

An abstract geometric artwork featuring a collage of bold, hand-painted shapes and colors. The composition includes large black letters like 'T' and 'Z', a prominent red 'X' at the bottom, and various triangles and polygons in red, blue, green, yellow, and black. The background is a textured, light brown surface. The overall style is modern and graphic.

COL OURS

17 DE NOVIEMBRE DE 2023
5 DE ENERO DE 2024

OPERA GALLERY



17 DE NOVIEMBRE DE 2023
5 DE ENERO DE 2024

OPERA GALLERY



RON ARAD

b. 1951

Big Easy (transparent)

2022

Crytalline resin

Signed, dated and numbered 'Ron Arad / 2022 2/5' on the back

Edition of 5

92 x 132 x 80 cm | 36.2 x 52 x 31.5 in

PROVENANCE

Artist's studio



RON ARAD

b. 1951

Tuba (crystalline) Mixed Blue

2023

Crystalline resin

Signed, dated and numbered 'Ron Arad 2023 1/5' on the back

Edition of 5

90 x 230 x 87 cm | 35.4 x 90.6 x 34.3 in

PROVENANCE

Artist's studio





RON ARAD

b. 1951

Big Easy (crystalline) Yellow

2022

Crytalline resin

Signed, dated and numbered 'Ron Arad / 2022 4/5' on the back

Edition of 5

92x 132 x 80 cm | 36.2 x 52 x 31.5 in

PROVENANCE

Artist's studio





RON ARAD

b. 1951

Little Albert (crystalline) Aquamarine

2023

Crystalline resin

Signed and numbered 'Ron Arad 4/5' on the back

Edition of 5

70 x 74 x 62 cm | 27.6 x 29.1 x 24.4 in

PROVENANCE

Artist's studio





RON ARAD

b. 1951

Little Albert (crystalline) Olive

2023

Crystalline resin

Signed, dated and numbered 'Ron Arad / 2023 5/5' on the back

Edition of 5

70 x 74 x 62 cm | 27.6 x 29.1 x 24.4 in

PROVENANCE

Artist's studio



MIQUEL BARCELÓ

b. 1957

La mirada nutritiva, IX 84

Oil on canvas

Signed, titled, located and dated 'Barceló La MIRADA / NUTRITIVA / PORTO COLOM / IX.84' on the reverse

195 x 130 cm | 76.8 x 51.2 in

PROVENANCE

Galerie Bischofberger, Zurich, Switzerland

Private collection, Paris, France

Galerie Jan Krugier-Ditesheim, Geneva

Private collection, Switzerland

EXHIBITED

Madrid, ARCO, 26 February - 1 March 2020



AMOAKO BOAFO

b. 1984

The Hug

2017

Oil on canvas

Not signed

206 x 210,5 cm | 81.1 x 82.9 in

PROVENANCE

Artist's studio

Private collection



AMOAKO BOAFO

b. 1984

Little White Dress

2022

Oil on canvas

Signed and dated 'AMOAKO / BOAFO 2022' on the bag

190 x 150 cm | 74.8 x 59.1 in

PROVENANCE

Artist's studio

“

COLOUR FOR ME IS A FORM OF LANGUAGE THAT I CHOOSE TO EXPRESS MYSELF IN. I USE COLOURS TO CONVEY THE MOOD OF MY SUBJECTS OR MY MOOD WHILE PAINTING, BE IT THE BACKGROUND, THE CLOTHES OF THE SUBJECTS, OR AN ITEM SURROUNDING MY SUBJECTS. THESE COLOURS IN MY WORKS MOSTLY INSPIRE CONNECTIONS BETWEEN THE OBSERVER AND SUBJECTS OF THE WORK.*

”

*Para mí, el color es una forma de lenguaje con la que elijo expresarme. Utilizo los colores para transmitir el estado de ánimo de mis sujetos o el mío mientras pinto, ya sea el fondo, la ropa de los sujetos o un objeto que los rodea. En mis obras, estos colores suelen inspirar conexiones entre el observador y los sujetos de la obra.



