

OPERA GALLERY

30
YEARS



Crowds

14 November 2024 – 4 January 2025

operagallery.com

Foreword

In the heyday of postmodernity - recalling the North American critic and theorist Fredric Jameson (1934–2024), immersed in a global environment that is so often disturbing for the individual to find and recognise themselves outside the group, the experience of singularity is utopian.

Based on this reflection, **Opera Gallery** will bring together at its headquarters in **Madrid** a group of works that invite us to think about the individual within a mass society, in which human instincts and the authenticity of communication are questioned; about the role of the multitude and, therefore, about the consideration of identity as an active entity in this collective environment with its own personal vision.

Since the dawn of humanity, crowds have had a significant influence, capable of changing the course of history. Their power is based on the transformation that people undergo when they are integrated into a large group, where they lose part of their individuality and adopt behaviors that they would not manifest on their own.

Juan Genovés' crowds are a proclamation of the full being and he recognised that he was trying to show in his crowds: “not an anonymous mass, but a collection of individuals who, in an ideal world, would each be authentically free”.

Dubuffet's *Art Brut* and the influence of **Karel Appel's** *Outsider Art* give a voice to those who are marginalised by society. His works reflect an internal struggle between the authenticity of the individual and the pressure of cultural norms. Through their primitive and raw style, they challenge the idea of conventional beauty, celebrating the uniqueness of the human experience in the face of a crowd that often seeks uniformity.

Antonio Saura, with his gestural approach, also explores the relationship between the individual and the collective, depicting the anguish and chaos inherent in existence in a mass society. His art becomes an act of resistance, a cry that seeks to recover individuality amidst the noise of the crowd.

The isolation of the individual in society is manifested in the work of **Fernando Botero** and in the anonymous faces inspired by the Matissian odalisques of **Manolo Valdés**, while **Niki de Saint Phalle** and **Lita Cabellut** bring femininity and cultural identity into discussion in their works, addressing how the crowd can both oppress and empower. Their artistic practices are a testament to art's ability to question and redefine collective narratives from a personal perspective.

Etsu Egami's art focuses on the notion of 'communication' and its barriers. Through her paintings, she explores the games of misunderstandings and the evolution of time, as well as the clashes between civilisations. Human connections are more important than ever.

The exhibition at Opera Gallery invites us to reflect on the complex relationship between the individual and the crowd. In times when identity seems to be shaped by a massified environment, art stands as a space of resistance and vindication. Through the works of these artists, we are reminded that, although the search for singularity may seem utopian, it is precisely in the interaction with the collective that we can find new ways of being and expressing ourselves.

GILLES DYAN
Founder and Chairman
Opera Gallery Group

BELÉN HERRERA OTTINO
Director
Opera Gallery Madrid

Prefacio

En tiempos de pleno apogeo de la posmodernidad -recordando al crítico y teórico norteamericano Fredric Jameson (1934–2024), imbuidos en un espacio global que resulta tantas veces desconcertante para que el individuo se encuentre y se reconozca fuera del grupo, la experiencia de la singularidad resulta utópica.

Partiendo de esta reflexión, Opera Gallery reunirá en su sede de Madrid un conjunto de obras que invitan a pensar en torno al individuo dentro de una sociedad masificada, en la que se cuestionan los instintos humanos y la autenticidad de la comunicación; del papel de la multitud y, por lo tanto, de la consideración de la identidad como ente activo de ese entorno colectivo con su propia visión personal.

Desde los inicios de la humanidad, las multitudes han tenido una influencia significativa, capaz de cambiar el rumbo de la historia. Su poder se basa en la transformación que sufren las personas al integrarse en un gran grupo, donde pierden parte de su individualidad y adoptan comportamientos que no manifestarían por sí solas.

La reivindicación del ser pleno es una proclama en las multitudes de **Juan Genovés**, que reconocía que trataba de mostrar en las suyas: “no una masa anónima, sino una colección de individuos que, en un mundo ideal, sería cada uno de ellos auténticamente libre”.

El *Art Brut* en **Dubuffet** y la influencia del *Art Outsider* de **Karel Appel**, dan voz a aquellos que son marginados por la sociedad. Sus obras reflejan una lucha interna entre la autenticidad del individuo y la presión de las normas culturales. A través de su estilo primitivo y crudo, desafían la idea de la belleza convencional, celebrando la singularidad de la experiencia humana frente a una multitud que muchas veces busca uniformidad.

Antonio Saura, con su enfoque gestual, también explora la relación entre el individuo y el colectivo, representando la angustia y el caos inherentes a la existencia en una sociedad masificada. Su arte se convierte en un acto de resistencia, un grito que busca recuperar la individualidad en medio del ruido de la multitud.

El aislamiento del individuo en la sociedad es manifiesto en la obra de **Fernando Botero** y en los rostros anónimos inspirados en las odaliscas matissianas de **Manolo Valdés**, mientras que en **Niki de Saint Phalle** y **Lita Cabellut** traen a la discusión la feminidad y la identidad cultural en sus obras, abordando cómo la multitud puede tanto oprimir como empoderar. Sus prácticas artísticas son un testimonio de la capacidad del arte para cuestionar y redefinir las narrativas colectivas desde una perspectiva personal.

La creación de **Etsu Egami** se centra en la noción de «comunicación» y sus barreras. A través de sus cuadros, explora los juegos de malentendidos y la evolución de los tiempos, así como los choques entre civilizaciones. Las conexiones humanas son más importantes que nunca.

La exposición en Opera Gallery nos invita a reflexionar sobre la compleja relación entre el individuo y la multitud. En tiempos donde la identidad parece ser moldeada por un entorno masificado, el arte se erige como un espacio de resistencia y reivindicación. A través de las obras de estos artistas, se nos recuerda que, aunque la búsqueda de la singularidad puede parecer utópica, es precisamente en la interacción con el colectivo donde podemos encontrar nuevas formas de ser y de expresarnos.

