

MANOLO VALDÉS

OPERA GALLERY

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pp. 2-15 Manolo Valdés working
in his studio, New York, June 2017



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Foreword

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This October, Opera Gallery London is proud and excited to present the first solo exhibition dedicated to Manolo Valdés in the Mayfair district of the city. On this auspicious occasion, we celebrate this important artist and his outstanding body of work, alongside with the 25th anniversary of Opera Gallery.

Internationally acclaimed both as a painter and as a sculptor, Manolo Valdés, born in 1942 in Valencia, Spain, is a pioneering and adventurous explorer of image, form and materials. Having gained recognition as one of the most established and distinctive Spanish artists living today, Valdés is known not only for his extraordinary vision and creativity, but also for his adept technical ability to make manifest his thoughts and feelings, through active engagement with a multitude of materials.

A member of the Pop Art generation, Valdés has developed a particularly acute awareness of the importance of the image, particularly its iconic value. Constantly seeking to reinterpret great masterpieces, distilling the essence to achieve a degree of simplification, which emphasises the primary elements. Valdés has continued to take inspiration from works by key figures from art history including Diego Velázquez, Henri Matisse and Pablo Picasso, utilising a broad range of raw materials to subvert, reinvent or reinvigorate these familiar images and their established contexts.

His chosen materials, ranging from bronze, aluminium, alabaster and wood, to burlap, string, mirror and linseed oil, have become effective tools for Valdés to introduce physicality and a range of visual effects into his works. Interestingly, the sculptures made by Valdés often appear to be pictorial and display a delicate quality, whilst his paintings, made with a collage of crude materials, become three-dimensional, and are marked by a raw characteristic.

Open to broad interpretation, Valdés encourages us to engage with his works and to feel them with our own, individual sensibility. Far from being created to occupy one specific type of setting, his works are versatile, as Valdés points out: "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."

Receiving wide public recognition and acclaim, Valdés' sculptures and paintings have been exhibited in many of the world's most important museums, including the Metropolitan Museum of Art in New York, the Centre Georges Pompidou in Paris and the Peggy Guggenheim Collection in Venice. The elegant, large-scale silver sculpture, *Butterflies*, has also made an emphatic impact in Berkeley Square, London, amongst the greenery in the vibrant city centre.

We are delighted to introduce you to the magic and genius of Manolo Valdés, which make him one of the most influential artists of the 21st century.



MANOLO VALDÉS BETWEEN CLIO AND DANAE

David Castañer

"So did Monsieur Léonard construct above the forehead of every lady of rank a towering edifice of hair decked with symbolical ornamentations. To begin with, by means of huge hairpins and a lavish expenditure of stiff pomade, the hair was strained upwards from the temples like a huge flaming candle, about twice the height of the pointed head-dress of a Prussian grenadier; then, in free space, eighteen inches above the eyebrows, began the artist's plastic realm. Not only were landscapes and panoramas, with fruit, gardens, houses, ships, the sea in a storm, the whole motley world, modelled with the comb on the summit of this 'pouf' or 'quésacos' (...) but to provide for sufficiently frequent changes in fashion, the event of the day had to be symbolised in this superstructure."

Stefan Zweig, *Marie-Antoinette*¹, about the Queen of Rococo's hairdresser.

Clio

Among the goddesses with extraordinary hair that have emerged from Manolo Valdés' New York studio over the last few years, Clio is clearly the one the artist works the most assiduously at. According to Valdés, Clio is a crude head, her features almost absent, her verticality belied by a generous crown of steel wire that explodes into a swarming mass. The original version is evocative of Vermeer's Clio in the *Allegory of Painting*. In the gold version, it is reminiscent of Brancusi's *Sleeping Muse* (1). Manolo Valdés tirelessly returns to Clio, creating versions of her in alabaster and steel, in bronze with a silver or gold finish, or in monochrome blue... Clio's recurrence in Manolo Valdés' mature works is a late revelation of the muse that has been his constant companion.



1 Constantin Brancusi, *Sleeping Muse*, 1910
Atelier Brancusi, Paris

Memory and Appropriation

The daughter of Zeus and Mnemosyne (memory), in Greek mythology Clio is the muse of History, the one who chants the great events and actions of the past. Just as Clio's song pays homage to the great figures of the past, Manolo Valdés' painting is a eulogy to the great works from the history of art and the masters who created them. The intertextuality and interweaving of different visual forms, or the ability to appropriate images, characters and styles developed by artists who preceded him, are one of the cornerstones of Manolo Valdés' approach. After leaving the Academia de Bellas Artes in Valencia, Spain, in 1959, at the age of seventeen, he founded Equipo Crónica in 1964 with his two friends Rafael Solbes and Joan Antoni Toledo — the latter only stayed for a year. The group was unquestionably the most famous representative of Pop Art in Spain. Focusing initially on images taken from the press, television, advertising and other forms of mass culture, very early on Equipo Crónica began to include famous figures of Spanish art in its compositions — the *Conde-Duque of Olivares*, Velázquez's *Philippe IV*, or *El hombre con la mano en el pecho* by Greco, to mention only a few. This practice was at first limited to the painting of the Golden Age, but the duo later went on to draw its references from all of Western art, from the Renaissance to Abstract Expressionism. At the time their approach was sometimes viewed as iconoclastic — Antoni Tàpies, for example, thought Equipo Crónica's use of one of his paintings was mockery. But this appropriation of the canons of Western art history was, in fact, a response to deeper aesthetic concerns, which Manolo Valdés went on to explore further on his own, after his teammate Solbes passed away prematurely in 1981. After abandoning Equipo Crónica's Pop Art style for an approach to painting more sensitive to the effects of the materials, Manolo Valdés began to rework Velázquez's imagery. His early works were presented at Galerie Maeght in 1986. The combination of pigments, binders and the exploration of the properties of the surfaces give these strangely familiar recreations a flavour of abstract art. Nonetheless, the process of appropriation Manolo Valdés demonstrates in his mature works differs significantly from the interweaving of visual forms practiced by Equipo Crónica. In Pop appropriation, the classical image is used as it is, reproduced as faithfully as possible, and its meaning is only altered by the change in context. The type of appropriation Valdés proposes in his later works pays far more attention to the intrinsic qualities of the image such as the structure, the colours, the texture, and the *silhouette*, to reconfirm, in a way, the pre-eminence of the act of creation. All this appears in the most contemporary bronzes of the *Reina Mariana* or the *Infanta Margarita* that manage to suggest a well-known work of art, although neither the medium nor the techniques, nor the dimensions or the textures are those used in the original work. Valdés' work of memory is necessarily accompanied by an interpretative dimension that turns images, worn out by time, into something contemporary and new.

Reproduction, Variation, Transformation

Therefore, Manolo Valdés' art is one of infinite variations on a limited number of themes. It is hardly surprising that in his artistic practice he is attracted by a serial handling of images. In Equipo Crónica's initial days, Valdés learnt to use reproduction techniques like screen-printing or the *Múltiples*, the name they gave to their moulded cardboard sculptures. Manolo Valdés never stopped etching, making series like *Perfil*, *Eva* or *Lillie* in which the reproduction of the engraved plate is the main element of the image. However, his engravings are not, strictly speaking, replicas as they are not exact copies. They all contain variations that are expressed, in the case of *Perfil* for example, in the headdress — some are references to Picasso's masterpieces, while others contain allusions to Gauguin, le Douanier Rousseau or Bosch.

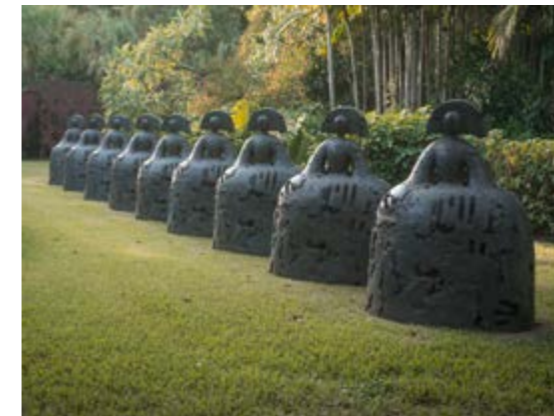
1. Translated by Eden and Cedar Paul. Pushkin Press, London, 2017.

However Manolo Valdés does not only use appropriate mediums in his series. Like Kandinsky before him in his *Compositions* and his *Fugues*, or Delaunay with his *Rhythms*, Valdés often subjects his paintings or sculptures to a serial treatment. What for the former was a process of experimentation related to reflections on the musicality of painting (variation), for Manolo Valdés has become a method of creation (transformation). Anyone who is lucky enough to visit Manolo Valdés' studio will often find three or four versions of a same *Retrato* standing on gigantic easels. He works exactly the same way in sculpture. With the *Cabezas*, based on the same idea, he starts to build several works simultaneously, and replicates the same gestures on each of them. But he introduces variations, nuances in the texture, colour and materials, which give each work an unquestionable uniqueness. Valdés often admits that working this way forces him to destroy all the works that do not reach the level of expressiveness he is striving for, and his production is thus subjected to a sort of artificial selection. By working with reproduction, transformation and selection, Manolo Valdés introduces processes that are fundamental to life and the evolution of the species. This probably contributes to the highly organic nature of his whole body of work.

Nature and Culture

In an interview with Maria José Bono and Agnes Noguera, Manolo Valdés said: "My own painting is the result of observing paintings made by others, as I am a painting enthusiast, a passive consumer of art". For a very long time, Manolo Valdés was, in fact, a museum painter. In the 1990s, when he had lived for a few years in New York, he even dedicated an entire series of paintings that could have served as a banner, to the typography of the Metropolitan Museum of Art. At the time he admitted he was a frequent visitor to the Met and the MoMA and that these visits were the main source of inspiration for the *Portraits* derived from those made by the Parisian avant-gardes. They also inspired the *Profiles* he produced at the time, which were influenced by Renaissance Flemish art. Valdés has always stated his paintings are based on painting and not living or real things. The art historian, Guillermo Solana, concluded his text for the retrospective exhibition held in 2006 at Reina Sofía with the following words: "the museum where Valdés' soul lives is not a physical institution, but a universal site that, since André Malraux, has been known as the 'Imaginary Museum'. Far from being the iconoclast that some saw in him at the time of Equipo Crónica, on the contrary Manolo Valdés is someone who adores icons, a painter whose work is based on culture and not nature".

