

# PICASSO MIRO VALDÈS

Spanish Masters, a Resonance

OPERA GALLERY

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MIRO  
VALDÈS**

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## FOREWORD

Opera Gallery Miami is pleased to present *Picasso, Miró, Valdés: Spanish Masters, a Resonance*; the exhibition brings together the works of three great figures of art history of the 20<sup>th</sup> century.

The exhibition gives the opportunity to explore Valdés' paintings and sculptures in dialogue with those of the two great Spanish Masters. This exhibition invites the viewer to unveil the artistic qualities that surpass space and time.

Valdés draws aesthetic principles from Picasso and Miró to create works in a contemporary light. In Valdés' works, the deconstruction of Picasso's figures combines in perfect harmony with the biomorphic forms, calligraphic lines and vivid colors reminiscent of Miró; giving life to powerful works of art. Valdés, like Picasso and Miró once did, places movement as a central element to his work. This is most evident in his female busts which extend vertically and horizontally.

Starting from November 29<sup>th</sup> through December 20<sup>th</sup>, 2022, we invite you to dwell into art history, to retrace its paths and discover new ones, while celebrating the artistic legacy of three Spanish Masters.

GILLES DYAN

Founder and Chairman  
Opera Gallery Group

DAN BENCHETRIT

Director  
Opera Gallery Miami

# PICASSO, MIRÓ, VALDÉS

## The play of filiations and affinities

*“The art of each period always brings together elements from the past, an infinite succession. I can’t conceive of a work that chooses Matisse as a pretext without making a change of scale and material. To paint is to add. Everything is mixed. Some artists believe that their works cancel out those that precede them. It may be that which precedes us cancels us instead.”*

MANOLO VALDÉS

In taking on the weight of history, the avant-gardes of the 20<sup>th</sup> century turned away from an academic past to look towards new possibilities. The “murder of painting”, as Joan Miró claimed, was not an act of destruction. It was, above all, an act of rewriting the rules and the history of art by returning to a more primitive vocabulary. As artists-anthropologists, Joan Miró and Pablo Picasso became the spokesmen of forms previously disregarded by an overly classic history of art, peeling away the layers of history to draw from a new creative source.

Primitivism was not a movement but a global phenomenon: a return to the so-called primitive arts. It was not a matter of imitating, but rather re-reading these paradoxical forms – both new and old – to build new ones. The “inevitable, synthetic and childlike barbarism” Baudelaire spoke of in *Peintre de la vie moderne* became the new driving force for a whole generation of artists, of which Picasso and Miró were part of. They used this “barbarism” fervently to create a unique, unprecedented, modern formalism.

The referencing of the past continued until Franco’s Spain some 40 years later. The Equipo Crónica – a significant movement in Spanish Pop Art – was founded in Valencia in 1965 by artists Manolo Valdés, Rafael Solbes and Joan Antoni Toledo with the intention of diving into “the depths of consciousness, the exalting sources of the poetic function” (Tristan Tzara). These artists took the first steps towards a reappropriation of the history of Modern Art, by confronting the viewer with bittersweet pastiches of the past and the present. By superimposing layers of time in patchworks referencing historical symbolism and political messages, these young artists built their own artistic vocabulary. Upon the death of Rafael Solbes, Manolo Valdés carried on independently to further hone and define this new language of “filiation”.

“Filiation” refers to a family relationship: it is a story of transmission, and lineage. Throughout his work, Manolo Valdés traces though art history, drawing inspiration from the Old Masters to the fathers of Modernity – to create new works of art that



firmly stand at the crossroads of Pop Art and Materialism. Valdés' work exists on par with the most notable names, becoming part of the pantheon of 21<sup>st</sup> century art. The artist's legacy is defined by an exploration of the permanence of forms, their constant reinvention, and the coexistence of both. With a pronounced taste for Spanish art, Manolo Valdés places Pablo Picasso and Joan Miró in his arsenal of references, reframing their artistic legacy within the context of our broader collective memory.

The artistic and historical influence of Velázquez, the Master of the Golden Age, bears a shared, underlying influence in the work of Picasso, Miró and Valdés.



Diego Velázquez  
*La reina doña Mariana de Austria*, 1652-53  
Oil on canvas, 92.2 x 52 in | 234 x 132 cm  
El Prado Museum, Madrid, Spain

According to Michel Foucault, Velázquez was a leading figure in breaking away from imitation and moving towards an analytical approach to art. Analysis of forms, analysis of reality: neither of which could fail to seduce Picasso in his quest for an absolute reality, or Miró in his pursuit of symbolism. Like his predecessors, Manolo Valdés looks at the mythical work of Velázquez, giving substance to his chimeric Meninas.

