

Twisted Bodies

OPERA GALLERY

30
YEARS

Twisted Bodies

7 November — 7 December 2024

OPERA GALLERY
30 YEARS

Foreword

Opera Gallery New York is pleased to present ‘Twisted Bodies’, a group exhibition examining the artist’s exploration of figuration and subjectivity in relation to the human body. Framing the artist’s use of body as both a subject and a tool, ‘Twisted Bodies’ explores the artist’s depiction of the human form in a diverse range of mediums and styles. Featuring paintings, sculptures, and mixed media works from twelve artists spanning generations and regions, this exhibition offers a diverse survey of the artist’s interpretation of the human figure.

In the exhibition’s catalogue essay, writer Cody C. Delistraty posits, “[beauty is] rarity. The way we understand beauty over time reflects our values. The way we conceive of it for the future reflects our ambitions. And the way we remember, discover, and complicate it is through our art”... ‘Twisted Bodies’ interrogates the meaning of beauty’s rarity, its underlying values, and the ways in which the body might be newly considered.

Through this curation of twenty-two artworks, ‘Twisted Bodies’ explores how artists challenge traditional notions of beauty, identity, and the human experience. From Fernando Botero’s signature “Boterismo” portraits feature exaggerated, rounded, and voluminous figures to George Condo’s striking, distorted portraits blending surrealist elements with contorted expressions and disjointed features to Niki de Saint Phalle’s iconic “Nana” sculptures that physically evoke the Paleolithic *Venus of Willendorf* with an added sense of joy and celebration through their playful poses, bright colors and decorative patterns.

Noel Anderson’s jacquard woven tapestries frequently explore the human body through the channels of blackness and masculinity, and their subsequent depictions in mainstream media. Karel Appel’s portraits stray from anatomical accuracy to capture a raw, emotional essence of the human form, while Jean Dubuffet’s sculptural depiction of the body is aesthetically rooted in the Art Brut movement, distinctive in their visceral quality that deliberately eschews traditional notions of idealization and refinement.

Featuring an array of innovative approaches taken by artists across generations, ‘Twisted Bodies’ offers a diversity of perspectives on the aesthetic manipulation, distortion, and transcendence of the human body. These artists use the human form not just as a subject but as a medium to explore the fragility and resilience of the body, the pressures of societal ideals, and the freedom and fantasy inherent in each human being.

Gilles DYAN
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Beauty is What You Cannot Have

Cody C. DELISTRATY



Venus of Willendorf as shown at the Naturhistorisches Museum in Vienna, Austria, in January 2020
© Björn Christian Tørrissen

Having had more than fifty cosmetic procedures, the author and self-styled anti-aging consultant Cindy Jackson holds the world record for most plastic surgery. Using an inheritance from her father, she’s gotten four facelifts, three liposuctions, two nose jobs, two eye lifts, a lip lift, a neck lift, an abdominoplasty, and, among much else, a genioplasty, wherein surgeons restructured her chinbone with titanium to create a less angular, more “feminine face.” “I knew,” the 68-year-old Jackson wrote this year, “I’d never be truly happy until people found me attractive.”

But attractiveness is a fast-changing thing. Jackson’s been having procedures for four decades because, with beauty, it can be hard, even impossible, to keep up. Standards shift. Ideals transform. In the 1990s, beauty was heroin chic—itty-bitty butts and chiseled cheekbones. A few years ago, beauty was bodacious Kardashian booties and collagen-charged Instagram Faces. Now, that too is becoming old news. What looks exclusive one day becomes pedestrian the next.

What has driven beauty’s standards throughout history is, in large part, separation from others. The creation of the in-group. The traits that differentiate them. Like a delicately calibrated scale, once too many people—especially those outside of an era’s dominant class—are able to achieve a certain look, it becomes no longer desirable. Where once fillers appeared expensive and refined, for instance, in their ubiquity and decline in price they’re becoming *passé*.

