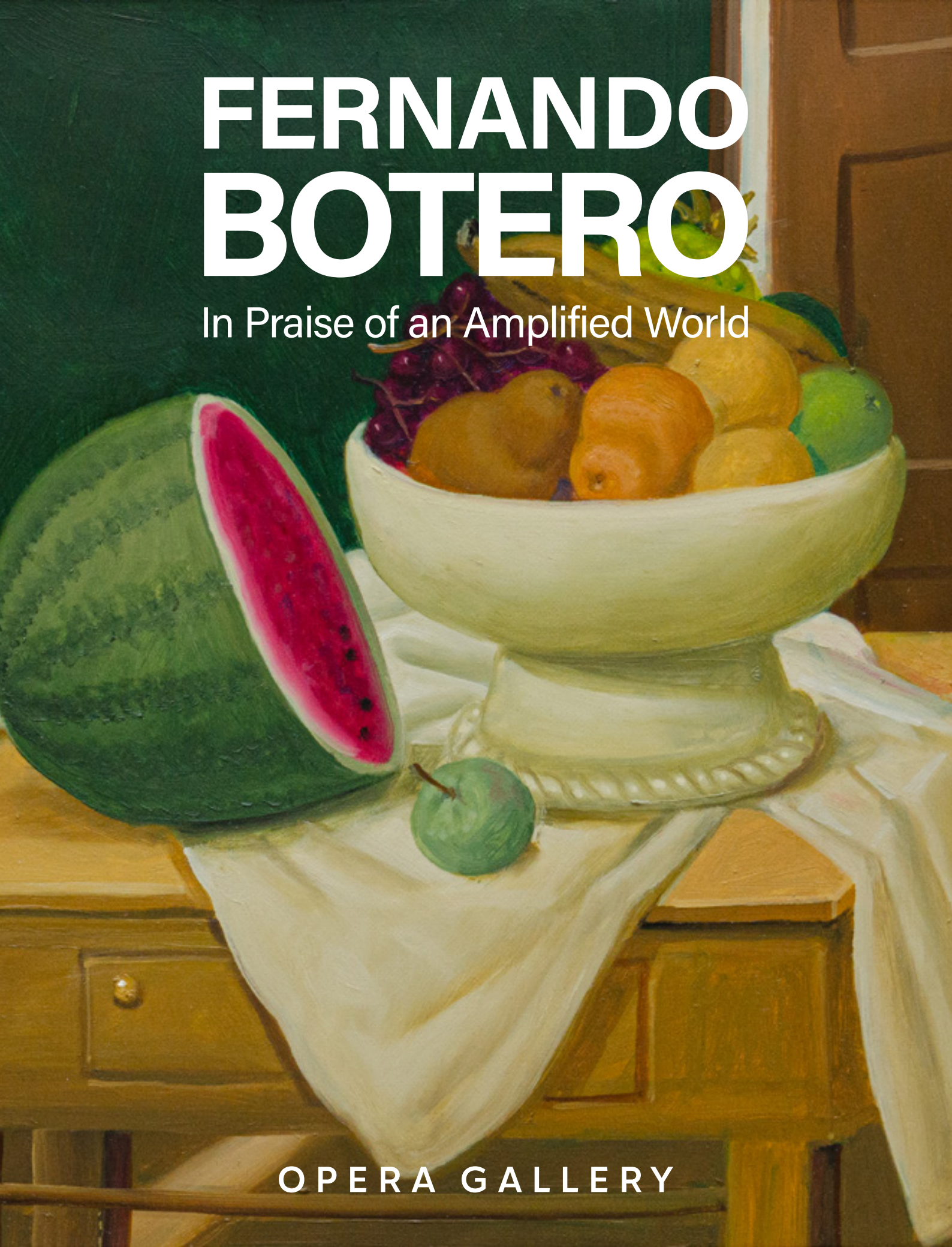




FERNANDO BOTERO

In Praise of an Amplified World

OPERA GALLERY

FERNANDO BOTERO

In Praise of an Amplified World

12 October – 22 November 2026

LONDON

OPERA GALLERY



Foreword

Few artists have developed a visual language so immediately recognisable as that of Fernando Botero. Over the course of more than six decades, the Colombian artist forged what has become known as “Boterismo”—a singular visual language characterised by expansive forms and harmonious proportions. Far from a stylistic exaggeration, it embodies Botero's lifelong investigation into volume as a means of enhancing presence. Whether painting a figure, a piece of fruit or an animal, he sought not to reproduce reality but to amplify its presence, imbuing the everyday with monumentality, sensuality, and dignity.

Spanning works from the late 1970s to the final years of the artist's life, this exhibition celebrates the remarkable consistency and breadth of Botero's practice. While his work encompasses portraiture, still life, landscape, sculpture, and works on paper, it is united by a coherent artistic vision that remained steadfast throughout his career. Following his passing in 2023, Botero's oeuvre continues to occupy a singular position within the history of Modern art, distinguished by an unmistakable aesthetic and its ability to communicate across cultures with warmth, wit and profound humanity.

Although Botero spent much of his life living between Europe and the United States, Colombia remained the emotional and cultural foundation of his work. Its landscapes and traditions continued to shape his imagination even after he had left his homeland. Rather than depicting Colombia directly, he drew upon memory, transforming familiar scenes and characters into universal images that transcend time and place. In *Mujer* (1980), national identity is celebrated through a figure whose presence reflects both individual character and collective cultural memory. Likewise, *Musicos* (2017) highlights the central role of music in Latin American life, where performance becomes not merely entertainment but an expression of community, celebration, and shared experience.

Throughout his career, Botero returned repeatedly to subjects that fascinated him: beauty, music, the circus, and the rituals of everyday existence. These recurring themes offered an inexhaustible framework through which to explore the possibilities of volume and composition. The luminous *Nudo, Donna in abito rosso* (2013) and the bronze *Reclining Woman with an Apple* (2007) exemplify his enduring fascination with the female form, presenting the body not according to conventional ideals of beauty but as an affirmation of sensuality and sculptural presence. In *Equilibrista* (2008), Botero imbues his circus performers with the same serenity and monumentality that characterise his portraits and still lifes, transforming the spectacle into a quietly contemplative scene. Meanwhile, *Bodegón con sandía* (1999) demonstrates how even the simplest arrangement of fruit could become a compelling study of colour, weight and spatial harmony, elevating the still life into a monument of quiet permanence.

Botero's achievement lies not only in the invention of “Boterismo” but in his ability to transform a highly personal language into one of universal resonance. Drawing inspiration from the traditions of European painting while remaining rooted in the visual culture of Colombia, he created an oeuvre that is at once timeless and unmistakably his own.

Gilles Dyan

Founder and Chairman
Opera Gallery Group

Federica Beretta

Global Director
Opera Gallery Group

Giulia Lecchini

Deputy Director
Opera Gallery London



My father, Fernando Botero

To spend time with Fernando Botero's work is to enter a universe of volume, governed by its own laws—laws of gravity, of an unmistakable joy in the act of making. My father approached painting, drawing, and sculpture with the passion and devotion of someone who understood, from very early on, that art was a calling, as essential to him as breathing. For more than seven decades, he worked alone in his studio, in total silence, surrounded by paint brushes and tubes of colour, always creating with his own two hands. It was in that solitude, that he built one of the most coherent and recognisable bodies of work in the history of twentieth-century art.

