

The background is an abstract composition of teal and black geometric shapes, including lines and rectangles, creating a sense of depth and movement.

ANTHONY JAMES

—
Divine Infinity

OPERA GALLERY

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31 March - 27 April 2022

OPERA GALLERY

Foreword

Opera Gallery New York is proud to present *Divine Infinity*, a curated exhibition of works of art by Anthony James, presented for the first time in New York and created specifically for this exhibition. Spanning over three floors, this illuminating solo exhibition sheds new light on the contemporary master Anthony James.

Anthony James is a celebrated British-American artist defined by his multidimensional artworks appearing in museums, exhibitions and private collections around the world. In a fusion of art, philosophy, and mathematics, James's body of work is a meditation on space, light, and the possibility of infinity, transporting viewers into the future and beyond, into an infinite dialogue of mirrored precision.

Using cutting-edge techniques, the artist presents us with a completely immersive visual lexicon. Through his practice, he revisits Euclidian geometry, more specifically Platonic solids, a series of three-dimensional polyhedrons.

Considered ideal shapes by the Ancient Greeks, they are here reborn under the hands of the artist, who propels them into a futuristic aesthetic of metal and light. Standing in front of a light sculpture by Anthony James is like looking at the cosmos: Before our eyes, all at once we can see the starry night, the desert, the sky, the sea, or something entirely graphic and abstract. One can admire the harmonious and orderly geometry, like peering into a microcosm of the universe.

The closer you get to the light sculptures of Anthony James, the longer you'll be enchanted by the endless patterns within. That exact moment of feeling "trapped" within the organized chaos of shapes and light is exactly where the artist wants you to be: this is where one discovers a sense of divinity within.

"I've tried to visually demonstrate the colossally vast and the infinitesimally small — the cosmos and the divinity inside oneself. I've tried to give infinity an objective existence by making it tactile. My intention is for people to witness infinity, divinity, within themselves. The work is by its very nature pluralistic and multi-layered inviting a depth of viewing outward as much as a depth of viewing inward." — Anthony James

Anthony James was born in England in 1974 and studied in London at Central Saint Martins College of Art and Design. His first monograph, 'Morphic fields', was published by Hatje Cantz in 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. In 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.

Gilles Dyan

Founder and Chairman
Opera Gallery Group

Laura Adams

Deputy Director
Opera Gallery New York

Mission to Earth

Anthony James, born in England and based in Los-Angeles, works with sculpture and painting, often turning to neon, LED light, mirror, glass, and steel for material. Precisely engineered, James’ structures follow geometrical forms infused with futurism. The exhibition at Opera Gallery presents most of James’ series, including the artist’s *Neon*, 2002 - present, *Birch*, 2005 - present, *Bullet*, 2011 - present, and *Rain Paintings Series*, 2018.

TO CONTAIN THE ELEMENTS

Anthony James’ *Birch Series* are freestanding glass boxes and wall works, in which the artist places a selection of young birch tree trunks. By a play of mirrors, the forms are repeated, transforming a few trees into an infinite forest. There is a cold industrial feel to the geometrical structure and the material used —LED light, neon, glass, mirror and steel frame—, contrast with the organicity of the wooden trunks. However, the contrast is subtle: the artist presents trunks that are black and white, with no leaves or branches. They could almost be manufactured.



96” Freestanding Birch (Solar Black), 2019

Looking at the birch pieces, a film set comes to mind: the garden in Claire Denis’ *High Life*, 2018. This garden is contained in the

middle of a spaceship on which criminals and prisoners turned astronauts travel through space to explore a black hole. The astronauts eventually discover that a return to Earth was never planned. Claire Denis’ garden is wet and misty, with plants growing wildly from a rich, brown, humid soil. The homesick astronauts, condemned to dying on the ship, care for and visit the garden to remember what the Earth looks, smells and feels like. They desperately push their feet into the soil, closing their eyes to invoke memories of the Earth, slowly fading with time. Although Anthony James’ cold minimalist aesthetic differs from Claire Denis’ wild garden, the desperate attempt at tending to something that doesn’t have its place there in *High Life* resonates in the *Birch Series*. Jame’s inorganic forest, placed in a glass box in a museum or gallery setting, calls to mind a bound to fail pursuit to reconnect with something that has been severed from us.

EARTH STUDY

The glass box containing James’ forest is reminiscent of an aquarium, a device created in the beginning of the 19th century, whose modern form was invented by female French naturalist and marine biologist Jeanne Villepreux-Power. Before this invention, what existed under the sea was unknowable. Indeed, the shimmering surfaces of our lacs, seas, and other bodies of water, were impenetrable even to sailors. The aquarium became a device that allowed our vision to extend through water, revealing the life it contains. It can therefore be thought of as a technology that displays information behind a piece of glass. Architecture researcher, writer and curator Carson Chau thinks of the aquarium as a predecessor of today’s screen-based media such as computers, iphones and ipads. In doing so, Chau prompts the questions of the ethical implications of looking at nature through a piece of glass. The same interrogations arise in Anthony James’ *Birch Series*. What does looking at the trees through a piece of glass say about our

relation to nature or the environment that we have produced for ourselves through digital media? Screens, aquariums and Anthony James’ forests contained in glass boxes, tells a lot about who we are, revealing, for example, the need for study of our environment by extracting, displacing and isolating, therefore keeping our distances with the object of study. It also tells us about the desire to contain and control species and elements we used to inhabit, cohabit with, or be subjected to. Finally, it can also be seen as the desperate attempt at remembering and conserving a disfigured version of what is in the process of being lost.

SCREENS

Thinking about James’ birch works as screen-based media can expand to his other works, such as the *Rain Paintings Series*. In a hyperrealist fashion, the artist paints condensation, capturing the moment where vapour touches a cool surface, turning it into a liquid. This is a phenomenon we can observe on windows separating two environments of different atmospheric conditions. The slick surface can be thought of as a screen, in its more environmental understanding, rather than optical. Craig Buckley, Rüdiger Campe, and Francesco Casetti, in *Screen Genealogies: From Optical Device to Environmental Medium*, remind us of the earliest definition of the screen, as worded by the Oxford English Dictionary. ‘1. A contrivance for warding off the heat of a fire or a draught of air. [...] 2. A partition of wood or stone, pierced by one or more doors, dividing a room or building in two parts’, and in this sense also ‘2c. A wall thrown out in front of a building and masking the façade’. The word screen could also be ‘3. Applied to any object, natural or artificial, that affords shelter from heat or wind’. Correlatively, a screen could be defined as ‘3b. Something interposed as to conceal from view [...] 3c. A small body of men detached to cover the movement of an army. [...] 4. A means of securing from attack, punishment,

or censure. [...] 5. An apparatus used in the sifting of grain, coal, etc’. Finally, the word screen was also ‘6. Applied to various portions of optical, electrical, and other instruments, serving to intercept light, heat, electricity, etc’.

Such definitions allow an understanding of the screen beyond the function of hosting images: the screen separates, filters, masks, protects. It is only with the advent of cinema and later on, television, that the screen became accepted as a surface supporting moving images. Anthony James’ *Rain Paintings Series*, as well as his *Birch Series*, showcase the atmospheric nature of screens. The artist’s screens are dividers between two atmospheric conditions, or protections of one environment to another. It also points to notions of refuge and separations, which can also be offered by our contemporary digital screen-based media, such as our phones.



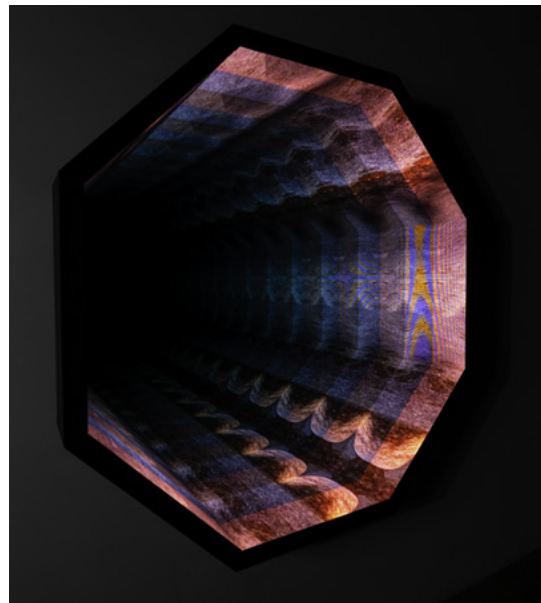
60” Round Rain Painting, 2019

But what if James' screens were not absolutely impermeable? Looking through the glass, perhaps we can still be affected by the surface or by what is behind that surface. Another film scene comes to mind. In Andrei Tarkovski's *Solaris* (1972), set on a spaceship —again— the astronauts are studying an oceanic planet. Through the glass of their vessel, they attempt to analyse its surface, yet the planet makes them hallucinate: memories mesh with their reality and the space travellers are unable to distinguish one from the other. The photographer Jeff Walls, in an 1989 essay on photography, *Photography and Liquid Intelligence*, suggests that it is the planet, studying them back. The glass structure of the spaceship is failing at protecting and shielding the astronauts from the outside, from the liquid intelligence of the extra-terrestrial planet. Questioning who is studying who, thinking through the porousness of Anthony James' surfaces, allows us to go beyond the divide between nature and culture. As the *Birch* Series might propose, the unidirectional observing gaze from human to nature can be challenged. Perhaps it is the tree, the surface, or the invisible realm behind the misty screens of the artist's paintings that are looking back, watchful.