GILLES DYAN
Fundador y Presidente
Opera Gallery Group

BELÉN HERRERA OTTINO
Directora
Opera Gallery Madrid

Featuring

Pedro Almodóvar

Karel Appel

Georg Baselitz

Lita Cabellut

Alexander Calder

Marc Chagall

John Chamberlain

Andy Denzler

Thomas Dillon

Jean Dubuffet

Etsu Egami

Juan Genovés

Eleanor Johnson

Joan Miró

George Morton-Clark

A.R. Penck

Niki de Saint Phalle

Miguel Sainz Ojeda

Antonio Saura

Kenny Scharf

Marc Sijan

Xevi Solà

Manolo Valdés



Pedro Almodóvar
(Spanish, b. 1949)

Shadows 2
2018
Digital print on cotton paper mounted
on aluminum dibond
Edition: AP 1/2
Signed on the reverse

50 x 40 cm | 19.7 x 15.7 in

PROVENANCE
Artist's studio



Pedro Almodóvar
(Spanish, b. 1949)

A Chorus Line
2018
Digital print on cotton paper mounted
on aluminum dibond
Edition: 3/3
Signed on the reverse

80.4 x 100 cm | 31.7 x 39.4 in

PROVENANCE
Artist's studio



**Karel
Appel**
(Dutch, 1921–2006)

End of Summer
1970
Acrylic on canvas
Signed and dated 'appel 70' on the lower left;
titled on the stretcher; numbered 'M.J.G. #13467'
on the overlap

117 x 147 cm | 46.1 x 57.9 in

PROVENANCE
Martha Jackson Gallery, New York (No. 13467)
Private collection, USA, 1973
Private collection, gift from the above
Anon. sale; Bonhams, New York, 16 May 2024, lot 132

EXHIBITED
New York, Martha Jackson Gallery, 'Karel Appel: Reliefs, Sculptures
& Paintings', 20 October–13 November 1971



**Karel
Appel**
(Dutch, 1921–2006)

Personnages
1970
Acrylic and collage on paper laid on canvas
Signed and dated 'appel 1970' on the lower left

122 x 162 cm | 48 x 63.8 in

PROVENANCE
De Zutter Art Gallery, Knokke-Heist, Belgium
Private collection



Georg Baselitz
(German, b. 1938)

Sans titre (Fille à l'accordéon)
1986

Charcoal on paper
Signed with initials 'G. / B.' on the lower left and
dated '13 / IX / 86' on the lower right

60 x 46 cm | 23.6 x 18.1 in

PROVENANCE
Galerie Michael Werner, Cologne, Germany
Waddington Galleries, London
Private collection
Sotheby's, London, 26 March 2021, lot 465
Private collection



Georg Baselitz
(German, b. 1938)

Das 70iger Modell singt wieder
2011

Pen and watercolour on paper
Monogrammed and dated '2V2011 GB' on
the lower left, inscribed with the work number
'GBZ 6489' on the reverse

66.2 x 50.3 cm | 26.1 x 19.8 in

PROVENANCE
Charity sale, Pinakothek der Modern, Munich, 19 November 2011,
lot 7, gift of the artist
Private collection, Europe
Anon. sale; Ketterer Kunst, Munich, 10 December 2021, lot 58
Private collection

EXHIBITED
Munich, Pinakothek der Modern, 'Let's Party for a Piece of Art', 19
November 2011
Saint Petersburg, The State Hermitage Museum, 'Gegenlicht,
German Art'" 24 May 2013–19 January 2014, exh. cat., No. 11,
ill. p. 49

CERTIFICATE
The Archive Georg Baselitz has confirmed the authenticity of this work.



**Lita
Cabellut**
(Spanish, b. 1961)

Verbena 2
2024
Mixed media on canvas
Signed and dated '2024' on the lower center

120 x 120 x 3 cm | 47.2 x 47.2 x 1.2 in

PROVENANCE
Artist's studio



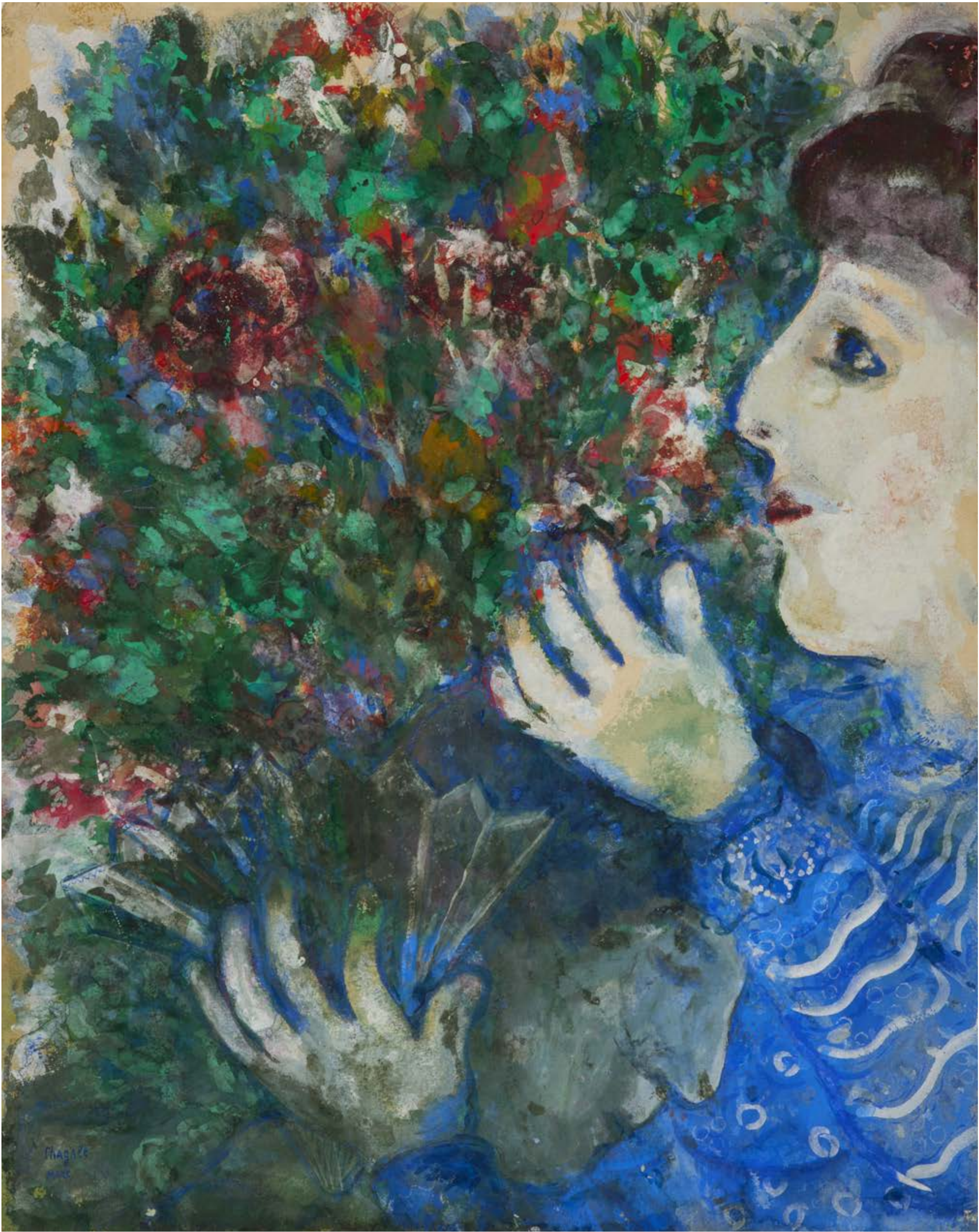
**Alexander
Calder**
(American,
1898–1976)