Manolo Valdés mirrors the work of Picasso, Master of the deconstruction of form, by multiplying planes and facets, thus perpetually challenging the definition of perspective. Picasso's Cubism developed a plastic vocabulary that although considered



Manolo Valdés  
*Reina Mariana*, 2022  
Glass  
33 x 20 x 14 in | 84 x 51 x 35.5 cm



Joan Miró  
*Sans titre*, 1934  
Gouache on black paper  
25.6 x 19.7 in | 65 x 50 cm





Pablo Picasso  
*Vase aux deux anses hautes* (back), 1953  
 Stamped and marked underneath  
 15.4 x 14.8 in | 39 x 37.5 cm



Pablo Picasso  
*Vase aux deux anses hautes* (front), 1953  
 Stamped and marked underneath  
 15.4 x 14.8 in | 39 x 37.5 cm

reductive, managed to impact all aspects of artistic creation. His *Vase aux deux anses hautes* (1953) is one of the many examples that demonstrates his own retracing of art history. Undoubtedly inspired by the tall, red-figured Greek amphorae, Picasso reconstructed a new unique artistic style destined to remain; unique codes to be followed by his successors.

In Miró's case, this unique artistic language manifests itself through the introduction of actual writing as central to his paintings. In his work, calligraphy becomes the original vocabulary, a poetic element that also proves to be deconstructive.

In his oil on canvas *Personnage (Figure)* (1974), the figure drowns in a blackish magma where forms emerge in the negative space. Colored constellations

of blue, red, and yellow oppose the harshness of the dark flat tints. Regardless the medium, Miró tirelessly returns to this playful and colorful deconstruction. *Tête* (1967) employs large black outlines, sparing touches of bright colors and calligraphic lines evoking the moon or the stars – recalls the biomorphic shapes of the gouache *Sans titre* of 1934.

Manolo Valdés' *Picasso como Pretexto I (Doble Imagen)* (2022) is a prime example of Picasso's exploding forms and Miró's colored elements coexisting. Furthermore, the deconstruction of form, sharp lines and brightly colored spots brighten up



Manolo Valdés  
*Picasso Como Pretexto I (Doble Imagen)*, 2022  
 Mixed media  
 57.5 x 94 in | 146 x 239 cm

a monochromatic Cubist palette. Valdés also uses Miró's gestural brushstrokes, calligraphic lines, contrasting with the harshness of the Cubist markings. In his works, he executes the destruction of both the essence and the form, thus rewriting the rules of traditional artistic creation. *Madera con Colores* evidently presents the cubist grid in space. In each of its squares, geometric forms with exalting colors are housed.

The female form is placed as a central element to the work of Picasso, Miró and Valdés. In the work of all three artists, the models are subjected to the gaze of the artist. The model is unveiled, dislocated, overturned and reassembled, yet always central to their creation. She is in turn both unknown and inevitable. In his oil paintings of the early 1960s, *Nu assis appuyé sur des coussins* (1964) and *Le Peintre et son modèle* (1963), Picasso

redefines the traditional rules of studio painting. He poses like Courbet in front of his *Allégorie réelle* depicting an inspired painter under a pale electric light, his hands busy painting the woman whose curves alone are schematically suggested. One is reminded of the Matisian odalisques and those of Delacroix. The whole weight of art history is still lodged in the paintings of Picasso. For Miró, the woman becomes a primitive hybrid. She is clothed in red and black flat tints in thick, childlike lines; she becomes enigmatic, posing with a bird in front of a naive and burning sun. The power of Miró's work rests in the simplicity of lines and the purity of colors.

Manolo Valdés plays with colors, materials and shapes, revisiting his Masters before him in the light of the contemporary. His sculpted Meninas, busts and mixed media works on canvas, are all the embodiment of creating through transgression.



**PABLO PICASSO**

## BIOGRAPHY

### PABLO PICASSO

Arguably the most famous and influential artist of the 20<sup>th</sup> century, Pablo Picasso has maintained an unparalleled significance in the story of Modern Art. Born in Málaga, Spain in 1881, he began to draw from an early age under the guidance of his father who was an academic painter. After studying at the La Lonja art school in Barcelona, Picasso eventually moved to Paris and established a studio there. After World War II, Picasso moved to the South of France, where he would reside for the rest of his life. He died in Mougins in 1973 at the age of 91.