If science-fiction films of space travel come to mind when observing the work of Anthony James, it is perhaps due to slick futuristic surfaces the artist crafts, recalling spaceship aesthetics. It is also influenced by James' apparent fascination for the cosmos, shaping his other series. Indeed, his *Neon* Series are wall works made of neons, shaped in concentric circles, conjuring the orbits of planets. Another series manifesting the artist's attraction to celestial forms is his *Portal* Series: stainless steel and glass freestanding boxes or wall works in which LED lights and mirrors are placed to create fractal-like infinite figures.

The composition generates vortex forms, spiraling towards what recalls a black hole. Not only space, but time is summoned as

well. Indeed, such tunnel-like forms are a filmic trope that often come to represent time travel, change of dimension, and other effects that are impossible to document, owing no representation.



65" New Wall Portal (Solar Black), 2022

THE VIOLENCE IN LOOKING

Vision is ballistic. This characteristic is reflected in language: vision can be said to be piercing, penetrating, sharp, acute, and even shattering. In his *Bullets* Series, Anthony James shoots various rifle guns at a mirror polished steel surface. The bullets deform the surface, mutilate it, and sometimes, traverse it. The scarred sheet of metal recalls toxic liquids bubbling up or the craters of a planet or satellite. It also evokes the storefronts, walls or even the trees of our cities that suffered a ballistic impact, bearing the traces of a violent past. Here, the notion of permeability of the screen surface, its fragility, is highlighted, instead of imagined. The artist attempts to destroy a surface, and it is the viewer that feels threatened: indeed, the sheet of metal is placed as if the shooter was on the other side of the work.



60" Bullet Projector Dodecahedron (Solar Black), 2021

Observing James' work is facing surfaces separating us viewers from other environments, whether seen or imagined. The *Rain painting* and *Bullet* Series hold on to their opacity — we remain unknowing of what world exists behind it. What transpires facing the *Rain painting* Series is mystery; gazing at the *Bullet* Series, it is danger. The *Birch* Series as well as *Portal* Series allow us to peer into another dimension or environment, one that we might have seen or hallucinated before, yet remains uncannily different. While looking, James' works asks us to think as to what this act of studying what is imprisoned behind glass boxes means of our relationship to our environment and to alterity. Simultaneously, the interrogation that rose in *Solaris*' ship arises here again: who is studying who?

J. B., Curator & Culture Worker



The Birch Series

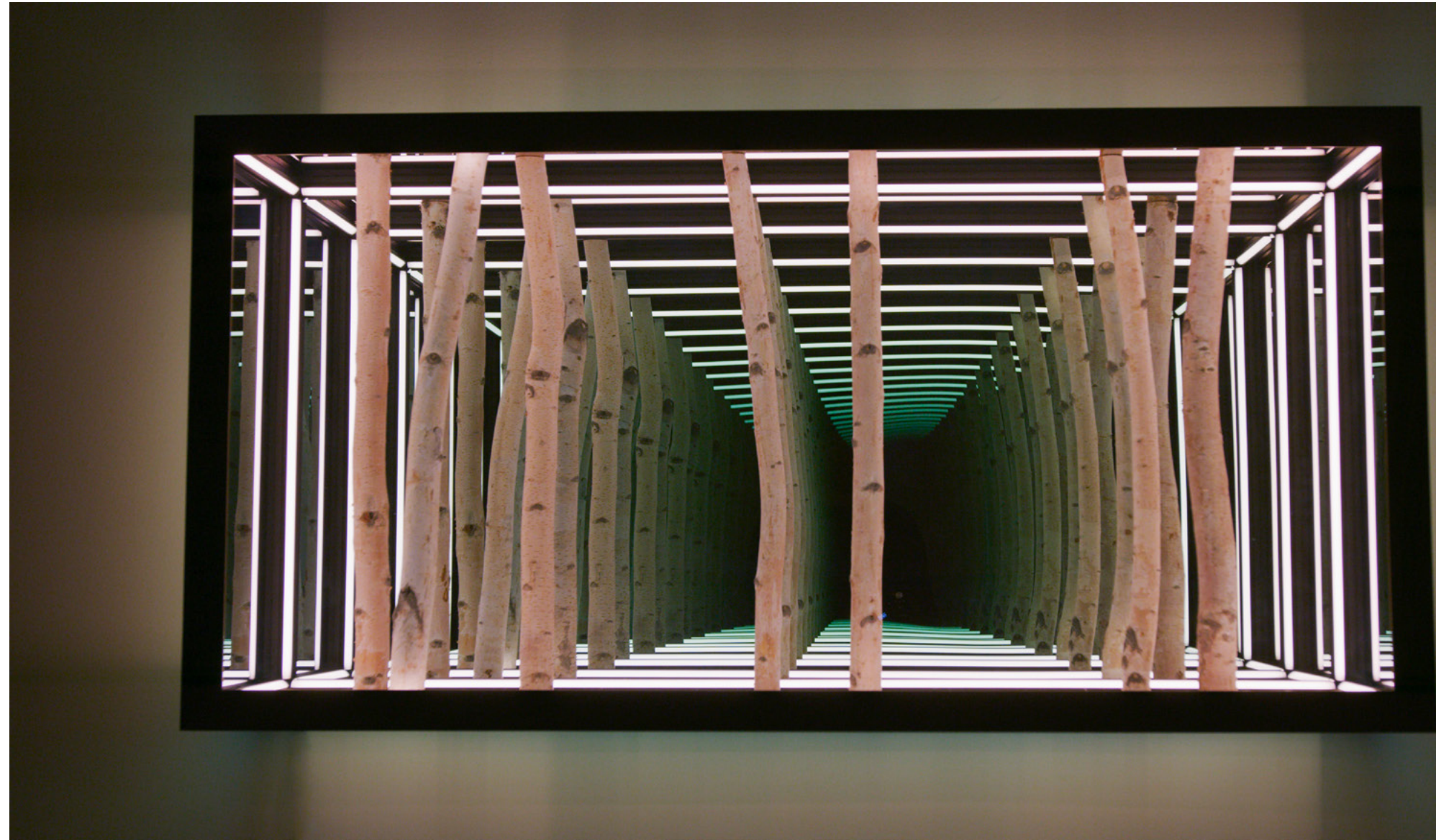
2005 - Present

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 like a 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.”

**84" Wall Mounted Birch Portal
(Cherry Frame)**
2019

Stainless steel, LED lights, double sided glass,
birch trees
Unique Piece
30 x 84 x 15 in | 76.2 x 213.5 x 38 cm



96" Freestanding Birch (Solar Black)
2019

Stainless steel, specialised glass, LED and birch trees
Installation of four - unique pieces
96 x 40 x 40 in | 244 x 101.5 x 101.5 cm





Portals 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."