Untitled
1967
Gouache and ink on paper
Dedicated, signed and dated
'to Suzy Kyle, amicalement, Sandy Calder 67'
on the lower right

74.9 x 109.2 cm | 29.5 x 43 in

PROVENANCE
Suzy Kyle collection, gift of the artist, 1967
Private collection, Washington, D.C.
Anon. sale; Christie's, New York, 8 November 1989, lot 144
Private collection
Anon. sale; Christie's, New York, 9 March 2021, lot 108
Private collection

The Calder Foundation has registered this work in their archives.



Marc Chagall
(Russian-French,
1887–1985)

My Love and I
Circa 1929
Gouache and graphite pencil on paper
Signed 'Chagall / MARC' on the lower left

62 x 49.2 cm | 24.4 x 19.4 in

PROVENANCE
Robert Lebel collection, Paris
Edwin E. Hokin collection, Chicago
Klaus Perls collection, New York
Stuttgarter Kunstkabinett R. N. Ketterer, Stuttgart, 3 May 1962, lot 53
Private collection, Switzerland
Anon. sale; Sotheby's, New York, 4 May 2006, lot 347
Private collection

EXHIBITED
Chicago, University of Chicago, 'Chagall', 15 February–8 March 1958, No. 28

CERTIFICATE
The Comité Marc Chagall has confirmed the authenticity of this work.



Marc Chagall
(Russian-French,
1887–1985)

La Fête
Circa 1975–1976

Pastel, gouache, ink and pencil on paper
Signed 'MARC / ChAGALL' on the lower right;
numbered '34' on the reverse

62 x 48.3 cm | 24.4 x 19 in

PROVENANCE
Stockholms Auktionsverk, Stockholm, 2 December 2015, lot 2204
Halcyon Gallery, London
Private collection, 2016
Anon. sale; Sotheby's, London, 7 March 2024, lot 191

CERTIFICATE
The Comité Marc Chagall has confirmed the authenticity
of this work.



John Chamberlain
(American,
1927–2011)

Anteambulo Quincunx
1992

Painted steel
Unique piece

109.2 x 195.6 x 149.9 cm | 43 x 77 x 59 in

PROVENANCE
The Pace Gallery, New York
Heiner Friedrich, New York
Private collection, 2005
Anon sale; Phillips, New York, 8 March 2023, lot 23
Private collection

EXHIBITED
New York, The Pace Gallery, 'John Chamberlain: Recent Sculpture', 17 September–15 October 1994, pp. 22, 23, 45, ill. p. 23
New York, Gagosian Gallery, 'Dan Flavin & John Chamberlain', 25 October–20 December 2003
New York, Gagosian Gallery, 'Summer Group Show', 6 July–15 September 2007
Moscow, Gagosian Gallery at Red October Chocolate Factory, 'for what you are about to receive', 18 September–25 October, 2008, ill. pp. 38, 39, 223
London, Gagosian Gallery, 'Sprayed: Works from 1929 to 2015', 11 June–1 August 2015, pp. 44–46, 220 (Gagosian Gallery, London, 2015 installation view ill. pp. 44–46, 204, 207)

LITERATURE
Meredith Mendelsohn, Spray Paintings by Jean-Michel Basquiat, Paul Klee, and Others at Gagosian London, *Architectural Digest*, 31 May 2015, online, ill.



**Andy
Denzler**
(Swiss, b. 1965)

Looking at the Skylight
2022

Oil on canvas
Signed on the reverse

140 x 120 cm | 55.1 x 47.2 in

PROVENANCE
Artist's studio



**Thomas
Dillon**
(American, b. 1986)

Homecoming
2023
Acrylic on canvas
Signed on the reverse

188 x 213.4 cm | 74 x 84 in

PROVENANCE
Artist's studio



**Thomas
Dillon**
(American, b. 1986)

Skinner
2023

Acrylic on canvas
Signed on the reverse

233.7 x 198.1 cm | 92 x 78 in

PROVENANCE
Artist's studio



**Thomas
Dillon**
(American, b. 1986)

Unsettled Estates
2023

Acrylic on canvas
Signed on the reverse

182.9 x 213.4 cm | 72 x 84 in

PROVENANCE
Artist's studio



Jean Dubuffet
(French, 1901–1985)