A painter, draftsman, sculptor, printmaker, photographer, ceramicist, designer, playwright, and poet, Pablo Picasso contributed peerless innovations to the visual culture of the last century. He created several of the great masterpieces of modernism, co-invented collage and Cubism, designed groundbreaking sets and costumes for the theater, coined the term “sur-realism,” and invented assembled sculpture (assemblage). Driven by boundless artistic energies and ambitions, he was the very personification of the Avant-Garde, and many of the movements of the last century could not help but develop in his orbit as artists worked consciously either to absorb his influence or rebel in his shadow. The progression of Picasso’s early work is largely categorized by the predominant color scheme employed in his works at any given time. His earliest artistic phase was the Blue Period (1901–04), featuring motifs from everyday Parisian life, and marked with implicit motifs of poverty and loneliness; this was followed by the Rose Period, which introduced more lyrical subjects such as jugglers, acrobats and other performers. Picasso’s subsequent transition to Cubism is marked by *Les Femmes d’Alger* (1907), *The Museum of Modern Art*, New York), the style that would inflect his work to varying degrees for the rest of his long career. Although Picasso had lived in France for a number of years, the outbreak of the Spanish Civil War had a distinct impact on him. The bombing of the Basque town of *Guernica* by Franco’s government horrified the artist, and moved him to paint the powerful large-scale *Guernica*, 1937, a poignant anti-war statement first shown at the Spanish pavilion at the Exposition Universelle in Paris (and now in the collection of the Museo Reina Sofia, Madrid). For the remainder of his career, his essential subjects were perception itself, the mysteries of representation, and his own ability to create. Though his work always remained recognizably his own, Picasso could switch tracks and move between styles in a way that might suggest the work of several painters rather than a singular polymath.

Picasso was widely exhibited during his lifetime and continues to be so posthumously. His works are held in the major art collections around the world as well as many museums devoted exclusively to his œuvre including Musée Picasso, Paris; Museu Picasso, Barcelona; Musée Picasso, Antibes; and the Museo Picasso Málaga.



**"I PAINT OBJECTS  
AS I THINK THEM,  
NOT AS I SEE THEM."**

**PABLO PICASSO**



Pablo Picasso in front of the portrait of his children Claude and Paloma, 1950  
© Michel MAKO / Gamma-Rapho / Getty Images



# Pablo PICASSO

1881 - 1973

## Vase aux deux anses hautes

1953

Stamped and marked underneath

Edition of 400

15.4 x 14.8 in | 39 x 37.5 cm

### PROVENANCE

The poetess Andrée Chedid (1920-2011) collection, Paris, France

### LITERATURE

Georges Ramié, *Picasso Céramique*, Fernand Hazan, Paris, 1962, no. 715

Alain Ramié, *Picasso : Catalogue de l'œuvre céramique édité, 1947 - 1971*, Paris, 1988, no. 213



## Tête de faune

1958

Signed and dated on the lower right  
Colored wax crayons on paper  
12.9 x 10.1 in | 32.8 x 25.7 cm

### PROVENANCE

Galerie Raymonde Cazenave, Paris, France  
Spiro Skyrus, Los Angeles, United States  
Private collection, 1975  
Christie's, New York, 6 November 2013, lot 197  
Private collection

### CERTIFICATE

Claude Picasso and Maya Widmaier Picasso have confirmed  
the authenticity of this work





Le Peintre et son modèle

4 May 1963

Signed on the lower right; dated on the reverse  
Oil on canvas  
25.6 x 39.4 in | 65 x 100 cm

PROVENANCE

Galerie Louise Leiris, Paris, France  
Alexander Iolas, Paris, France  
Private collection, Europe  
Sotheby's, London, 22 June 2010, lot 23  
Private collection

LITERATURE

Christian Zervos *Pablo Picasso, vol. 23, Œuvres de 1962 et 1963*,  
Cahiers d'Art Publishing, Paris, 1971, p. 120, no. 253, ill.  
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and  
Sculpture: a Comprehensive Illustrated Catalogue, 1885 – 1973*,  
*The Sixties I: 1960 – 1963*, San Francisco, 2002, p. 367, no. 63 - 163, ill.





**Nu assis appuyé sur des coussins**

19 December 1964

Signed on the upper left, dated on the reverse  
Oil on canvas  
21.3 x 25.6 in | 54 x 65 cm

**PROVENANCE**

Galerie Louise Leiris, Paris, France  
Centro d'Arte 'Il Segno', Caserta, Italy  
Mario Valentino collection, Naples, (acquired from the above in 1986), Italy  
Mario Valentino family collection, Naples, Italy

**LITERATURE**

Christian Zervos, *Pablo Picasso, vol. 24, Œuvres de 1964*, Cahiers d'Art Publishing, Paris, 1971, p. 133, no. 339, ill.  
The Picasso's Project, *Picasso's Paintings, Watercolors, Drawings and Sculptures: a Comprehensive Illustrated Catalogue, 1885 – 1973*,  
*The Sixties II: 1964 – 1967*, San Francisco, 2002, p. 118, no. 64 - 339, ill.