Since then, he has shifted out of the museum. Following on from his *Meninas* (2), which were exhibited in the most prestigious squares and avenues in Paris, Madrid, Córdoba and Barcelona, from 2007 onwards, Manolo Valdés has also become an artist of the street. The current series of *Cabezas* was inspired by a walk and not a visit to a museum. One day, when he was crossing Central Park, he noticed a woman sitting on a bench, with a flurry of butterflies above her head. So the *Butterflies* series was born, along with a group of monumental heads, adorned with a complex mass of hair. He baptised them *Fiore*, *Ivy* and *Ada*. Manolo Valdés has emerged from the museum to walk through nature. However, the memory of the Imaginary Museum is intact. The geometric motifs of the headdresses, and the hair on certain sculptures like *Aretes*, *Coloso* or *La Diadema*, are strongly reminiscent of *La Dama de Elche* (The Lady of Elx) (3), one of the most sumptuous women's busts that have come down to us from Iberian Antique art. The delicate interlacing of straight and oblique lines in *Alhambra* uses the geometrical motifs in alabaster and wood found on the Nasrid palaces of Granada. Undeniably natural motifs are gaining increasing importance in Valdés' work and the compositions of plants and animals are the most striking element of the headdresses depicted in *Helechos*, *Ariela*, *Iris* and *Fiore*. This in



2 Manolo Valdés, *Reina Mariana (La Fila)*, 2007
bronze, edition of 9, 66.9 × 49.2 × 37.4 in



3 *La Dama de Elche*, 4th century BC
National Archaeological Museum of Spain, Madrid

no way implies that Valdés paints them from nature. Already in the 1990s his *Bodegons* or still lifes were marked by classical Spanish painting and his *Peces* by Matisse's *Goldfish*, whose butterflies he is now using. "When I paint apples or clouds," he said to me, "I don't love them because they look like apples or clouds, but because they look like Cézanne's and Caspar David Friedrich's apples and clouds." As the French philosopher Gaston Bachelard may well have said, Manolo Valdés' work reminds us that our vision of nature is always mediated by culture, or in other words, when we look at the fruits of nature, our gaze is informed by art history.

This evolution indicates a change of direction in Valdés' art practice. Earlier, he used the great masters of art history as a pretext: he created his own poetic theory from their images. Now, he creates in their company, not based on, but with their images.

Form and Matter

The most recent works are an exultation of the simple form. In his *Cabezas* Valdés experiments with opposites: the horizontal is superposed over the vertical, the cube and the circle stand beside the oval, while empty and full cubes alternate. These visual oxymorons reconfirm the power of form in itself, as a visual sign. They also recall the importance of form in Manolo Valdés' creative trajectory. Unlike many contemporary artists, Valdés is known for his use of a preparatory drawing before he launches into the creation of a painting or a sculpture. The critic Kosme Barañano called this "drawing as the initial structure". These sketches and drawings — that were the focus of an exhibition at the BBK Bilbao, Spain — allow us to discover the laboratory of Valdés' shapes. Looking at the drawings that are overall inspired by images created by Velázquez, Zurbarán, van Eyck, Rubens, Matisse, Modigliani, Gauguin or Picasso, we realise that Valdés has not only looked but noted — as a jazz player would — the way these works are composed. In Valdés, the drawing does not bother with details but focuses on the essential. The form is primarily a structure, an organisation of zones of shadow and colour circumscribed by clear contours. This definition of form is present in the series of portraits made between the 1980s and 1990s, where the characters' dresses are suggested by patches of extremely sober dark and matt colour, and the faces have no features. Although they now have eyes and mouths, perhaps the linear simplicity of today's *Retratos* is the result of this conception of form.

On other occasions, Valdés pays more attention to the *silhouette* of the images he recreates. This is the case, for example, when he creates the monumental *Meninas* sculptures, based on the contours of the *Reina Mariana* (4) and the *Infanta Margarita*. The *silhouette* is preserved but Valdés decides to transpose it into three dimensions, and to fill it with a dense and solid material like bronze. The way Valdés plays with form hence necessarily implies playing with matter.

It is precisely for this reason that Manolo Valdés' work establishes a continuum between painting and sculpture. In reality, whichever discipline he practices, Valdés is constantly experimenting with the limits of the medium he uses. In the 1980s, he began to use extremely concentrated pigments that he laid out in flat fields of colour on jute canvas, which he cut up, stitched and re-stitched. His canvases became increasingly voluminous, and like Picasso in his *La Chèvre* painting, he had no hesitation incorporating objects that had nothing to do with the pictorial surface — nails, sand, cardboard or pins. His recent use of mirror shards yet again shows the artist's ability to suggest all the qualities of the soul of a material. This recycling of a non-artistic material recalls not only Pistoletto's *arte povera*, but also the importance of the mirror in European art. Thus, these shards of glass on the canvas are a direct reference to *The Arnolfini Portrait* by van Eyck (5), where the vanishing point is the depiction of a mirror as a witch's eye, or to *Las Meninas* by Velázquez (6) where the interplay of gazes



4 Diego Velázquez, *Queen Mariana of Austria*, 1652-53
oil on canvas, 92.2 x 52 in
Prado Museum, Madrid



5 Jan van Eyck, *The Arnolfini Portrait*, 1434
oil on oak panel of 3 vertical boards, 32.3 x 24.8 in
The National Gallery, London



6 Diego Velázquez, *Las Meninas*, 1656
oil on canvas, 125.2 in x 108.7 in
Prado Museum, Madrid

calls for a spectacular system. Valdés is to painting what salt is to cooking: a natural activator of the taste of the matter and the colour.

In his most recent creations, this taste for experimentation with matter is obvious. In his latest *Cabezas* Valdés introduces quartz and irregular pieces of alabaster. Above all, he suggests an incursion into the most contemporary materials like resins — in this case epoxy mixed with natural pigments — which he includes in the poetry of his hair, to create networks of stained glass. The last time I interviewed him, Valdés spoke to me about the discovery of these new materials "that the young generation uses", with a tremor of joy in his voice. I felt that the originality of his work is not only due to his delicate and subtle relations with the art of memory and history, but also to his ability to allow himself to be surprised by the qualities of form and matter. Valdés is thus not only the son of Clio the muse of History, he is also the son of Danae, the mythological character who allows herself to be infused with divine energy that appears in a completely unexpected form and matter.