This exhibition brings together paintings, works on paper, and sculptures that together trace the full arc of his vision. Though the works span different periods and mediums, they speak with a single voice: that of an artist who believed, without wavering, that beauty in art resides in the exaltation of form and volume. Long before the world learned to recognise his style, he had already found it—and he spent his life not repeating it but deepening it.

Fernando Botero's world is populated with figures of extraordinary presence: priests and matadors, musicians and market women, politicians and circus performers, ladies of high society and the humblest inhabitants of his native Colombia. Each is rendered with the same monumental tenderness, the same gravity of gesture. What might at first appear as humour is, on closer inspection, something far more complex—a way of seeing the world that is at once celebratory and critical, intimate and universal. He learned early from the Mexican muralists that for “art to be truly universal, it must first be deeply local”, and he transformed the memories of his childhood in that provincial world that he knew as a child in Medellín, Colombia into images that speak to audiences across cultures and continents.

Central to his work is an ongoing dialogue with the history of Western painting. In his celebrated Versions series, he returned again and again to works by Piero della Francesca, Velázquez, Rubens, Ingres, and Leonardo—not to copy them, but to absorb and transform them. He understood that an artist's originality does not emerge from a void, but from the accumulated weight of all that has come before. Through his volumetric language, these iconic images became entirely his own: homages that are simultaneously acts of creative appropriation.

His range was remarkable. Across oil paintings and watercolours, charcoal and sanguine, pastel and Indian ink, bronze and marble, he brought the same discipline and the same curiosity. Each medium posed new questions, new challenges related to composition, light, and line—and he answered them with the confidence of an artist who never stopped learning. His bronzes and marbles, cast and carved in Pietrasanta, near the marble mines of Carrara at the foot of the Apuan Alps in Tuscany, carry his passion for volume into three dimensions with particular force.

And although he believed that art should celebrate life, his world was not only one of abundance and joy. He also turned his gaze toward darkness—towards the violence that scarred his country for decades, and toward the horrors documented from Abu Ghraib prison. These works stand apart in his oeuvre as a strong reminder that will pass the test of time: urgent, and unflinching, filled with moral clarity. And yet, amidst the horror of the subject matter they remain beautiful works of art that will remain in the collective conscience of humanity. They remind us that the same artistic conscience capable of such tenderness was equally incapable of turning away from suffering.

London has long been a city that understands the conversation between tradition and innovation, between the local and the universal—values that were at the very heart of my father's practice. This exhibition is an invitation to experience that practice in its full range: the sensuality and the seriousness, the humour and the grief, the mastery of craft and the restless curiosity that drove him until the very end.

My father left us in September of 2023 at 91 years of age. He died as he began: painting watercolours, but he left behind a world—complete, generous, and alive. These works are proof of it.

Lina BOTERO

FERNANDO BOTERO: in Praise of an Amplified World

Fabrice HERGOTT

Since his passing in 2023, London has not hosted an exhibition devoted to Fernando Botero. Nothing alters our perception more profoundly than death. It does not reveal people and work differently but shifts their centre of gravity. What once seemed heavy becomes weightless; what appeared effortless acquires depth. Today, one only needs to cast an eye over the paintings, drawings, and sculptures in this exhibition to be amazed and delighted. This exhibition brings together works spanning nearly sixty years, from the mid-1960s to the final year of Botero's life, embracing almost the entirety of his artistic career. Among them are masterpieces such as *Autorretrato a la edad de 1 año* (*Self-Portrait at the Age of One*) (1966), *Prelados bañándose en un río* (*Priests Bathing in a River*) (1968), *Still Life in Front of a Window* (1979), the mischievous *Portrait of Picasso* (1998), and the sculpture *Reclining Woman with an Apple* (2008), an Eve joyfully at peace with her own fall.

G. K. Chesterton marvelled that we need to see something nine hundred and ninety-nine times to see it for the first time on the thousandth. Thus, everyone thinks they know the work of Fernando Botero: ample bodies, impassive faces, an understated humour and irony. The universe of his creations—paintings, drawings, and sculptures—is immediately recognisable, almost familiar from having been seen so often. Yet what is often taken to be a pleasant whimsy or an almost playful humour is, in fact, a profound observation on the powers of painting. In his work, volume does not soften the world; it renders it denser, more present, more intensely real. This is undoubtedly why his work seemed unsettling for so long.

Volume is neither a stylistic device nor a distortion intended to amuse. It is the very principle of Botero's visual language. He does not enlarge people and things; he amplifies them. Objects, animals, plants, landscapes, children, women, and men all seem subject to the same law of expansion. This discovery is one of the most singular in modern painting: to make volume not merely a quality of form, but the very subject of representation.

The mistake, then, is to imagine that Botero paints "fat" figures. He expands forms to heighten both their visual density and their symbolic force. A tiny head atop a massive torso, a disproportionate hand, or a chair that becomes strangely small do not belong to the language of caricature. These displacements establish a new equilibrium, an order in which every element appears more fully present than it does in our ordinary experience.



By altering proportions, Botero reveals what conventional representation tends to obscure: the true volume of bodies, the measured pace of gestures, the solemnity of objects, the silent strangeness of the most ordinary scenes. His painting, remarkable for its almost seamless continuity, bathes beings and objects in a light that seems to emanate from matter itself. Nothing is ostentatious; everything simply appears more intensely present.

At first glance, this aesthetic would seem to stand at the opposite pole from the Minimalism that shaped so much contemporary art. Yet Botero shares with it the same determination to reduce painting to an essential principle. Where others chose the line, the square or the cube, he made the sphere the hidden matrix of his universe. Is the sphere ever-present? In bodies, fruit, hills, planets, celestial bodies, the ripples spreading across the surface of water. One might almost imagine his figures as constellations of spheres held in equilibrium, as though multiple planets had come together to form a human body. The unity of his oeuvre lies less in the repetition of a formula than in the tireless exploration of a single principle: the organisation of the world through expansion.

Reviewing Botero's exhibition at the Hirshhorn Museum in 1979, the French newspaper *Le Monde* described his universe as one of "a kindly, dreamlike obesity, rounded and static, like an icon, both earthly and ethereal, where figures inflated with helium, resting broadly upon the ground, seem perpetually on the verge of floating away like tethered balloons."¹ The phrase is a beautiful one. It captures the singular union of gravity and lightness that defines his work. Yet it also risks confining Botero within the appealing image of a painter of benign roundness, when his work possesses a far more profound reflection on the nature of representation.

The real question raised by Botero is not that of obesity but of presence. Every painting is an act of choice. To represent reality is by no means to guarantee realism, just as to alter it does not necessarily mean departing from it. An abstract painting remains a way of depicting the world, while a figurative painting always proceeds through abstraction. A painted nude is not a nude woman; it is a pictorial construction. In much the same way, Albers's *Homage to the Square* bears a closer resemblance to a square than Manet's *Olympia* does to Victorine Meurent. The decisive question, then, is never one of resemblance, but of the intensity of presence.

Botero's answer sprang from a discovery that has since become legendary. One day in 1957, by reducing the diameter of a mandolin's sound hole, he suddenly saw the instrument acquire an unexpected volume. It was not the form itself that had changed, but the relationship between forms. His oeuvre seems to have unfolded from this intuition. By altering proportions, Botero discovered that it was possible to endow things with greater presence without adding to their material substance. Every painting may thus be understood as an extension of that original revelation.

That discovery also illuminates the paradox of his figures. They occupy space completely without ever overwhelming it. They possess considerable mass, yet they never appear cumbersome. It is as though their density were sustained by an underlying principle of lightness. The image of figures "inflated with helium" ultimately captures this contradiction rather well: their bodies seem to rest upon the earth with their full weight while remaining forever poised for ascent.