**CERTIFICATE**

Claude Ruiz-Picasso has confirmed the authenticity of this work





**NU ASSIS  
APPUYE SUR  
DES COUSSINS**

1964

In *Nude Nu assis appuyé sur des coussins*, Picasso depicts a woman lying on pillows in the open air. The artist's mastery of drawing is reflected in the bold use of color (and the lack of it) that separates the canvas into different surfaces and structures the composition. The woman and the landscape are depicted in a simplified manner, while more attention is given to the realization of her profile. It is precisely these bold features that will inspire Valdés. *Picasso como Pretexto I* by Manolo Valdés stands as a perfect example in this regard. In the work of the Valencian Master, the reference to Picasso is blatant. Similarities can be observed on several levels: in the representation of the woman's face, in the distortion of the human figure and in the choice of colors.





Adolescents, aigle et âne

6 March 1967

Signed, dated and numbered on the upper right  
Colored crayons on paper  
19.5 x 25.6 in | 49.5 x 65 cm

PROVENANCE

Galerie Louise Leiris, Paris, France  
Saidenberg Gallery, New York, United States  
Private collection (acquired in the 1980s)  
Sotheby's, London, 22 June 2017, lot 311  
Private collection

LITERATURE

Christian Zervos, *Pablo Picasso, vol. 27, Œuvres de 1967 à 1968*, Paris, 1973, no. 474, pl. 183, ill.  
The Picasso project, *Picasso's Paintings, Watercolors, Drawings and Sculpture: a Comprehensive Illustrated Catalogue, 1885-1873, The sixties II, 1964-1967*, p. 293, no. 67-094, ill.



Buste d'homme et femme nus

2 June 1969

Signed and dated on the lower right  
Colored red wax crayon on paper  
20 x 25.7 in | 50.8 x 65.2 cm

PROVENANCE

Galerie Louise Leiris, Paris, France  
R.S. Johnson International Gallery, Chicago, United States  
Private collection, 1971

EXHIBITED

Chicago, R.S. Johnson International Gallery, *Picasso, 20 Drawings, 1967-1971*, 1971, p. 23, no. 6, ill.

LITERATURE

Christian Zervos, *Pablo Picasso, vol. 31, Œuvres de 1969, Cahiers d'Art Publishing*, Paris, 1976, no. 227, pl. 70, ill.  
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties III, 1968-1969*, San Francisco, 2003, p. 170, no. 69 - 230, ill.

