

ANTHONY JAMES
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R E P O S E / R E I M A G I N E D

OPERA GALLERY

Opera Gallery presents *Repose/Reimagined* – Anthony James’ display of light and matter. Held in conjunction with the Formula 1 Grand Prix, *Repose/Reimagined* features 2 car sculptures – an ode to everyone’s long-awaited race car action – and a series of mesmerising light sculptures.

Collaborating with ION Orchard and JW Marriott Hotel South Beach, we are bringing these sculptures along with their scintillating lustre, ever pertinent in their respective locations - a world-renowned mall at the heart of the city; and a luxury hotel that sits right by the Marina Bay Street Circuit.

“Repose” is the state of eternal rest and tranquillity. Anthony James took the idea of “repose” and shaped it into race car bodies: the 1962 Ferrari 250 GTO and Bizzarrini Strada – icons of transition and transformation now cast in different materials with their own distinctive properties, copper and aluminium; both metals intentional and energetically conductive. In their original incarnations, these cars are understood to be exemplary automotive specimens — the apex of power, form, function, and aesthetics. Yet, here they are memorialised in performative stillness — monumental memories of their own pasts. They rest, daring you not to notice them, and yet they remain in neutral — serene relics transmuted, reborn, in a new shining incarnation. In contrast to the rev and roar of the race cars making their lightning speed rounds around the circuit, these sculptures, stripped of their speed and rhythm, are lying in heavenly serenity.

The light sculptures are temporal and spatial complexities, “Reimagined”. Anthony James has expressed that these light sculptures in their various geometric shapes, are constructed to “visually demonstrate the colossally vast and the infinitesimally small [...] giving infinity an objective existence by making it tactile”. Combining cutting-edge techniques and concepts of Euclidian geometry, Anthony James creates his own visual language with light, prompting us to dive right into his world of infinite mirrored precision and futuristic paragons. They are ethereal, but casual; minimalist, yet intricate. It becomes hard to believe that something as constant and unarguable as light can be so curiously unfathomable and hopelessly breathtaking. As the light sculptures stand in the middle of the bustling city, they are juxtaposition to; a silent debate with familiar firmament, just by setting the night ablaze with something as simple as “light”.

Join us in an exploration of the ways in which Anthony James experiments with and sculpts the intangible, bringing light and matter together in a cosmic fusion of art, science and mathematics.