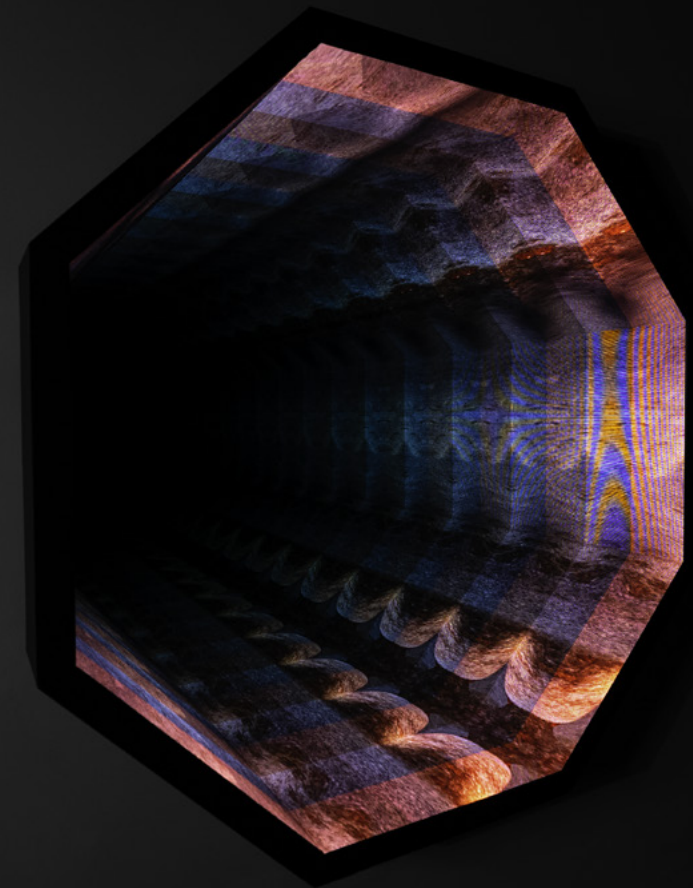
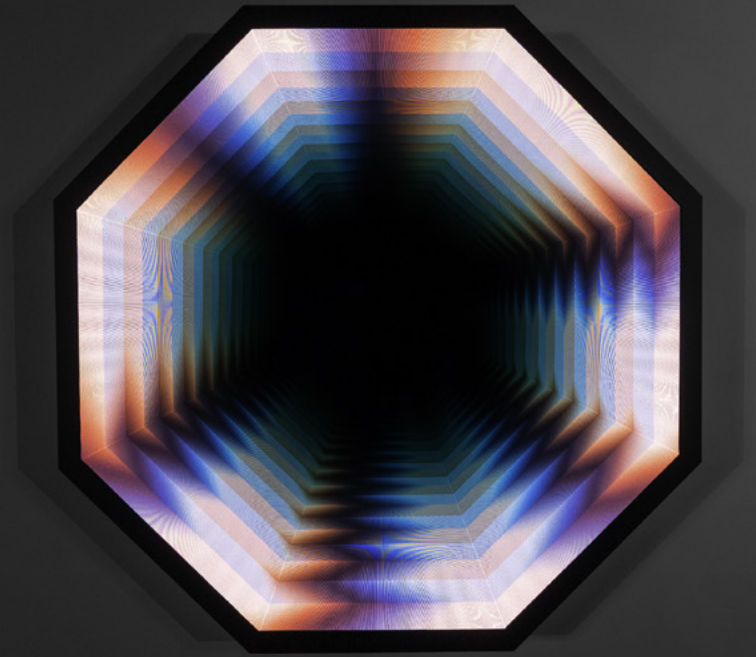
60" Rectified Truncated Cuboctahedron (Solar Black)
2021

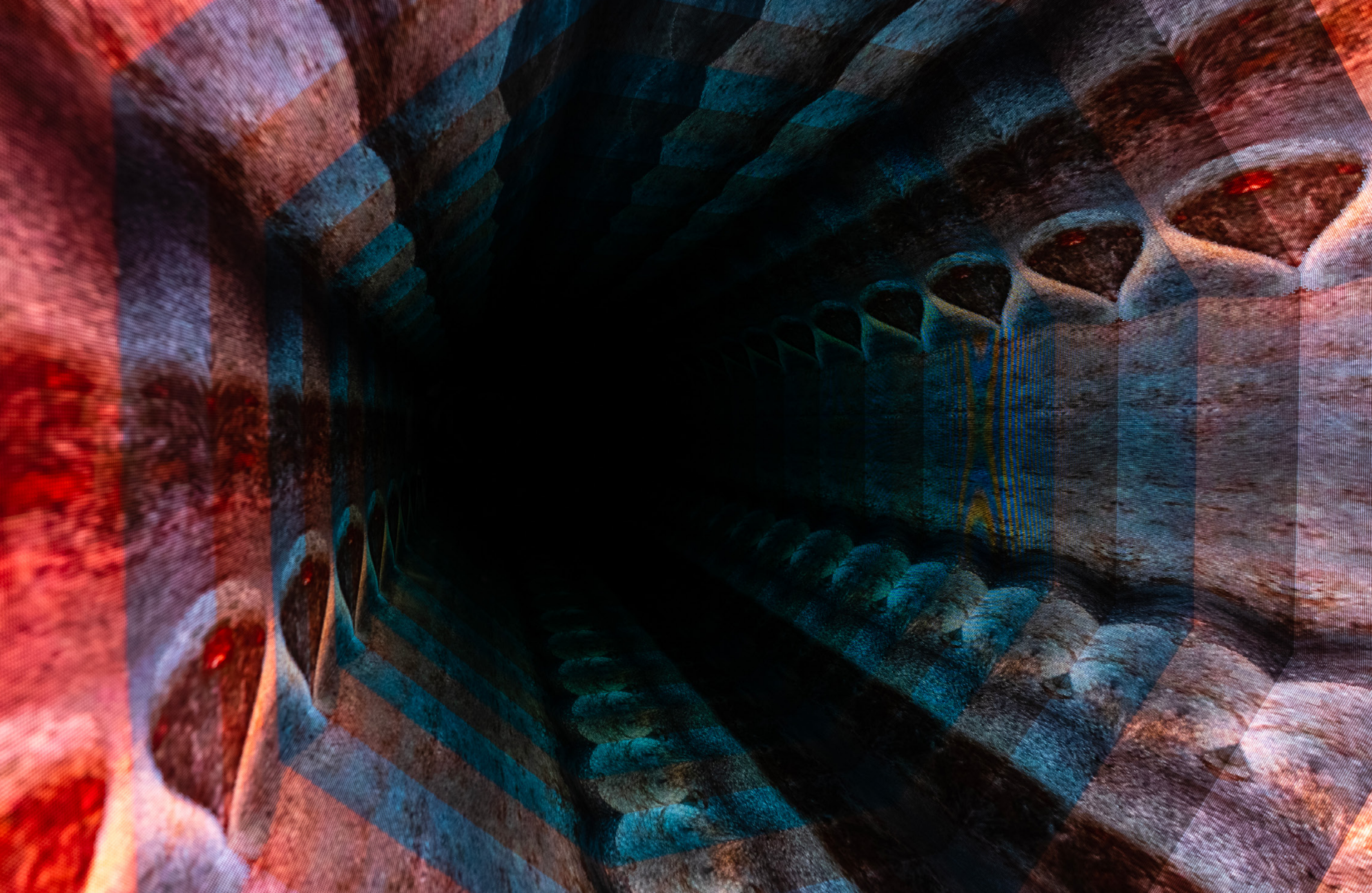
Stainless steel, LED lights, double sided glass
Edition of 6 + 3 AP
60 x 60 x 60 in | 152.5 x 152.5 x 152.5 cm