CERTIFICATE

Claude Ruiz-Picasso has confirmed the authenticity of this work





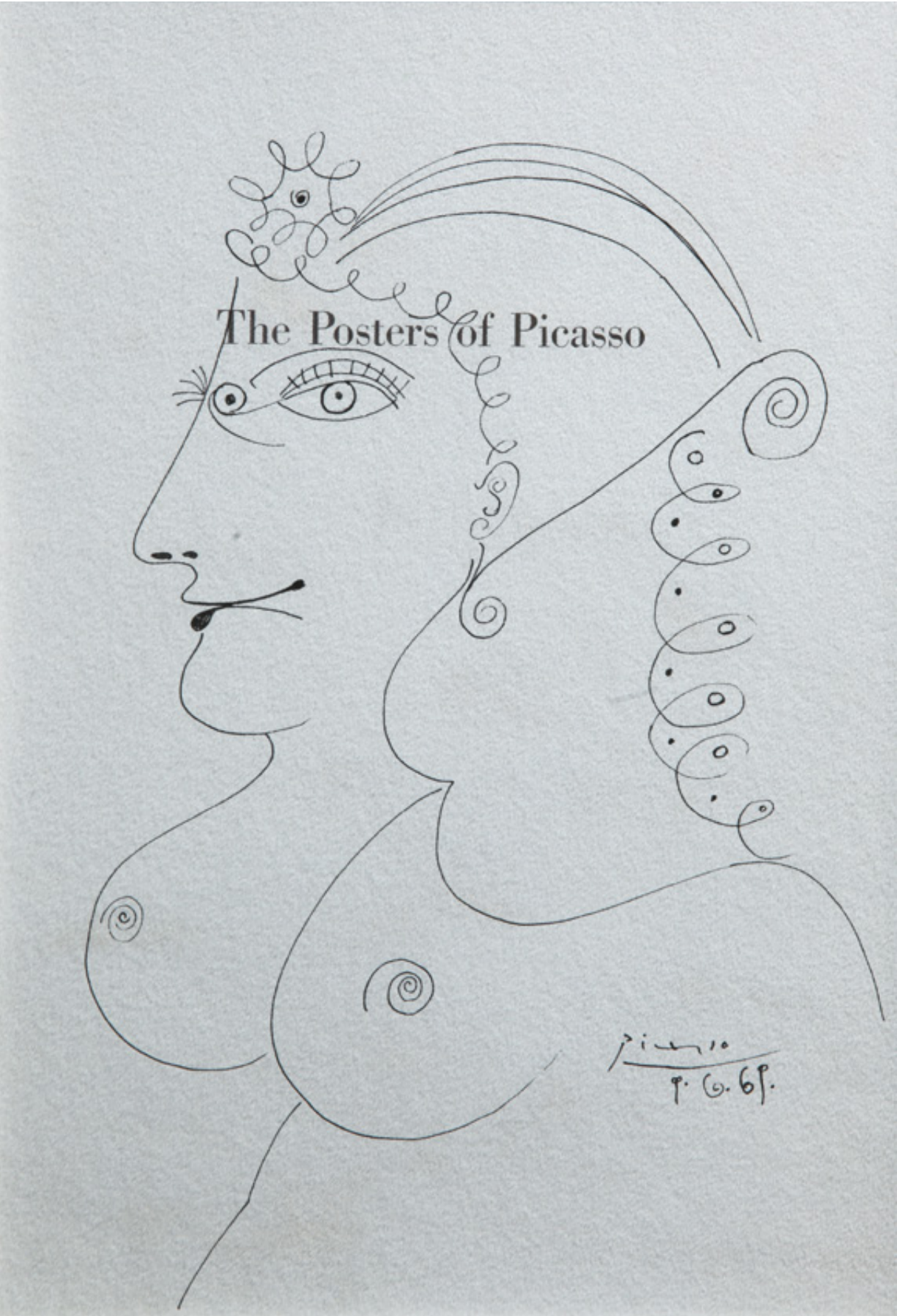
**Buste de Femme**

1969

Signed and dated on the lower right  
Pen and ink on paper  
14 x 9.8 in | 35.5 x 25 cm

**PROVENANCE**

Private collection, United Kingdom  
Private collection, Singapore





## BIOGRAPHY

### JOAN MIRÓ

A painter, sculptor and ceramicist, Joan Miró was a major figure of twentieth century art, who was born in 1893 in Barcelona, Spain. After graduating from business school, he attended two art academies in Barcelona, completing his education at the Escola d'Art. From 1920 onward, he lived and worked alternatively in Paris and in Spain, where he definitely settled in 1956. He passed away aged 90 in Palma, Spain in 1983.

Early works by Miró reflect his focus on Fauvism and Cubism and the influence of the powerful, flat two-dimensionality of Catalan folk art and Romanesque church frescoes of his native Spain. In his mature style, which soon became a hallmark of Surrealist art, Miró drew on memory, fantasy, and the irrational to create works of art that are visual metaphors of surrealist poetry, paintings that became known as 'peinture-poésie.' These dreamlike visions, with gestural abstract signs and symbols as well as written words, have a whimsical or humorous quality but also appeal to an art of the spirit. The forms in the paintings from this period, amorphous amoebic shapes termed biomorphic, are usually painted in a limited range of bright colors, primarily blue, red, yellow, green, and black.

Miró's fame and recognition became international during the 1930's and during his lifetime retrospectives took place at the Museum of Modern Art, New York in 1941, Musée National d'Art Moderne, Paris (1962); Grand Palais, Paris (1974) and in 1978 the Musée National d'Art Moderne, Paris, exhibited over five hundred works in a major retrospective of his drawings. Miró's works in public spaces include the *Miss Chicago* sculpture, Chicago; *Figure and Birds*, Houston; Project for a Monument, Milan; the ceramic mural on the front of the Palacio de Congresos, Madrid; two ceramic murals, *Wall of the Sun* and *Wall of the Moon*, at UNESCO headquarters, Paris; and *Lovers Playing* with *Almond Blossom* in La Défense, Paris. Other works can be found at the Fondation Maeght, in Saint Paul-de-Vence; the Guggenheim Museum, MoMA and the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington D.C.; the Philadelphia Museum of Art; the Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Centre Pompidou, Paris, among others. In 1975, he founded the Fundacio Joan Miró in Barcelona with the idea of encouraging younger artists to experiment with contemporary art. In October 2018, the Grand Palais in Paris opened the largest retrospective devoted to the artist until this date.



