constructed and weaved, in curious and unpredictable, repetitive and almost compulsive ways. They follow the classical canons of figurative and abstract art, but the result is absolutely whimsical, it contains enormous efficacy and communicability. Distance, proximity and perception are key factors in the interconnection between Uribe's work and its viewers.

費德里科·烏里韋 1962年生於哥倫比亞

烏里韋1962年生於哥倫比亞波哥大，烏現於美國邁阿密工作與生活。他曾在波哥大安第斯大學修讀藝術，並於1988年前往紐約進修美術碩士學位，成為路易斯·卡姆尼澤的學生。這是一段旅程的開始，此後烏里韋四處遊歷，曾在古巴、墨西哥、俄羅斯與英國學習和工作，最後定居邁阿密。最初，他感性並憂鬱的作品很多的受到了他作為天主教徒對苦難、內疚和性的反思。1996年，他放棄了畫筆，並被日常中經常被忽視的簡單物體之美所吸引。他開始小心地觀察、收集，並將它們並排放置和組合起來。它們成為一種新穎美學不尋常的載體，充滿色彩，諷刺和活潑的趣味。

烏里韋創作的雕塑不是雕刻而成的，而是以非同尋常和不可預測的、重複的和幾乎是強迫的方式構造和編織成的。他們雖然遵循具象和抽象藝術的經典規範，但結果絕對是異想天開的，有強大的影響力和可傳播性。距離、接近度和感知是烏里韋作品與觀眾們互聯互通的關鍵因素。



Puzzled, 2006

Styrofoam and puzzle pieces
85 x 37 x 18 cm - 33.5 x 14.6 x 7.1 in

Provenance
Artist's studio



The Eyes of Knowledge, 2011

Books
100 x 103 x 50 cm - 39.4 x 40.6 x 19.7 in

Provenance
Artist's studio



Halleluyah, 2006

Colour pencils
208 x 127 x 74 cm - 81.9 x 50 x 29.1 in

Provenance
Artist's studio

Manolo Valdés b. 1942, Spain

Manolo Valdés is a painter, sculptor and mixed-media artist born in 1942 in Valencia, Spain. Valdés studied for two years at the Escuela de Bellas Artes de San Carlos, where he established the artists' group Equipo Crónica, a movement that sought to depart from Art Informel into a more Pop Art inspired figurative style. Influenced by Picasso, Rembrandt, Rubens and Velázquez, Valdés creates large works expressing a sense of tactility and embellished with art historical motifs. In addition to his earlier exhibitions with the group Equipo Crónica, Valdés has held over 70 exhibitions worldwide. He is the recipient of numerous prestigious awards. He currently lives and works in New York, USA.

Valdés' sculpture often refers to Mariana of Austria, a Queen Consort of Spain in the 17th century and the second wife of King Phillip IV. In 1650, Spanish painter Diego Velázquez was commissioned to paint Mariana, a painting that today hangs in the Prado Museum in Madrid. The painting, as in Valdés' sculptural homage, depicts the queen in a tightly encased bodice and stiff farthingale, as was the fashion of the time. Appearing stiff in both painting and sculpture, Valdés's Reina Mariana captures the theatricality of courtly constraint.

馬諾羅·瓦爾代斯 1942年生於西班牙

馬諾羅·瓦爾代斯是一位畫家，雕塑家和混合媒體藝術家，他於1942年出生於西班牙瓦倫西亞。瓦爾代斯在聖卡洛斯的美術學校學習了兩年，在那裡他創辦了藝術家團體 Equipo Crónica，這一運動試圖從“不定型藝術”轉變為更具波普藝術風格的具象作品。受到畢加索，倫勃朗，魯本斯和委拉斯開茲的影響，瓦爾代斯創作的大型作品表現出觸感與藝術史中常見的主題。除了他早期作為Equipo Crónica的一員所參加的展覽外，瓦爾代斯還在全球舉辦了70多場展覽。他曾獲得眾多著名獎項，現居住並工作於美國紐約。

瓦爾代斯創作的雕像多參照了奧地利的瑪莉安娜皇后，她是一位17世紀的西班牙皇后，菲利普四世的第二任妻子。在1650年，西班牙畫家迭戈·委拉斯開茲受委託繪製瑪莉安娜皇后像，這幅畫今天藏於馬德里普拉多博物館。這幅畫像，與瓦爾代斯的雕像一樣，描繪了皇后身穿著當時時尚的緊窄的胸衣和堅硬的鯨骨環長裙。瓦爾代斯所描繪的瑪莉安娜皇后在繪畫和雕像中均表現出拘謹的形象，戲劇性地描繪了宮廷生活的約束性。



Reina Mariana, 2017

Painted wood
Unique piece
114 x 59 x 82 cm - 44.9 x 23.2 x 32.3 in

Provenance
Artist's studio



Helechos dorados, 2011

Gold gilded brass
Edition of 9
115 x 155 x 57 cm - 45.3 x 61 x 22.4 in

Provenance
Artist's studio



Infanta Margarita, 2010

Marble
Unique piece
53.3 x 53.3 x 34.3 cm - 21 x 21 x 13.5 in

Provenance
Marlborough Gallery, New York
Private collection, New York

Roberto Matta 1911 - 2002, Chile

Roberto Matta was a Chilean painter born in 1911. He was a seminal figure of 20th century Abstract Expressionism, personifying a unique synthesis of European, American and Latin American culture. He studied architecture and interior design in Santiago, Chile, and later travelled through Europe and the USA where he encountered several major artists including René Magritte, Salvador Dalí, André Breton and Le Corbusier.