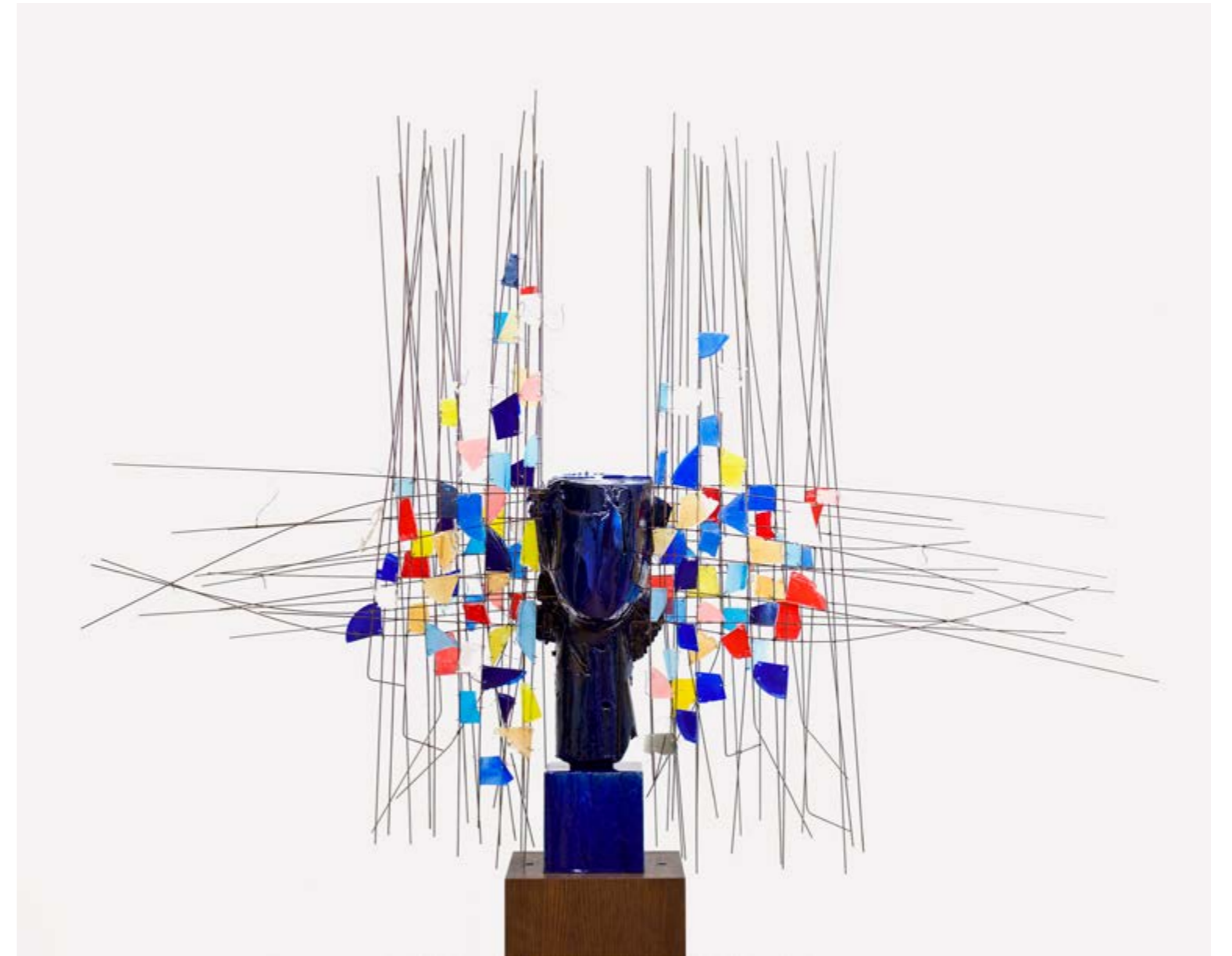


pp. 22-27 Works in progress at the
Capa foundry in Madrid, Spain, 2017





ARTWORKS

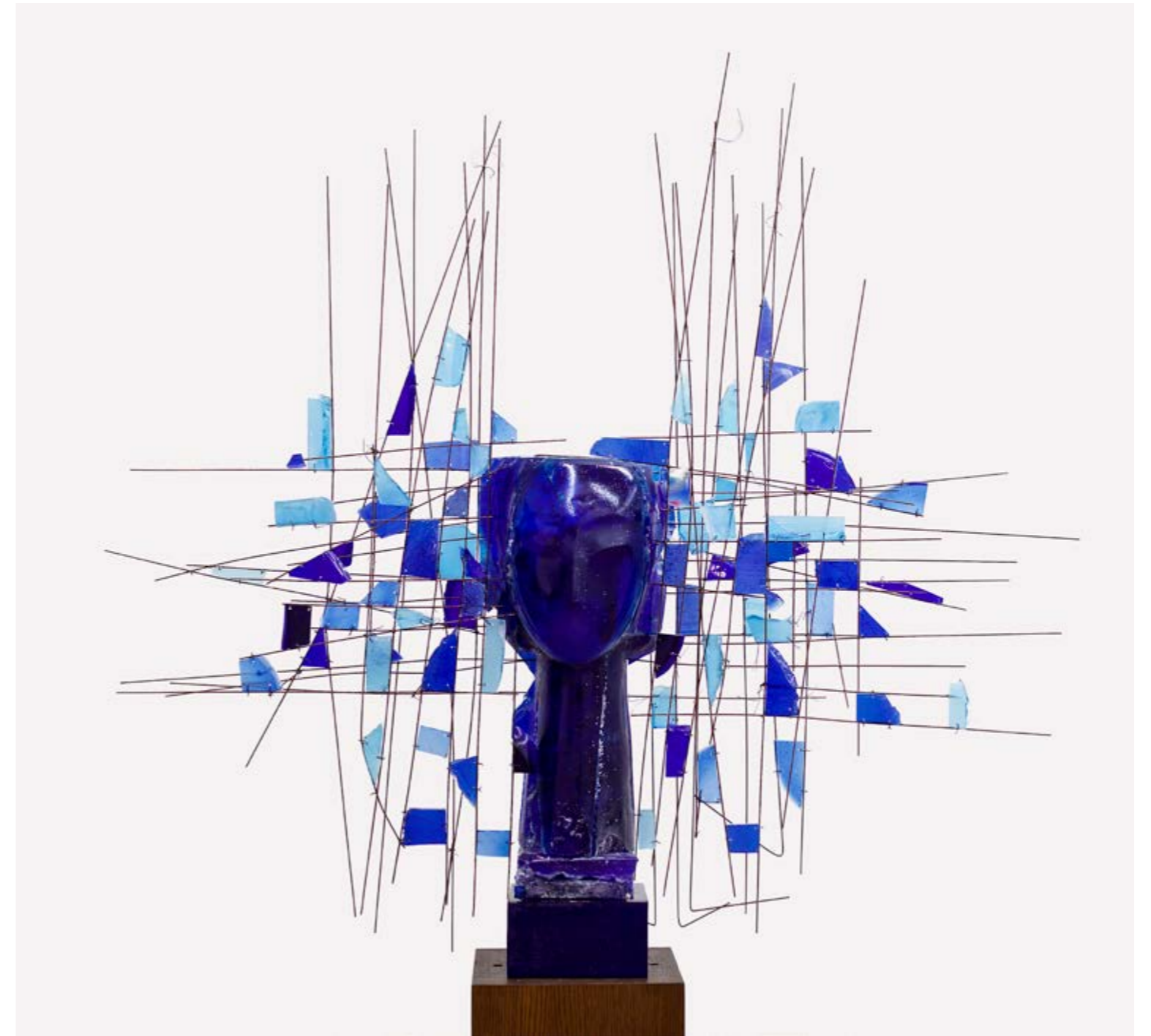


Cabeza Azul con Resina Roja, 2018

Polychromated wood with resin and steel
Unique piece
40.2 × 53.9 × 9.8 in
102 × 137 × 25 cm

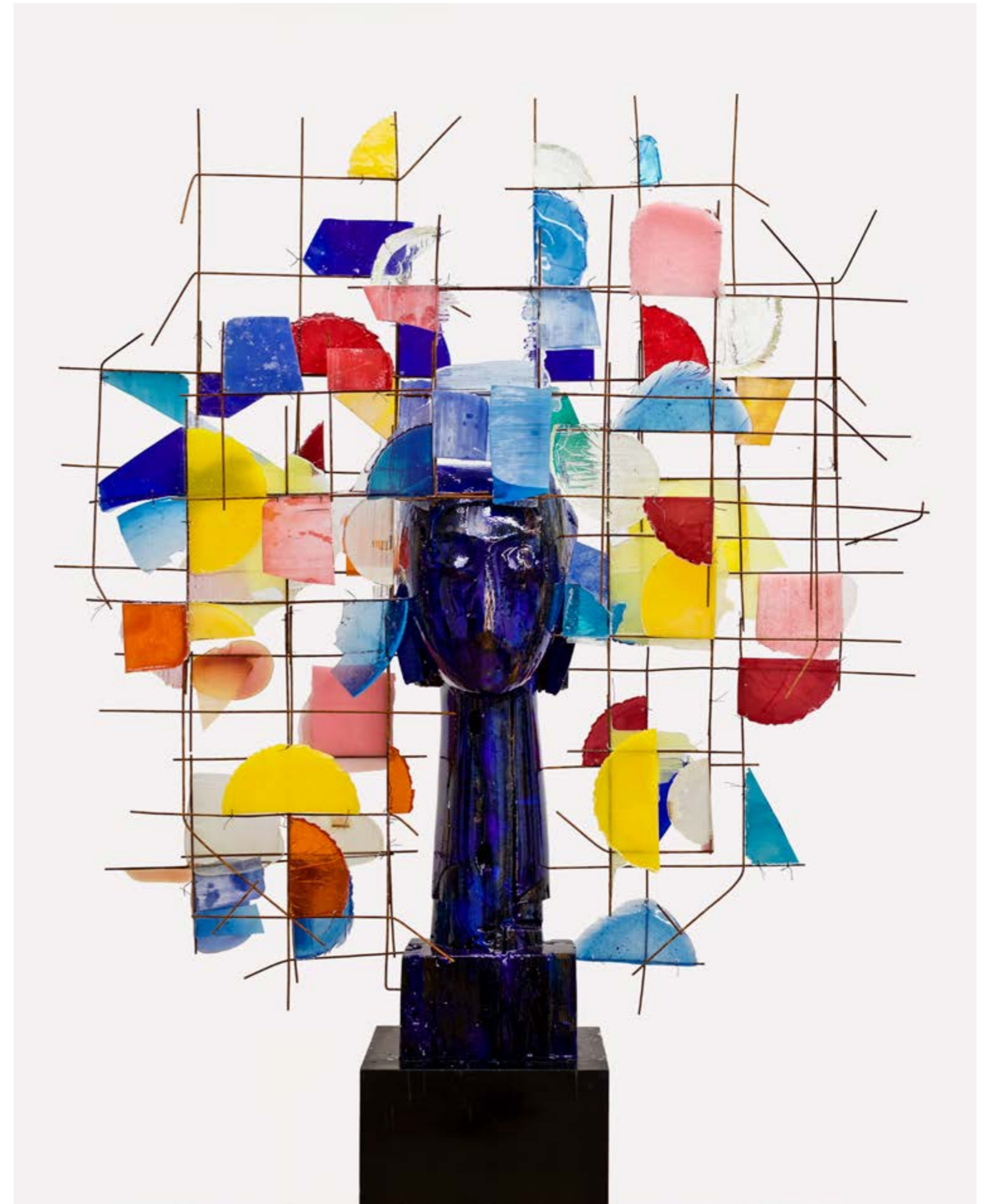
Cabeza Azul con Resina Azul, 2018

Resin and steel
Unique piece
40.2 × 42.9 × 9.1 in
102 × 109 × 23 cm



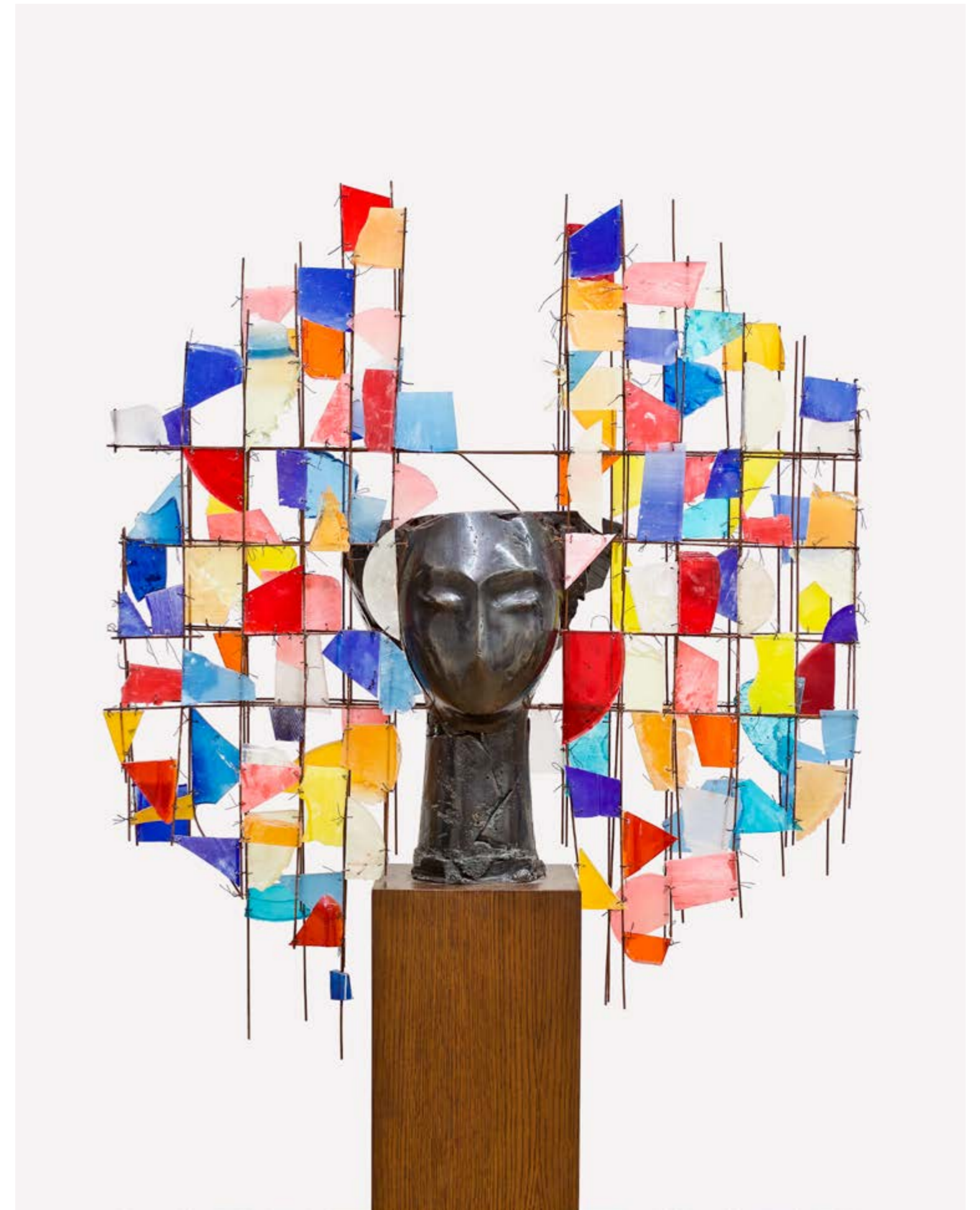
Cabeza Azul Madera y Resina, 2018

Polychromated wood with resin and steel
Unique piece
59.1 × 52 × 13 in
150 × 132 × 33 cm



Cabeza Bronce y Resina de Colores, 2018

Bronze with resin and steel
Unique piece
40.2 × 33.1 × 11 in
102 × 84 × 28 cm





Matisse como Pretexto con Gris, 2018

Mixed media
71 × 58 in
180 × 147 cm



Cabeza Alabastro con Aretes de Cuarzo, 2018

Alabaster, quartz and steel
Unique piece
22 × 21.3 × 10.2 in
56 × 54 × 26 cm







Cabeza con Orquideas, 2018

Wood and aluminium
Unique piece
23.2 × 40.2 × 9.8 in
59 × 102 × 25 cm

Doble Cara con Aretes de Alabastro, 2018

Ebony, alabaster and steel
Unique piece
28 × 22 × 14.2 in
71 × 56 × 36 cm





Matisse como Pretexto en Azules, 2018

Mixed media
58.3 × 53.9 in
148 × 137 cm



Perfil sobre Fondo Negro, 2015

Oil on burlap
80 × 60 in
203 × 152.5 cm





Cabeza Alabastro con Nube de Mariposas, 2018

Alabaster and steel
Unique piece
31.1 × 49.2 × 24 in
79 × 125 × 61 cm





Butterflies, 2013

Aluminium
Edition of 4
259.8 × 488.2 × 206.7 in
660 × 1240 × 525 cm

Berkeley Square, London,
January - November 2019



Mariposas Azules, 2013

Polychromated bronze
Unique piece
29.1 × 74 × 25.2 in
74 × 188 × 64 cm

Dama, 2016

Oil on burlap
64 × 64 in
162.5 × 162.5 cm





Jackie, 2017

Mixed media
91.3 × 139.8 in
232 × 355 cm

Cabeza de Alabastro, 2018

Alabaster
Unique piece
35 × 26 × 18.1 in
89 × 66 × 46 cm







Cabeza Alabastro con Mariposas, 2018

Alabaster and steel
Unique piece
23.2 × 33.1 × 14.2 in
59 × 84 × 36 cm



Clio Azul, 2018

Polychromated bronze
Edition of 8
46.9 × 100 × 29.9 in
119 × 254 × 76 cm



Clio Dorada, 2018

Bronze with gold patina
Edition of 9
44.9 × 100.4 × 35.4 in
114 × 255 × 90 cm

Dubai International Financial Centre,
United Arab Emirates,
March 2018–March 2019



