

OPERA GALLERY



(L-R) Equipo Crónica, *Sombra*, 1981, oil and acrylic on canvas, 170 x 142 cm | 66.9 x 55.9 in;
Andy Warhol, *Multicolored Retrospective (Reversal Series)*, 1979, acrylic and silkscreen ink on canvas,
128.3 x 161.9 cm | 50.5 x 63.7 in

MADRID

Pim Pam Pop

5 MARCH – 25 APRIL, 2026

January 2026—Opera Gallery Madrid is pleased to present 'Pim Pam Pop', an exhibition dedicated to Pop Art, bringing together a carefully curated selection of artworks and master pieces by the most internationally renowned representatives of this movement.

Among the exhibited artists are key international figures of this movement such as **Keith Haring**, **Roy Lichtenstein**, **Takashi Murakami** and **Andy Warhol**, as well as its main Spanish representatives such as **Pedro Almodóvar**, **Eduardo Arroyo**, **Rafael Canogar**, **Equipo Crónica**, **Juan Genovés**, **Luis Gordillo**, **Cristóbal Hara**, **Isabel Oliver**, **Antonio Saura** and **Manolo Valdés**.

The exhibition takes its title from *Pim-Pam-Pop* (1971) by Equipo Crónica, a key work from their series *Policía y Cultura*. In this iconic painting, police officers carry pictorial figures instead of weapons as they cross a field of flowers inspired by Warhol, set against an industrial background reminiscent of Fernand Léger and Roy Lichtenstein. Both humorous and unsettling, the work encapsulates the visual language and critical stance of Spanish Pop Art.

As with other artistic movements of the second half of the twentieth century, the so-called Pop Art first emerged in the United Kingdom and United States, and with great visibility, before rapidly spreading across the world. This occurred in the late 1950s and early 1960s. Universally regarded as more intellectual and often more outspoken than its North American counterpart, European Pop Art developed a language deeply rooted in critique, irony, and satire. This ironic audacity (*retranca*, a concept profoundly embedded in Spanish culture) connects Spanish Pop Art to a long artistic tradition of subversion and double meaning.

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In the words of Enrique Juncosa, author of the introductory text of the catalogue: “All these artists developed new forms of figurative art, thus moving away from abstraction and, in doing so, drawing upon traditional themes such as still life, landscape, or portraiture, although representational skill was no longer the key concern. Like the abstract painters of the previous generation, Pop artists rejected the traditional illusionism of painting, asserting its flat nature and relating it, as we have said, to various forms of popular culture: advertising posters, comics, or magazines. Their work was also ironic, employing kitsch or vulgarity in a parodic manner, questioning any possibility of decorum or good taste. Their work arose from the everyday life of large cities, paying particular attention to the youth protest movements of the time in places such as New York, Los Angeles, San Francisco, London, Milan, or Paris”.

Throughout the exhibition, Spanish Pop Art emerges as a mosaic-like narrative, in which political tension, mass culture, art history, and popular imagery are interwoven. Humour becomes both a landing point and a weapon: seductive in its colour and visual impact, yet incisive in its commentary. Beneath the hypnotic surfaces lies a deep internal turmoil shaped by censorship, repression, and resistance. This is the case with Spaniards such as Eduardo Arroyo, Rafael Canogar, Juan Genovés and Luis Gordillo. Canogar, who had begun his career and established himself as an abstract informalist painter, abandoned abstraction because it ultimately seemed to him a limited and perhaps elitist language. Also Isabel Oliver, considered one of the few female artists who developed their work in the social and political context of late Francoism in Spain and sends a clear message criticizing the domestication of women under the dictatorship.

As Belén Herrera Ottino, Director of Opera Gallery in Madrid, explains: “With this ambitious exhibition, we aim to actively contribute to the success of Madrid Art Week. Alongside iconic Pop Art figures like Warhol and Lichtenstein, we explore the irony, humour, and subversion of Spanish Pop Art—creating a movement that connects our history with social reality. Spanish Pop Art is like a mosaic, weaving important issues into an anthology where humour cuts sharply against reality. This exhibition offers a hypnotic visual experience of colour and form, with a lingering sense of subversion and drama that exists below the surface.”

About Opera Gallery

Founded in Singapore in 1994, Opera Gallery has forged a network of galleries worldwide with locations in London, Paris, New York, Geneva, Madrid and Dubai, establishing itself as one of the leading forces within the international art market.

Headed by Gilles Dyan, Chairman and Founder, Opera Gallery specialises in modern, Post-War, and contemporary art. In addition, the gallery represents international emerging artists such as Andy Denzler, Pieter Obels and Gustavo Nazareno, alongside internationally recognised names such as Ron Arad, Manolo Valdés and Anselm Reyle.

For more than 30 years, Opera Gallery’s mission has been to showcase the dynamic, innovative, and diverse expressions of modern and contemporary art through its ambitious yearly exhibition programming and collaborations with private collections and leading public institutions. Opera Gallery in Madrid is led by Belén Herrera Ottino.

Press Contact

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Monday-Friday: 10:00 h - 20:00 h

Saturday: 11:00 h - 20:00 h

Sunday and holidays: Closed