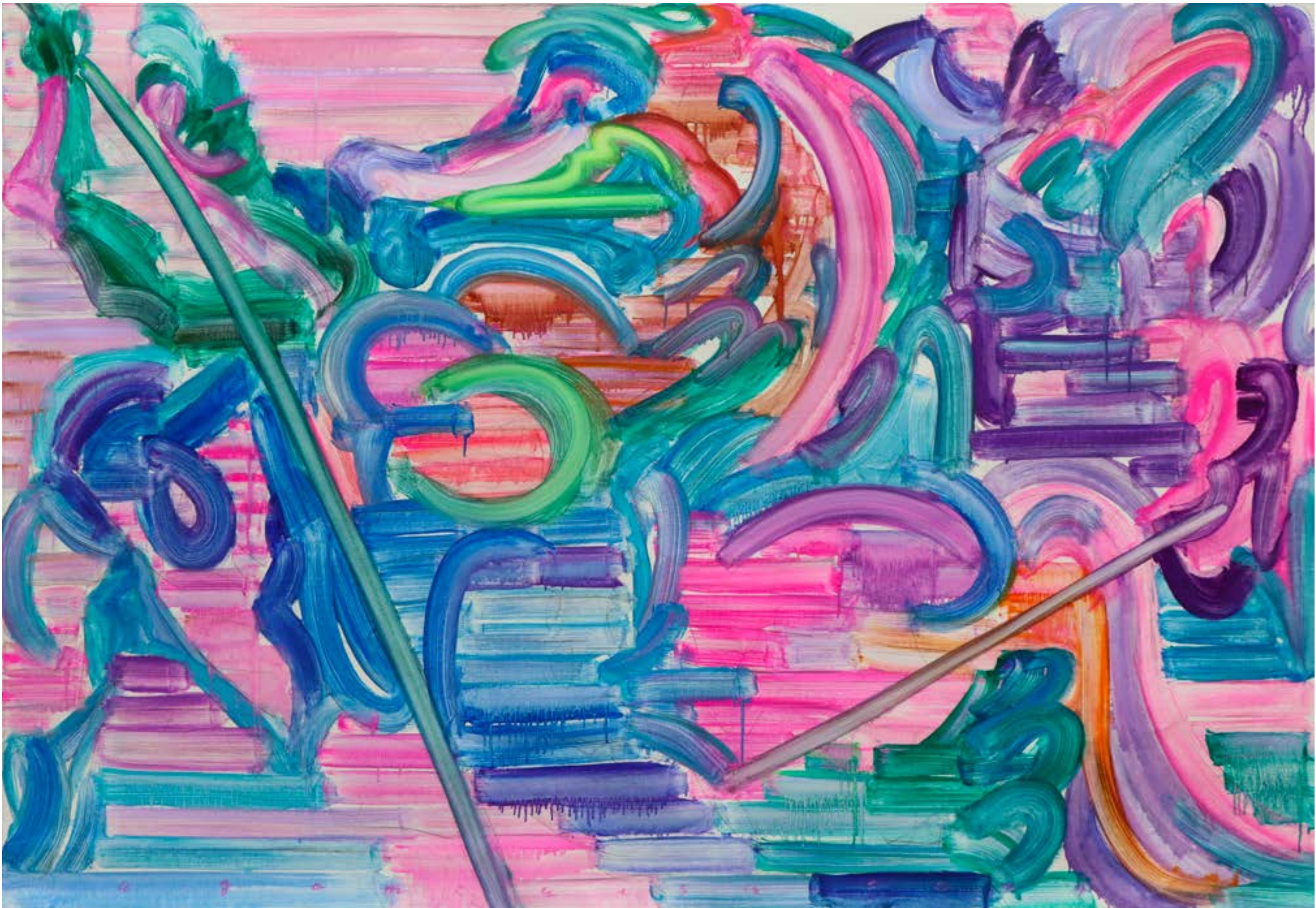
Site avec 3 personnages
(*Psycho-site E 158*)
5 juin 1981

Acrylic on paper laid down on canvas
Signed with initials and dated 'J.D. 81'
on the lower right

50 x 67 cm | 19.7 x 26.4 in

PROVENANCE
Estate of the artist
Galerie Jeanne Bucher, Paris / Galerie Beyeler, Basel
Private collection
Phillips, London, Private sale, July 2018
Private collection

LITERATURE
Max Loreau, (ed.), *Catalogue des travaux de Jean Dubuffet, fascicule XXXIV: Psycho-sites*, Les Éditions de Minuit, Paris, 1984, No. 158, ill. p. 48



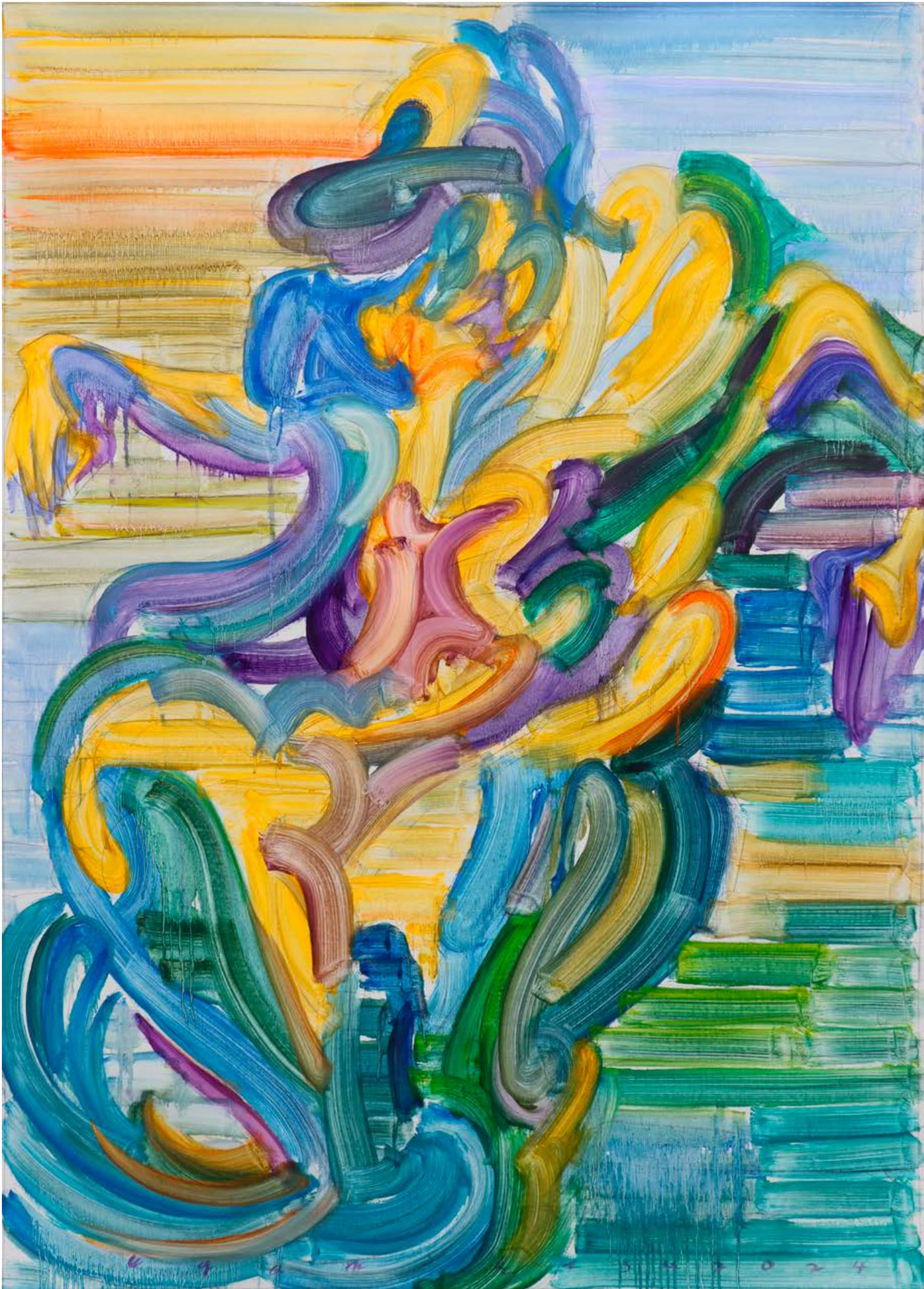
**Etsu
Egami**
(Japanese, b. 1994)