65" New Wall Portal (Solar Black)
2022

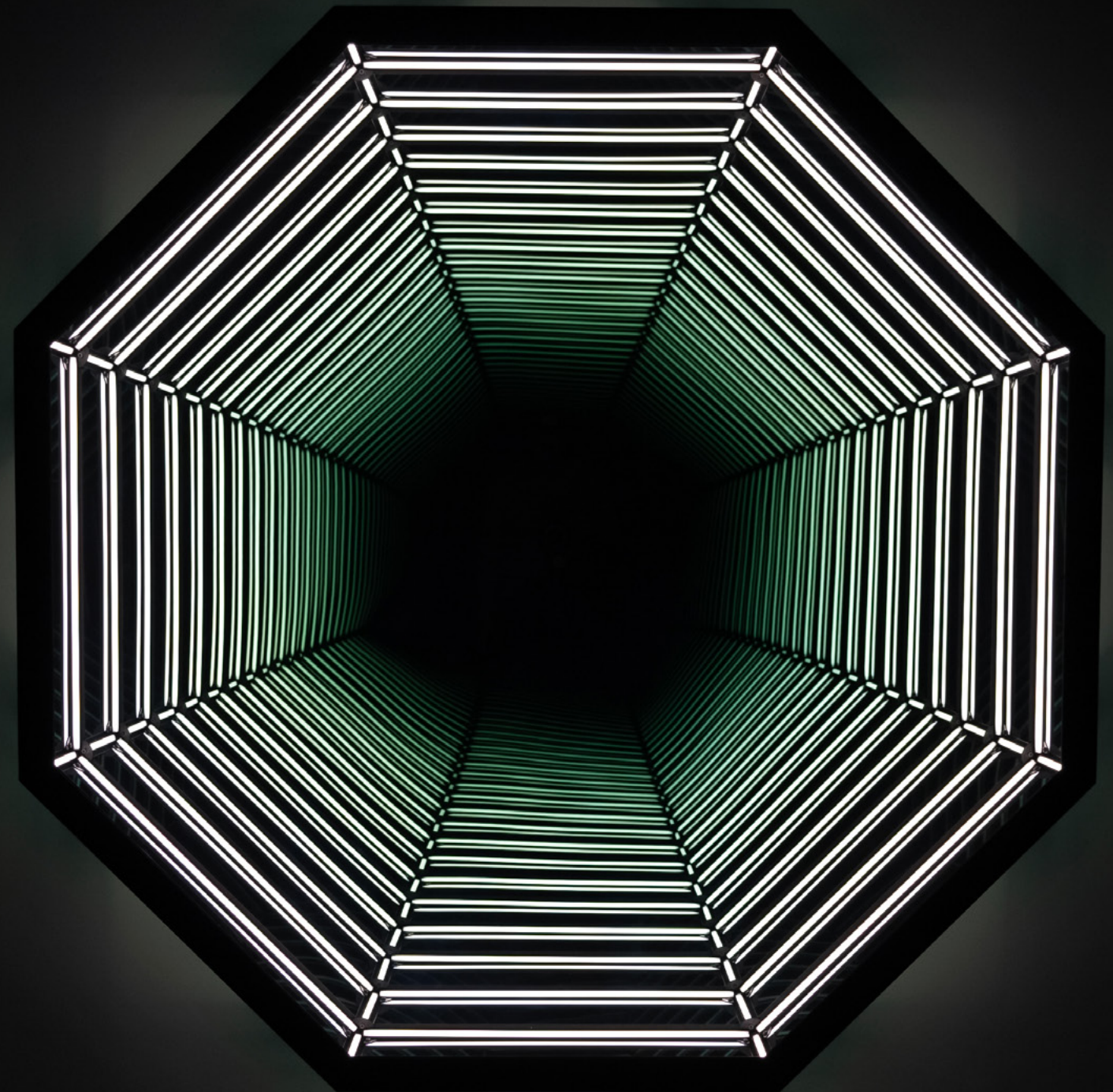
Steel, LED lights, double sided glass
Edition of 6 + 3 AP
65 x 65 x 8 in | 165 x 165 x 20 cm