Retrato I, 2018

Mixed media on wooden panel
55.9 × 37 in
142 × 94 cm



Cabeza Plateada con Mariposas, 2018

Aluminium
Unique piece
83.1 × 28 × 22 in
211 × 71 × 56 cm



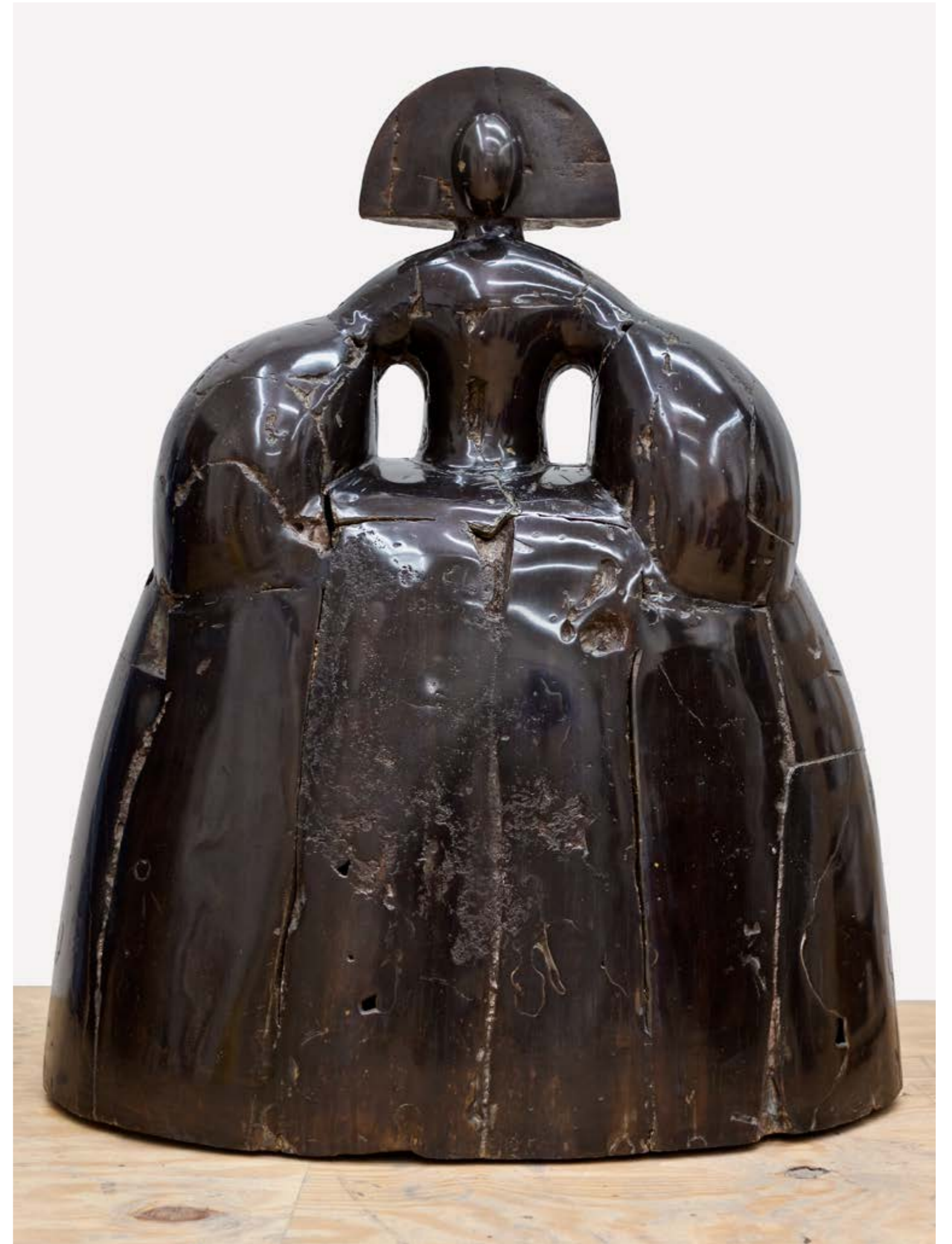
Infanta Margarita, 2018

Aluminium
Unique piece
39.4 x 28 x 16.9 in
100 x 71 x 43 cm



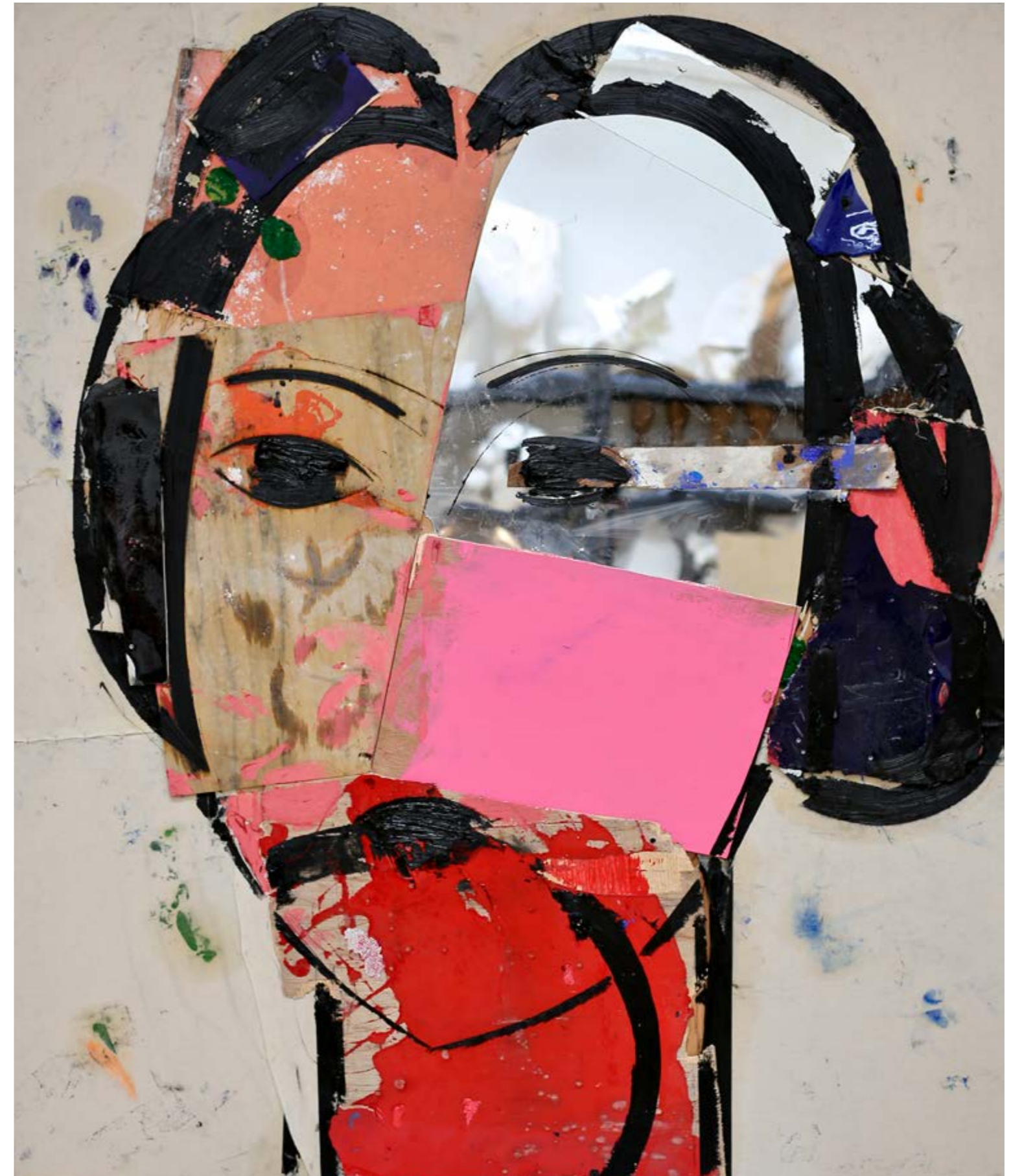
Infanta Margarita, 2018

Bronze
Unique piece
51.2 × 42.1 × 27.2 in
130 × 107 × 69 cm



Espejo con Rosa, 2018

Mixed media on wooden panel
66 × 55.5 in
167.5 × 141 cm



Reina Mariana, 2019

Resin with pigment
Edition of 8
68.1 × 48.4 × 34.3 in
173 × 123 × 87 cm



Reina Mariana, 2019

Resin with pigment
Edition of 8
68.1 × 48.4 × 34.3 in
173 × 123 × 87 cm





Helechos Plateados, 2013

Aluminium
Edition of 6
100.4 × 157.5 × 53.1 in
255 × 400 × 135 cm

Hôtel La Réserve, Geneva,
May 2018 - September 2019

Minna III, 2006

Mixed media on burlap
90 × 74.5 in
228.5 × 189 cm





Helechos, 2011

Bronze
Edition of 9
44.1 × 59.8 × 19.7 in
112 × 152 × 50 cm

La Doble Cara, 2018

Bronze
Edition of 9
22 × 24 × 13 in
56 × 61 × 33 cm



Retrato III, 2018

Mixed media on wooden panel
77 × 74.4 in
195.5 × 189 cm





Clio, 2014

Bronze and steel
Edition of 4
208.7 × 342.5 × 157.5 in
530 × 870 × 400 cm

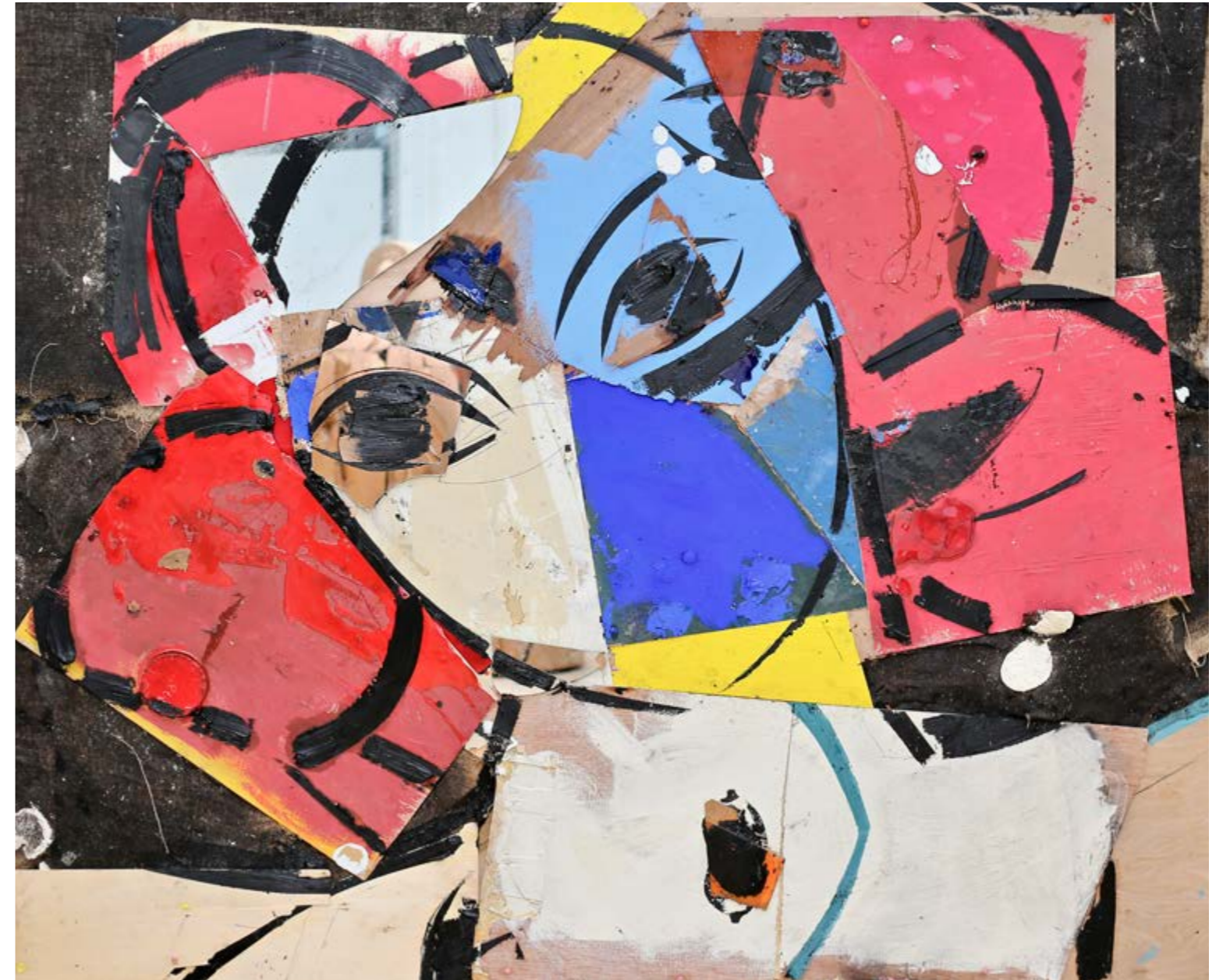


Danae, 2013

Iron
Edition of 4
255.9 × 246.1 × 118.1 in
650 × 625 × 300 cm

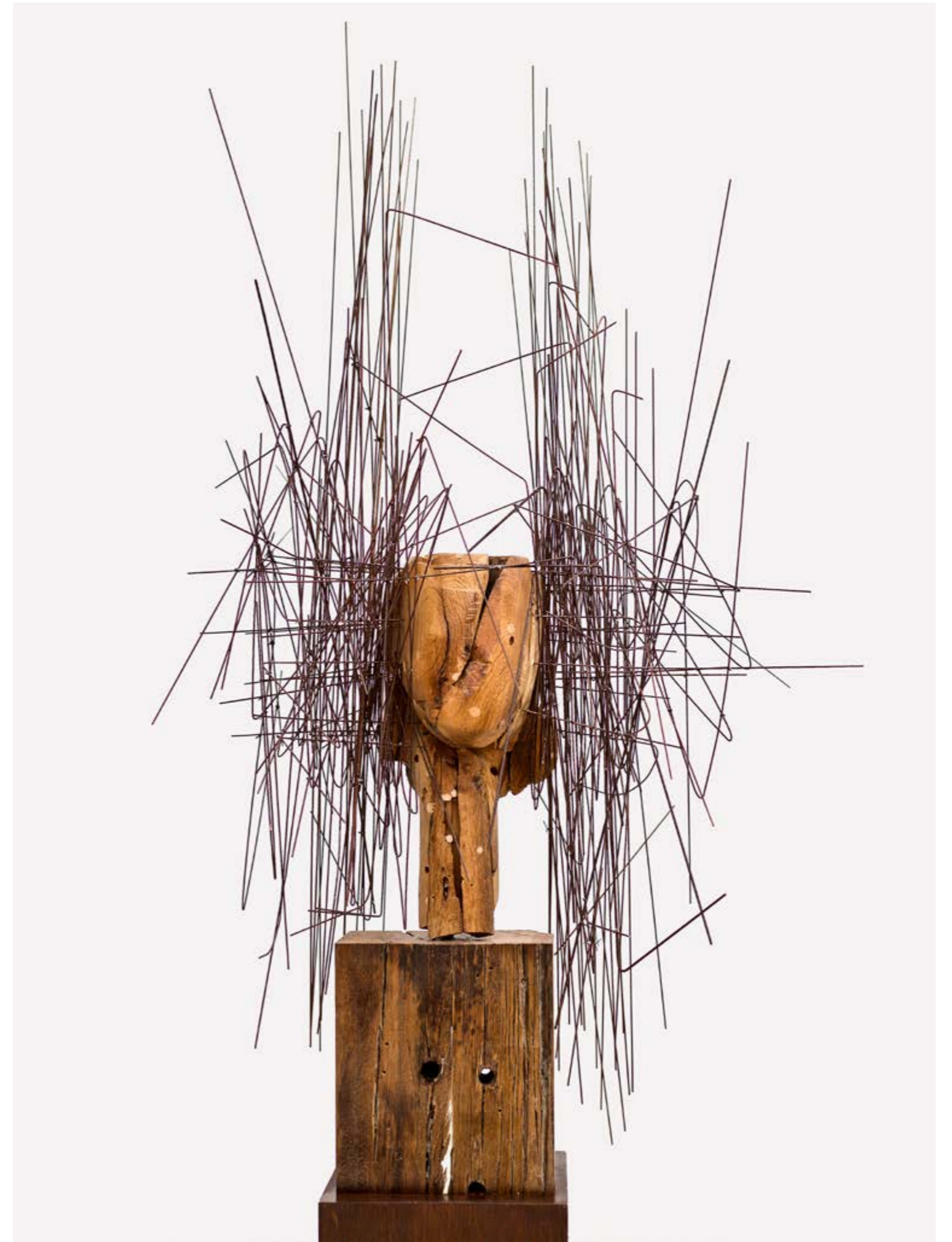
Matisse como Pretexto, 2018

Mixed media on wooden panel
74.5 × 90 in
189.2 × 228.6 cm



Los Alambres, 2018

Wood and steel
Unique piece
44.9 × 10.2 × 7.5 in
114 × 26 × 19 cm







Cabeza con Tocado de Helechos, 2018

Wood and steel
Unique piece
33.1 × 73.2 × 12.2 in
84 × 186 × 31 cm





Fiore, 2013

Steel
Edition of 4
187 × 358.3 × 133.9 in
475 × 910 × 340 cm