There is, in this, a particular form of elegance. Botero grants his figures greater presence without ever imposing it. He seeks neither to impress nor to dominate. His monumentality remains welcoming. His humour springs from the same spirit. He never ridicules his subjects.

“Where others chose the line, the square or the cube, he made the sphere the hidden matrix of his universe. Is the sphere ever-present? In bodies, fruit, hills, planets, celestial bodies, the ripples spreading across the surface of water.”

1. Michel, J. (1979). Botero, le primitif moderne. *Le Monde*. 24 December.

“ His humour springs from the same spirit. He never ridicules his subjects. Generals, bishops, bourgeois, musicians, artists, and prostitutes are all regarded with equal attentiveness. His irony establishes a measured distance without ever depriving anyone of their dignity. One might almost speak of a politeness of painting. ”

Generals, bishops, bourgeois, musicians, artists, and prostitutes are all regarded with equal attentiveness. His irony establishes a measured distance without ever depriving anyone of their dignity. One might almost speak of a politeness of painting.

This fidelity to a single discovery also explains one of the criticisms most frequently levelled against Botero. He has often been accused of turning an invention into a formula, of applying the same visual vocabulary to every subject, whether in painting or sculpture. Yet such a critique touches upon the paradox of every great visual language. What defines an artist's singularity often becomes, in the eyes of detractors, proof of creative confinement. The very same objection could be directed

at many other artists throughout the history of art. Repetition is not always the sign of impoverishment; it may well be the necessary condition for deepening an artistic enquiry.

The series devoted to Colombia and to the tortures at Abu Ghraib demonstrate this. Some critics feared that the formal beauty of the paintings might soften the violence of their subjects. The opposite transpired. The amplification of the bodies precludes any disappearance of the victims. Nothing is surrendered to spectacle. Painting opposes the brutality of events with the sovereign stability of form, as though refusing to allow violence to strip human beings of their dignity.

It is perhaps time to reconsider the criteria by which Botero's work has sometimes been judged. Its accessibility and immediate legibility, far from constituting limitations, provide the point of entry into a painting of remarkable complexity. Beneath the apparent gentleness, naivety, or Colombian folklore unfolds a profoundly modern reflection on the powers of the image.

That vision is rooted in the artist's childhood. For Botero, Medellín was an immense open-air theatre: public squares, churches, religious processions, brass bands, bullfights, and family gatherings shaped the landscape of his memory from an early age. Before museums, there was this direct experience of a world in which collective life occupied space with singular intensity. The generous forms of his painting perhaps express less a fascination with abundance than a desire

to lose nothing of what had been seen, lived, and loved.

Botero's figures remain silent, almost impassive. Their stillness does not betray an absence of feeling; rather, it frees them from the anecdotal, granting them a timeless presence. As a young man, while copying the Old Masters at the Prado, Botero learned to look with an attentiveness that never left him. Piero della Francesca, Velázquez, and Goya inhabit his work, not as models to be imitated, but as interlocutors with whom he continues—from one painting to the next—an ongoing conversation about the powers of painting. In this respect, the comparison with Giacometti, despite everything that separates them, is particularly illuminating. One achieves the intensity of presence through the attenuation

of the figure, the other through its expansion. Two opposite paths pursuing the same question: how can the human figure be endowed with a greater intensity of presence? Botero's gaze turns constantly towards the past—towards the Old Masters and, further still, to the cubic statues

of Pharaonic Egypt, in which one cannot help but recognise one of the distant sources of his own sculpture. Equally decisive are the traditions of pre-Columbian ceramics and, more broadly, the visual cultures of South America. Colombia thus remains his enduring horizon. Its dazzling colours, golden light, and vibrant public squares, together with the Baroque legacy of Spanish colonisation, nourish an imagination in which beauty never entirely effaces violence.

Above all, Botero was a great observer. He studied people as attentively as paintings. What he discovered was not that the world tends to grow larger, but that all things aspire to greater presence. Fruit, flowers, animals, bodies, landscapes, and musical instruments all seem to participate in the same movement of expansion. This generosity of form does not stem from excess; it manifests a profound confidence in painting's ability to allow beings to be fully themselves.

Here lies the true singularity of Botero's oeuvre. It transforms a reality marked by contrasts, wounds, and excesses into a universe of extraordinary visual serenity. Volume is never a formula; it becomes a way of restoring to people and things their proper importance, their weight, their presence, and their dignity.

It is also in this sense that Botero's work appears strikingly contemporary. At a time when images pass before us with ever-increasing speed, his paintings and sculptures invite us to slow down our gaze. They restore to people, objects, and landscapes that silent density which familiarity so often erases. Ultimately, Botero's oeuvre does not reveal another world to us; it teaches us to inhabit more fully the one before our eyes. ●

“ In this respect, the comparison with Giacometti, despite everything that separates them, is particularly illuminating. One achieves the intensity of presence through the attenuation of the figure, the other through its expansion. ”



Autorretrato a la edad de 1 año

1966

Oil on canvas

Signed 'BoTero' on the lower right; signed again, dated and titled 'BoTero 66 / "autorretrato a / la edad de 1"' on the reverse

111.1 x 104.8 cm | 43.7 x 41.3 in

PROVENANCE

Pyramid Gallery, Washington, D.C.

Aberbach Fine Arts, New York

Private collection, New York

José Martínez Cañas, Miami

Marta Gutierrez Fine Arts, Miami

Private collection, California, May 1988

Private collection

EXHIBITED

Miami, Metropolitan Museum and Art Centers, Martínez Cañas Collection, May 1977

Miami, Metropolitan Museum and Art Centers, Latin American Paintings, Selections from the Martínez Cañas Collection, 17 May–13 October 1980, exh. cat, No. 6

New York, Sotheby's NY, 'Botero in New York', 22 July–7 September 2026, exh. cat. ill. in colour, pp. 48-49



Prelados bañándose en un río

1968

Oil on canvas

Signed and dated 'BoTero 68' on the lower right; signed again, dated and titled 'BoTero 68 / "PRELADOS BAÑÁNDOSE / EN UN RIO"' on the reverse

147.3 x 185.1 cm | 58 x 72.9 in

PROVENANCE

Private collection Peru, acquired directly from the artist

Private collection, Peru, by descent

Anon. sale; Sotheby's, New York, 25 November 1986, lot 11

Private collection, New York

Private collection, circa 1990

Private collection

EXHIBITED

New York, Center for Inter-American Relations, 'Fernando Botero', 27 March–7 May 1969, No. 9, exh. cat., ill., n.p.