Consider one of the earliest known fertility sculptures, the Paleolithic *Venus of Willendorf*, a miniscule, 4.4-inch figurine of a curvy woman from nearly 30,000 years ago. Carved from limestone and colored with red ochre, there is no face, just bumps in its place; this is not a portrait of an individual so much as a generalized idea of sexual appeal: enormous breasts, well-fed stomach. Dozens of similar fertility figurines abound from the Paleolithic Period, implying the universality of this beauty standard at the time. Given the era’s low-calorie diet and high level of exercise, most historians agree this body type would have been tremendously rare. (We see something extremely similar in Niki de Saint Phalle’s *Dawn Jaune*, 1995, a painted resin figurine of an exaggeratedly curvy woman without a face—the difference is that she wears a tight dress adorned with flowers and colors, a sense of freedom in her sexuality.)

But that’s what beauty is: rarity. The way we understand beauty over time reflects our values. The way we conceive of it for the future reflects our ambitions. And the way we remember, discover, and complicate it is through our art.

Featuring twenty-two artworks in a variety of media—by Noel W. Anderson, Karel Appel, Fernando Botero, George Condo, Jean Dubuffet, Jazz Grant, Pablo Picasso, Deborah Roberts, Antonio Saura, Manolo Valdés, Niki de Saint Phalle, and Amedeo Modigliani—“Twisted Bodies”, on through December 7, 2024, interrogates the

meaning of beauty’s rarity, its underlying values, and the ways in which the body might be newly considered.

In *Radical*, 2017, a multilayered work of mixed media and collage on paper, Deborah Roberts considers the beauty standards of race. Depicting a Black girl who grimaces and crosses her arms, she wears a black-and-white polka-dot dress that appears to belong to a white, mid-twentieth century housewife, as if clipped from an ad in *LIFE* magazine. Using other magazine cut-outs, the Austin-based artist has transposed a young, Black face and Black hair upon this once-idealistic white body. The resulting collage-work is an uncomfortable combination of beauty standards, the viewer understanding which is historically dominant and which has been “tacked on.”¹

Where Roberts considers female ideals both Black and white, Noel W. Anderson uses an innovative mixed media approach to explore how Black men are portrayed, distorted, and dissected by contemporary culture. Stretching, sometimes dyeing and dissolving cotton and jacquard tapestries, the Louisville-born artist creates a new way of seeing NBA players, including Julius “Dr. J” Erving (*Doctor Becomes Air*, 2023). Through Anderson’s distorting interventions, these men appear like the squiggling lines on an old TV. The media’s gaze, Anderson implies, has removed their essence, garbling them into icons and ideas rather than people. Even at a peak physical shape these men are not the ones in charge of their own image; the media is working to not permit them to define their own beauty. It’s also intriguing how quickly beauty standards

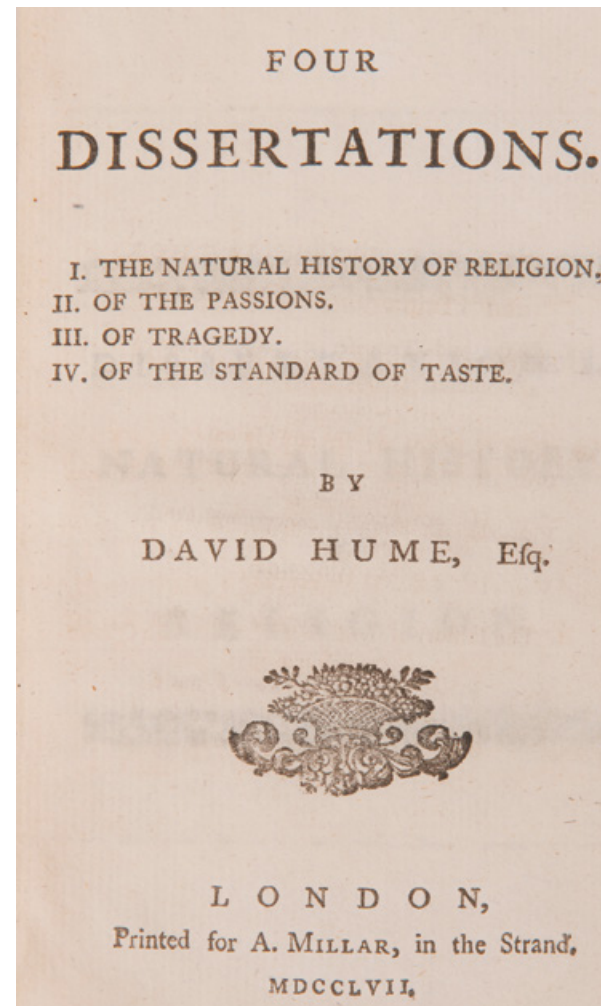
shift, how something that must be changed *now* can later become highly desirable. We’ve already seen unique teeth, like Georgia May Jagger’s gap tooth, become a model-level beauty trend. So too with rare forms of pigmentation, with models like Winnie Harlow leading the way.