Gardens by the Bay, Singapore,
November 2017 - April 2018



Reina Mariana, 2019

Resin with pigment
Edition of 8
68.1 × 48.4 × 34.3 in
173 × 123 × 87 cm





Desnudo Azul II, 2010

Oil on burlap
47.2 × 95.3 in
120 × 242 cm



Infanta Margarita, 2017

Bronze
Edition of 8
40 x 35 x 16 in
101.5 x 89 x 40.5 cm

Lydia, 2007

Wood
Unique piece
33 × 36 × 16 in
83.8 × 91.4 × 40.6 cm



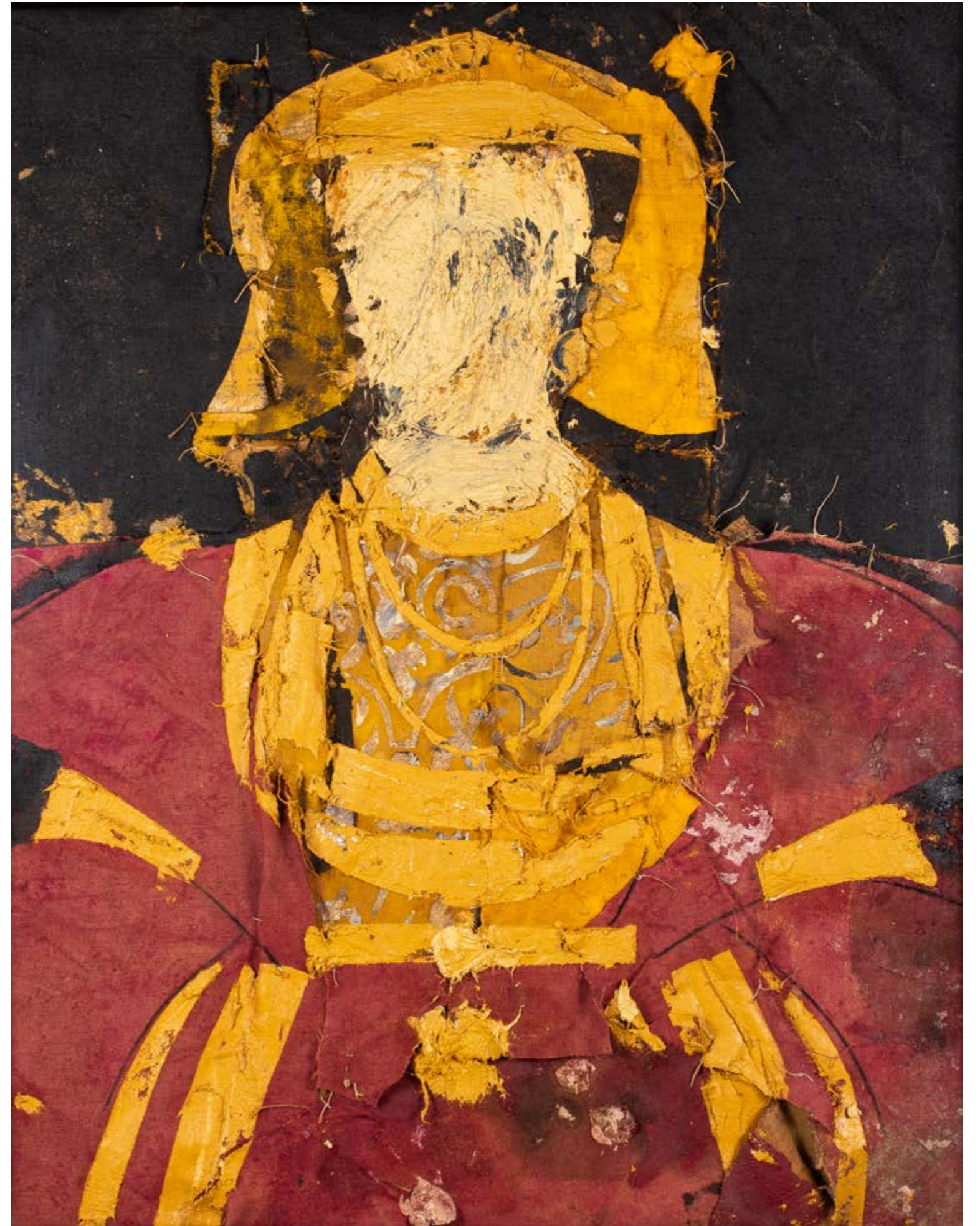
Infanta Margarita, 2011

Wood
Unique piece
51.2 × 41.7 × 27.6 in
130 × 106 × 70 cm



Mujer con Vestido Rojo, 1993

Oil on burlap
50 × 39.4 in
127 × 100 cm



Menina in Blue, 2013

Painted wood
Unique piece
33.5 × 23.6 × 14.2 in
85 × 60 × 36 cm





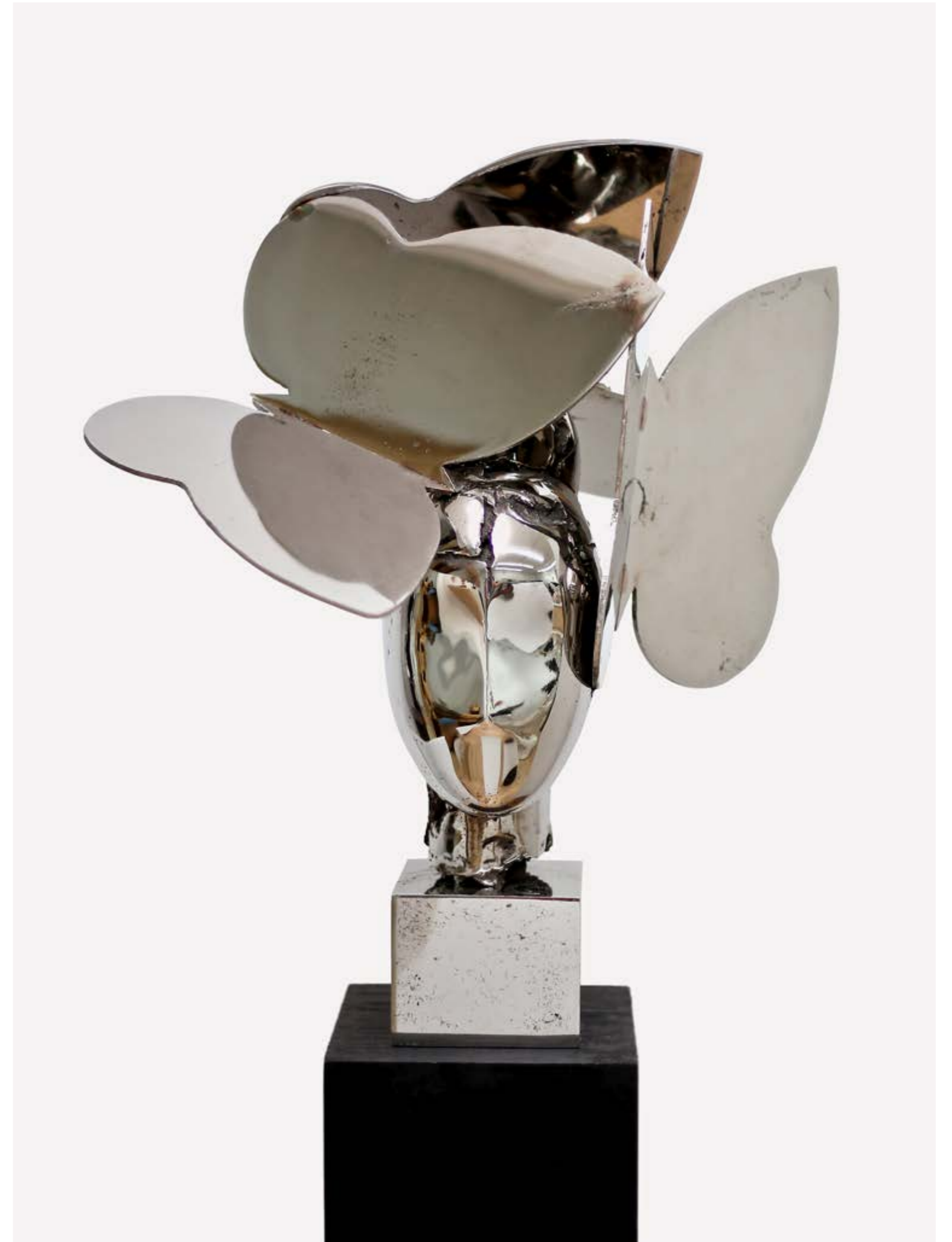
Ferns, 2017

Steel
Edition of 4
133.9 × 196.9 × 78.7 in
340 × 500 × 200 cm

Gardens by the Bay, Singapore,
November 2017 - April 2018

Cabeza con Tres Mariposas, 2018

Bronze with silver patina
Edition of 9
25.2 × 22 × 20.9 in
64 × 56 × 53 cm



Pamela, 2018

White bronze
Edition of 9
41.3 × 59.1 × 57.5 in
105 × 150 × 146 cm





La Pamela, 2015-2016

Aluminium
Edition of 4
151.6 × 267.7 × 267.7 in
385 × 680 × 680 cm

Place Vendôme, Paris,
September - October 2016

Retrato Con Marco I, 2016

Oil on burlap
64.2 × 64.2 in
163 × 163 cm



Juno, 2017

Brass
Edition of 9
28.3 × 24 × 18.9 in
72 × 61 × 48 cm



Juno, 2018

Bronze with black patina
Edition of 8
28.3 × 24 × 18.9 in
72 × 61 × 48 cm



Cuadro con Rosa, 2018

Mixed media
66 × 47 in
167.5 × 119.5 cm



Cabeza con Tres Mariposas, 2018

Bronze with gold patina
Edition of 9
25.2 × 22 × 20.9 in
64 × 56 × 53 cm





La Mariposa, 2015

Painted aluminium
Edition of 4
183.5 × 220.5 × 74.8 in
466 × 560 × 190 cm

Dubai International Financial Centre,
United Arab Emirates,
March 2018–March 2019