LITA CABELLUT

b. 1961

Green Leaf

2023

Mixed media on canvas

Signed and dated '2023' on the reverse

250 x 200 cm | 98.4 x 78.7 in

PROVENANCE

Artist's studio

“

**I CONSIDER MY WORK TO
BE VISUAL POEMS. I TRY TO
GIVE COLOUR TO THE WORD
AND MATERIALISE IT WITH
BRUSHSTROKES.***

”

*Considero mi obra poemas visuales. Intento dar color a la palabra y materializarla a golpes de pincel.

LITA CABELLUT



MARC CHAGALL

1887 — 1985

Multicoloured Clown

1974

Oil on canvas

Signed 'MArc ChAgAll on the lower left; signed again 'ChAgAll MARc' on the reverse

81 x 65,1 cm | 31.9 x 25.6 in

PROVENANCE

Artist's studio

Pierre Matisse Gallery, New York, USA, 1975

Galleria Internazionale, Milano, Italy, May 1975

Galerie Marcel Bernheim, Paris, France, 1979

Davlyn Galleries, New York, USA

Sotheby's, New York, 18 May 1990, lot 443

Private collection, Switzerland

Sotheby's, Tel Aviv, 11 October 1995, lot 36

Private collection, Europe

Sotheby's, Tel Aviv, 3 May 2000, lot 33

Private collection, USA

EXHIBITED

New York, Pierre Matisse Gallery, "Marc Chagall, The Four Seasons, Gouache, Paintings, 1974-1975", 1975, exh. cat., No. 3, ill.

Osaka, Hankyu Department Stores, "Aventure poétique de Bonnard à nos jours", 1979

CERTIFICATE

The Comité Chagall has confirmed the authenticity of this work

“

**ALL COLOURS ARE FRIENDS
TO THEIR NEIGHBOURS
AND LOVERS TO THEIR
OPPOSITES.***

”

MARC CHAGALL

*Todos los colores son los amigos de sus vecinos y los amantes de sus opuestos.



CHU TEH-CHUN

1920 — 2014

Untitled

1988

Oil on canvas

Signed 'Chu Teh-Chun' in Chinese and Pinyin, dated '88' signed 'Chu Teh-Chun' in Pinyin and Chinese, dated '1988' on the reverse

73 x 62 cm | 28.7 x 24.4 in

PROVENANCE

Artist's studio

Private collection, France

CERTIFICATE

The Fondation Chu Teh-Chun has confirmed the authenticity of this work



CARLOS CRUZ-DIEZ

1923 — 2019

Cromovelas B12

2018

Ceramic

Numbered and signed '6/20 Cruz-Diez' on the lower right

Edition of 20

60 x 15 x 15 cm | 23.6 x 5.9 x 5.9 in





JEAN DUBUFFET

1901 — 1985

Arabe en prière

1948

Coloured crayons on paper

Signed and dated 'J Dubuffet 48' on the lower right

34 x 25,5 cm | 13.4 x 10 in

PROVENANCE

Arthur Tooth & Sons, London, UK

The Lefevre Gallery, London, UK

Galleries Maurice Sternberg, Chicago, USA

Private collection, Chicago, USA

Gerhard Wurzer Gallery, Houston, USA

Private collection

Sotheby's New York, 12 September 2007, lot 283

Private collection

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet : Roses d'Allah, clowns du désert*, fascicule IV, nouvelle édition, Fondation Dubuffet, Paris, 2008, No. 604, ill. p. 266



JEAN DUBUFFET

1901 — 1985

Arab, gazelle and three palm trees

1948

Gouache on paper

Signed and dated 'J. Dubuffet 48' on the upper right

44 x 55,5 cm | 17.3 x 21.9 in

PROVENANCE

Galerie Charles Ratton, Paris, France

Tatiana von Hessen collection, Mallorca, Spain

Sotheby's, London, 6 March 2019, lot 150

Private collection, UK

LITERATURE

Max Loreau (ed.), *Catalogue des Travaux de Jean Dubuffet : Roses d'Allah, clowns du désert*, fascicule IV, Jean-Jacques Pauvert Editeur, Lausanne, 1967, No. 103, ill. p. 69