New York, Sotheby's NY, 'Botero in New York', 22 July–7 September 2026, exh. cat. ill. in color, pp. 50-51

LITERATURE

Germán Arciniegas, *Fernando Botero*, H.N. Abrams, New York, 1977, No. 79, ill. pp. 4 and 7

Carter Ratcliff, *Botero*, Abbeville Press, New York, 1980, No. 209, ill. in colour p. 13

Giorgio Soavi, Botero, Gruppo Editoriale Fabbri, Bompiani, Sonzogno, Etas S.p.A., Milan, 1988, No. 20, ill. in colour p. 48, p. 265





Juanita

1979

Oil on canvas
Signed and dated 'Botero 79' on the lower right
194 x 130 cm | 76.4 x 51.2 in

PROVENANCE
Galeria Theo, Madrid
Christie's, New York, 21 November 1988, lot 53
Private collection





Still Life in Front of a Window

1979

Oil on canvas

Signed and dated 'Botero 79' on the lower right

189.9 x 144.1 cm | 74.7 x 56.7 in

PROVENANCE

Marlborough Gallery, New York

Mr and Mrs Pierre Levai collection, *circa* 1980

Private collection, USA, by descent

Anon. sale; Phillips, New York, 19 November 2025, lot 32

Private collection

EXHIBITED

Washington, D. C., Hirshhorn Museum and Sculpture Garden; Corpus Christi, Art Museum of South Texas, 'Fernando Botero', 20 December 1979–10 May 1980, exh. cat., No. 35, ill. pp. 40 and 78

Frankfurt, Schirn Kunsthalle, 12 March–17 May 1986; Munich, Kunsthalle der Hypo-Kulturstiftung, 4 July–7 September 1986; Bremen, Kunsthalle Bremen, 11 January–1 March 1987; 'Fernando Botero – Bilder – Zeichnungen – Skulpturen', exh. cat., No. 48, pp. 104, 107, ill. p. 104; Madrid, Museo de Arte Reina Sofia, as 'Fernando Botero – Pinturas – Dibujos – Esculturas', 22 June–15 August 1987, exh. cat., No. 48, pp. 106, 197, ill. p. 106

LITERATURE

Edward J. Sullivan and Jean-Marie Tasset, *Fernando Botero: Monograph & Catalogue raisonné. Paintings 1975-1990*, Acatos, Lausanne, 2000, No. 1979/19, pp. 281, 288, 505, ill. p. 281 and 288

Marcel Paquet, *Botero – Peintures*, L'Autre Musée, Paris, 1983, pp. 23, 68, ill. p. 68



Mujer

1980

Oil on canvas laid on masonite

Signed and dated 'BoTero 80' on the lower right

39 x 34 cm | 15.4 x 13.4 in

PROVENANCE

James Goodman, New York

Acquavella Galleries, New York

Galeria Freites, Caracas

Freites-Revilla Gallery, Coral Gables, USA, as of 1996

Private collection

Opera Gallery

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.





Lady in Profile

1983

Oil on canvas
Signed and dated 'BoTero 83' on the lower right
125 x 95 cm | 49.2 x 37.4 in

PROVENANCE
Anne Eisenhower collection, 16 May 1988, gift from the artist
Christie's, New York, 28 September 2023, lot 5
Private collection



El Arrastre

1984

Oil on canvas
Signed 'Botero' on the lower right
150 x 200 cm | 59.1 x 78.7 in

PROVENANCE
Marlborough Gallery, New York
Private collection

EXHIBITED
New York, Marlborough Gallery, 'Fernando Botero - La Corrida: The Bullfights Paintings', 25 April–25 May 1985, exh. cat., No. 7, ill. in colour p. 40

LITERATURE
Edward J. Sullivan and Jean-Marie Tasset, *Fernando Botero: Monograph & Catalogue Raisonné. Paintings 1975-1990*, Acatos, Lausanne, 2000, No. 1984/5, ill. p. 350
Giorgio Soavi, *Botero*, Gruppo Editoriale Fabbri, Bompiani, Sonzogno, Etas S.p.A., Milan, 1988, No. 250, ill. in colour p. 259
José Manuel Caballero Bonald, *La Corrida*, Éditions Cercle d'art, Paris, 1990, p. 214, ill. in colour p. 203, titled *Le Train d'attelage*
Jean Cau, *Fernando Botero - La Corrida*, Bibliothèque des Arts, Paris, 1990, No. XVIII, ill. in colour p. 33
Giorgio Soavi, *Fernando Botero, Oeuvres 1959-1989*, CELIV, Paris, 1990, No. 103, ill. in colour





Girl with Cat

1989

Oil on canvas

Signed 'Botero' on the lower right

169.4 x 124.4 cm | 66.7 x 49 in

PROVENANCE

James Goodman Gallery, New York

Private collection

Anon. sale; Fine Art Auctions, Miami, 4 December 2011, lot 207

Private collection

Anon. sale; Christie's, New York, 24–25 November 2014

Private collection, Monaco

EXHIBITED

Rome, Palazzo delle Esposizioni, 'Botero: antologica, 1949–1991',
11 December 1991–2 February 1992, exh. cat., No. 42, ill. in colour p. 75

LITERATURE

Edward J. Sullivan and Jean-Marie Tasset, *Fernando Botero: Monograph & Catalogue raisonné. Paintings, 1975–1990*, Acatos, Lausanne, 2000, No. 1989/12, ill. p. 449

Gérard Durazoi, *Botero*, Hazan, Paris, 1992, ill. in colour p. 54

Gilbert Lascault, *Botero–La Pintura*, Lerner y Lerner Editores, Madrid and Cercle d'Art Éditions, Paris, 1992, ill. in colour p. 206



Gatto

Circa 1998-2000

Bronze

Edition: 6/6

Signed and numbered 'BoTero 6/6' on the side of the base

36 x 48 x 23 cm | 14.2 x 18.9 x 9.1 in

PROVENANCE

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.





Portrait of Picasso

1998

Oil on canvas

Signed and dated 'BoTero 98' on the lower right

187 x 128 cm | 73.6 x 50.4 in

PROVENANCE

Artist's studio

Private collection

EXHIBITED

Aix-en-Provence, Hôtel de Caumont, 'Botero, dialogue avec Picasso',
24 November 2017–11 March 2018, exh. cat., ill. in colour pp. 53 and 178

LITERATURE

John Sillevs, *The Baroque World of Fernando Botero*, Yale University Press,
New Haven, 2006, ill. in colour p. 97, with incorrect dimensions

Cecilia Braschi, 'Botero and Picasso: An Imaginary Dialogue', *The Berkeley Review
of Latin American Studies*, Fall–Winter 2018, Center for Latin American and
Caribbean Studies, ill. in colour p. 41

CERTIFICATE

The artist has confirmed the authenticity of this work.





Bodegón con sandía

1999

Oil on canvas
Signed and dated 'BoTero 99' on the lower right
36.2 x 39.1 cm | 14.3 x 15.4 in

PROVENANCE
Galerie Hopkins, Paris
Artista Associates, Scotland
Sala de Subastas Retiro, Madrid, 7 June 2012, lot 498
Private collection, 2012
Private collection

EXHIBITED
Pietrasanta, Chiesa di Sant’Agostino, 'Botero a Pietrasanta',
15 July–17 September 2000, exh. cat., p. 87, ill.
Paris, Galerie Hopkins, 'Fernando Botero: Petits formats',
29 March–13 July, 2001, exh. cat., No. 10, pp. 34-35, ill.

CERTIFICATE
The artist has confirmed the authenticity of this work.



Still Life with Pears

2004

Pencil on paper

Signed and dated 'Botero 04' on the lower right

73 x 97 cm | 28.7 x 38.2 in

PROVENANCE

Private collection

EXHIBITED

Zurich, J&P Fine Art, 'Botero, Aquarelle und Zeichnungen',
1 June–15 July 2005, exh. cat., ill. p. 47



Paisaje

2004

Oil on canvas

Signed and dated 'Botero 04' on the lower left

76 x 62 cm | 29.9 x 24.4 in

PROVENANCE

Private collection, acquired directly from the artist

Anon. sale; Christie's, New York, 30 September 2022, lot 63

Private collection



La Danse

2005

Oil on canvas

Signed and dated 'BoTero 05' on the lower right

45 x 34 cm | 17.7 x 13.4 in

PROVENANCE

Artist's studio

Private collection, Seoul

Private collection



Maternity

2005

Bronze

Edition: 5/6

Signed and numbered 'BoTero 5/6' on the base

57 x 30 x 24 cm | 22.4 x 11.8 x 9.4 in

PROVENANCE

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.