**"A SIMPLE LINE PAINTED  
WITH THE BRUSH CAN  
LEAD TO FREEDOM AND  
HAPPINESS"**

JOAN MIRÓ



Joan Miró at the Marlborough Fine Art Gallery for his one man show, May 24<sup>th</sup>, 1966  
© Robert Stiggins / Express / Getty Images



Joan MIRÓ

1893 - 1983

Sans titre

2 June 1934

Signed and dated on the reverse  
Gouache on black paper  
25.6 x 19.7 in | 65 x 50 cm

PROVENANCE

Pierre Matisse Gallery, New York (acquired in the late 1930s)  
Private collection, Florida, United States

EXHIBITED

Delaware Art Museum, Wilmington; University of Pittsburgh;  
Springfield Art Association, Springfield; The New Orleans Art  
Association, New Orleans; Des Moines Art Center, Des Moines; Duke  
University, Durham (traveling exhibition organized by the Museum of  
Modern Art, New York), 1939-40

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró : Catalogue  
raisonné, Drawings, Volume VI, 1978-1981*, Maeght-Lelong, Publisher,  
Paris, 2018, no. A 37, p. 345 (addendum), ill.

CERTIFICATE

The Association pour la défense de l'œuvre de Joan Miró (ADOM)  
has confirmed the authenticity of this work



Tête

December 1967

Signed on the lower right; signed, titled and dated on the reverse  
India ink, watercolor and wax crayon on paper  
27.4 x 39.3 in | 70 x 100 cm

PROVENANCE

Galerie Maeght, Paris, France  
Masters Gallery, New York, United States  
Weintraub Gallery, New York, United States  
Private collection  
Christie's, New York, 9 November, 2000, lot 463  
Private collection, Belgium  
Artcurial, Paris, 30 November 2010, lot 52  
Private collection, France

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, Vol. III, 1960-1972*, Maeght-Lelong, Publisher, Paris, 2012, no. 2019, p. 173, ill.





## Femme, oiseaux, étoile II

11 January 1967

Signed on the lower right; signed, titled, dated and numbered on the reverse

Oil on canvas

32 x 21.4 in | 81 x 54 cm

### PROVENANCE

Galerie Maeght, Paris, France

Galerie Urban, Paris, France

Tajan, Paris, 12 June 2003, lot 38

Paul Yeou Chichong collection

### LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné.*

*Paintings, Vol. IV, 1959-1968*, Maeght-Lelong, Publisher, Paris, 2002,

no. 1251, p.195, ill. in color





**Femme et oiseau devant le soleil**

1968

Signed on the lower right; signed, titled and dated on the reverse  
India ink, gouache and wax crayon on paper  
38.6 x 27.6 in | 98 x 70 cm

**PROVENANCE**

Galerie Maeght, Paris, France  
MRAP Charity Auction, Paris, France  
Galerie Ariel, Paris, France  
Galerie Beyeler, Basel, Switzerland  
Wilkey Fine Arts, Hoboken, United States  
Dyansen Gallery, New Orleans, United States  
Private collection, United States, (acquired from the above in May 1998)

**LITERATURE**

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, Vol. III, 1960-1972*, Maeght-Lelong, Publisher, Paris, 2012, no. 2063, p. 190-91, ill. in color

**CERTIFICATE**

Jacques Dupin has confirmed the authenticity of this work





## Personnage (Figure)

3 January 1974

Signed on the lower left; signed, titled, dated and dedicated on the reverse; titled and dated on the stretcher

Oil on canvas

24 x 19.7 in | 62 x 50 cm

### PROVENANCE

Jean Leymarie (gift of the artist in 1975), Paris, France

Private collection (by descent from the above), France

### LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, Vol. VI, 1978-1981*, Maeght-Lelong, Publisher, Paris, 2018, no. A 20, p. 340, ill.

### CERTIFICATE

The Association pour la défense de l'œuvre de Joan Miró (ADOM) has confirmed the authenticity of this work







## PERSONNAGE (FIGURE)

3 January 1974

Though losely associated with Surrealists for a period of time, Miró refused to be bound to Abstractionism, Cubism or Surrealism.

In *Personnage (Figure)*, Miró spontaneously sketched akin to a child's style and remained true to his basic technique of separating the background from the depicted scene. The background is flat with small colored spots instinctively presented in the foreground. The subject matter is depicted in a stylized manner, yet the artist's keen sense of drawing allows us to identify a smiling face. The bright unblended choice of color palette is also iconic and central to Miró's work.