Artists like George Condo understand the erratic, shifting, and often nonsensical nature of physical ideals. Condo’s *Red Screaming Woman*, 2019, displays an exaggerated woman, who takes on a certain form of beauty when considered from the right angle. The figure in *Red Screaming Woman* sports a flowing ponytail and a wide-open mouth. Her eyes look like gears. Her mouth is big enough that it looks to have been mechanically prised open. The assurances of feminine beauty—big lips, large breasts—are upended by their sheer cartoonishness, their bizarre geometric nature making them appear to have been crafted in a wonky lab. Condo knows that beauty, at its essence, is performance and embellishment. It’s getting your angles just right. Because standards can shift so rapidly, it’s the confidence with which one carries oneself that can often determine attractiveness. His female figures make their home on the border separating the beautiful and the frightening. It’s up to the viewer to determine as to which side they stand (if not both). That is, beauty is based far more on a contextualized perception than on any objective reality.

And yet, there was a time when beauty and its standards were viewed as fundamentally fixed. From Plato—who called beauty “created”—up until roughly the medieval period, beauty was broadly understood to be objective. In the mid-eighteenth century, however, the Scottish philosopher David Hume forever overturned that conception, claiming that, as most now believe today, beauty is rooted not in predetermination but in perception. “Beauty is no quality in things themselves,” Hume wrote in his 1757 essay “Of the Standard of Taste.” “It exists merely in the mind which contemplates them; and each mind perceives a different beauty.”

It is easy to fall into the trap of seeing beauty as fixed—rushing to the gym or the plastic surgeon or the pharmacist to get that certain look. In truth,

1. Beauty standards based on race is a context in which Roberts frequently works. It’s also one to which psychologists have lately turned their attention. Black women who keep their natural hair are “perceived as less professional and less competent than Black women with straight hair and white women with curly or straight hair,” per a study in the *Social Psychological and Personality Science*. “Beauty is not harmless, nor frivolous, or only skin deep,” says Lissah Johnson, at the Harvard School of Public Health, calling these standards “a tool for othering and excluding specific groups of people.”



Interior page of *Four Dissertations*. I. *The Natural History of Religion*. II. *Of the Passions*. III. *Of Tragedy*. IV. *Of the Standard of Taste* by David Hume printed for A. Millar in London in 1757



José Clemente Orozco, *Hidalgo incendiario* (detail), 1937, Palacio de Gobierno, Jalisco, Mexico
© Emmanuel Alejandro Esparza Urista



Dante Gabriel Rossetti, *Veronica Veronese*, 1872,
Oil on canvas 58 x 49,7 in | 109.2 x 88.9 cm. Samuel and Mary R.
Bancroft Memorial, 1935, Delaware Art Museum, USA.

beauty shifts with the whims of the moment. As Condo amps up the outlandishness of his figures' features to reflect in part this ever-changing, highly subjective notion of beauty, the late Fernando Botero took a more zoomed-out approach to demonstrate something similar and timeless.

Botero's *En la Plaza*, 1987, depicts a large, adult woman in what looks to be a bullfighting arena, clutching childlike at her knees and neck, smoothening her dress. Her body and face are round and her dress overwrought and colorful, evoking the ornate Baroque palaces and churches of Botero's Colombian youth. *En la Plaza's* background, however, is detailed and clean, suggestive of the royal Spanish painters working a century prior. The result is a *mélange* of European painting inspired by the architectural and design intrigue of the Mexican murals of Diego Rivera and José Clemente Orozco. Given the subject's odd placement—and appearance of discomfort—the work has the tonal approach of Frida Kahlo. Mixing centuries' worth of design, architecture, and art standards into a single portrait, Botero places his figure in an unlikely environment (a bull ring). Such a setting reflects how fanciful it is to think that all of these standards might exist at once—an absurd portrait suggesting an absurd idea.