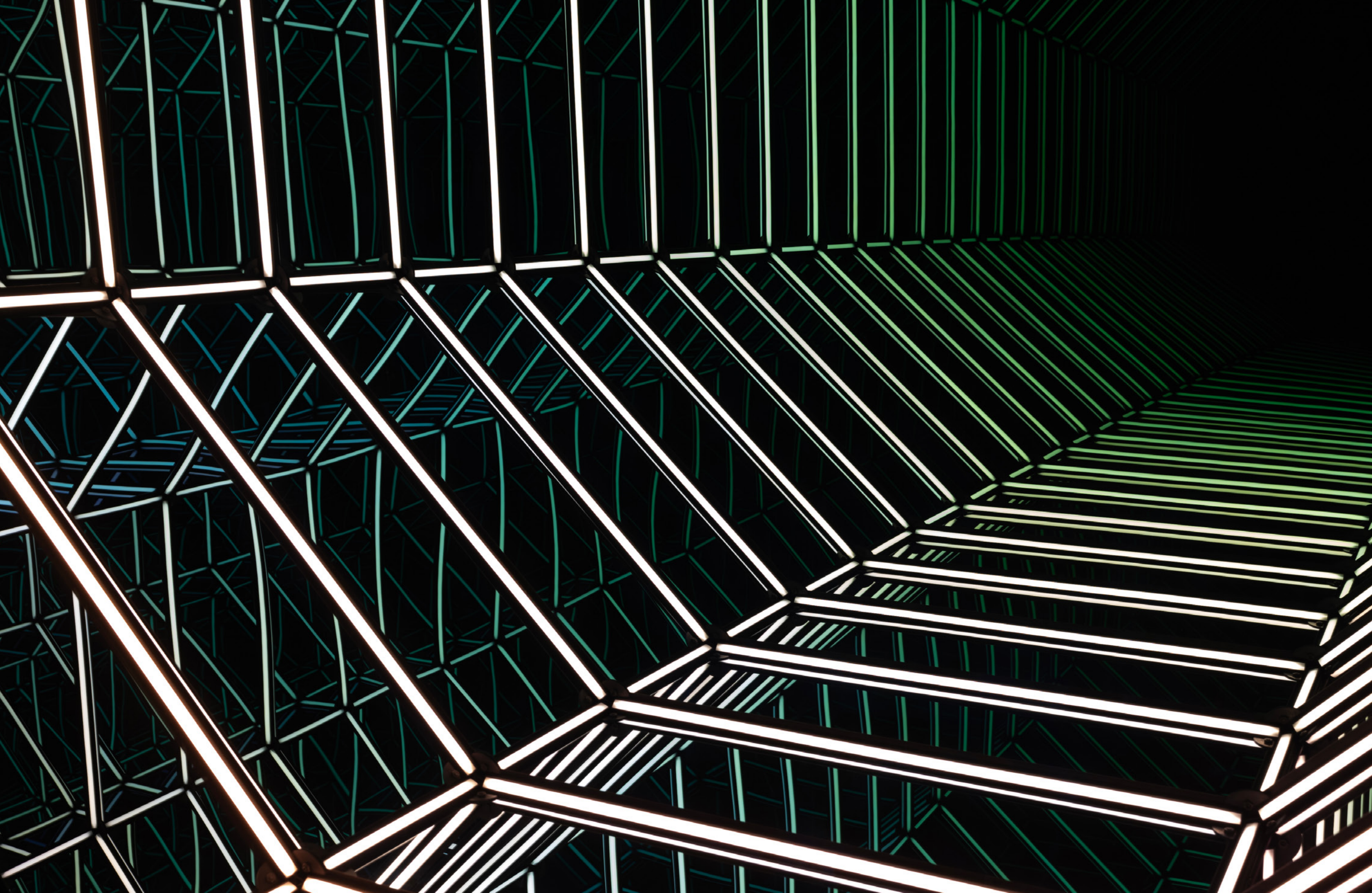




78" Wall Portal (Solar Black)
2022

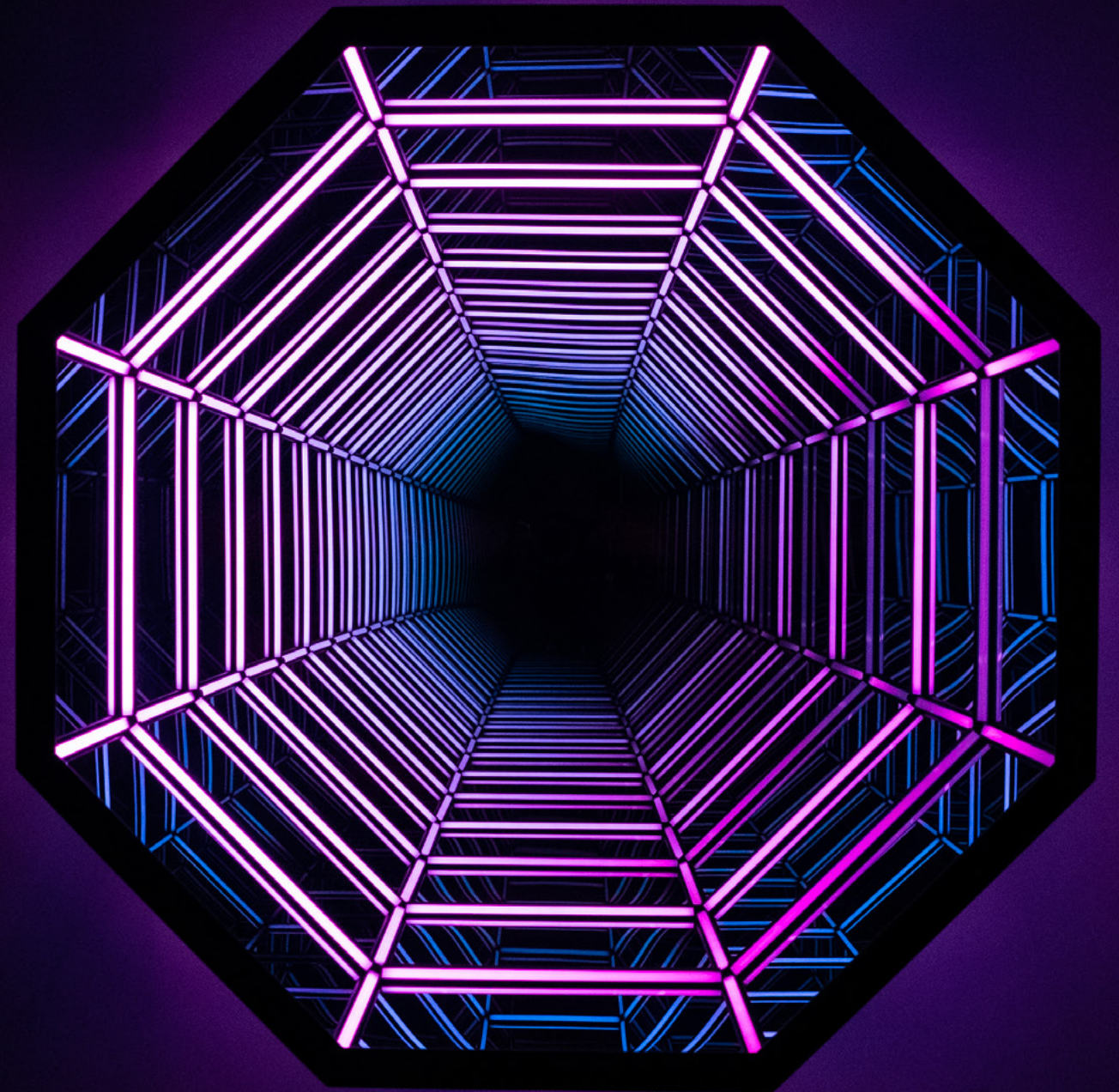
Steel, LED lights, double sided glass
Edition of 6 + 3 AP
78 x 78 x 12 in | 198 x 198 x 30.5 cm





40" Transmorphic Wall Portal (Solar Black)
2020

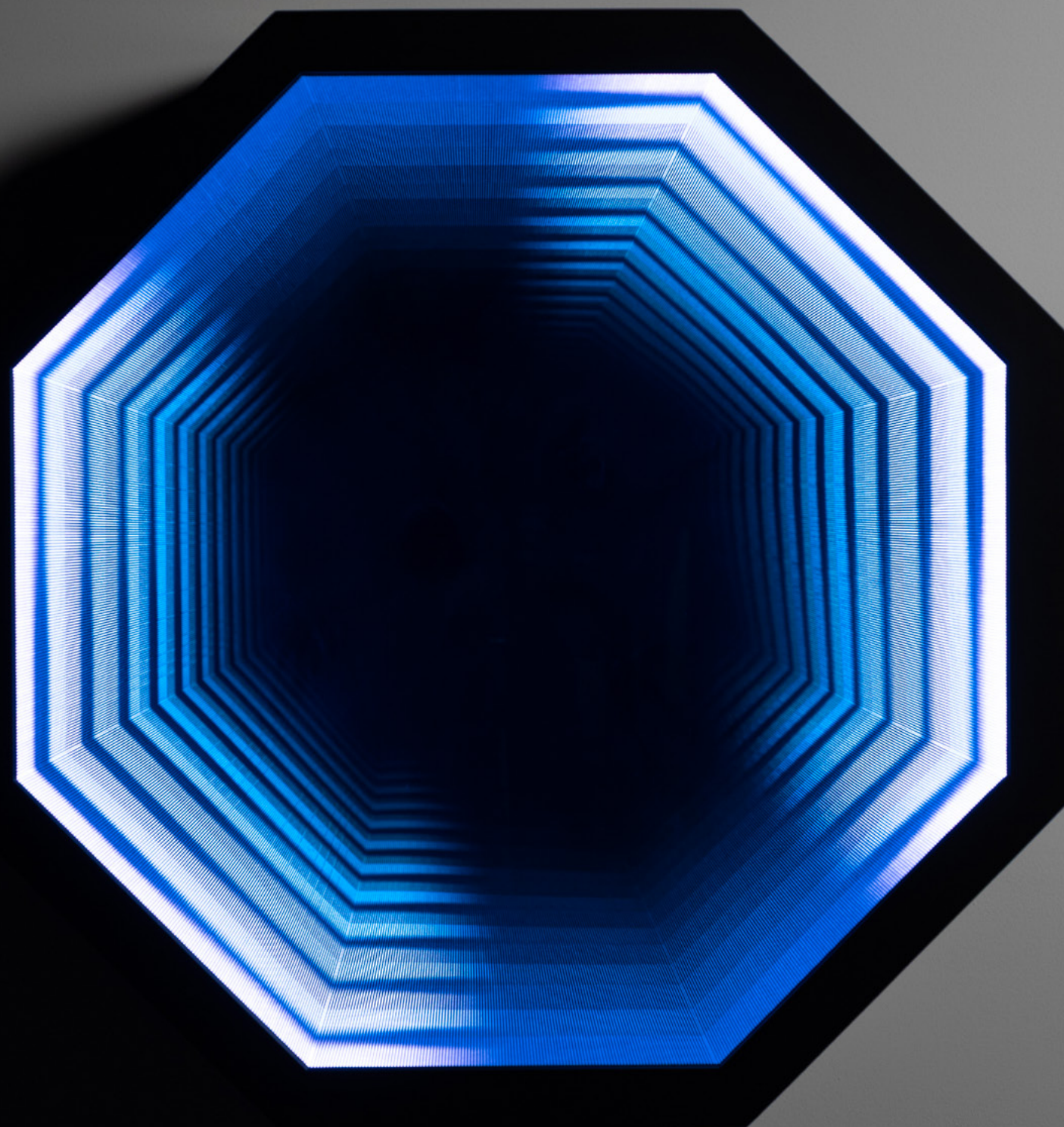
Steel, LED lights, double sided glass
Edition of 6 + 3 AP
40 x 40 x 12 in | 101.5 x 101.5 x 30.5 cm





34" New Wall Portal (Solar Black)
2022

Steel, LED lights, double sided glass
Edition of 6 + 3AP
34 x 34 x 8 in | 86.5 x 86.5 x 20 cm



34" Transmorphic Icosahedron (Solar Black)
2021

Steel, LED lights, double sided glass
Edition of 9 + 3 AP
34 x 34 x 34 in | 86.5 x 86.5 x 86.5 cm