JEAN DUBUFFET

1901 — 1985

Haute tête en pomme de terre

1951

Oil on hardboard

Signed and dated 'J. Dubuffet / 51' on the lower left

81 x 65 cm | 31.9 x 25.6 in

PROVENANCE

Pierre Matisse Gallery, New York, USA

Acquavella Galleries, New York, USA

Private collection, New York, USA

Private collection, UK

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet : Tables paysagées, paysages du mental, pierres philosophiques*, fascicule VII, Jean-Jacques Pauvert Editeur, Lausanne, 1979, No.76, ill. p. 54

Mechthild Haas, *Jean Dubuffet : Materialien für eine 'andere Kunst' nach 1945*, Dietrich Reimer Verlag, Berlin, 1997, No. 1, ill. p.67

“

**I'M THINKING OF PAINTINGS
THAT ARE MADE OF
MONOCHROME MUD, WITH
NO VARIATION IN TONE
NOR COLOUR, NOR
EVEN IN REFLECTION OR
ARRANGEMENT, AND THAT
WOULD ACT ONLY THROUGH
ALL SORTS OF SIGNS AND
LIVING IMPRINTS LEFT BY
THE HAND AS IT WORKS
THE PASTE.***

”

*Pienso en cuadros elaborados simplemente con el lodo original y monocromo, sin variaciones de ningún tipo, ni en el tono ni en los colores, ni tampoco en el brillo o la disposición, y cuyo efecto solo procedería de los muchos tipos de signo, trazo e impresión vital que deja la mano cuando trabaja en bruto.

JEAN DUBUFFET



GÜNTHER FÖRG

1952 — 2013

Sans titre
2008

Oil on paper
Signed and dated 'Förg 08' on the upper right
56 x 76 cm | 22 x 29.9 in

PROVENANCE

Private collection, France
Collection Alain Bouret

The Archives Günther Förg have confirmed the authenticity of this work



SAM FRANCIS

1923 — 1994

Untitled

1965

Acrylic on paper

Signed, dated and inscribed 'Sam Francis 1965 L.A.' on the reverse

74 x 102 cm | 29.1 x 40.2 in

PROVENANCE

Sam Francis Estate, California, USA

Jonathan Novak Contemporary Art, Los Angeles, USA, 2003

Sotheby's, London, October 2007, lot 221

Private collection, Europe

EXHIBITED

Florida, Bruk-Kahan Gallery, "Sam Francis: Paintings/Works on Paper 1947-1990",
4 February – 1 April 2000

The Sam Francis Foundation has confirmed the authenticity of this work



JUAN GENOVÉS

1930 — 2020

Cuatro Caminos

2006

Acrylic on canvas

Signed and dated 'genovés / 06' on the lower right; signed again,
titled and dated on the reverse

200 x 210 cm | 78.7 x 82.7 in

PROVENANCE

Galeria Manel Mayoral, Barcelona, Spain, 2006

Private collection, Belgium



“

**FRANCIS BACON TOLD ME
ONE DAY THAT HE WANTED
TO PAINT DRAMA IN COLOURS.
I LIKED THE IDEA AND STARTED
USING BRIGHT COLOURS TO
PAINT DRAMA.***

”

*Francis Bacon me dijo un día que él quería pintar el drama con colores. La idea me gustó y empecé a usar colores vivos para pintar el drama.