There are strong similarities between Miró's *Personnage (Figure)* and that of Manolo Valdés', *Madera con Colores*. Aside from the playfulness that characterizes both works, there is a shared element of ease in which the two Masters evoke an identifiable subject matter merely from lines, colors and curves.



Tête

27 February 1974

Signed, titled, and dated on the reverse  
Oil on canvas  
28.7 x 36.2 in | 73 x 92 cm

PROVENANCE

Galerie Maeght, Paris, France  
Sutton Manor Arts Centre, United Kingdom  
Waddington Custot, London, United Kingdom  
Galerie Urban, Paris, France  
Christie's, New York, 14 May 1999, lot 613  
Private collection  
Christie's, London, 4 February 2008, lot 183  
Private collection

EXHIBITED

Paris, Galeries Nationales du Grand Palais, *Joan Miró*, May - October 1974, no. 202, p. 145, ill.  
London, Waddington Custot, Groups IV, February 1981, ill.

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings. Vol. V, 1969-1975*, Maeght-Lelong, Publisher, Paris, 2003, p. 192, no. 1583, ill.



Paysage 1670

15 August 1975

Signed on the lower right; titled and dated on the reverse  
India ink, wax crayon and pastel crayon on creased paper  
18.3 x 36.2 in | 46.5 x 92.5 cm

PROVENANCE

Galerie Lelong, Paris, France  
Galerie Pascal Retelet, Saint-Paul-de-Vence, France  
Private collection  
Finarte, Milan, 22 March 2005, lot 264  
Finarte, Milan, 4 October 2006, lot 480  
Private collection

EXHIBITED

New York, Galerie Lelong, *Joan Miró*, December 1993 - January 1994  
Seoul, Juliana Gallery, *Joan Miró, peintures, gouaches, sculptures, lithographies, gravures*, May - June 1994  
Philadelphia, Locks Gallery, *Joan Miró*, October - November 1996  
Bologne, Galleria Marescalchi, *Joan Miró: vedi alla voce sogno*, 1997, p. 12 and 15, p. 189, ill.  
Rodengo-Saiano, Abbazia Olivetana di Rodengo-Saiano and Milan, Giò Marconi, *Joan Miró Scultore*, June - October 1997, no. 38, p. 55,, ill. in color, titled « Paysage 1670, 1975 »  
Arezzo, Museo Civico d'Arte Moderna e Contemporanea, *Da Picasso a Botero: capolavori dell'Arte del Novecento da una collezione privata*, March – June 2004, p. 396, p. 231, ill. in color; titled « Paysage 1670, 1975 »  
Milan, Galleria Il Castello, *Miró: Quando il cielo fa*, March - April 2006, p. 42, ill. in color p. 43, titled « Paysage 1670 »

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, vol. IV: 1973 - 1976*, Daniel Lelong – Successio Miró, Publisher, Paris, 2013, no. 2752, p. 183, ill.

CERTIFICATE

The Association pour la Défense de l'œuvre de Joan Miró (ADOM) has confirmed the authenticity of this work





Femme, oiseaux

27 January 1977

Signed on the lower right; titled and dated on the reverse  
Wax crayon and pastel on green blotting paper  
15.4 x 19.1 in | 39 x 48.5 cm

PROVENANCE

Galerie Pierre Lévy, Paris, France  
Private collection

EXHIBITED

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, Vol. V: 1977*, Daniel Lelong-Successió Miró, Publisher, Paris, 2015, no. 3193, p. 24, ill. in color

CERTIFICATE

The Association pour la Défense de l'œuvre de Joan Miró (ADOM)  
has confirmed the authenticity of this work





**MANOLO VALDÉS**

BIOGRAPHY

**MANOLO VALDÉS**

Painter and sculptor Manolo Valdés was born in 1942 in Valencia, Spain, under the yoke of the Francoist authoritarian regime.

Shortly after entering the Academy of Fine Arts of San Carlos in Valencia, in 1964 Valdés created the group Equipo Crónica with fellow artists Rafael Solbes et Joan Toledo. Their artistic movement inspired by the American pop art offered a subversive response to the dictatorship that the country had been enduring for decades.

In 1981, Manolo Valdés began a solo career. While the artistic themes he tackled are freely inspired by the great Masters of the history of art, such as Diego Velázquez, Henri Matisse or Pablo Picasso, he focuses on the use of raw materials. To the well-known gunny, string, linseed oil, bronze, aluminium, alabaster and wood, he recently added the use of resin and glass, playing with their physical and visual qualities. This obsession with the medium opens a new spatial dimension to his work. Valdés creates a sensible world where colors enlighten his works, where his painting becomes sculptures and defies any conventional classification. His artistic creation refers to the past intimately, yet his passion for diverting subjects anchors it into the present.