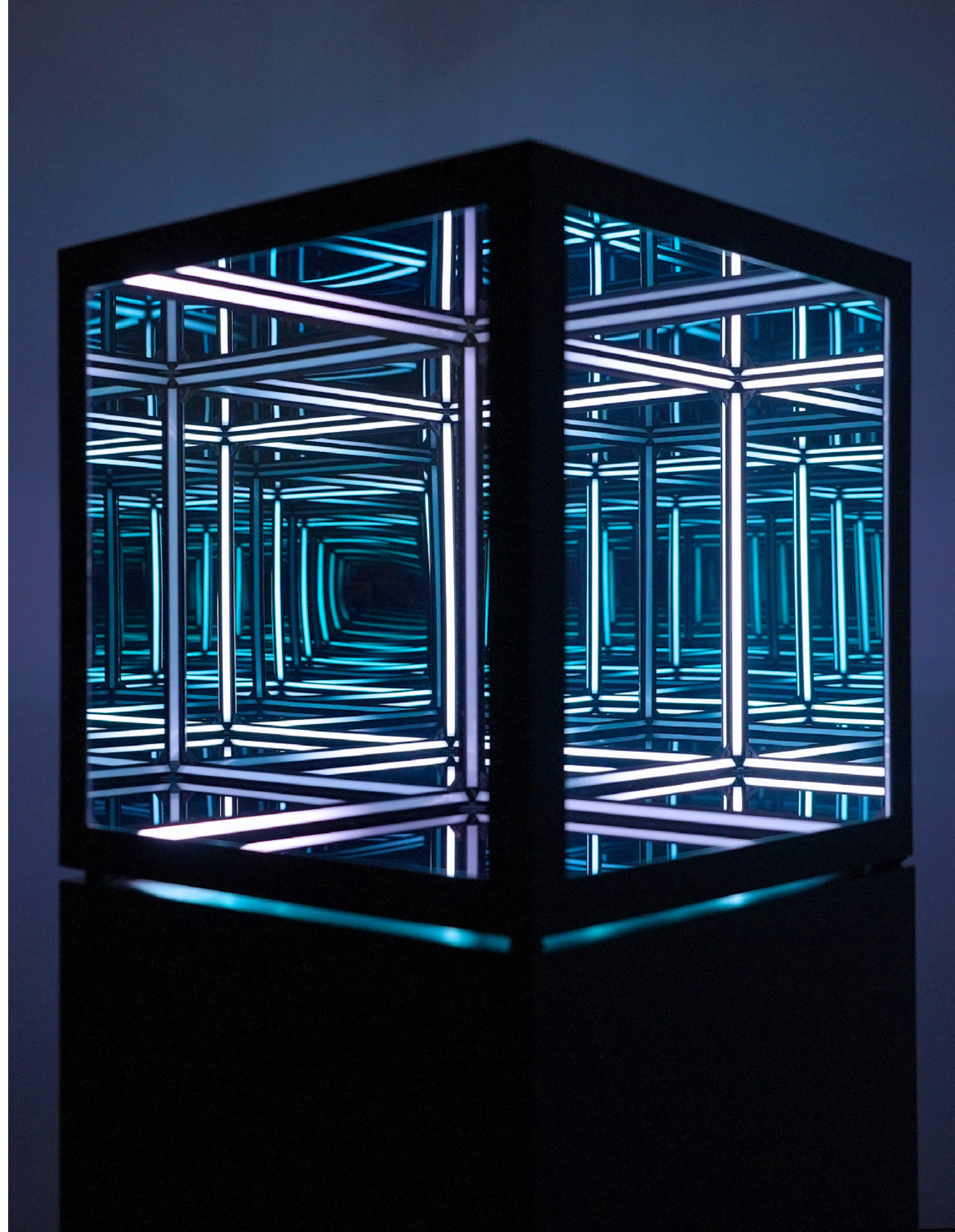
Truncated Cube Bench (Solar Black)
2021

Steel, LED lights, double sided glass
Edition of 6
16 x 80 x 19 in | 40.5 x 203 x 48 cm



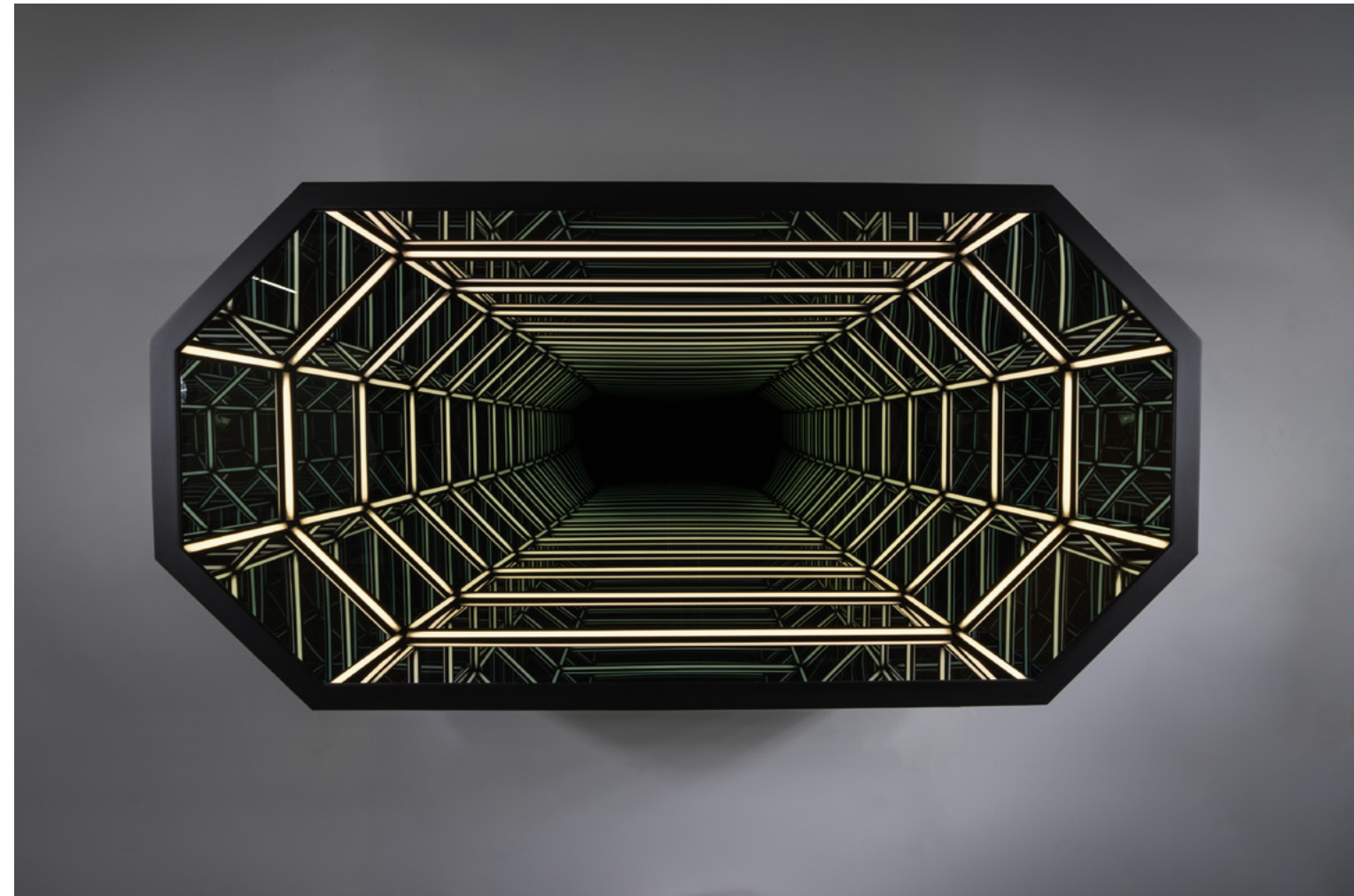
24" Transmorphic Color Cube (Solar Black)
2021

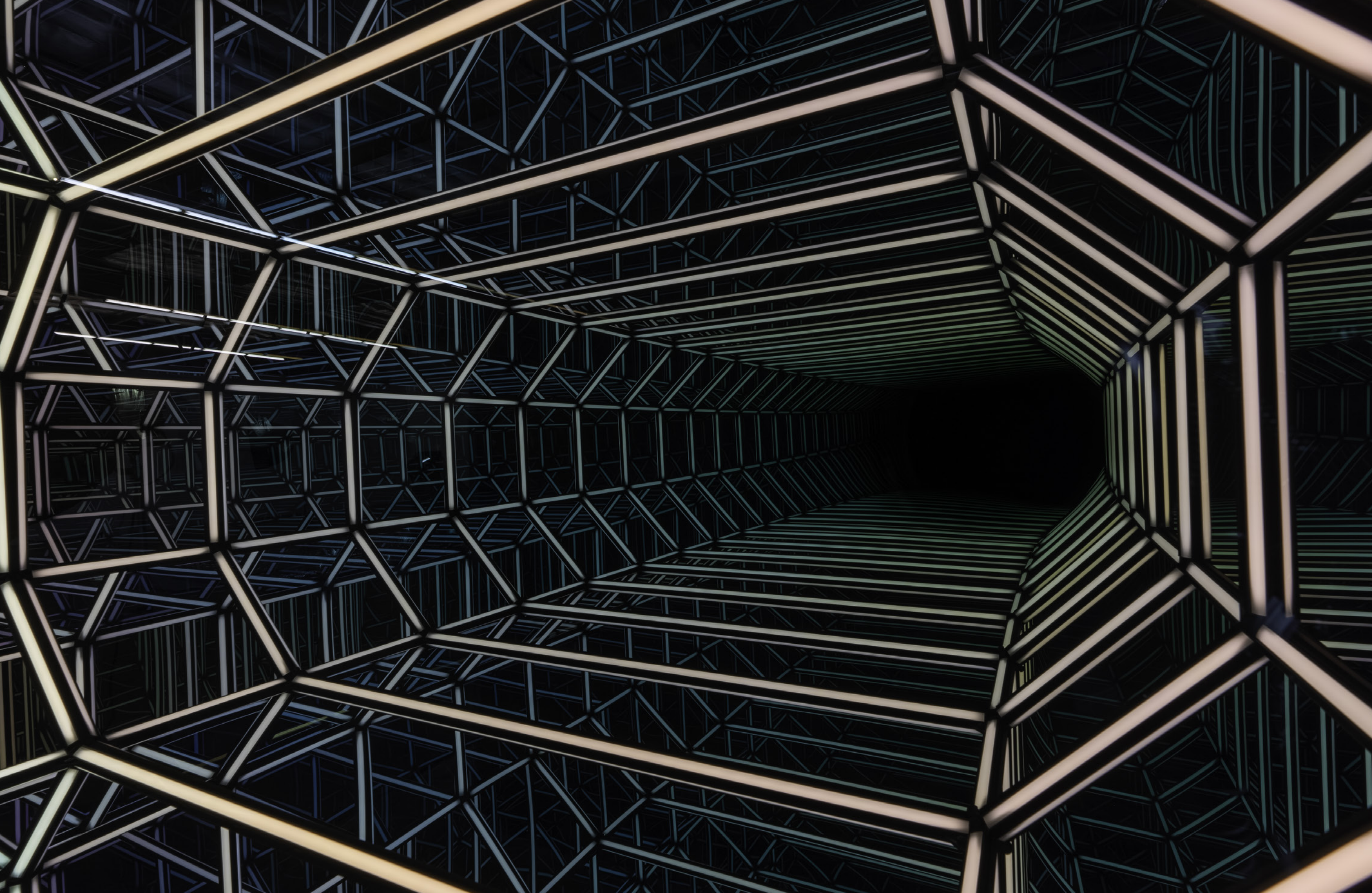
Stainless Steel, Glass, LED Lights,
Edition of 24
24 x 24 x 24 in | 61 x 61 x 61 cm