Reclining Woman with an Apple

2007

Bronze

Edition: 3/6

Signed, numbered and stamped 'Botero / 3/6 / FONDERIA ART. / F/LLI BONVICINI / SOMMACAMPAGNA / ITALIA' on the base

54.6 x 143.5 x 53.5 cm | 21.5 x 56.5 x 21.1 in

PROVENANCE

Galleries Bartoux, Honfleur, France

Private collection, 2011

Anon. sale; Heritage Auctions, Dallas, 14 November 2023, lot 77029

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.





Untitled

2007

Graphite and pastel on paper
Signed and dated 'BoTero 07' on the lower left
30 x 40 cm | 11.8 x 15.7 in

PROVENANCE
Private collection, Paris, gift from the artist
Private collection
Anon. sale; Christie's, Paris, 27 May 2025, lot 272
Private collection





BOTERO 07

Woman with Monkey

2008

Graphite and coloured crayons on paper
Signed and dated 'BoTero 08' on the lower right
41 x 28.6 cm | 16.1 x 11.3 in

PROVENANCE
Artist's studio
Private collection
Anon. sale; Sotheby's, New York, 28 May 2010, lot 165
Opera Gallery, Paris
Private collection



Equilibrista

2008

Oil on canvas

Signed and dated 'BoTero 08' on the lower right,
inscribed with dimensions on the right side

47.4 x 35.9 cm | 18.7 x 14.1 in

PROVENANCE

Contini Art Gallery

Private collection, Monaco

CERTIFICATE

The artist has confirmed the authenticity of this work.





Circus Band

2008

Oil on canvas

Signed and dated 'BoTero 08' on the lower right

185 x 141 cm | 72.8 x 55.5 in

PROVENANCE

Artist's studio

Opera Gallery, Singapore

Private collection





Donna Sdraiata

2012

Carrara marble

Unique piece

Signed on the base

24.5 x 70.5 x 23.5 cm | 9.6 x 27.8 x 9.3 in

PROVENANCE

Artista Associates, Scotland

Private collection, Florida, 2012

Anon. sale; Sotheby's, New York, 17 November 2023, lot 546

Private collection



Nudo, Donna in abito rosso

2013

Oil on canvas

Signed and dated 'BoTero 13' on the lower right

95 x 75 cm | 37.4 x 29.5 in

PROVENANCE

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.



A Couple

2014

Oil on canvas
Signed and dated 'BoTero / 14' on the lower right
100 x 80 cm | 39.4 x 31.5 in

PROVENANCE
Estate of the artist

Fernando Botero Zea has confirmed the authenticity of this work.



Carnival

2016

Oil on canvas
Signed and dated 'BoTero 16' on the lower right
126 x 100 cm | 49.6 x 39.4 in

PROVENANCE
Artist's studio
Private collection, USA
Estate of the artist

LITERATURE
This work will be included in the *Life with Botero* monograph, forthcoming
December 2026

CERTIFICATE
The artist has confirmed the authenticity of this work.





Musicos

2017

Oil on canvas

Signed and dated 'BoTero 17' on the lower right

119 x 96 cm | 46.9 x 37.8 in

PROVENANCE

Artist's studio

Private collection

EXHIBITED

New York, Marlborough Gallery, 'Botero, Recent Paintings',
11 October–24 November 2018, exh. cat., ill p. 23

CERTIFICATE

The artist has confirmed the authenticity of this work.





Seated Woman

2017

Oil on canvas

Signed and dated 'Botero 17' in the lower right

117.2 x 88.3 cm | 46.1 x 34.8 in

PROVENANCE

Galerie Gmurzynska, Zürich

Private collection, 2020

Private collection





Concierto Campestre

2017

Oil on canvas

Signed and dated 'BoTero 17' on the lower right

107 x 155.9 cm | 42.1 x 61.4 in

PROVENANCE

Artist's studio

Marlborough Gallery, New York

Private collection, New York

EXHIBITED

New York, Marlborough Gallery, 'Botero: Recent Paintings',
11 October–24 November 2018, exh. cat., ill. in colour p. 15

New York, David Benrion Fine Art, 'Fernando Botero',
10 March–29 April 2022

CERTIFICATE

The artist has confirmed the authenticity of this work.



Flautista

2023

Watercolour on paper

Signed and dated 'BoTero 23' on the lower right

41 x 31 cm | 16.1 x 12.2 in

PROVENANCE

Artist's studio

Opera Gallery

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.





HOMAGE TO BOTERO

16 January - 16 February

In collaboration with Oddinary Ltd, Botero (1933-2023) has created a new work, 'Homage to Botero', a tribute to his own iconic style, featuring a family of three sitting on a red picnic blanket in a lush green landscape with trees and mountains. The work is a celebration of Botero's unique style and his enduring legacy in the art world.

The painting was created in Botero's signature style, with a focus on the human form and a vibrant color palette. It is a tribute to his own iconic style and his enduring legacy in the art world. The work is a celebration of Botero's unique style and his enduring legacy in the art world.

An accompanying exhibition of Botero's work is also on display, featuring a selection of his most famous paintings and sculptures. The exhibition is a celebration of Botero's unique style and his enduring legacy in the art world.





Botero in his studio in Pietrasanta © Enrique Palacio

Fernando Botero

(1932–2023)

Throughout his life, Colombian artist Fernando Botero achieved international recognition for his voluminous, almost comic, stylisation of figures and objects, known as "Boterismo". His oeuvre explores a range of subject matter including daily life in Colombia, the art historical canon, and abuses of power, often imbued with political and social satire and critique. He was interested in the way that scale and volume—both purely formal features of a painting—can serve as pointers towards a set of ideas about how a subject is to be viewed and understood. This idea, he argued, is present to a lesser or greater degree in more art than we think, from Romanesque wall painting to pre-Columbian art. At Botero's hand, subjects ranging from the Mona Lisa to the president of Colombia have been softened and inflated, creating a world of Boterismo pastiches that runs parallel to our own.

Born in Medellín, Colombia in 1932, Botero was schooled as a matador, but quickly abandoned the profession to pursue painting, inspired by the pre-Columbian and Spanish colonial art of his surroundings and the revolutionary work of Mexican muralist Diego Rivera. In 1948, the young Botero participated in his first collective exhibition in his hometown, before travelling to Europe and enrolling at the San Fernando Royal Academy of Fine Arts in Madrid, where he studied the work of artists including Titian, Velázquez and Goya at the Prado museum. It was during this period that Botero began to experiment with proportion and size, beginning to look at the history of painting not as a static and unchanging story but as something that could be retold through a new visual lens.

In the late 1950s, Botero was appointed professor at the Academy of Fine Arts of the National University of Colombia, where he taught painting until 1960 when he moved to New York City. Here, he found himself in the middle of an artistic world dominated by abstract painting. His commitment to figuration anticipated a widespread change in tastes that would follow Abstract Expressionism, and continues to this day. In 1961, his painting *Mona Lisa, Age Twelve* (1959)—a work that demonstrates his playful and often ironic relationship with the canon of European painting—was acquired by the Museum of Modern Art. In 1972, he had his first exhibition with Marlborough Gallery, an influential New York dealer that would go on to introduce his work to the American market at scale. Throughout his time away from Medellín, he would visit regularly and continue to paint traditional Colombian scenes, such as carnivals and musical concerts. He passed away in 2023 at the age of 91 in his home in Monaco.