Still: humans have always tried for beauty. For the Ancient Greeks, a desire for small breasts, thin lips, red or blonde hair, and fair skin led to some applying makeup made with toxic white lead. To lighten their hair, some used vinegar, which led to hair-thinning or loss. The hyper-slimness of Amedeo Modigliani's bronze *Tête de cariatide* winks at these Ancient Greek ideals: a caryatid is a thin, female figure that supports a pillar or column on her head—an impossibility.²

Victorian women played up the distressed damsel trope by making themselves appear borderline ill—tight corsets and pale makeup. By the 1950s, with a flush economy in the US and an entertainment industry that could disseminate American ideals worldwide, a push toward a codified, commodified

beauty industry: affordable dresses, bright lipstick, big hairstyles, and hourglass figures. This, more or less, is where we continue to exist today: beauty that might be bought—then bought again when standards inevitably change.

What might the future look like, the next reality? It's a question every generation and movement asks, perhaps none more so than the Surrealists. Antonio Saura's surrealist oil on canvas *Portrait*, 1996, and his *Dame rouge*, 1974, made of India ink on printed paper (overlay) pasted on white cardboard, borrow from Yves Tanguy, Joan Miró, and Jean Arp while remaining wholly his. In *Portrait*, Saura paints a face with a singular feature: the eye, repeated three times. *Dame rouge* shows a face covered in black with only its simplest elements visible: eyes, nose, mouth. Saura has reduced these two portraits to their most basic forms and made them either expressionless or unable to express at all. Saura has thus separated their physical appearance from whatever might be happening internally. Looks, beauty, and the physical—these aspects might have nothing to do at all with who we really are. Wharry, the trend forecaster, predicts a future in which we might return to the beauty of pre-civilized times—looking for inspiration in “wild animals, feather or fish inspired brows, pointed ear pieces and animal print hair.” The celebrity plastic surgeon and dermatologist Harold Lancer predicts the popularization of injectables that might naturally fade after a few days or months.

This emphasis on temporality seems right, showing that we may finally be understanding the mercurial nature of beauty standards. And yet, as much as I believe this, I also remain convinced that some beauty really is timeless, perhaps even objective.

Reflecting on his encounter with Michelangelo's paintings and Giotto's frescoes at Florence's Basilica of Santa Croce, the French writer Stendhal found that their beauty communed directly with him. “I reached the point where one encounters celestial sensations,” he wrote. “Everything spoke so vividly to my soul.” So intensely and personally did the splendor of this

2. The artwork for sale is a cast of *Tête de Cariatide*, created in 2006.



Giotto, *Ascension of Saint John the Evangelist* (detail), 1320, fresco, Cappella Peruzzi, Basilica of Santa Croce, Florence, Italy

Instead, I wonder whether we'd do well to embrace ourselves—and every kind of body—as beautiful in our own way. Because while the rarest kind of beauty may be lasting, as for the rest, as the artists of 'Twisted Bodies' show, every form of beauty will have its time—if only for a fleeting moment.

art strike him that he believed he was having heart palpitations, that he was undergoing some physical transformation. "Life was drained from me. I walked with the fear of falling," he wrote. Such a physiological reaction to beauty has come to be called Stendhal Syndrome, and a study from a little over a decade ago found that tourists in Florence, two centuries on from Stendhal's time there, continued to report dizziness and confusion upon seeing Michelangelo's "David."

I have no doubt that the Cindy Jacksons of the world will continue. Though she holds the world record, her outlook that beauty might be eventually caught up to is hardly an outlier opinion. In some ways, these hyper-beauty-chasers are pioneers, always on the lookout for the next standard to reach. But most of us know, deep down, the transience of beauty, the kind of disconnection between beauty and the self that we see in the art of someone like Saura.

* * *

Artworks



Noel W. ANDERSON

A native of Louisville, Kentucky, Noel W. Anderson is known for his explorations into the evolving makeup of Black male identity through the medium of textiles. Using found imagery from various media and archives, including television and magazine, Anderson adds, subtracts, manipulates and distorts the original pictures, which are then woven into tapestries. Anderson then re-works each tapestry, distressing, dyeing and sometimes dissolving the image until it is only partially legible. This literal blurring of the object metaphorically highlights issues of race and gender, as the artist attempts to dissect the distortion of Black males in contemporary culture and media.