*Life line- Can you hear the fetal
movements ?*
2024

Oil on canvas
Signed and dated '2024' on the lower center

137 x 199.5 cm | 53.9 x 78.5 in

PROVENANCE
Artist's studio



**Etsu
Egami**
(Japanese, b. 1994)

The Little Mermaid
2024
Oil on canvas
Signed and dated '2024' on the lower center

168 x 118 cm | 66.1 x 46.5 in

PROVENANCE
Artist's studio



Juan Genovés
(Spanish,
1930–2020)

Enrejados III
2004

Corten steel
Edition: 1/6

45 x 34 x 20.5 cm | 17.7 x 13.4 x 8.1 in

PROVENANCE
Estate of the artist



**Juan
Genovés**
(Spanish,
1930–2020)

Espéculo
2013

Lacquered aluminium
Unique piece

250 x 320 x 125 cm | 98.4 x 126 x 49.2 in

PROVENANCE
Estate of the artist



**Juan
Genovés**
(Spanish,
1930–2020)

Borroso
2015
Acrylic on canvas on board
Signed and dated 'genovés / 15' on the lower right
160 x 130 cm | 63 x 51.2 in

PROVENANCE
Estate of the artist



**Juan
Genovés**
(Spanish,
1930–2020)

Lontananza
2015

Acrylic on canvas
Signed and dated 'genovés / 15' on the lower right

170 x 250 cm | 66.9 x 98.4 in

PROVENANCE
Estate of the artist



**Eleanor
Johnson**
(British, b. 1994)

Melon Sorbet
2024

Oil on canvas
Titled, signed and dated 'Melon Sorbet'
(Play-Doh Series no. 2' / Eleanor Johnson / 2024'
on the reverse

170 x 130 cm | 66.9 x 51.2 in

PROVENANCE
Artist's studio
Private collection, London



**Eleanor
Johnson**
(British, b. 1994)

Play-Doh Bodies
2024

Oil on canvas
Signed, titled and dated on the reverse

150 x 120 cm | 59.1 x 47.2 in

PROVENANCE
Artist's studio
Private collection, London



**Joan
Miró**
(Spanish,
1893–1983)

Untitled
1934

Gouache on black paper
Signed and dated 'Joan Miró / 2/6/34'
on the reverse

65 x 50 cm | 25.6 x 19.7 in

PROVENANCE
Pierre Matisse Gallery, New York, by the late 1930s
Private collection, Florida
Sotheby's, New York, 5 November 2014, lot 128
Private collection

EXHIBITED
Wilmington, Delaware Art Museum; University of Pittsburgh;
Springfield Art Association; The New Orleans Art Association;
Des Moines Art Center; Durham, Duke University, 'Classic and
Romantic Traditions in Abstract Painting', (traveling exhibition
organised by the Museum of Modern Art, New York), 1939–40

LITERATURE
Jacques Dupin and Ariane Lelong-Mainaud, *Joan Miró: Catalogue
raisonné, Drawings, Volume VI, 1978–1981*, Daniel Lelong and
Successió Miró Publishers, Paris, 2018, No. A 37 (addendum),
ill. p. 345

CERTIFICATE
The ADOM has confirmed the authenticity of this work.



**George
Morton-Clark**
(British, b. 1982)

Chinking Champagne
2023

Oil and acrylic on canvas
Signed, titled and dated on the reverse

200 x 220 cm | 78.7 x 86.6 in

PROVENANCE
Artist's studio



**A. R.
Penck**
(German,
1939–2017)

SPIELEN UND BAUEN
2002

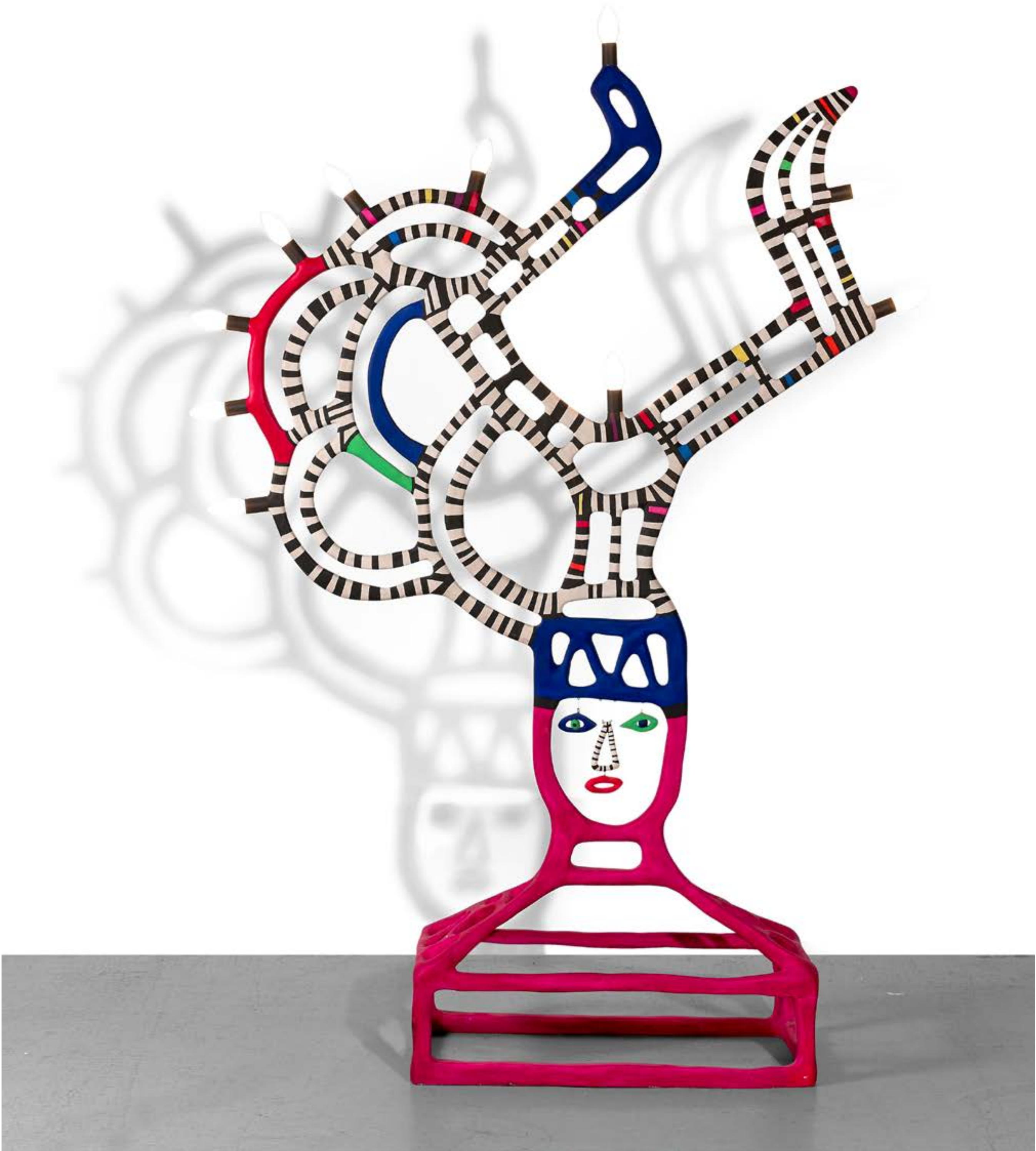
Acrylic on canvas
Signed 'ar. penck' on the lower left; titled
'SPIELEN UND BAUEN' on the stretcher