Botero has created monumental sculptures for public spaces in many major cities, including Park Avenue in New York, Champs-Élysées in Paris, Rome, Monte Carlo and Medellín. His work is held in public collections worldwide including the Hirshhorn Museum and Sculpture Garden and Smithsonian American Art Museum in Washington, D.C., Ho-Am Art Museum in Seoul, Museum moderner Kunst Stiftung Ludwig in Vienna and The Metropolitan Museum of Art, The Museum of Modern Art and Solomon R. Guggenheim Museum in New York, among others.

Selected solo exhibitions

2026	'Fernando Botero: The Triumph of Form', Hangaram Design Museum at the Seoul Arts Center, Seoul, South Korea 'Fernando Botero: rotundo e íntimo', 1973-2023, Galería El Museo, Bogota, Colombia	2018	'El Joven Maestro, Botero, Obra temprana (1948 — 1963)', Museo Nacional de Colombia, Bogotá, Colombia
2025	'Botero Mid-size Sculpture', Gary Nader, Miami, USA 'Homage to Botero', Opera Gallery, Singapore	2017	'Boterustra', Museum Moderner Kunst, Passau, Germany 'Botero', Amo Museum – Palazzo Forti, Verona, Italy 'Botero, dialogue avec Picasso', Hôtel de Caumont Centre d'Art, Aix-en-Provence, France 'America America: Art For Human Rights', Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley, USA 'The Stations of the Cross', American University Museum, Washington D.C, USA 'Botero: 50 Anni d'Artista', Complesso del Vittoriano, Rome, Italy
2024	'Botero', Palazzo Bonaparte, Rome, Italy 'Fernando Botero: Maestro', David Benrimon Fine Art, New York, USA	2016	'Fernando Botero: The Way of the Cross', Palazzo delle Esposizioni, Rome, Italy 'Fernando Botero', David Benrimon Fine Art, New York, USA 'Fernando Botero: Art for Human Rights', Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley, USA 'Botero in HK', Monumental Sculpture exhibition, Central Harbourfront Event Space, Hong Kong
2023	'BOTERO via Crucis' Museo della Permanente, Milan, Italy 'Fernando Botero: El Maestro', MOLAA Museum of Latin American ART, Long Beach, USA 'BOTERO – a Love Letter to Latin America', Opera Gallery, Miami, USA 'Botero, Larger-than-life', Opera Gallery, Dubai	2015	'Fernando Botero', Seoul Arts Center, Seoul, South Korea 'Botero in China', National Museum of China, Beijing; China Art Museum, Shanghai, China 'Fernando Botero', Opera Gallery, London, UK 'Fernando Botero: Beauty in Volume II', David Benrimon Fine Art, New York, USA
2022	'Fernando Botero: Homenaje en su 90 Cumpleaños', Galería Fernando Pradilla, Madrid, Spain 'Celebrating 90 Years of Botero', Art of the World Gallery, Houston, Texas, USA 'Fernando Botero in Singapore', Opera Gallery, Singapore 'Botero', Opera Gallery, Geneva, Switzerland 'Botero: Magic in full Form', Kyoto City Kyocera Museum of Art, Kyoto, Japan; Bunkamura Museum of Art, Tokyo, Japan; Nagoya City Art Museum, Nagoya, Japan	2013	'Botero, dibujos en tela y en papel', National Museum of Fine Arts, Buenos Aires, Argentina 'Botero a Parma', Palazzo del Governatore, Parma, Italy
2021	'Fernando Botero. Au-delà des formes', Museum of Fine Arts (BAM), Mons, Belgium	2012	'Fernado Botero. Una celebración', Fine Arts Palace, Mexico DF, Mexico 'Fernando Botero, Disegnatore e scultore', Pietrasanta, Italy
2020	'Botero. 60 años de pintura', CentroCentro, Madrid, Spain	2011	'The Baroque World of Fernando Botero', Toledo Museum of Art, Toledo, USA 'Botero', Bank of Austria Kunsforum, Vienna, Austria 'Botero', Pinacoteca Comunale Casa Rusca, Locarno, Switzerland
2019	'Fernando Botero: A Still Life Retrospective', Custot Gallery Dubai, UAE 'Fernando Botero Show 2019', David Benrimon Fine Art, Midtown, New York, USA 'Fernando Botero: Pinturas recientes', Malborough, Barcelona, Spain 'Fernando Botero: Permanent Accusation: Art For Human Rights', Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley, USA 'Fernando Botero: Recent Paintings', Marlborough, New York, USA	2010	'Botero', Pera Museum, Istanbul, Turkey 'The Baroque World of Fernando Botero', Nevada Museum of Art, Reno, USA
		2009	'Fernando Botero', National Museum of Contemporary Art, Seoul, South Korea

2007	'The Baroque World of Fernando Botero', Musée National des Beaux-Arts du Québec, Québec, Canada; Texas, USA; Oklahoma, USA; Florida, USA; Delaware, USA; Louisiana, USA; Tennessee, USA; Colorado, USA; Ohio, USA; California, USA 'Botero', Palazzo Reale, Milan, Italy	2007	'The Baroque World of Fernando Botero', Musée National des Beaux-Arts du Québec, Québec, Canada; Texas, USA; Oklahoma, USA; Florida, USA; Delaware, USA; Louisiana, USA; Tennessee, USA; Colorado, USA; Ohio, USA; California, USA 'Botero', Palazzo Reale, Milan, Italy
2005	'Fernando Botero', Kunsthalle Würth, Schwäbisch Hall, Germany 'Fernando Botero: gli ultimi quindici anni', Palazzo Venezia, Rome, Italy 'Botero', Palazzo Reale, Milan, Italy	2005	'Botero in Singapore', Esplanade Park, Singapore Art Museum, Singapore 'Botero, Œuvres Récentes', Musée Maillol, Paris, France 'Botero a Venezia: sculture e dipinti', Palazzo Ducale, Venice, Italy
2004	'Botero in Singapore', Esplanade Park, Singapore Art Museum, Singapore	2002	'Fernando Botero: Painter of the Incredible', Arken Museum of Modern Art, Ishøj, Denmark
2003	'Botero, Œuvres Récentes', Musée Maillol, Paris, France 'Botero a Venezia: sculture e dipinti', Palazzo Ducale, Venice, Italy	2001	'Botero', Moderna Museet, Stockholm, Sweden; Arken Museum of Modern Art, Copenhagen, Denmark 'Fernando Botero, 50 años de vida artística', Colegio de San Ildefonso, Mexico City, Mexico
2000	'Donation Botero', Museo de Antioquia, Medellín, Colombia	1998	'Botero no Rio de Janeiro', National Museum of Fine Arts, Rio de Janeiro, Brazil
1997	'Fernando Botero', Museum of Modern Art, Lugano, Switzerland	1997	'Fernando Botero', Museum of Modern Art, Lugano, Switzerland
1996	'Fernando Botero', Sonje Museum of Contemporary Art, Gyeongju, South Korea	1996	'Fernando Botero', Sonje Museum of Contemporary Art, Gyeongju, South Korea
1993	'Botero' The Pushkin State Museum of Fine Arts, Moscow, Russia; The State Hermitage Museum, Saint Petersburg, Russia	1993	'Botero' The Pushkin State Museum of Fine Arts, Moscow, Russia; The State Hermitage Museum, Saint Petersburg, Russia
1992	'Botero Sculpture', Champs-Élysées, Paris, France	1992	'Botero Sculpture', Champs-Élysées, Paris, France
1991	'Botero: Antologica 1949-1991', Palazzo delle Esposizioni, Rome, Italy	1991	'Botero: Antologica 1949-1991', Palazzo delle Esposizioni, Rome, Italy
1990	'Botero', Fondation Pierre Gianadda, Martigny, Switzerland	1990	'Botero', Fondation Pierre Gianadda, Martigny, Switzerland
1989	'Botero - La corrida', Museo de Arte, Coro, Venezuela; Museo de Arte Contemporáneo, Caracas, Venezuela; Museo de Arte Contemporáneo, Caracas,Venezuela; Museo de Arte Contemporáneo Internacional Rufino Tamayo, México DF, Mexico	1989	'Botero - La corrida', Museo de Arte, Coro, Venezuela; Museo de Arte Contemporáneo, Caracas, Venezuela; Museo de Arte Contemporáneo, Caracas,Venezuela; Museo de Arte Contemporáneo Internacional Rufino Tamayo, México DF, Mexico
1988	'La Corrida', Castel dell'Ovo, Napoli, Italy; Albergo dei Poveri, Palermo 'Hommage to Botero', Museo de Ponce, Ponce, Puerto Rico	1988	'La Corrida', Castel dell'Ovo, Napoli, Italy; Albergo dei Poveri, Palermo 'Hommage to Botero', Museo de Ponce, Ponce, Puerto Rico