SEPIDEH ILSLEY

b. 1980

Dot si si, 13

2021

Acrylic on Belgian linen

Signed on the reverse

150 x 150 cm | 59.1 x 59.1 in

PROVENANCE

Artist's studio





YVES KLEIN

1928 — 1962

La Vénus d'Alexandrie (L.S41)

1962-1982

IKB pigment and synthetic resin on plaster in a Plexiglas box

Incised with artist's insignia and numbered '237/300' on the reverse of the lower leg, stamped and numbered on the underside

69 x 32 x 24 cm | 27.2 x 12.6 x 9.4 in

PROVENANCE

Kent Fine Art Inc., New York, USA

Collection of Robin Quist Gates, Woodside, California, USA

LITERATURE

Jean-Paul Ledeur, *Catalogue des éditions et des sculptures éditées*, Guy Pieters Editeur, Knokke, 2000, No. S41, ill. in colours p. 234

Pierre Restany, *Yves Klein*, Chêne / Hachette, New York, 1982, ill. in colours p. 204

Nicolas Charlet, *Yves Klein*, Adam Biro, Paris, 2000, p. 231

EXHIBITED

Oslo, National Museum of Contemporary Art, "Yves Klein", 26 April – 17 August 1997, exh. cat., No. 66, p. 79

Nice, Musée d'Art Moderne et Contemporain de la Ville de Nice, "Yves Klein, La Vie, la vie elle-même qui est l'art absolu", 23 Septembre 2000 – 10 January 2001, exh. cat., p. 183

“

**I THUS SEEK TO INDIVIDUALIZE
COLOR, FOR I HAVE REACHED
THE CONCLUSION THAT EACH
COLOR EXPRESSES A LIVING
WORLD AND I EXPRESS THESE
WORLDS IN MY PAINTING.***

”

*Intento individualizar el color, pues he llegado a la conclusión de que cada color expresa un mundo vivo y yo expreso estos mundos en mi pintura.

YVES KLEIN



JAE KO

b. 1961

JK1029 Ultramarine Blue

2016

Rolled paper, colored ink, glue

Not signed

76 x 56 x 33 cm | 29.9 x 22 x 13 in

PROVENANCE

Artist's studio

EXHIBITED

London, Opera Gallery, "Korean Art, Cultivating the Unexpected",
11 March - 18 April 2022



FERNAND LÉGER

1881 — 1955

Le Chandail vert

1946

Oil on canvas

Signed and dated 'F. LEGER / 46' on the lower right; titled, signed again and dated 'LE CHANDAIL VERT / F.LEGER 47.46' on the reverse

45,5 x 64 cm | 17.9 x 25.2 in

PROVENANCE

Galerie Louis Carré, Paris, France

Galerie Louise Leiris, Paris, France

Alexandre Iolas

Private collection, gift from the above

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1944-1948*, Adrien Maeght Editeur, Paris, 2000, No. 1235, ill. in colours p. 131

EXHIBITED

Stockholm, Svensk-Franska Konstgalleriet, "Retrospektiv Utställning Fernand Léger", May – June 1948, No. 42

Marseille, Galerie Garibaldi, "Fernand Léger, huiles, gouaches, dessins", 1950, No. 11

New York, Buchholz Gallery, "Léger, Recent paintings & Le Cirque", 6 November – 2 December 1950, exh. cat. No. 1, ill.