Cabeza con Mariposas, 2018

Bronze with gold patina
Edition of 8
16.5 × 35.4 × 13.8 in
42 × 90 × 35 cm



Cabeza con Mariposas, 2018

Bronze with silver patina
Edition of 8
16.5 × 35.4 × 13.8 in
42 × 90 × 35 cm



Retrato con Pamela, 2015

Oil on burlap
60 × 80 in
152.5 × 203 cm



Dama a Caballo, 2008

Bronze
Edition of 6
98.4 × 94.5 × 35.4 in
250 × 240 × 90 cm



Château Saint-Martin & SPA, Vence,
May - October 2019

Caballero, 2017

Aluminium
Edition of 9
60.6 × 56.7 × 23.6 in
154 × 144 × 60 cm



Untitled (from the Coloso series), 2002

Bronze
Unique piece
66.5 × 23.6 × 15.6 in
169 × 60 × 39.5 cm



Mickey con Espejo, 2018

Mixed media
64.6 × 64.6 in
164 × 164 cm





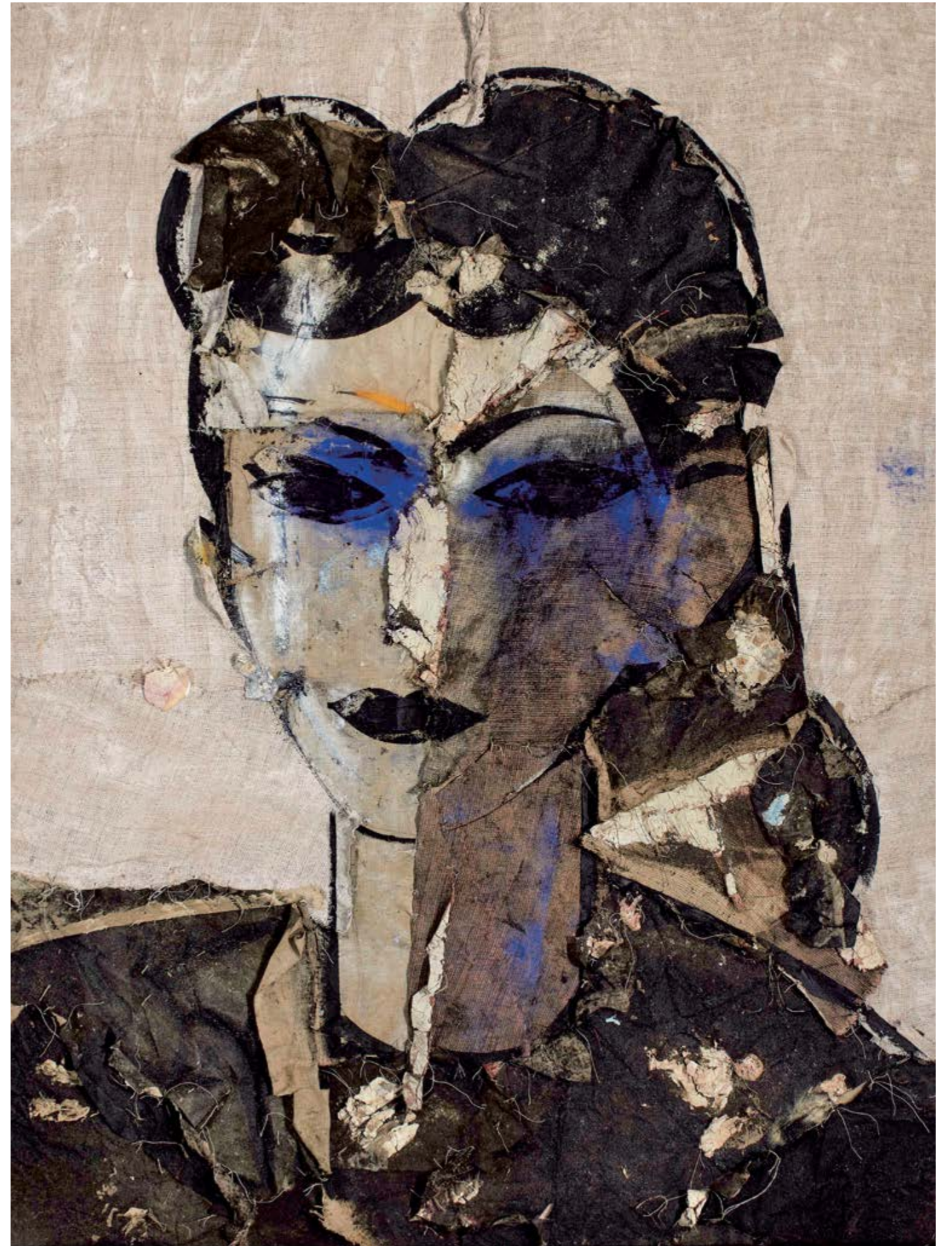
Los Aretes, 2015-2016

Painted steel
Edition of 4
126 × 252 × 114.2 in
320 × 640 × 290 cm

Ciudad de las Artes
y las Ciencias, Valencia,
June-December 2017

Retrato de Dama, 2011

Oil and burlap collage on canvas
90.5 × 67 in
229.9 × 170.2 cm



Cabeza Dorada con Mariposas, 2018

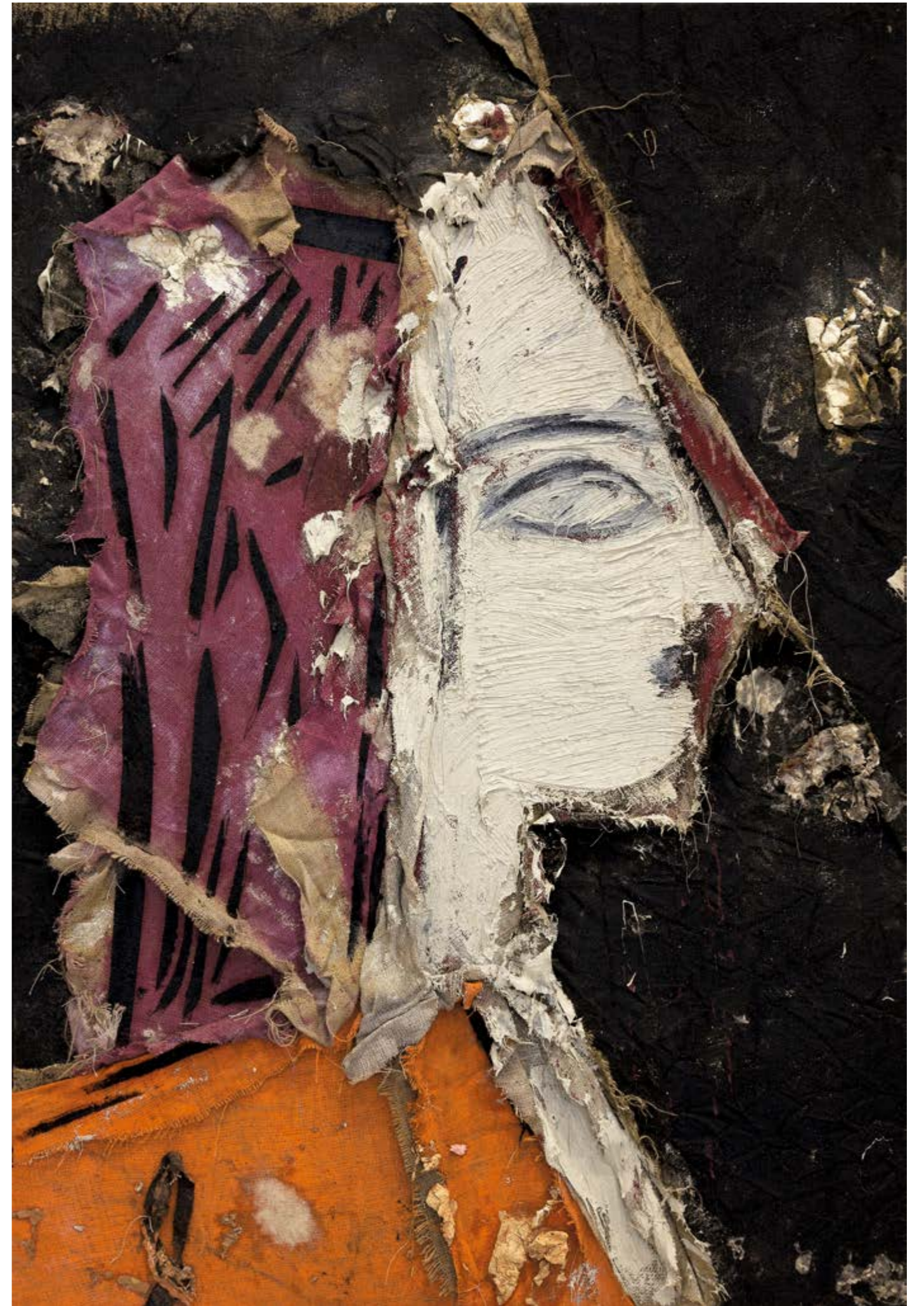
Bronze with gold patina
Edition of 8
50 × 39 × 15.9 in
127 × 99 × 40.5 cm