With Breton's encouragement, Matta subsequently joined the Surrealist movement, blending in dimensions of abstraction, cosmic landscapes and social and political awareness that would become signature in his mature works. Matta immigrated to the USA in 1938, returning to Chile a decade later and spent the 1950s and 60s divided between Europe and South America. He was expelled from the Surrealists for personal reasons, yet by that time his blended cosmic and organic works had made him widely known worldwide. His work was exhibited at the Museum of Modern Art in New York in 1957, the National Gallery in Berlin in 1970, and the Centre Georges Pompidou in Paris in 1985.

羅伯托·馬塔 1911 - 2002年, 智利

智利畫家羅伯托·馬塔生於1911年。他是20世紀抽象表現主義的開創人物之一，還代表了歐洲、美國和拉丁美洲文化的綜合。他曾在智利聖地牙哥學習建築和室內設計，隨後遊歷歐洲和美國，途中遇到了幾位重要的藝術家，包括雷內·馬格利特、薩爾瓦多·達利、安德烈·布勒東與勒·柯布西耶。

在布勒東的鼓勵下，馬塔隨後加入了超現實主義運動。他的作品融合了抽象、宇宙景觀以及社會和政治意識的維度，這都將成為他成熟時期作品的獨特標誌。馬塔於1938年移居美國，十年後回到智利，並在50年代和60年代生活在歐洲和南美洲。由於個人原因，他被開除出了超現實主義的陣營，然而那時候他以其宇宙及有機體混合風格的作品已在全世界範圍內廣為人知。他的作品曾於1957年在紐約現代藝術博物館展出，1970年在柏林國家美術館展出，1985年在巴黎蓬皮杜藝術中心展出。



Le Règne des yeux, 1960s

Signed on the lower right
Oil on canvas
114 x 146 cm - 44.9 x 57.5 in

Provenance

The estate of Roberto Matta
Private collection, France
Christie's, London, 10 February 2005, lot 143
Private collection, Hong Kong

Certificate

Les Archives de l'Œuvre de Matta has confirmed the authenticity of this work



Sans titre, circa 1965

Oil on canvas
85 x 100 cm - 33.5 x 39.4 in

Provenance

Private collection
Sotheby's, Paris, 6 June 2013, lot 124
Private collection

Certificate

Les Archives de l'Œuvre de Matta has confirmed the authenticity of this work



Untitled, 1969

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

Provenance

Galleria San Carlo, Milan
Sotheby's, Paris, 4 June 2014, lot 218
Private collection, Miami

Antonio Seguí b. 1934, Argentina

Born in Córdoba, Argentina in 1934, Antonio Seguí is a highly influential contemporary Latin American painter. After finishing his studies at the San Fernando Academy in Madrid and the École des Beaux-Arts in Paris, where he returned to in the 1980s as a professor. The artist travelled the world, visiting North Africa, Latin America and Mexico. Responding to the multiculturalism he encountered overseas, Seguí relocated to Paris in the 1960s and set about capturing a quintessential aura of contemporary urban culture. Influenced by artists such as Diego Rivera and Fernand Léger, Seguí's works are satirical critiques of man both within and outside society.

His visual language translates the incessancy of urban persistence into satirical absurdity. Seguí's work has been exhibited in over one hundred museums around the globe, including the Centre Georges Pompidou, Paris, the MoMA, New York and the Museu d'Arte Moderna, São Paulo.

安東尼奧·賽吉 1934年生於阿根廷

安東尼奧·賽吉1934年出生於阿根廷科爾多瓦，是一位極具影響力的拉丁美洲當代畫家。他在馬德里的聖費爾南多學院及巴黎美院完成學業，後在1980年代回到了巴黎美院執教。他曾在世界各地旅行，去了北非、拉丁美洲和墨西哥等地。為了回應他在海外遇到的多元文化主義，賽吉在60年代搬到巴黎，並著手捕捉當代都市文化的典型氛圍。受迭戈·里維拉和費爾南·雷捷等藝術家的影響，塞吉的作品是對社會內外人士的諷刺性批判。

他的視覺語言將城市的持續不斷性轉譯為諷刺與荒謬。他的作品已在全球一百多個博物館展出，包括巴黎的蓬皮杜藝術中心、紐約的現代藝術博物館以及聖保羅的現代藝術博物館。



Estar Contentos, 2013

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

Provenance
Artist's studio



Pobre mi alma, 2013

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

Provenance
Artist's studio



Cuando sale el sol, 2011

Acrylic on canvas
150 x 50 cm - 59.1 x 19.7 in

Provenance
Artist's studio

Published by Opera Gallery to coincide with the exhibition *Figura y Forma*, 28 November to 31 December 2018, Hong Kong.

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