Gilles DYAN

Founder and Chairman
Opera Gallery Group

Stéphane LE PELLETIER

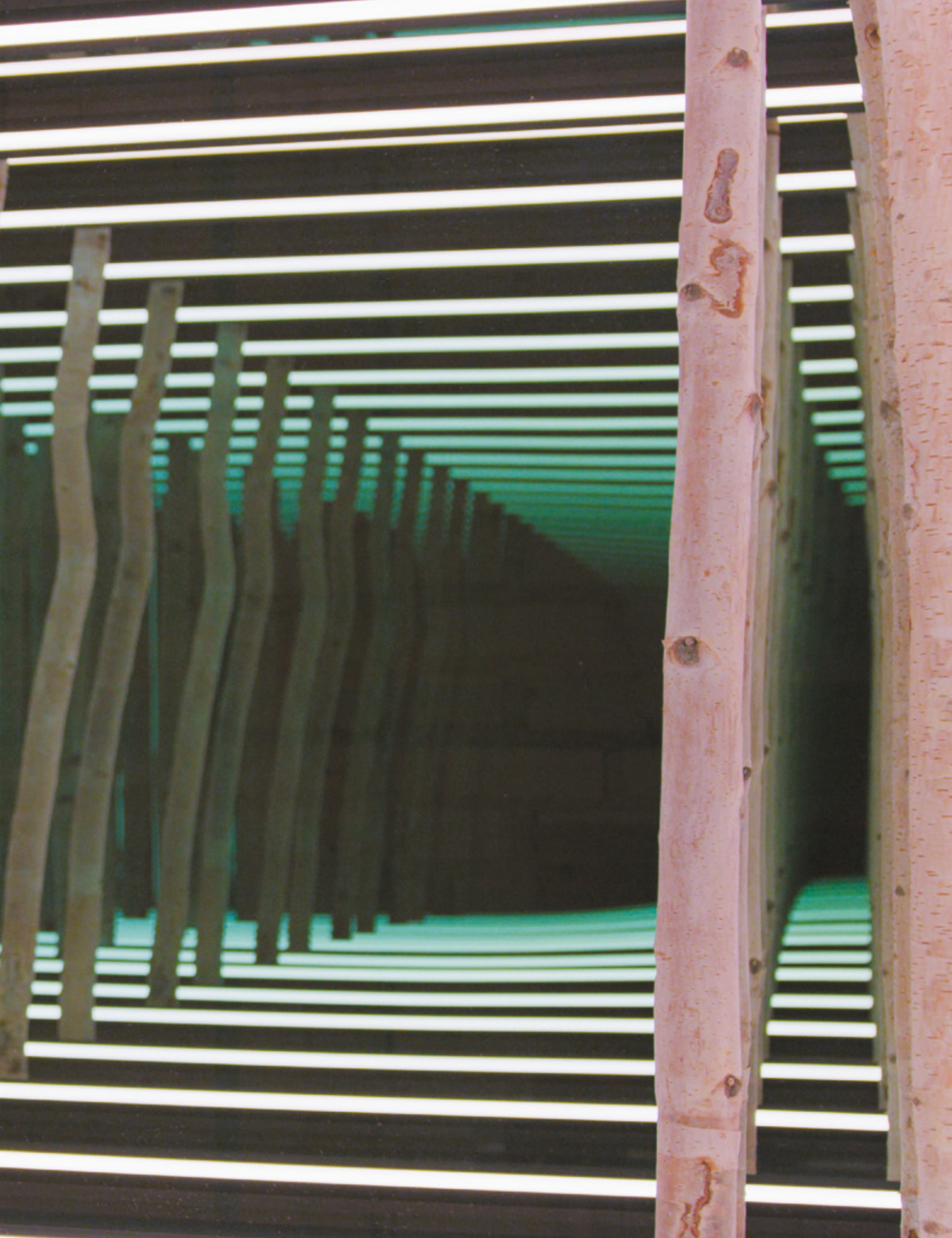
Director, Asia-Pacific
Opera Gallery Asia-Pacific

Irene CHEE

Gallery Manager
Opera Gallery Singapore



Artworks



The Birch Series

2005 — PRESENT

James originally debuted The Birch Series in New York City in 2005. It consisted of several variously sized, vertical light boxes with young birch tree trunks inside. The sculpture series references the containment and simulation of nature. The works have mirrored sides, which give the illusion of an endless birch forest. The pieces are composed of birch trees, metal, glass, and fluorescent lights or LEDs. The birch tree is associated with magical symbolism. Glenn O'Brien wrote about birch trees that their "magic...is rooted in [the] special relationship with fly agaric mushrooms - that famed toadstool of the red cap and white spots - which is so often associated with elves and spirits...Many anthropologists consider it to be a possible agent of the transformation of human consciousness."

Of the series, James said, "I think about the containment of nature. The containment of our own nature. There's something about the individuals journey that is really at the root of it. Going into the forest — not knowing what you'll find — not knowing if you'll ever return... You can see the metaphor." "They resemble a contradiction between Stanley Kubrick and Gustav Klimt. It's Gustav Klimt mourning the way they're lit, it's this endless birch forest, but everything is in too much symmetry. You know, there's something menacing there. What first appears to be beautiful is actually quite menacing in a Kubrick way."

60" Wall Mounted Birch (Cherry Frame)
2019

Stainless steel, specialised glass, LED lights, birch trees
Unique piece
76.2 x 152.4 x 38.1 cm | 30 x 60 x 15 in

PROVENANCE
Artist's studio





Anthony James, *Kalos Thanatos*, 2008

The Repose Series

2020

The concept behind Anthony James' Repose series was born when he purposefully set ablaze his Ferrari F355 Spider, in 1998. "The ancient Greeks used to sacrifice to Venus in birch forests, so it's like a temple". *Kalos Thanatos* - Greek for "beautiful death" - is a work from 2008 where James placed the Ferrari burnt in 1998 in an illuminated mirror case, where the car lies between birch trunks. It is a contemporary sacrifice, as it is the death of one of his most prized possessions. Anthony James indeed wanted to render through his art, in a very striking manner, the paradox that is sacrifice: destroying what is so close to our affection. It is a tribute to his readings of the *Iliad*, that have always fascinated him - voluntary loss is a way for him to burn false icons, to surpass the emptiness brought by material possessions.