Whereas most of the Western artists are destined to mastering unique discipline, Manolo Valdés succeeds in establishing himself as both a great sculptor and a great painter of his time. His works featured in prestigious public and private collections, as well as in museums worldwide.





**"WHEN I PUT MANY EYES  
ON ONE FACE I PUT THEM  
BECAUSE PICASSO TAUGHT ME  
THAT IT'S POSSIBLE  
TO DO THAT".**

**MANOLO VALDÉS**



Manolo Valdés

b. 1942

Cabeza Azul Madera y Resina

2018

Polychromated wood, resin and iron  
Unique piece  
59.1 x 52 x 13 in | 150 x 132 x 33 cm

PROVENANCE

Artist's studio



## Cabeza Ambar con Mariposas Blancas

2020

Glass and steel

Unique piece

44 x 26 x 22 in | 111.8 x 66 x 56 cm

### PROVENANCE

Artist's studio





**Picasso como Pretexto II**

2022

Signed, titled, dated and dimensions inscribed on the reverse

Mixed media

57.5 x 47 in | 146 x 119.5 cm

**PROVENANCE**

Artist's studio



## Madera con Colores

2022

Wood and resin

Unique piece

66 x 61 x 19.5 in | 167.5 x 155 x 49.5 cm

### PROVENANCE

Artist's studio





Vidriera como Pretexto II

2022

Aluminum and resin  
Edition of 4  
58 x 97.5 x 24 in | 147.3 x 248 x 61 cm

PROVENANCE  
Artist's studio







*Vidriera como Pretexto II (Detail)*  
Manolo Valdés' foundry, Miami, 2022 © Cutrona



## Mariposas de Colores

2022

Bronze and resin

Edition of 4

38 x 38 x 30 in | 96.5 x 96.5 x 76.2 cm

### PROVENANCE

Artist's studio







*Mariposas de Colores. Front side*



*Mariposas de Colores. Back side*



**Picasso como Pretexto IV**

2022

Signed, titled, dated and dimensions inscribed on the reverse  
Mixed media  
64.5 x 64.5 in | 164 x 164 cm

**PROVENANCE**

Artist's studio

**NEXT PAGES**

**Picasso Como Pretexto I (Doble Imagen)**

2022

Signed, titled, dated and dimensions inscribed on the reverse  
Mixed media on wood  
57.5 x 94 in | 146 x 239 cm

**PROVENANCE**

Artist's studio









The artwork is a complex, abstract composition on a wooden panel. It features a collage of various elements: a large, dark, expressive face on the left; a central, bright yellow face with black outlines; and a smaller, dark face on the right. The background is a mix of black, white, and brown tones, with large, solid-colored circles in orange, pink, and blue. The overall style is reminiscent of Cubism, with bold lines and a rich, layered texture.

## PICASSO COMO PRETEXTO I (DOBLE IMAGEN)

2022

Picasso's work is undoubtedly a source of inspiration for Manolo Valdés. It serves as a pretext for the artist to pursue his own pictorial discourse. *In Picasso como Pretexto I (Doble Imagen)*, the references to Picasso's work are easily recognizable, both iconographically and formally. The faces depicted on the wooden panel are reminiscent of the many Cubist portraits that Picasso executed based on the observation of his many muses, Marie Thérèse Walter, Jacqueline Roque and Dora Maar. In this double portrait, Valdés reinterprets Picasso's œuvre guided by his own artistic language, creating a powerful metaphor capable of dialoguing between the past and the present, thus paving the way to an important conversation in art history; one that invites the inherited past to shine in the presence of Manolo Valdés' work.







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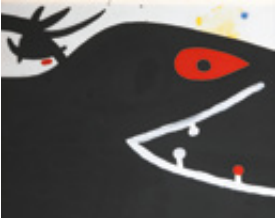
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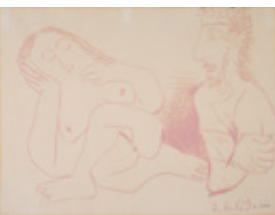
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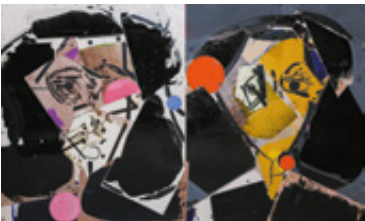
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Manolo VALDÉS. *Picasso como Pretexto II* (Detail), 2022

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