140 x 179 cm | 55.1 x 70.5 in

PROVENANCE
Galerie Michael Werner, Cologne, Germany
Private collection, Switzerland
Anon. sale; Grisebach, Berlin, 3 December 2021, lot 724
Private collection

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 registered this work in
their archives.



**Niki
de Saint Phalle**
(French-American,
1930–2002)

Lampe Angulaire
1992
Painted polyester, metal and light bulbs
Edition: 2/7
Stamped 'Plastiques / Haligon / d'Art';
signed and numbered on the back on a label
'Niki de Saint Phalle, 2/7'

198 x 124 x 50 cm | 78 x 48.8 x 19.7 in

PROVENANCE
Private collection, USA
Artcurial, Paris, 8 December 2021, lot 654
Private collection

EXHIBITED
Paris, Galeries Nationales du Grand Palais, 'Niki de Saint Phalle
1930–2002', 17 September 2014–2 February 2015; Bilbao,
Guggenheim Museum, 27 February–7 June 2015, exh. cat., No. 165,
ill. in colour p. 299

LITERATURE
Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle.
Les Années 1980 et 1990. L'art en liberté*, Gallimard | Les Abattoirs,
Paris, 2022, ill. in colour p. 20

The Niki Charitable Art Foundation has registered this work in
their archives.



**Miguel
Sainz Ojeda**
(Spanish, b. 1993)

Crónica de los instrumentos de cuerda
2024

Acrylic, oil, pastel, spray and charcoal on canvas
Signed on the reverse

150 x 114 cm | 59.1 x 44.9 in

PROVENANCE
Artist's studio



Antonio Saura
(Spanish,
1930–1998)

Montage / Deux dames, foule et tête
1959–1960

Gouache, ink and collage on paper
Titled, signed and dated 'Foule Saura 60'
on the upper left ; signed and dated 'Saura 59'
on the upper right; signed and dated 'Saura 1960'
on the lower right; signed and dated 'Saura 1960'
on the lower left

70.4 x 50.4 cm | 27.6 x 19.7 in

PROVENANCE
Mr and Mrs Frank H. Porter Trust Estate collection
Christie's, London, 9 February 2006, lot 127
Private collection

CERTIFICATE
The Succession Antonio Saura has confirmed the authenticity
of this work.



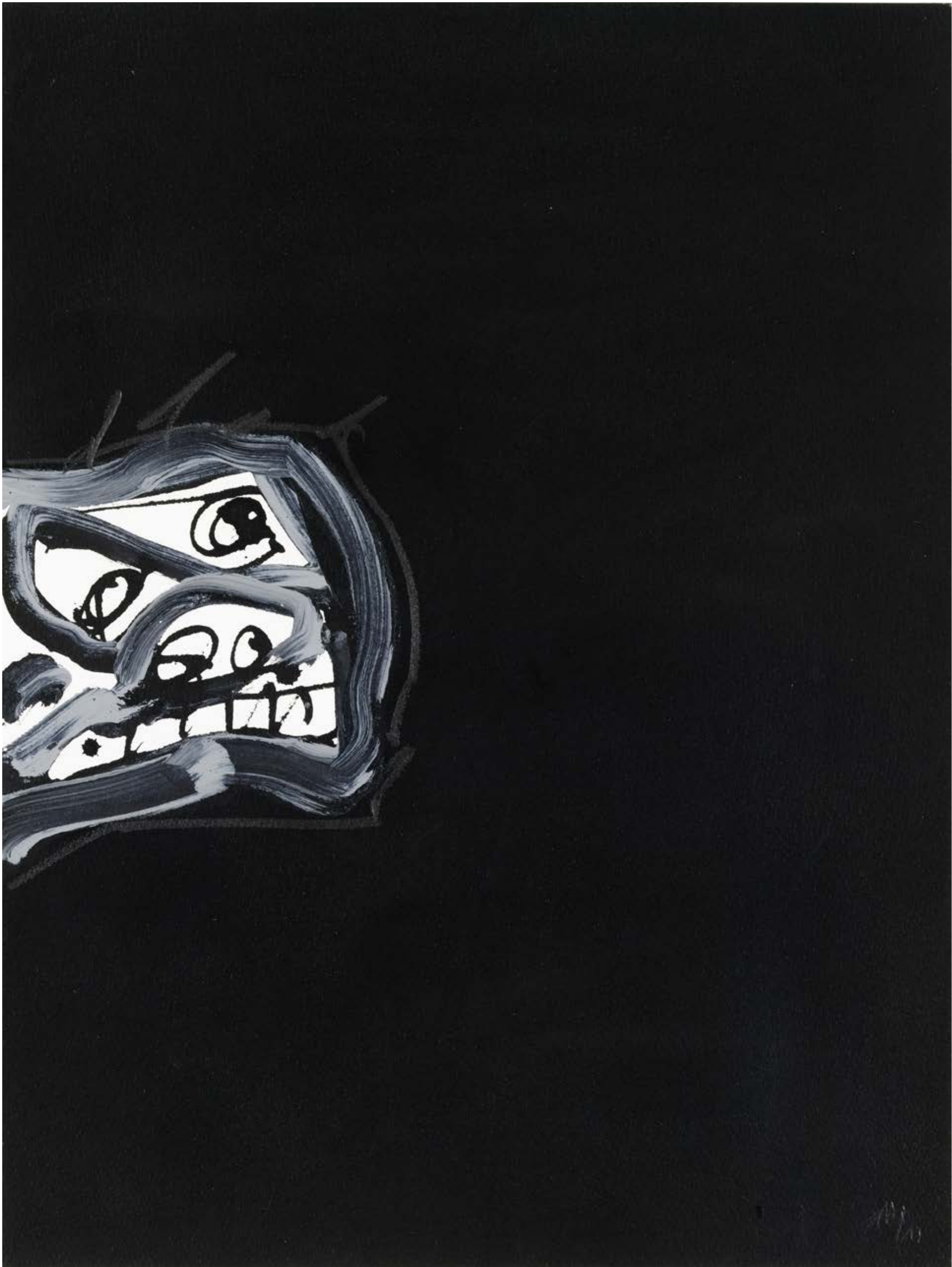
Antonio Saura
(Spanish, 1930–1998)