1987	'Botero, dibujante', Centro Colombo-Americano, Bogotá, Colombia 'Botero - La corrida', Castello Sforzesco, Sala Viscontea, Milano, Italy	1987	'Botero, dibujante', Centro Colombo-Americano, Bogotá, Colombia 'Botero - La corrida', Castello Sforzesco, Sala Viscontea, Milano, Italy
1986	'75 dibujos de los últimos 4 años', Museo de Arte Contemporáneo, Caracas, Venezuela 'Fernando Botero', Tokyu Dept. Store Art Gallery, Tokyo, Japan; Daimaru Museum, Osaka, Japan; City Art Museum, Niigata, Japan 'Fernando Botero: Pinturas - Dibujos – Esculturas', Centro de Arte Reina Sofía, Madrid, Spain 'Botero: Bilder, Zeichnungen, Skulpturen'; Kunsthalle München, Germany; Kunsthalle Bremen, Germany; Kunsthalle Frankfurt, Germany	1986	'75 dibujos de los últimos 4 años', Museo de Arte Contemporáneo, Caracas, Venezuela 'Fernando Botero', Tokyu Dept. Store Art Gallery, Tokyo, Japan; Daimaru Museum, Osaka, Japan; City Art Museum, Niigata, Japan 'Fernando Botero: Pinturas - Dibujos – Esculturas', Centro de Arte Reina Sofía, Madrid, Spain 'Botero: Bilder, Zeichnungen, Skulpturen'; Kunsthalle München, Germany; Kunsthalle Bremen, Germany; Kunsthalle Frankfurt, Germany
1985	'Botero – Donación', Museo Nacional, Bogotá, Colombia 'Botero', Museo de Ponce, Puerto Rico	1985	'Botero – Donación', Museo Nacional, Bogotá, Colombia 'Botero', Museo de Ponce, Puerto Rico
1983	'Botero, sculptures récentes', Fondation Veranneman, Kuishoutem, Belgium	1983	'Botero, sculptures récentes', Fondation Veranneman, Kuishoutem, Belgium
1981	'Fernando Botero', Seibu Museum of Art, Tokyo, Japan 'Fernando Botero, Disegni e acquarelli', Galleria d'arte Il Gabbiano, Roma, Italy	1981	'Fernando Botero', Seibu Museum of Art, Tokyo, Japan 'Fernando Botero, Disegni e acquarelli', Galleria d'arte Il Gabbiano, Roma, Italy
1980	'Fernando Botero', Fondation Veranneman, Kruishoutem, Belgium	1980	'Fernando Botero', Fondation Veranneman, Kruishoutem, Belgium
1979	'Fernando Botero', Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA; Corpus Christi, Art Museum of South Texas, USA 'Fernando Botero', Musée d'Ixelles, Museum van Elsene, Brussels, Belgium; Konsthall, Lund, Sweden; Sonja Henie-Neils Onstad Foundation, Sweden; Kunstsenter, Hovikodden, Norway	1979	'Fernando Botero', Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA; Corpus Christi, Art Museum of South Texas, USA 'Fernando Botero', Musée d'Ixelles, Museum van Elsene, Brussels, Belgium; Konsthall, Lund, Sweden; Sonja Henie-Neils Onstad Foundation, Sweden; Kunstsenter, Hovikodden, Norway
1977	'Sala Pedro Botero', Museo de Arte de Medellín, Medellín, Colombia	1977	'Sala Pedro Botero', Museo de Arte de Medellín, Medellín, Colombia
1976	'Fernando Botero', Museo de Arte Contemporáneo, Caracas, Venezuela	1976	'Fernando Botero', Museo de Arte Contemporáneo, Caracas, Venezuela
1975	'Fernando Botero', Museum Boymans-van Beuningen Rotterdam, The Netherlands	1975	'Fernando Botero', Museum Boymans-van Beuningen Rotterdam, The Netherlands
1966	'Fernando Botero', Staatlich Kunsthalle Baden Baden, Baden Baden, Germany 'Fernando Botero', Milwaukee Art Center, Milwaukee, USA	1966	'Fernando Botero', Staatlich Kunsthalle Baden Baden, Baden Baden, Germany 'Fernando Botero', Milwaukee Art Center, Milwaukee, USA
1957	'Fernando Botero of Colombia', Pan American Union, Washington D.C., USA	1957	'Fernando Botero of Colombia', Pan American Union, Washington D.C., USA
1951	'Fernando Botero', Galerie Leo Matiz, Bogotá, Colombia	1951	'Fernando Botero', Galerie Leo Matiz, Bogotá, Colombia