The Repose series (2020), is a continuation of the spark he started in 1998. Three polished bronze, copper, and aluminium structures, placed on metal structures coated in Vantablack, are a true homage to the cars themselves: the Ferrari 250 GTO, the 1962 250 GTO, and the 1967 P4. He pays tribute to history's most iconic Ferraris, since they represent far more than metal and speed: they are "the apex of power, form, function, and aesthetics", as he says himself. The sculptures are the incarnation of what pervades James' work, which is signifying the spiritual realm by the most elementary form of matter. It illustrates his artistic journey from the material world to an elsewhere he intends to offer through his creations, a body of work which instigates a contemplation of divinity, infinity, and cosmology.

Ferrari 250 GTO (Copper)
2021
Copper Repoussé
Unique piece
142.2 x 426.7 x 182.9 cm | 56 x 168 x 72 in

PROVENANCE
Artist's studio



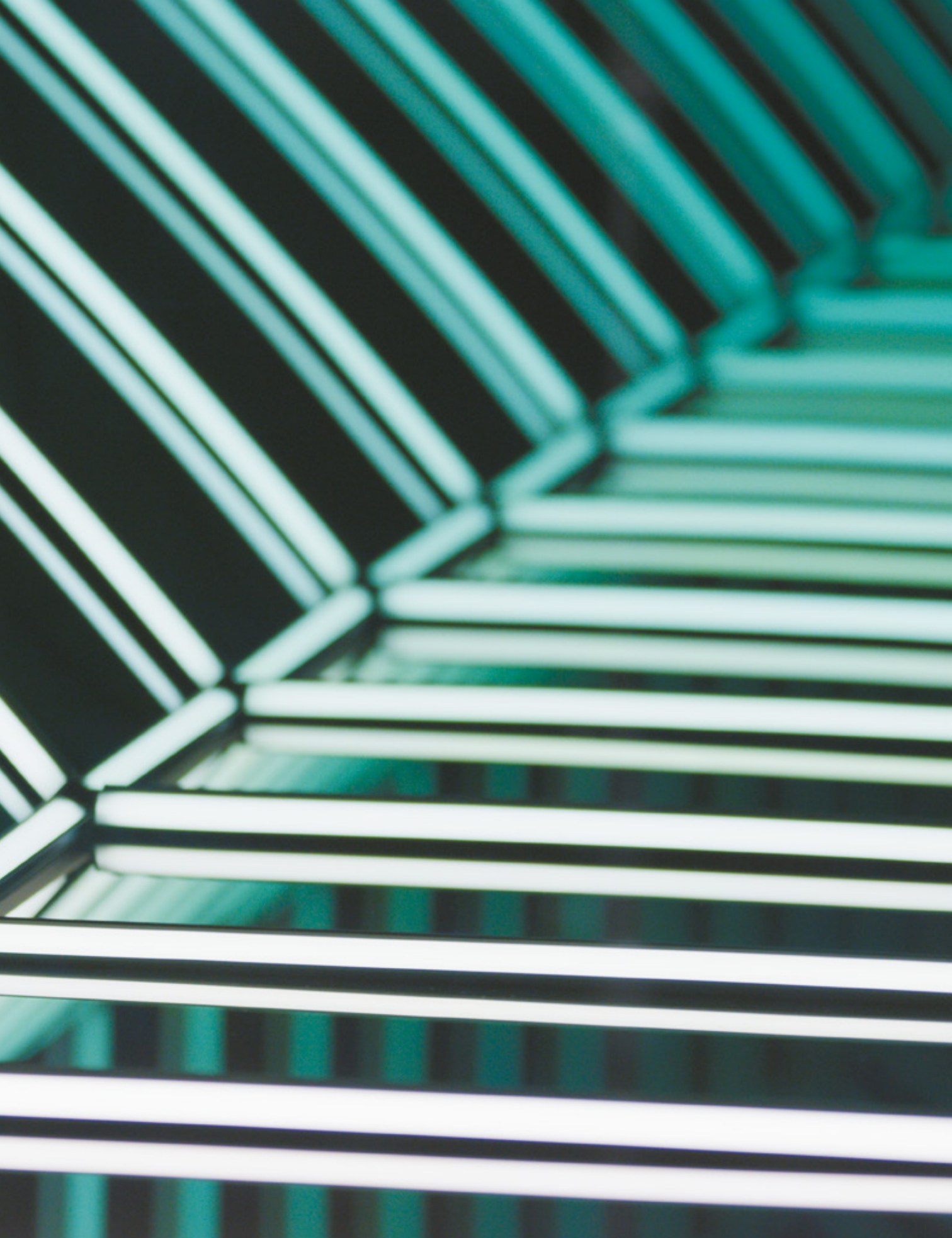


Bizzarrini Strada (Aluminium)
2022

Aluminium
Unique piece
152.4 x 190.5 x 452.1 cm | 60 x 75 x 178 in

PROVENANCE
Artist's studio



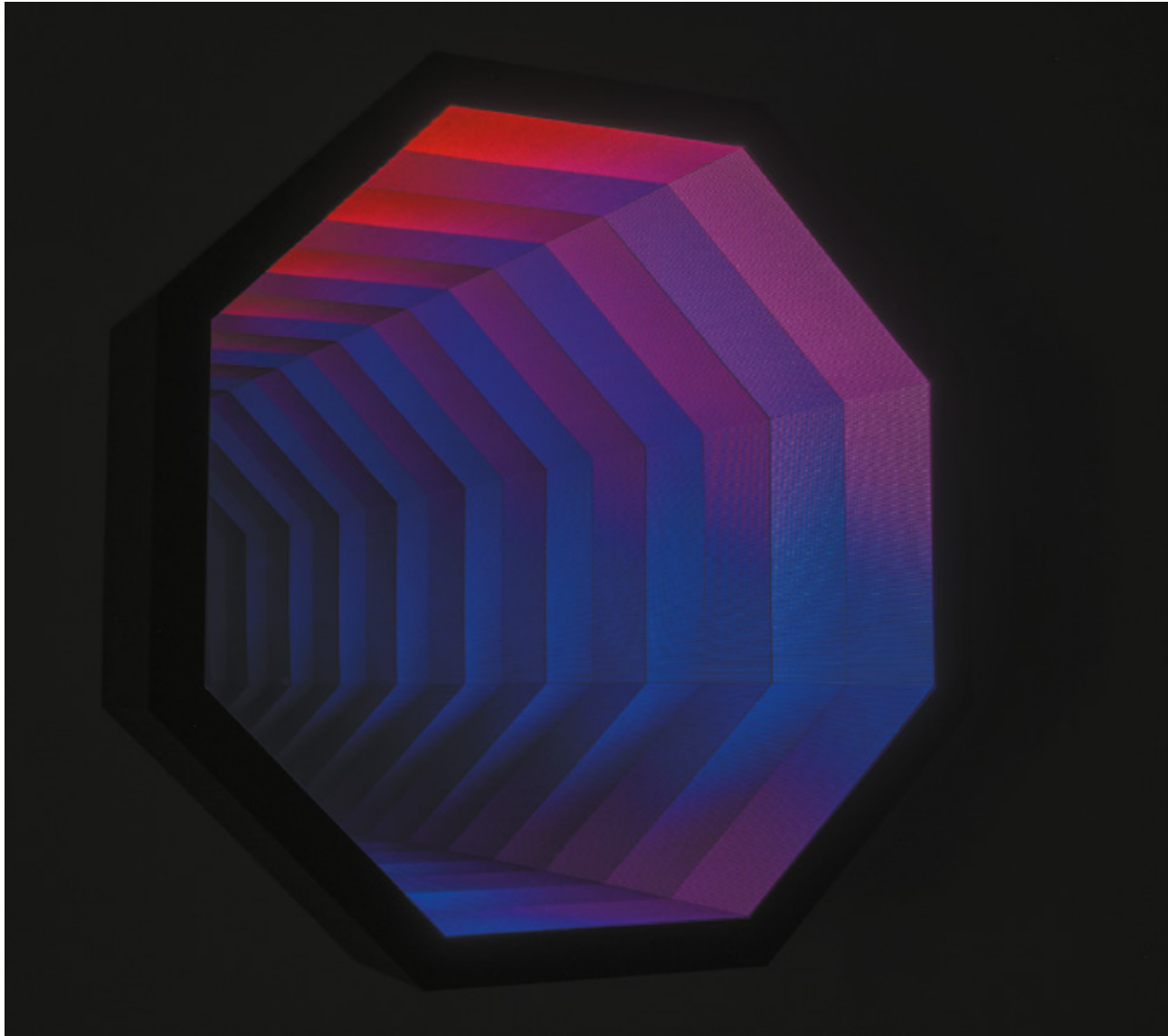


The Portal Series

2008 – PRESENT

The sculptures, made of stainless steel, glass, and LED lights, have shown internationally to great acclaim.