Anderson is an Assistant Professor at NYU's Art and Art Professions Department in Print Media. He holds a Bachelor of Fine Arts from Ohio Wesleyan University, a Master of Fine Arts from Indiana University in Printmaking, and a Master of Fine Arts from Yale University in Sculpture. He was recently included in the Studio Museum of Harlem's exhibition *Speaking of People: Ebony, Jet, and Contemporary Art*, which included an internationally published book. He held an appointment as a Visiting Lecturer at Vanderbilt University and was also a recent Visiting Artist and Lecturer at the École Nationale Supérieure des Arts Décoratifs in Paris, France.

Noel W. ANDERSON
(b. 1981)

Clapped and Jeered
2021

Jacquard tapestry
53 x 87 in | 134.6 x 221 cm

PROVENANCE
Private collection



Noel W. ANDERSON
(b. 1981)

Couple Dances Down the Soul Train Line
2022

Stretched tapestry
Signed and dated '22' on the reverse
84 x 114 in | 213.4 x 289.6 cm

PROVENANCE
Private collection



Noel W. ANDERSON
(b. 1981)

Doctor Becomes Air
2023

Distressed, and picked, stretched cotton tapestry
89 x 70 in | 226.1 x 177.8 cm

PROVENANCE
Artist's studio
Private collection





Karel APPEL

Karel Appel was born on April 25, 1921, in Amsterdam. From 1940 to 1943 he studied at the Rijksakademie van Beeldende Kunsten, Amsterdam. In his early career, Appel was influenced first by Pablo Picasso and Henri Matisse, then by Jean Dubuffet. He was a member of the Nederlandse Experimentele Groep and established the Cobra group (1948–51) with Constant (Constant Nieuwenhuys), Corneille (Guillaume Cornelis Beverloo), and other painters from Copenhagen, Brussels, and Amsterdam.

His style distinguished itself through bold, expressive compositions inspired by folk and children's art, as well as by the work of Paul Klee and Joan Miró. In 1949 Appel completed a fresco for the cafeteria of the city hall in Amsterdam, which created such controversy that it was covered for ten years. In 1950 the artist moved to Paris; there the writer Hugo Claus introduced him to art critic Michel Tapié, who organized various exhibitions of his work. Appel was given a solo show at the Palais des beaux-arts, Brussels, in 1953. He received the UNESCO Prize at the 1954 Venice Biennale and was commissioned to execute a mural for the restaurant of the Stedelijk Museum in 1956.

In the 1970s and 1980s, Appel continued to work simultaneously in sculpture and painting, pushing his abstraction further with his window paintings—a series he began in 1980. Appel also gradually introduced landscape into his iconography, which would develop into a more consistent engagement in the last decade of his work. In the 1980s, Appel also began his collaborations with American poet Allen Ginsberg, which would continue over the next ten years.

Karel APPEL
(1921–2006)

Spacious Persons
1972

Acrylic on canvas
Signed and dated 'appel 72' on the lower left
35 x 45.5 in | 88.9 x 115.6 cm

PROVENANCE
Galerie Ariel, Paris
Christie's, New York, 12 November 2003, lot 417
Private collection, New York



Fernando BOTERO

Fernando Botero, born in Medellín, Colombia in 1932, is a Colombian figurative artist and sculptor.

Botero is best known for his distinctive style of smooth inflated shapes with unexpected shifts in scale which reflect the artist's constant search to give volume presence and reality. The extravagantly rounded figures characteristic of his work were influenced by the exuberance of the ornate Spanish colonial Baroque churches and palaces in Latin America. Botero appropriated the Baroque art and architecture omnipresent throughout his childhood, by synthesizing the Spanish tradition of painting, foremost Velázquez and Zurbarán, and the Colombian fantastical folk imagery.

After winning second place at the 9th Salón Nacional de Artistas in Bogotá in 1952, Botero traveled to Europe, studying art at Madrid's Real Academia de Bellas Artes de San Fernando. He subsequently moved to Paris, where he studied the works of the Old Masters at the Louvre. He then spent time in Florence, where he attended the Academy of Fine Arts to learn fresco technique. He studied Piero della Francesca's paintings, which he considered the pinnacle of Renaissance art, and Giotto di Bondone's ability to depict volume through form and color. Botero settled in Mexico City in 1955 where he encountered first-hand the work of Mexican muralists, Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco. This encounter sparked his interest in monumental art and social realism. The following year, Botero painted *Still Life with Mandolin* (1956) in the exaggerated, large-scale style, which became his mature artistic expression.