BENGT LINDSTROM

1925 — 2008

Projektmakaren

1998

Oil on canvas

Signed 'Lindstrom' on the lower right

65 x 54 cm | 25.6 x 21.3 in

PROVENANCE

Stockholms Auktionsverk, Stockholm, 1 November 2007, lot 974

Private collection



JOHN MADU

b. 1983

Chivalry is Dead 1

2022

Acrylic on canvas

Signed and dated 'John Madu 2022' on the lower right

227 x 190 cm | 89.4 x 74.8 in

PROVENANCE

Artist's studio

EXHIBITED

Milan, Fondazione MUDIMA, "John Madu, Year of the Masque", 9 June – 8 July 2022



XAVIER MASCARÓ

b. 1965

Eleonora

2022

Iron

Not signed

77 x 55 x 33 cm | 30.3 x 21.7 x 13 in

PROVENANCE

Artist's studio





ROBERTO MATTA

1911 — 2002

Untitled

1960-1965

Oil on canvas

Signed with the artist's monogram on the lower right

113,5 x 145 cm | 44.7 x 57.1 in

PROVENANCE

Maurice Lefebvre-Foinet, Paris, France

Private collection, Paris, France

Private collection, by descent

CERTIFICATE

The Archives de l'oeuvre de Matta have confirmed the authenticity of this work



JOAN MIRÓ

1893 — 1983

Personnage, oiseaux

1978

Wax, crayon and pencil on corrugated cardboard
Signed lower right 'Miró'; titled and dated '8/XII. 78 /
Personnage, oiseaux' on the reverse
28 x 21 cm | 11 x 8.3 in

PROVENANCE

Private collection

LITERATURE

Jacques Dupin, Ariane Lelong-Mainaud, *Joan Miró. Catalogue raisonné. Drawings. Volume VI : 1978-1981*, Daniel Lelong-Successió Miró, Paris, 2018, No. 4557, ill. in colours p. 111



ADRIÁN NAVARRO

b. 1973

Paraíso #1
2023

Oil on canvas

Titled, dated and signed 'Paraíso #1 / Sep. 23' on the reverse

260 x 200 cm | 102.4 x 78.7 in

PROVENANCE

Artist's studio



ADRIÁN NAVARRO

b. 1973

Paraíso #2

2023

Oil on canvas

Titled, dated and signed 'Paraíso #2 / Sep. 23' on the reverse

200 x 260 cm | 78.7 x 102.4 in

PROVENANCE

Artist's studio



A. R. PENCK

1939 — 2017

SPIELEN UND BAUEN

2002

Acrylic on canvas

Signed 'ar. penck' on the lower left; titled 'SPIELEN UND BAUEN' on the stretcher
140 x 179 cm | 55.1 x 70.5 in

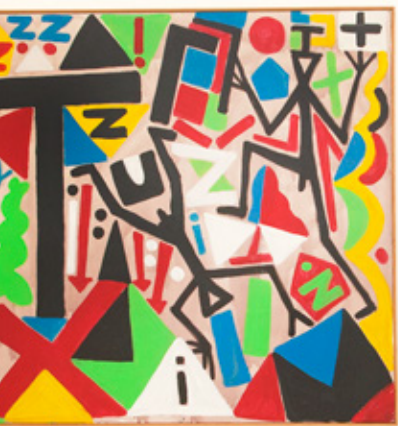
PROVENANCE

Galerie Michael Werner, Cologne, Germany
Private collection, Switzerland

EXHIBITED

Cologne, Galerie Michael Werner, "A.R. Penck. Jenseits der Kriege. Bilder aus dem Jahr 2002", 13 September – 18 October 2003, exh. cat., No. 2

The Michael Werner Gallery has confirmed the authenticity of this work





PABLO PICASSO

1881 — 1973

Teenager, eagle and donkey

1967

Coloured crayons on paper

Dated, numbered and signed '6.3.67. II / Picasso' on the upper right

49,5 x 65 cm | 19.5 x 25.6 in

PROVENANCE

Galerie Louise Leiris, Paris, France

Saidenberg Gallery, New York, USA

Private collection, 1980s

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1967 à 1968, vol. XXVII*, Editions Cahiers d'Art, Paris, 1973, No. 474, ill. pl. 183

Picasso's project, Picasso's paintings, watercolors, drawings and sculpture : a comprehensive illustrated catalogue, 1885-1893, The sixties II, 1964-1967, Wofsy Fine Arts, San Francisco, 2002, No. 67-094, ill. p. 293



ANTONIO SAURA

1930 — 1997

Le Chien de Goya

1974

Acrylic paint, gouache and graphite on paper
Signed and dated 'SAURA / 74' on the upper left
70 x 50 cm | 27.6 x 19.7 in