“I’m interested in revealing and sharing truth. My intention is to bring an impossible concept like the idea of infinity, or the cosmos, into physical objective existence. I am attempting to express science, spirituality, and philosophy in an object the purest and most honest way I know how.”



34" New Wall Portal (Solar Black)
2021

Steel, LED lights, double sided glass
Edition of 6 + 3 AP
86.4 x 86.4 x 20.3 cm | 34 x 34 x 8 in

PROVENANCE
Artist's studio



50" Octagon Wall Portal
2019

Powder coated stainless steel, glass, LED lights
Edition of 6 + 3 AP
127 x 127 x 38 cm | 50 x 50 x 15 in

PROVENANCE
Artist's studio

24" Dodecahedron (Jet Black)
2022

Steel, LED lights, double-sided glass
Edition of 24
61 x 61 x 61 cm | 24 x 24 x 24 in

PROVENANCE
Artist's studio





50" Icosahedron (Solar White)
2019

Stainless steel, specialised glass, LED lights
Edition of 6 + 3 AP
132.1 x 157.5 x 127 cm | 52 x 62 x 50 in

PROVENANCE
Artist's studio





24" Cube (Jet Black)
2022

Steel, LED lights, double-sided glass
Edition of 24
61 x 61 x 61 cm | 24 x 24 x 24 in

PROVENANCE
Artist's studio



24" Tetrahedron (Bright Nickel)
2020

Steel, glass, LED lights
Edition of 24
61 x 61 x 61 cm | 24 x 24 x 24 in

PROVENANCE
Artist's studio



24" Icosahedron (Jet Black)
2022

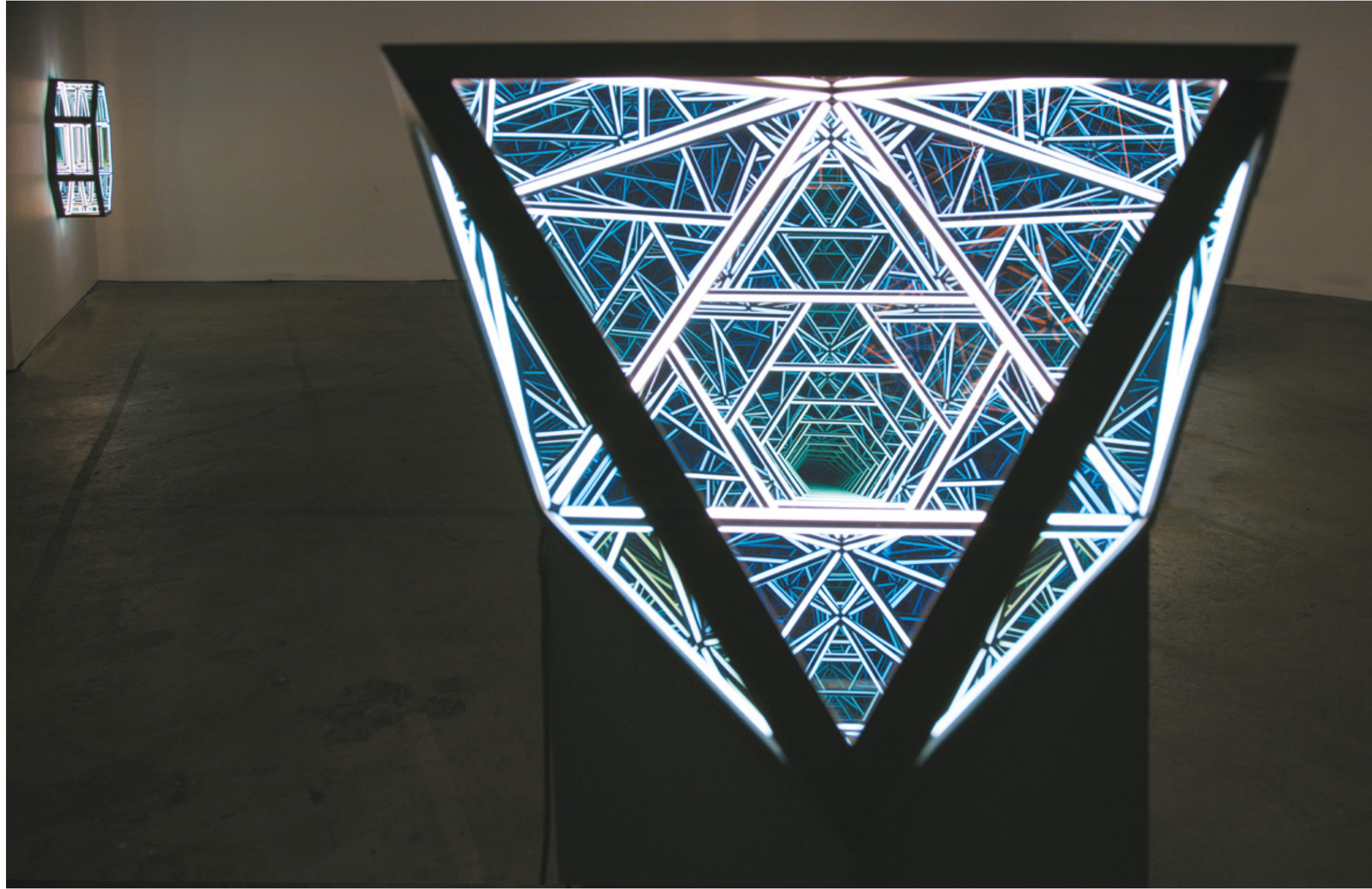
Stainless steel, specialised glass, LED lights
Edition of 24
61 x 61 x 61 cm | 24 x 24 x 24 in