La Dama de Argel V, 2010

Mixed media on canvas
78.7 × 58.7 in
200 × 149 cm



Reina Mariana, 2019

Resin with pigment
Edition of 8
68.1 × 48.4 × 34.3 in
173 × 123 × 87 cm





Mariposas Plateadas, 2017

Bronze
Edition of 9
15 × 23.2 × 7.1 in
38 × 59 × 18 cm



Mariposas Negras, 2017

Bronze with black patina
Edition of 8
16.5 × 27.6 × 6.7 in
42 × 70 × 17 cm



Mariposas, 2018

Aluminium
Edition of 6
124.4 × 263.8 × 59.1 in
316 × 670 × 150 cm

Hôtel La Réserve, Geneva,
May 2018 - September 2019

Ivy, 2016

Alabaster and iron
Unique piece
30 × 28 × 11 in
76.2 × 71.1 × 27.9 cm



Ivy, 2017

Bronze
Edition of 9
46.1 × 52 × 31.9 in
117 × 132 × 81 cm



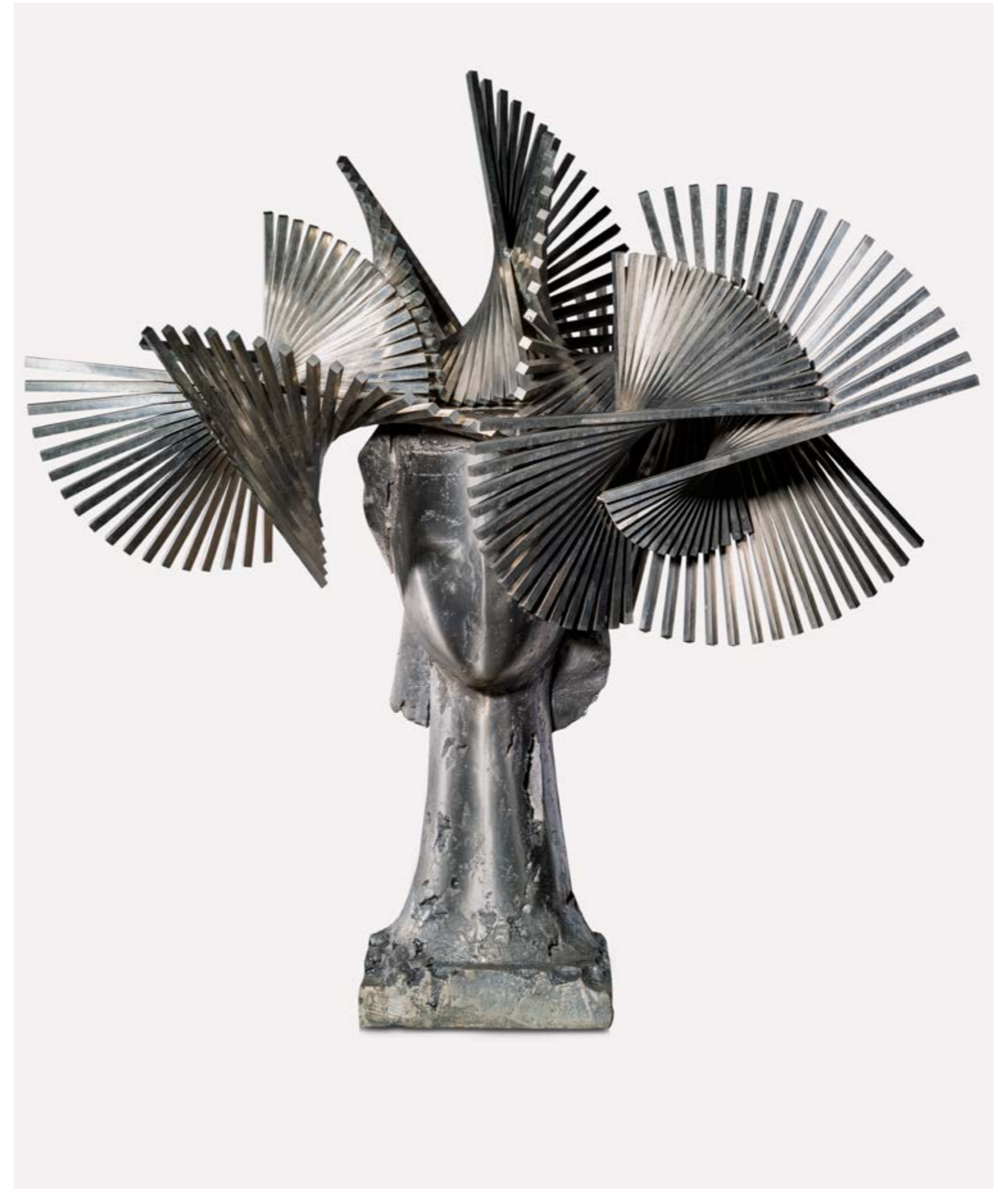


Matisse como Pretexto con Fondo Naranja, 2019

Mixed media
50 x 118 in
127 x 300 cm

Ivy, 2017

Aluminium
Edition of 9
46.1 × 52 × 31.9 in
117 × 132 × 81 cm





La Diadema, 2015-2016

Painted steel
Edition of 4
126 × 311 × 181.1 in
320 × 790 × 460 cm

Place Vendôme, Paris,
September - October 2016



Mariposas Plateadas III, 2017

White bronze
Edition of 9
31.5 × 106.3 × 15 in
80 × 270 × 38 cm



Clio, 2018

Bronze
Edition of 9
46.1 × 100 × 35.8 in
117 × 254 × 91 cm



Clio Plateada, 2018

Aluminium with silver patina

Edition of 9

46.9 × 100 × 29.9 in

119 × 254 × 76 cm



Fiore, 2017

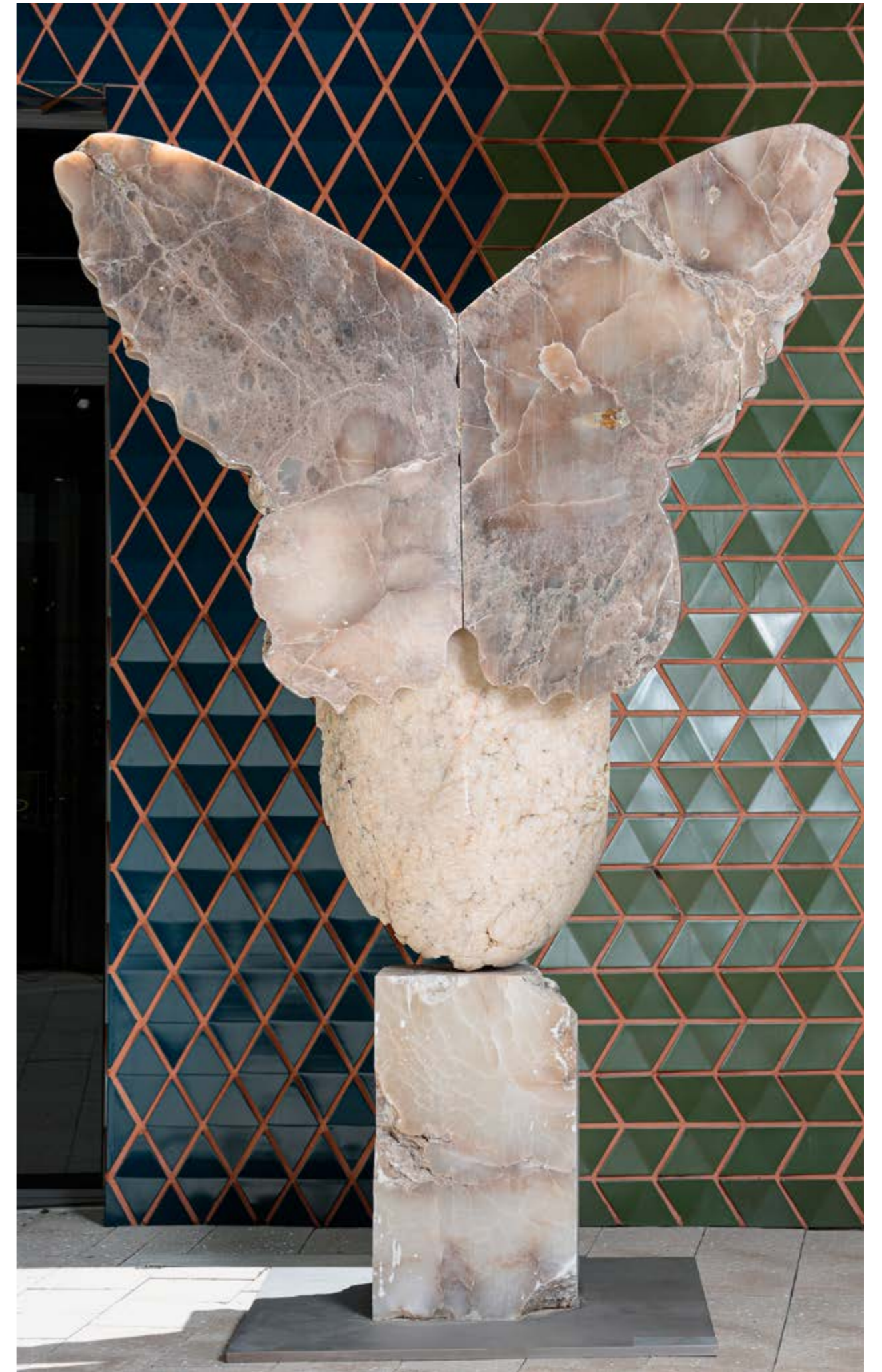
Bronze
Edition of 4
153.5 × 100.4 × 196.9 in
390 × 500 × 255 cm

Gardens by the Bay, Singapore,
November 2017 - April 2018

Doble Mariposa, 2017

Alabaster
Unique piece
122 × 75.6 × 47.2 in
310 × 192 × 120 cm

Miami Design District, Miami, 2018





Mica Sofia
Zuzu Pet
a gulu
Luz
2019

The S



Biography

- 1942** Born in Valencia, Spain, on March 8th.
- 1957** Entered the Real Academia de Bellas Artes de San Carlos de Valencia, Spain; left in 1958 to dedicate his life to painting.
- 1964 - 1981** Valdés formed the group Equipo Crónica with Joan Antonio 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 | 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 |
| 1979 Silver medal, 2 nd International Biennial of Prints, Tokyo, Japan
Prize, Bridgestone Museum of Art, Lisbon, Portugal | 2002 Premio Asociación Española de Críticos de Arte de Estampa, Asociación Española de Críticos de Arte, Madrid, Spain |
| 1985 La Medalla Nacional de Bellas Artes, Government of Spain, Madrid, Spain | 2004 Premio Valenciano del siglo XXI, Las Provincias, Valencia, Spain |
| 1986 Medal of the Biennale, International Festival of the Plastic Arts, Baghdad, Iraq | 2005 Chevalier de l'Ordre du Mérite Culturel, Ordonnance Souveraine, Monte Carlo, Monaco |
| 1993 Condecoración de la Orden de Andrés Bello en la Clase de Banda Honor, Caracas, Venezuela | 2006 Premio Archival España 2005, Madrid, Spain
Doctor Honoris Causa, University Miguel Hernández, Elche, Spain |
| 1997 XXXII ^{ème} Prix du Conseil National, Fondation Prince Pierre de Monaco, Monte Carlo, Monaco | 2007 Officier de l'Ordre National du Mérite, President of the French Republic, Paris, France |
| 1998 La Medalla de Oro de Mérito en Las Bellas Artes, Ministerio de Cultura de España, Madrid, Spain | 2010 Medalla Internacional de las Artes de la Comunidad de Madrid, Madrid, Spain |
| 1999 Representative for Spain, Esposizione Internazionale d'Arte, Biennale di Venezia, Venice, Italy | |

pp. 206-207 Manolo Valdés' studio, 2017

p. 208 Manolo Valdés working in his studio, 2017

Public Collections

Akili Museum of Art, Jakarta, Indonesia

Arkansas Art Center, Little Rock, Arkansas, USA

ARTIUM, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, 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, Missouri, 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, Marseille, 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, Medellín, Colombia

Museo de Arte Contemporáneo, Cáceres, Spain

Museo de Arte Contemporáneo, Seville, 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-Gasteiz, Spain

Museo de Bellas Artes de Valencia, Valencia, Spain

Museo de la Asegurada, Alicante, Spain

Museo de la Solidaridad 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

Public Commissions

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 Collection, 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, Künzelsau, Germany

Kunsthalle Wilhemshaven, 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, Miguel Hernández Universidad de Elche, Alicante, Spain

La Dama de Murcia, Ayuntamiento de Murcia, Murcia, Spain

Las Damas de Barajas, Aeropuerto de Barajas, Madrid, Spain

La Exorcista, Ayuntamiento de Bilbao, Bilbao, Spain

Reina Mariana, Les Terrasses du Casino, Monte Carlo, Monaco