PROVENANCE

Sucession Antonio Saura



ANTONIO SAURA

1930 — 1997

Portrait imaginaire de Goya

1984

Acrylic paint, gouache and India ink on paper
Signed and dated 'SAURA / 84' on the lower left
70 x 50 cm | 27.6 x 19.7 in

PROVENANCE

Sucession Antonio Saura



ANTONIO SAURA

1930 — 1998

Le Chien de Goya

1982

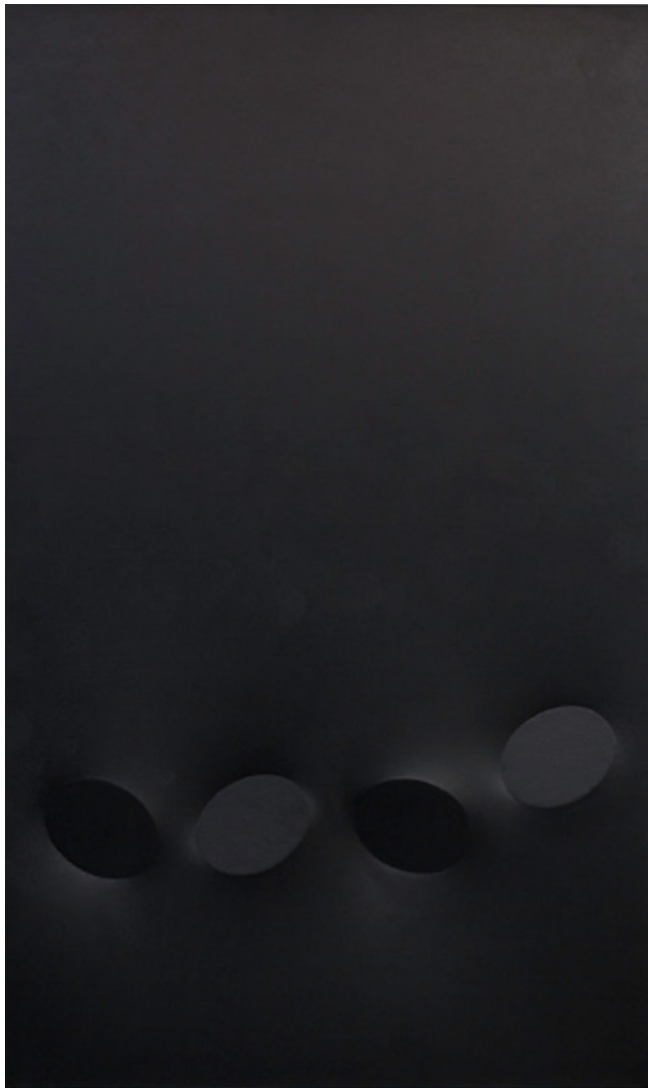
Acrylic paint, gouache, India ink and graphite on paper

Signed and dated 'SAURA / 82' on the upper right

70 x 50 cm | 27.6 x 19.7 in

PROVENANCE

Sucession Antonio Saura



TURI SIMETI

1929 — 2021

Quattro Ovali Neri

1994

Acrylic on shaped canvas
200 x 120 cm | 78.7 x 47.2 in

PROVENANCE

Artist's studio
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work



PIERRE SOULAGES

1919 — 2022

Peinture 80 x 60 cm

8 Juin

Oil on canvas

Signed 'Soulages' on the lower left; signed again, dated and titled 'Soulages, 8.6.69, Peinture 8.6.69' on the reverse

80,5 x 60 cm | 31.7 x 23.6 in

PROVENANCE

Leslie Arky, Vancouver, Canada, 1969

Michael Broszman, Montreal, Canada, 1970

R.W. Linden, New York, USA, 1970

Sotheby's Parke Bernet, New York, 20 May 1983

Galerie de France, Paris, France, 1983

Bernard Vidal, Paris, France, 1987

Drouot, Paris, 15 June 1992

Prince Murat, Paris, France, 1990

Artcurial, 23 October 2012, lot 112

Private collection

LITERATURE

Pierre Encrevé, *Soulages, L'œuvre complet, Peintures, II. 1959-1978*, Editions du Seuil, 1995, No. 634, ill. in colours p.182