Multitud
1985
Acrylic on paper
Signed and dated 'SAURA / 85' on the reverse

70 x 100 cm | 27.6 x 39.4 in

PROVENANCE
Succession Antonio Saura

CERTIFICATE
The Succession Antonio Saura has confirmed the authenticity of this work.



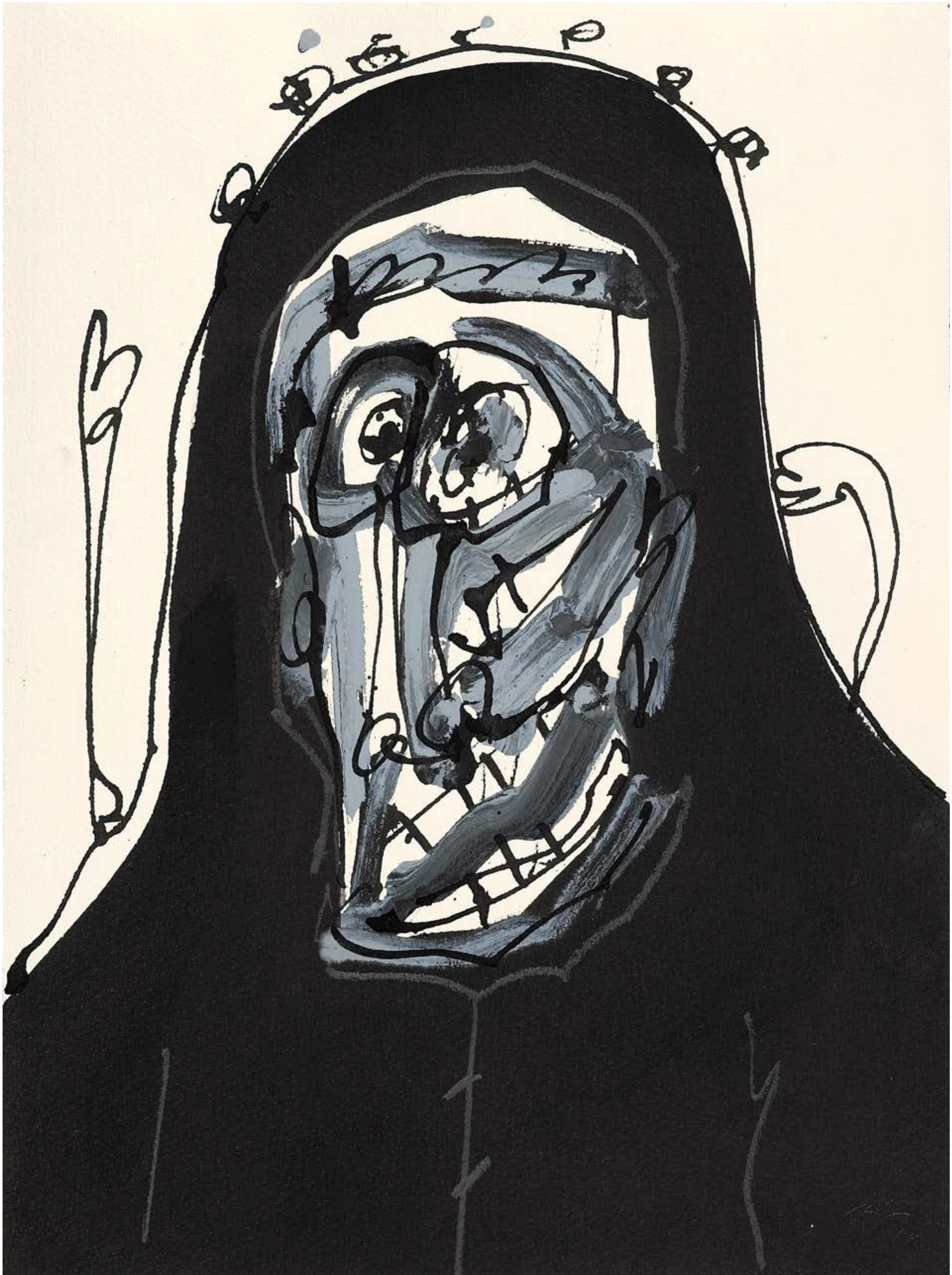
Antonio Saura
(Spanish,
1930–1998)

El perro de Goya
1997
Gouache, India ink and graphite on paper
Signed and dated 'SAURA / 97' on the lower right

41 x 30.8 cm | 16.1 x 12.1 in

PROVENANCE
Succession Antonio Saura

CERTIFICATE
The Succession Antonio Saura has confirmed the authenticity of this work.



Antonio Saura
(Spanish,
1930–1998)

Curé
1994
Gouache, India ink and graphite on paper
Signed and dated 'SAURA / 94' on the lower right

41 x 31 cm | 16.1 x 12.2 in

PROVENANCE
Succession Antonio Saura

The Archives Antonio Saura have registered this work in their archives.