60 x 30" Wall Portal (Solar Black)
2022

Steel, LED lights, double sided glass
Edition of 6 + 3 AP
60 x 30 x 12 in | 152.5 x 76 x 30.5





24" Tetrahedron (Bright Nickel)
2020

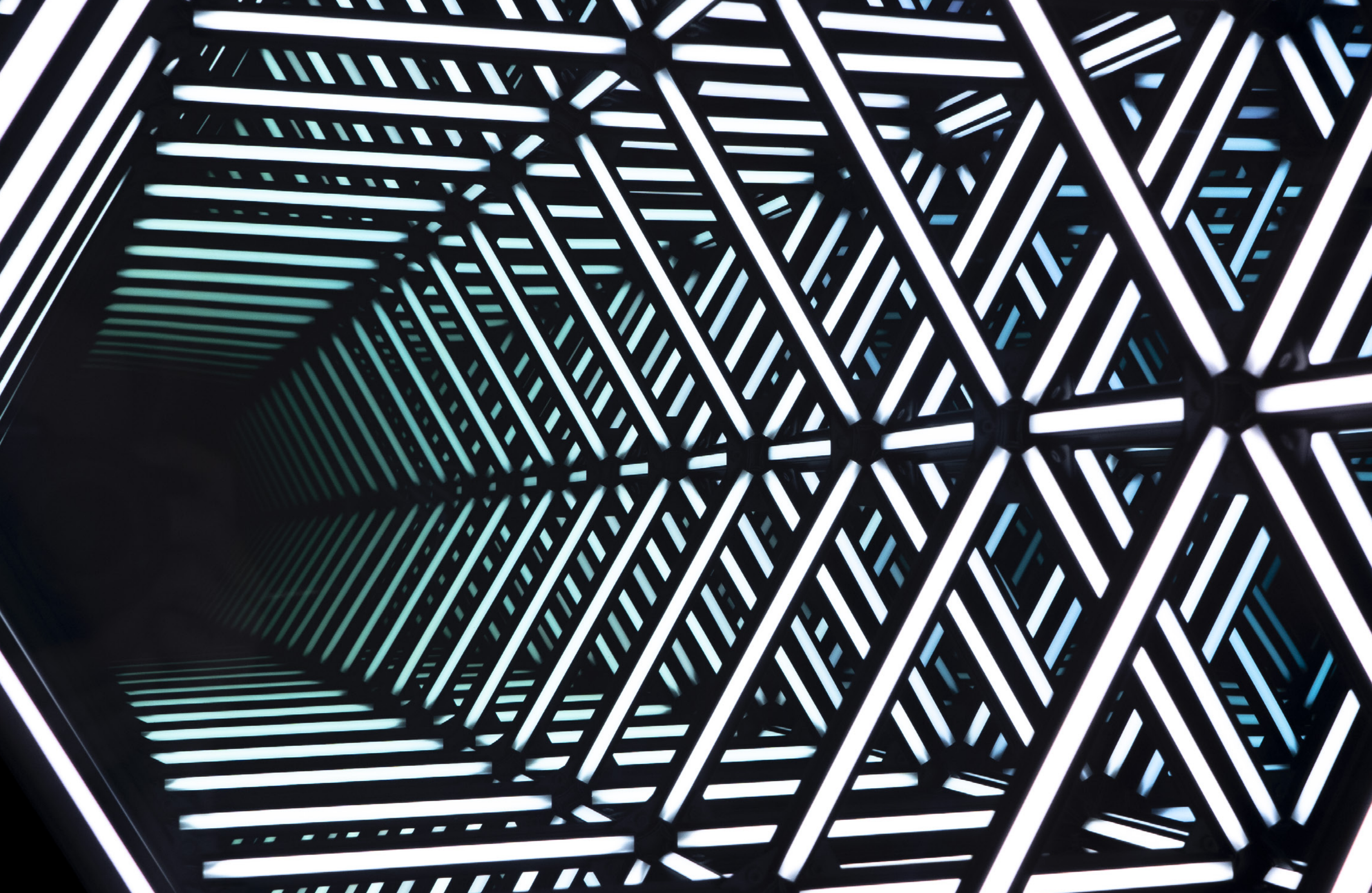
Bright nickel plated steel, glass, LED Lights
Edition of 24
24 x 24 x 24 in | 61 x 61 x 61 cm



50" Hexagram (Solar Black)
2020

Steel, LED lights, double sided glass
Edition of 6 + 3 AP
50 x 50 x 12 in | 127 x 127 x 30.5 cm







Bullets Series

2011 - Present

"I first started making the *Bullet* Series in 2011. They are documented in my book, *Morphic Fields*, published by Hatje Cantz Verlag in 2014. The concept behind the series was to make a visual demonstration of the universe.

The material used is mirror polished steel. I wanted to puncture the steel with an effortless gesture and flow in a similar attempt to how Lucio Fontana would slice his canvas with a knife or puncture paper with a pencil. Given the nature of steel, a knife and a pencil were not a possibility.

I took an arsenal of assault rifles, shotguns, pistols, revolvers...you get the idea. The gesture became a meditation - almost a Zen practice. I am particularly fond of these works...and they're a lot of fun to make."

Anthony James' *Bullet* Series builds upon his signature themes of life, death, birth, and rebirth. James' career has consistently gestured toward bringing impossible concepts — like the idea of infinity, or the cosmos...science, spirituality, and philosophy — into physical, objective existence often utilizing vanguard high technology alongside industrial materials. With the *Bullet* Series, James once again invites viewers to experience the pieces as an external object upon which to gaze and an invitation to reflect inward upon the divinity within one's Self. The mirror polished steel nods toward California's finish fetish artists of the 1960's and '70's. Paradoxically, James punctures the fantasy with an assortment of arms creating dissonance — a pluralistic paradox reminiscent of the chaotic Big Bang. Simultaneously, the flawless polished steel belies its truth — there was no preordained plan...one thing is destroyed — another created.