FRANK STELLA

b. 1936

Le Pourfendu

1984

Mixed media on canvas, engraved magnesium, aluminum and fiberglass
325 x 328 x 40 cm | 128 x 129.1 x 15.7 in

PROVENANCE

M. Knoedler & Co., Inc., New York, USA
Private collection, USA
Christie's, New York, 7 November 1989, lot 91
Galerie Beaubourg, Paris, France

LITERATURE

Bernard-Henri Lévy, *Frank Stella, Les Années 80, L'autre musée / Grandes Monographies*, Editions de la Différence, Paris, 1990, ill. in colours p. 25

EXHIBITED

Paris, Galerie Beaubourg, "Les Années 80", February – March 1990,
ill. in colours on the cover



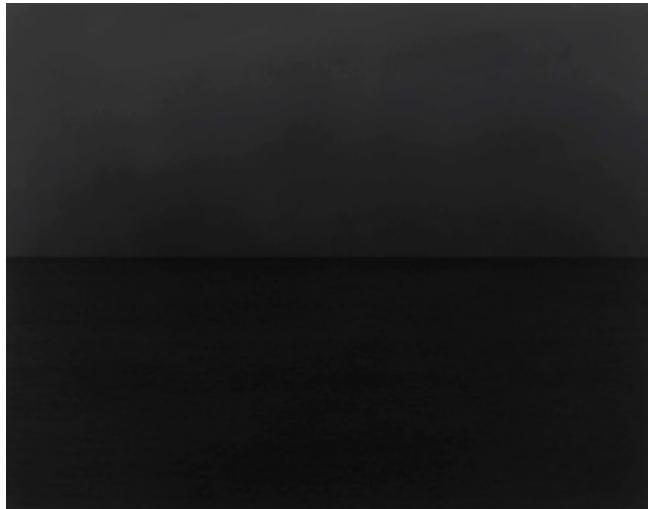
“

**STRAIGHT ● OUT ● F THE CAN;
IT CAN'T GET BETTER THAN
THAT.***

”

FRANK STELLA

*Directamente de la lata; no puede ser mejor que eso.



HIROSHI SUGIMOTO

b. 1948

Baltic Sea, Rugen

1996

Gelatin silver print

Edition of 25

Blind stamped with the title, date, number and numbered 'BALTIC SEA RUGEN 1996 9/25 454' along the lower margin; signed 'Hiroshi Sugimoto' along the lower edge of the artist's mount