Ariadna III, Collection Becker, Baierbrunn, Germany

Los Asturcones, Ayuntamiento de Oviedo, Oviedo, Spain

La Dama Ibérica, Valencia, Spain

Las Meninas, Düsseldorf, Germany

Las Meninas, Bilbao, Spain

La Dame de la mer, Biarritz, France

Selected Solo Exhibitions

- 2018** Piazza Del Duomo, Square of the Cathedral; Chiesa e Chiostro di Sant'Agostino, Church and Cloisters of Saint Augustine; Pontile, Pier at Marina di Pietrasanta, Pietrasanta, Italy
Manolo Valdés, Five monumental sculptures, Dubai International Financial Centre, Dubai, UAE
Manolo Valdés in Dubai, Opera Gallery Dubai, UAE
Manolo Valdés in Miami, Opera Gallery, Miami
- 2017** *Manolo Valdés, Six monumental sculptures*, Gardens by the Bay, Singapore
Manolo Valdés, A suite of 9 Reina Mariana and nine monumental sculptures, Orchard Road, Singapore
Manolo Valdés in Singapore, Recent works – Paintings and Sculptures, Opera Gallery, Singapore
Manolo Valdés, Seis esculturas monumentales, Ciutat de les Arts i les Ciències, Valencia, Spain
Los Géneros: Pintura & 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 Anson 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: Africa and furthers inspirations, Beck & Eggeling Kunstverlag, Düsseldorf, Germany
Remixing History: Manolo Valdés, Georgia Museum of Art, the University of Georgia, Athens, Georgia, USA
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, Spain
Manolo Valdés: Picasso como pretexto, Sala de Exposiciones temporales organized by Fundación Picasso, Museo Casa Nata, Málaga, Spain
Manolo Valdés, Patty and Jay Baker Naples Museum of Art, Naples, Florida, USA
- 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
Manolo Valdés at Miami Beach, Miami Beach, Florida, USA
- 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 Puntos, Barcelona, Spain
Manolo Valdés: Bilder-Bronze-Arbeiten Auf Papier, Beck & Eggeling Kunstverlag, Düsseldorf, Germany
Manolo Valdés: 1981-2006, Museo Nacional Centro de Arte Reina Sofía, 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
- 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 Plaz, Zürich, Switzerland; and Palacio Príncipe, Oviedo, Spain
Manolo Valdés, Galería d'Art Arcadi Calzada, Olot, Gerona, 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 57th, 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, Amman, 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, Tétouan, 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 Serigrafía, 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 Dureo, 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 Magalhães, 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 Durero, 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 Barrassar, 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 11, 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, Centre 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 Pavia, 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, Zurich, 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, Zurich, Switzerland
Galería Punto, Valencia, Spain
Galería Yerba, Murcia, Spain
- 1977** Galerie Flinker, Paris, France
Frankfurter Kunstverein, Frankfurt, Germany
- Badischer Kunstverein, Karlsruhe, Germany
Kunstverein, Hanover, Germany
Galerie Poll, Berlin, Germany
Centro de Arte Contemporáneo, Porto, Portugal
- 1976** Galería 42, Barcelona, Spain
Galería Juana Mordó, Madrid, Spain
- 1975** Centro M-11, 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
Lotja 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 Pio 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 Miqueldí, Bilbao, Spain
Galería La Pasarela, Seville, Spain
- 1965** Galleria Il Centro, Turin, Italy
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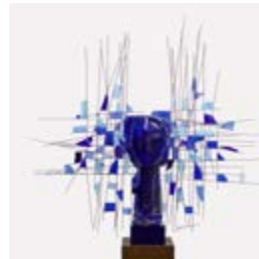
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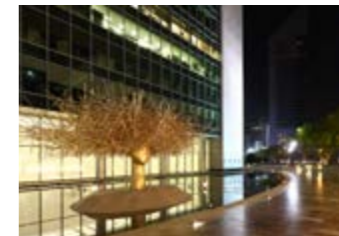
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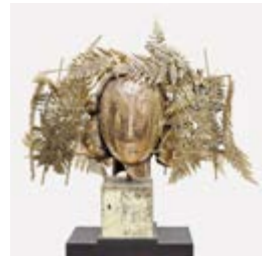
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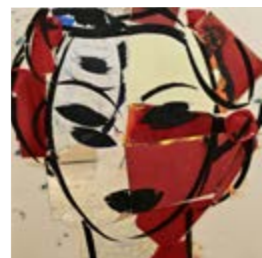
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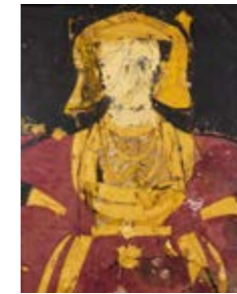
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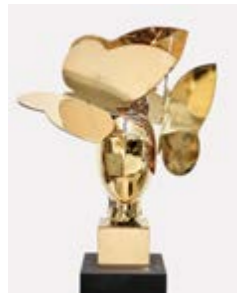
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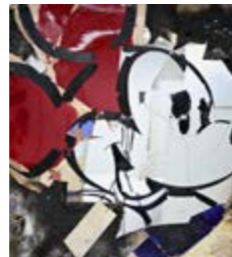
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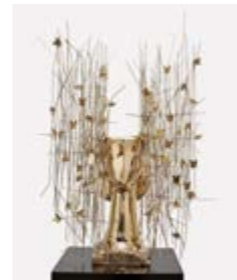
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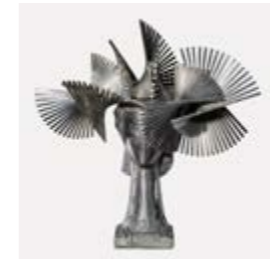
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