40" Bullet Panel
2022

Polished Stainless Steel
Unique Piece
40 x 40 in | 101.5 x 101.5 cm



30" Bullet Panel
2022

Polished Stainless Steel
Unique Piece
30 x 30 in | 76 x 76 cm

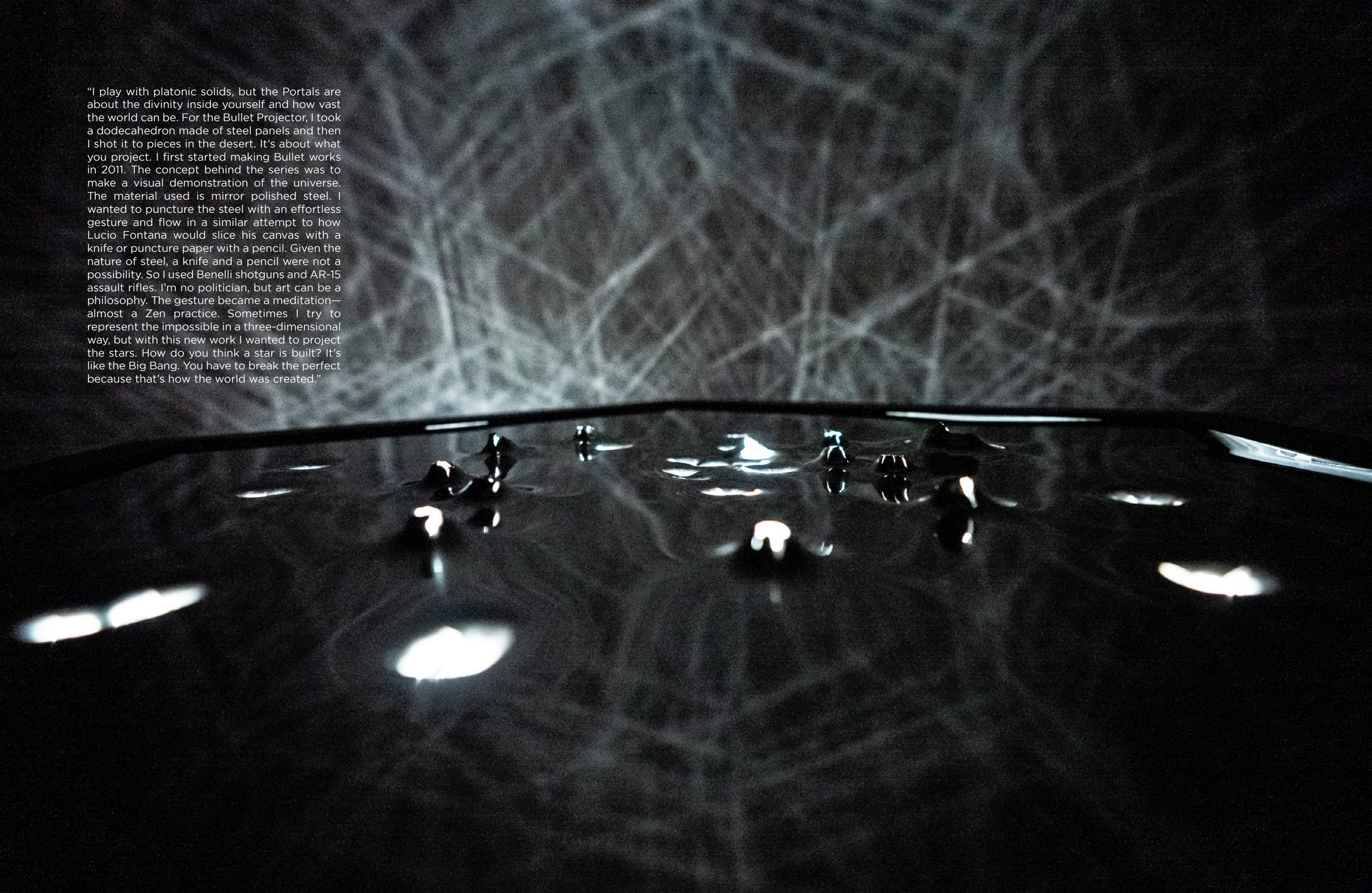


60” Bullet Projector Dodecahedron (Solar Black)
2021

Steel, LED lights, double sided glass
Edition of 6 + 3 AP
60 x 60 x 60 in | 152.5 x 152.5 x 152.5 cm



"I play with platonic solids, but the Portals are about the divinity inside yourself and how vast the world can be. For the Bullet Projector, I took a dodecahedron made of steel panels and then I shot it to pieces in the desert. It's about what you project. I first started making Bullet works in 2011. The concept behind the series was to make a visual demonstration of the universe. The material used is mirror polished steel. I wanted to puncture the steel with an effortless gesture and flow in a similar attempt to how Lucio Fontana would slice his canvas with a knife or puncture paper with a pencil. Given the nature of steel, a knife and a pencil were not a possibility. So I used Benelli shotguns and AR-15 assault rifles. I'm no politician, but art can be a philosophy. The gesture became a meditation—almost a Zen practice. Sometimes I try to represent the impossible in a three-dimensional way, but with this new work I wanted to project the stars. How do you think a star is built? It's like the Big Bang. You have to break the perfect because that's how the world was created."





Rain Paintings Series

2018

A photorealistic series made of contradictory materials: Belgian linen, gesso, and Deltron. "Purity is an illusion. The timeless, cleansing rain evoked by James' paintings is artificial. The viewer can encounter the work through a meditative fascination with its lucid intricacy – the eternal and universal behavior of water. And the aesthetic pleasure of this is intense. But to read it as only beautiful or mystical is to miss the logic of contradiction that gives the work its conceptual strength, the spray of toxic industrial paint onto an object recognizable to any old-master artist's apprentice. Therefore, in a larger sense, this work presents an argument for combination and exchange over homogeneity and conformity. James' new mode of painting can be read as a critique of easy simulation, of virtuality, in relation to both traditional illusionism and the digital. By layering contrasting material processes to create a seeming unity, a surface of streaming water, these works insist on the real over the hyperreal and on the assembled, heterogeneous, contested nature of that reality."

60 x 80 Rain Painting
2019

Urethane paint on Belgian linen
Unique Piece
60 x 80 in | 152.5 x 203 cm



16 x 20 Rain Painting
2019

Urethane paint on Belgian Llinen
Unique Piece
16 x 20 in | 40.5 x 51 cm





60" Round Rain Painting
2019

Urethane paint on Belgian linen
Unique Piece
Ø 60 in | 152.5 cm



Anthony James

B. 1974



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

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

Group Exhibitions & Fairs

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



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2019



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(Solar Black), 2019



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60" Rectified Truncated Cuboctahedron
(Solar Black), 2022



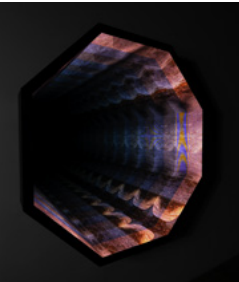
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65" New Wall Portal
(Solar Black), 2022



p. 24
78" Wall Portal
(Solar Black), 2022



p. 28
40" Transmorphic Wall
Portal (Solar Black), 2020



p. 32
34" New Wall Portal
(Solar Black), 2022



p. 54
40" Bullet Panel
2022



p. 56
30" Bullet Panel
2022



p. 58
60" Bullet Projector Dodecahedron
(Solar Black), 2021



p. 34
34" Transmorphic Icosahedron
(Solar Black), 2021



pp. 38-39
Truncated Cube Bench
(Solar Black), 2021



p. 41
24" Transmorphic Color
Cube (Solar Black), 2021



p. 64
60 x 80 Rain Painting
2019



p. 66
16 x 20 Rain Painting
2019



p. 70
60" Round Rain Painting
2019



Opera Gallery New York

Known for its vital presence in the world's key destinations, Opera Gallery is thrilled to be an integral part of the ever-flourishing Madison Avenue, reflecting the energy of a city that never sleeps, at the forefront of trends. New York is known to be one of the greatest creative and artistic epicenter with its numerous museums, foundations and art fairs, and Opera Gallery is delighted to enrich these artistic and cultural initiatives. With three expansive levels of exhibition space, Opera Gallery invites you to wander and dive in a collection of unique pieces.

The gallery's fervent interest in diversity fosters the most interesting artistic encounters. Each year, the exhibition program strikes the perfect balance between classical values and contemporary innovation. We presented solo exhibitions of Manolo Valdés, French painters Marc Chagall and André Brasilier (*André Brasilier in New York*), masters shows, thematic exhibitions (Asia Week in New York) and an array of presentations bringing to

the forefront our represented artists such as David Kim Whittaker alongside Italian and Korean contemporary artists (*Cho Sung-Hee, Paradise Regained*).

Opera Gallery offers constant support to international Contemporary artists and has specialized in Asian Art, Street Art, Photography and Latin American Art. The gallery notably promotes and supports Swiss painter Andy Denzler, sculptor Anthony James and photographer Ellen von Unwerth. It has also played a major role in enhancing the international recognition of Bernard Buffet lifework.

Thanks to Gilles Dyan's unique and innovative approach and insight, the gallery has become an important incubator, where emerging and established artists coexist. Under his direction, the collection has grown to include over 100 international artists, turning Opera Gallery into one of the world's most diverse and eclectic gallery platforms.



Opera Gallery would like to thank the artist for his help and generosity that made this exhibition possible.

Published by Opera Gallery to coincide with the exhibition *Anthony James, Divine Infinity*, 31 March - 27 April 2022.

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