41,9 x 54,2 cm | 16.5 x 21.3 in

PROVENANCE

Galerie Ulrich Fiedler, Cologne, Germany

Private collection, London, UK

Christie's, London, 26 March 2014, lot 155



ANTONI TÀPIES

1923 — 2012

Contemplació del mur

2002

Mixed Media

Signed on the lower right

175 x 200 cm | 68.9 x 78.7 in

PROVENANCE

Private collection



ANTONI TÀPIES

1923 — 2012

Sense títol

1970

Painting and collage on cardboard

Signed on the lower right

60,4 x 80,3 cm | 23.8 x 31.6 in

PROVENANCE

Private collection



ANTONI TÀPIES

1923 — 2012

Hojas secas

1978

Mixed media on cardboard

Signed on the lower left

75 x 53 cm | 29.5 x 20.9 in

PROVENANCE

Galerie Maeght, Paris, France

Galerie Adrien Maeght, Paris, France

Private collection

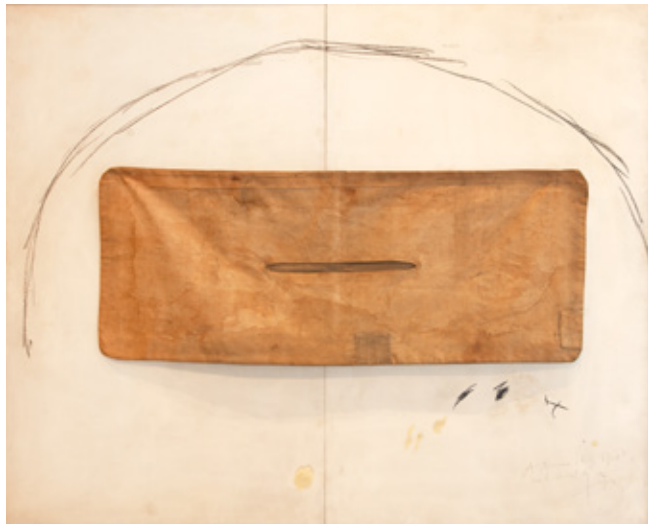
EXHIBITED

Barcelona, Galerie Maeght, "Tàpies", December 1978–January 1979, exh. cat., No. 62

Paris, Galerie Maeght, "Tàpies", 17 May 1979–12 July 1979, exh. cat., No. 21, ill. p. 12

LITERATURE

Anna Agusti (ed.), *Tàpies, Obras Completas, Vol. IV, 1976-1981*, Ediciones Polígrafa, Madrid, 2009, No. 3431, ill. p. 171



ANTONI TÀPIES

1923 — 2012

Alforja sobre madera

1971

Pencil and collage on wood

Dedicated and signed 'A Nanana i Fritz Heret, / record cordial de / Tapiés' on the lower right

146 x 178 cm | 57.5 x 70.1 in

PROVENANCE

Private collection

“

**BEING C●NSTANTLY
SURROUNDED BY THE IMPACT
OF ADVERTISING AND THE
CHARACTERISTIC SIGNAGE
OF OUR SOCIETY ALSO LED
ME TO SEARCH FOR A MORE
INTERNALISED COLOUR,
WHICH COULD BE DEFINED
AS THE SHADOWS, THE LIGHT
OF DREAMS AND OUR INNER
W●RLD.***

”

*El hecho de estar rodeado continuamente por el impacto de la publicidad y las señalizaciones características de nuestra sociedad también me llevó a buscar un color más interiorizado, lo que podría definirse como la penumbra, la luz de los sueños y de nuestro mundo interior.



MANOLO VALDÉS

b. 1942

Constructivismo Azul

2022

Wood and polychromated steel
Signed 'M.V.' on the back of the head
Unique piece
116,8 x 76,2 x 53,3 cm | 46 x 30 x 21 in

PROVENANCE

Artist's studio



MANOLO VALDÉS

b. 1942

IVY

2023

Alabaster head with alabaster and steel headdress, bronze base

Signed and numbered 'M.V. 1/8' on the back bottom

Edition of 8

270 x 130 x 60 cm | 106.3 x 51.2 x 23.6 in

PROVENANCE

Artist's studio

“

THE ART OF STAINED GLASS HAS ALWAYS FASCINATED ME, MOSTLY BECAUSE OF ITS TRANSPARENCY AND HOW THE LIGHT CHANGES AS IT FILTERS THROUGH IT. IT IS A FABULOUS ART FORM, ESPECIALLY WHEN STUDYING THE EFFECT OF LIGHT ON COLOUR. I'VE FOUND A NEW CHROMATIC LANGUAGE THROUGH GLASS IN MY SCULPTURES.*

”

*El arte de las vidrieras siempre me ha fascinado, sobre todo por sus transparencias y como cambia la luz al filtrarse a través de ellas. Es un arte fabuloso, también para estudiar el efecto de la luz en el color. He encontrado un nuevo lenguaje cromático a través de los cristales en mis esculturas.

MANOLO VALDÉS



OPERA GALLERY

OPERA GALLERY MADRID

COLOURS

17 De noviembre de 2023 — 5 de enero de 2024

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madrid@operagallery.com

Horarios

Lun – Sáb: 10:00 – 19:00 h

Domigos y festivos cerrado

CREDIT

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