Selected group exhibitions

2025	'Picasso to Botero', Gary Nader, Miami, USA 'MAESTROS', Galeria El Museo, Bogotá, Colombia	1987	'Recent Development in Latin-American Drawing', The Art Institute, Chicago, USA 'The International Art Show for the End of World Hunger', Museum of Art; Konstmuseum; Göteborg, Sweden; Kolnischer Kunstverein, Koln, Germany; Musée des Arts Africains et Océaniens, Paris, France; Barbican Art Gallery, London, United Kingdom 'The First America: Selections from the Nancy Sayles Day Collection of Latin-American Art', Museum of Art, Rhode Islands, USA
2024	'Viceversa: Posiciones y Perspectivas De Una Colección', MAMBO Museo de Arte Moderno de Bogotá, Colombia 'Selections from the Stanley and Pearl Goodman Collection of Latin American Art', NSU Art Museum, Fort Lauderdale, USA 'History and Mystery: Latin American Art and Europe', Kumu Art Museum, Tallinn, Estonia	1984	'New Narrative Painting: Selected Works from the Metropolitan Museum of Art', The Museum of Art, Fort Lauderdale, USA 'One-Hundred Works from Its Collection', Museo de Arte Contemporáneo, Caracas, Venezuela 'Five Colombian Masters', Museum of Modern Art of Latin America, Washington D.C., USA
2023	'Amazing: The Wurth Collection', Leopold Museum, Vienna, Austria 'Battling the Beast: The Bull in Spanish and Mediterranean Culture', Hungarian National Gallery, Budapest, Hungary	1983	'Modem Nude Paintings: 1880-1980', National Art Museum, Osaka, Japan
2022	'Voices in Pastel: Pastel', Society of the West Coast, Hilbert Museum of California Art, Chapman University, Orange, USA	1982	'Drawing', Center for Inter-American Relations, New York, USA 'Obras de la colección', Museo de Arte Contemporaneo, Caracas, Venezuela 'The Human Figure', Contemporary Arts Center, New Orleans, USA
2020	'Taipei Dangdai', Nangang Exhibition Center, Taipei, Taiwan 'Botticelli: His Time. And Our Time', Mart, Museum of Modern and Contemporary art of Trento and Rovereto, Rovereto, Italy	1979	'Nachbilder', Kunstverein, Hannover, Germany
2018	'Collection Highlights', MALBA Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina 'Modern Masters from Latin America: The Pérez Simón Collection', San Diego Museum of ART, San Diego, USA	1976	'L'art colombien à travers les siècles', Musée du Petit Palais, Paris, France 'Recent Latin-American Drawings: 1969-1976', Center for Inter-American Relations, New York, USA 'The Dada and Surrealism Heritage', Sterling and Francine Clark Art Institute, Williamstown, USA
2017	'Medellín: A Colombian Story, from the 1950s to the present', Les Abattoirs, Toulouse, France	1975	'Paisaje 1900-1975', Museo de Arte Moderno, Bogotá, Colombia
2011	'Speaking with Hands: Photographs and Sculptures from the Buhl Collection', Macao Museum of Art, Macao	1959	São Paulo Biennial, São Paulo, Brazil
1996	'Monumental Sculptures', The Israel Museum, Jerusalem, Israel	1958	Venice Biennial, Venice, Italy
1990	'Figurative-Abstract. Selections from the Latin-American Collection', Huntington Art Gallery, Austin, USA		
1989	'Paysage dans l'art contemporain', École Nationale Supérieure des Beaux-Arts, Paris, France 'Masters of Latin America and the Caribbean in Washington Metropolitan Area Private collections', Museum of Modern Art of Latin America, Washington, D.C., USA		
1988	'The Latin American Spirit', The Bronx Museum of the Arts, New York, USA		



Index



18 —
*Autoretrato a la edad
de 1 año*
1966



20 —
*Prelados bañándose
en un río*
1968



24 —
Juanita
1979



28 —
*Still Life in Front
of a Window*
1979



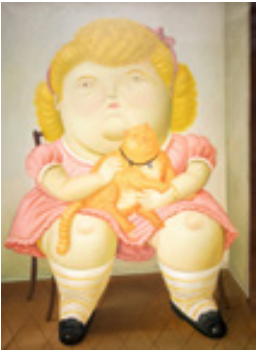
30 —
Mujer
1980



34 —
Lady in Profile
1983



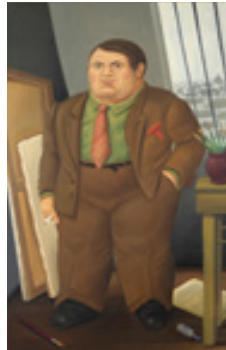
36 —
El Arrastre
1984



40 —
Girl with Cat
1989



42 —
Gatto
Circa 1998-2000



46 —
Portrait of Picasso
1998



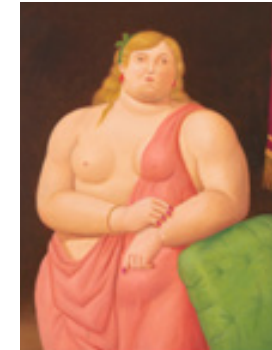
50 —
Bodegón con sandía
1999



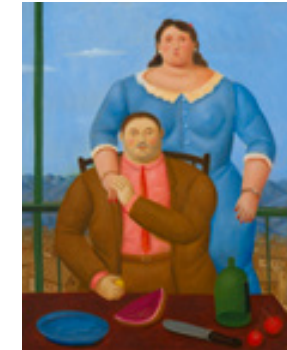
52 —
Still Life with Pears
2004



78 —
Donna Sdraiata
2012



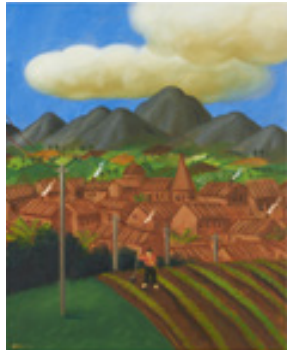
80 —
*Nudo,
Donna in abito rosso*
2013



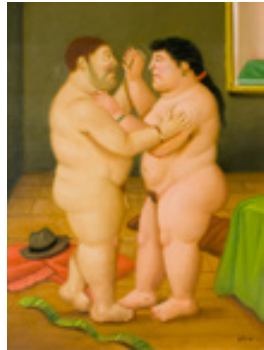
82 —
A Couple
2014



84 —
Carnival
2016



54 —
Paisaje
2004



56 —
La Danse
2005



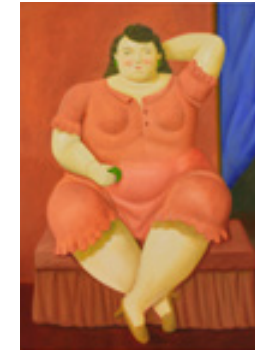
58 —
Maternity
2005



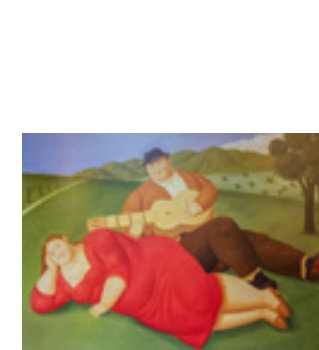
60 —
*Reclining Woman
with an Apple*
2007



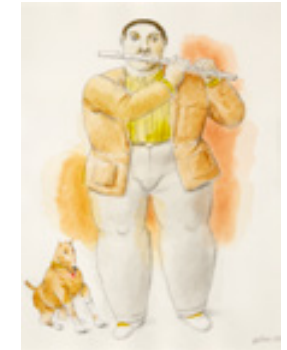
88 —
Musicos
2017



92 —
Seated Woman
2017



96 —
Concierto Campestre
2017



98 —
Flautista
2023



64 —
Untitled
2007



68 —
Woman with Monkey
2008



70 —
Equilibrista
2008



74 —
Circus Band
2008

This catalogue was created for the exhibition 'Fernando Botero'
presented by Opera Gallery London, 12 October–22 November 2026.

Acknowledgments
We extend our gratitude to all the individuals who contributed to this extraordinary exhibition.

CURATORS
Fabrice Hergott
Giulia Lecchini

AUTHORS
Giulia Lecchini
Louise Bassou

COORDINATION
Eleonora Gemmi

GRAPHIC DESIGN
Willie Kaminski

RESEARCH
Louise Bassou

PROOFREADERS
Anaïs Chombar
Eve Grinstead
Valentina Facchinetti

COVER
Fernando Botero, *Bodegón con sandía*, 1999

All rights reserved. Except for the purpose of review, no part of this book should be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical,
photocopying, recording or otherwise, without the prior permission of the publishers.

OPERA GALLERY
65-66 New Bond Street W1S 1RW, London
london@operagallery.com
T +44 (0)20 7491 2999

OPERA GALLERY