PROVENANCE
Artist's studio

24" Octahedron (Jet Black)
2022

Steel, glass, LED lights
Edition of 24
61 x 73.7 x 86.4 cm | 24 x 29 x 34 in

PROVENANCE
Artist's studio



80" Icosahedron (Solar Black)
2019

Stainless steel, specialised glass, LED lights
Edition of 6 + 3 AP
203 x 203 x 203 cm | 80 x 80 x 80 in

PROVENANCE
Artist's studio



90" Snub Cube (Solar Black)
2022

Stainless Steel, Glass, LED Lights
Edition of 3 + 2 AP
228.5 x 228.5 x 228.5 cm | 90 x 90 x 90 in

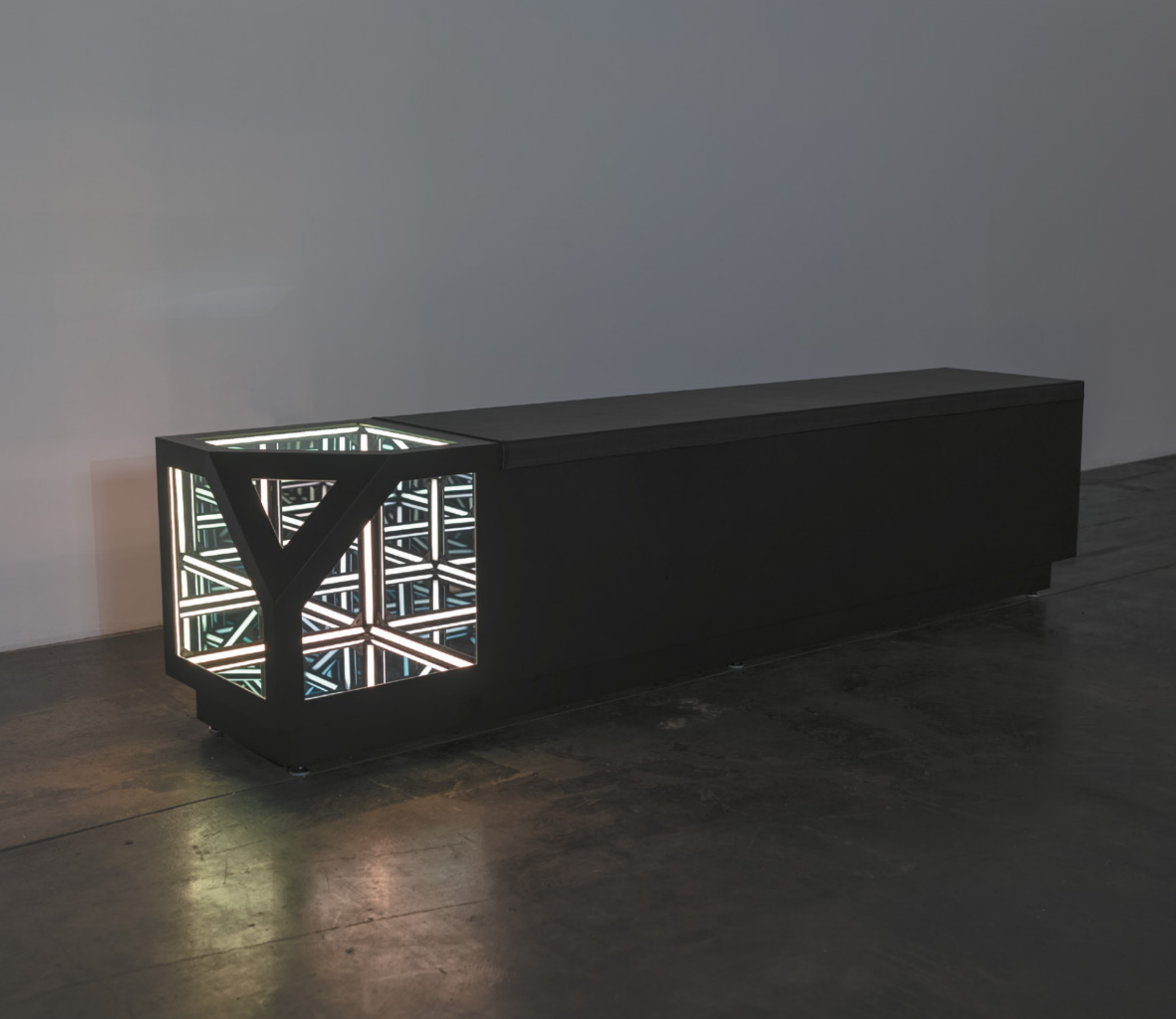
PROVENANCE
Artist's studio



Truncated Cube Bench (Solar Black)
2020

Steel, LED lights, double sided glass
Edition of 6
40.6 x 203.2 x 48.3 cm | 16 x 80 x 19 in

PROVENANCE
Artist's studio





Biography

Anthony James is a British-American artist based in Los Angeles, known for his monumental installations and sculptures. He was born in England in 1974 and studied in London at Central Saint Martins College of Art and Design from 1994 to 1998. His work gestures towards minimalism, materiality, process, alchemy, language, mechanisation and experimentation with light and space.

The Birch series of sculptures were debuted in New York City in 2005. They consist of several variously sized, freestanding and wall-mounted, internally illuminated, steel and glass vitrines with birch tree trunks inside. The birch tree is associated with magical symbolism. Many anthropologists consider it to be a possible agent of the transformation of human consciousness. The birch tree is also “associated with birth and rebirth” and is “hermaphroditic and selfpropagating, with male and female flowers on the same tree”. The works have mirrored sides, which give the illusion of endless birch forests. These artworks also reference the containment and simulation of nature.

His Portal sculptures take up the concepts of the universal and transcendental. The historical cosmology of Plato is a primary inspiration for the sculptures. The effect is both esoteric and scientific, morphic and distinctly concrete. The historical references here span the empirical experimentation of cultures.

James’s objects show a formal certainty and perspicuity (exact symmetry, white light, accurate shape) that registers purity, autonomy and wholeness. Although his works illustrate ideals, themselves are very contingent and actual: they are made for today.

The sculptures operate between the iconic and the arbitrary, the concrete and the alchemic, the mythical and the experiential. James describes his work as, “evoking pictorial depictions of the cosmos, alluding to notions of mysticism, ethereality, spirituality and science, all the while anchored through the use of weighty, industrial materials”.

Icosahedrons – the geometric globes of twenty identical triangular facets – were a mathematical experiment in unity used by Plato to demonstrate an ideal compositional system of perfect symmetry in three dimensions. In a twentyfirst century gallery space, the glass, steel, and LED structures bring a rigid and gleaming tangibility to the abstraction of the numerical calculation of flawless coherence. James’s artworks are compelling approximations, facsimiles of understanding and belief thousands of years old that come down to us on our own terms of modern metals and technological light.