Kenny Scharf
(American, b. 1958)

GRR GUY
1986–2021
Painted aluminium
Edition: 2/6

122 x 82 x 24.8 cm | 48 x 32.3 x 9.8 in

PROVENANCE
Artist's studio



**Kenny
Scharf**
(American, b. 1958)

City of the Future
2025

Oil on canvas in artist's frame

274,3 x 383,5 cm | 108 x 151 in

PROVENANCE
Kevin Bruk Gallery, Miami
Private collection, New York
Private collection
Anon. sale; Bonhams, New York, 19 May 2022, lot 9
Private collection

EXHIBITED
Santa Monica, Patrick Painter Gallery, 'Kenny Scharf:
Outer Limits', 2005



Marc Sijan
(American, b. 1946)

Seated Guard #1
2023
Polyester resin, oil paint
Unique piece

142.2 x 53.3 x 61 cm | 56 x 21 x 24 in

PROVENANCE
Artist's studio

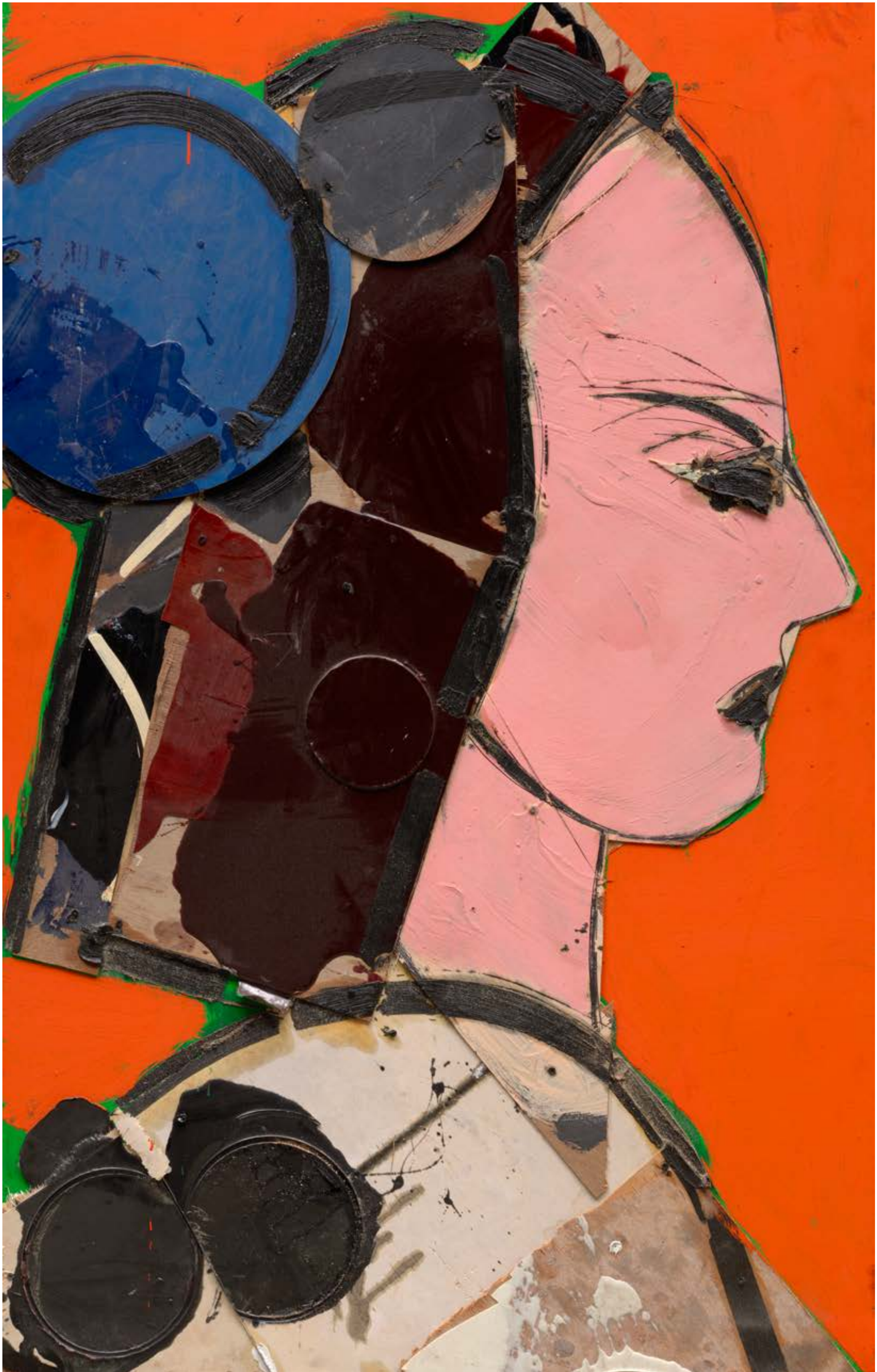


Xevi Solà
(Spanish, b. 1969)

Backstage 3
2024
Acrylic on canvas
Titled, dated and signed "'BACKSTAGE III3" /
2024 / xevi solà' on the reverse

162 x 130 cm | 63.8 x 51.2 in

PROVENANCE
Artist's studio



**Manolo
Valdés**
(Spanish, b. 1942)

Perfil
2023
Mixed media
Signed and dated '2023' on the reverse

160 x 107 cm | 63 x 42.1 in

PROVENANCE
Artist's studio



**Manolo
Valdés**
(Spanish, b. 1942)

Reina Mariana Aquamarine
2023

Crystalline resin
Edition: 3/8
Signed with initials and numbered 'M.V. 3/8'
on the back, bottom left

182 x 130 x 95 cm | 71.7 x 51.2 x 37.4 in

PROVENANCE
Artist's studio



**Manolo
Valdés**
(Spanish, b. 1942)

Blue Butterflies
2024
Glass head over bronze and Murano glass headdress
Unique piece
Signed with initials 'M.V.' on the back, bottom left

122 x 131.1 x 86 cm | 48 x 51.6 x 33.9 in

PROVENANCE
Artist's studio



**Manolo
Valdés**
(Spanish, b. 1942)

Mariposas blancas
2024
Wood and bronze base
Unique piece
Signed with initials and inscribed ' MV / AG'
on the back of the head

129 x 60 x 46 cm | 50.8 x 23.6 x 18.1 in

PROVENANCE
Artist's studio



**Manolo
Valdés**
(Spanish, b. 1942)

Cabeza de madera con mariposas
2023

Wood head, steel headdress over resin and
wood base
'MV' on the reverse bottom left
Unique piece

139 x 231 x 78 cm | 54.7 x 90.9 x 30.7 in

PROVENANCE
Artist's studio

OPERA GALLERY

Opera Gallery Madrid

C/ Serrano, 56, 28001 Madrid

T. + 34 810 831 308

madrid@operagallery.com

Opening Hours

Monday – Friday: 10 am – 8 pm

Saturday: 11 am – 8 pm

Sunday & Public holidays: closed