His first monograph, *Morphic fields*, was published by Hatje Cantz (2014). His work has recently been exhibited at Crystal Bridges Museum of American Art and is part of the Palm Springs Art Museum collection, USA (2019-2020). He was selected to be part of the Mayfair Sculpture Trail, with his 97 inches high Crystal piece displayed in Old Bond Street, London (2020). He also presented *Constellations*, W1 Curates x Anthony James, London (2021); *Lightfield*, Marble Arch Mound, London (2021).

Solo Exhibitions

2022	Anthony James, Divine Infinity, Opera Gallery, New York, United States
2021	Westminster City Council x W1 Curates, Marble Arch Mound, London, United Kingdom
2020	Transcendence, Opera Gallery, London, United Kingdom
2018	Portals, Melissa Morgwan Fine Art, Palm Desert, United States Rain Paintings, There-There Gallery, Los Angeles, United States
2017	Shields, Fort Gansevoort, New York, United States Portals, There-There Gallery, Los Angeles, United States
2015	Anthony James, Maloney Fine Art, Los Angeles, United States
2014	Morphic Fields, Walter Storms Galerie, Munich, Germany
2012	Consciousness and Portraits of Sacrifice, Brand New Gallery, Milan, Italy
2010	KO, Patrick Painter Gallery, Santa Monica, United States
2007	Anthony James, Gavlak Gallery, West Palm Beach, United States Anthony James, Milk Gallery presented by Gavlak Gallery, New York, United States Anthony James, Visionaire Gallery, New York, United States
2006	Anthony James, Kantor/Feuer Window, New York, United States
2005	Anthony James, Holasek Wier Gallery, New York, United States
1999	Anthony James, Four, Four, Four Apex Art, New York, United States

Group Exhibitions & Fairs

2020	Palm Springs Art Museum collection, Palm Springs, United States
2019	Crystals in Art: Ancient to Today, Crystals Bridges Museum of American Art, Bentonville, United States
2018	Art Aspen, Aspen, United States 2014 Art International Istanbul, Istanbul,Turkey
2011	The Armory Show, New York, United States The Shortest Distance Between 2 Points is Often Intolerable, Brand New Gallery, Milan, Italy Pieces of Heaven Auction, The Art of Elysium, Los Angeles, United States
2010	Art Basel, Basel, Switzerland The Armory Show, New York, United States Angel Art Auction, CAA, Los Angeles, United States
2009	Blue, Blue, Kim Light / LightBox, Los Angeles, United States
2008	Getting Out Our Dreams, Otero Plassart, Los Angeles, United States
2007	Some Kind of Portrait, Mark Selwyn, Los Angeles, United States The Armory Show, New York, United States Art Basel, Miami, United States
2006	The Monty Hall Problem, curated by Staler Bradley, Blum and Poe, Los Angeles, United States Flaming June VI, curated by Sarah Gavlak, Spanierman Modern, New York, United States Color Theory and Practice, Briggs Robinson Gallery, New York, United States Twenty-Five Bold Moves, curated by Simon Watson and Craig Hensala of Scenic, House of Campari, New York, United States
2002	Superimposition, curated by David Hunt, Caren Golden Fine Art, New York, United States
2000	The New Museum, Curated by Stefano Basilico, New York,United States
1999	Room with a view, Sixth @ Prince Gallery, New York, United States Road Show, DFN Gallery, New York, United States Machine Gun Etiquette, Spencer Brownstone Gallery, New York, United States Foul Play, Thread Waxing Space, New York, United States

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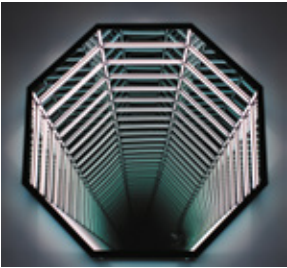
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COORDINATION

Nadine El Guiddawy

PROOFREADING

Mathéo Drian

Aurélie Heuzard

Gaia Jong

DESIGN

Willie Kaminski

PRINTING

Oversea Supplies Pte Ltd.

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Anthony James, *50" Octagon Wall Portal*, 2019

OPERA GALLERY

2 Orchard Turn # 02-16 ION Orchard, Singapore 238801 | spore@operagallery.com | T +65 6735 2618 | operagallery.com

New York | Miami | Bal Harbour | Aspen | London | Paris | Monaco | Geneva | Dubai | Beirut | Hong Kong | Singapore | Seoul