In 1973, after moving to Paris, Botero started creating bronze sculptures, transforming the voluptuous painted figures from his canvas into three-dimensional art. He embraced the medium wholeheartedly, stating that sculpture allowed him to create real volume and touchable forms. His monumental sculptures have been displayed in prominent public locations worldwide, such as Avenue des Champs-Élysées (Paris); Forte Belvedere (Florence); Broadgate (London); Park Avenue, (New York); Michigan Avenue (Chicago); Paseo de Recoletos (Madrid).

On 15 September 2023, Botero passed away at his residence in Monaco at the age of 91.

Fernando BOTERO
(1932–2023)

Lady in Profile
1983

Oil on canvas
Signed and dated 'Botero 83' on the lower right
35 x 27.6 in | 88.9 x 70.2 cm

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



Fernando BOTERO

(1932–2023)

En la plaza

1987

Oil on canvas

Signed and dated 'Botero 87' on the lower right

72 x 51.4 in | 182.9 x 130.5 cm

PROVENANCE

Artist's studio

Private collection

Anon. sale; Christie's New York, 28 September 2023, lot 38

Private collection

EXHIBITED

Milan, Castello Sforzesco - Sala Viscontea; Venezuela, Coro, Museo de Arte; Caracas, Museo de Arte Contemporáneo; Mexico City, Museo Rufino Tamayo, 'Botero: La corrida', December 1987–August 1989, exh. cat., No. 18, p. 124, ill. in colour p. 50

LITERATURE

Edward J. Sullivan and Jean-Marie Tasset, *Fernando Botero: Monograph & Catalogue Raisonné. Paintings. 1975–1990*, Acatos, Lausanne, 2000, No. 1987/22, ill. p. 413

José Manuel Caballero Bonald, *Fernando Botero: The Bullfight*, Lerner y Lerner Editores, Madrid, 1989, ill. in colour p. 93

José Manuel Caballero Bonald, *Fernando Botero: The Bullfight*, Rizzoli International Publications, New York, 1990, ill. in colour p. 93



Fernando BOTERO

(1932–2023)

Leda and the Swan

2006

Bronze

Edition: AP 2/2 (Edition of 6)

Signed and numbered 'Botero EA 2/2', foundry
stamp on the right side of the base

28 x 50 x 20.5 in | 71.1 x 127 x 52.1 cm

PROVENANCE

Private collection

LITERATURE

Cecilia Braschi, *Fernando Botero. Au-delà des formes*,
Snoeck Publishers, Ghent, No. 71, ill. in colour p. 147
(other edition)



Fernando BOTERO
(1932–2023)

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
21.5 x 56.5 x 21.1 in | 54.6 x 143.5 x 53.3 cm

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.



Fernando BOTERO
(1932–2023)

Woman with Monkey
2008

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

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



Fernando BOTERO
(1932–2023)

Man and Woman
2022

Watercolor and pencil on paper
Signed and dated 'Botero 22' on the lower right
12.2 x 16 in | 30.9 x 40.6 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work.





George CONDO

George Condo is an American artist who was born in Concord, New Hampshire in 1957. He studied Art History and Music Theory at the University of Massachusetts in Lowell. He settled in New York city in the late 1970's, where he became a recognized figure within the East Village art scene, even spending a brief time working in Andy Warhol's Factory. He moved to Paris, France in 1985 and lived there for a decade. George Condo currently lives and works in New York city.

George Condo has occupied a central position in the landscape of American painting for nearly forty years. His unique and imaginative visual language pays tribute to a vast array of art-historical traditions and genres, drawing together elements of Old Master portraiture with allusions to contemporary American culture. He is best known for his distinctive, deformed and sometimes demonic paintings that combine figuration and abstraction, madness and beauty. Condo coined the term 'Artificial Realism', to describe his approach or, in other words, 'the realistic representation of that which is artificial'. His work is populated largely by dramatically stylized, almost cartoonish, characters with exaggerated, often grotesque features such as protruding over or under bites, ghoulish expressions, or is fractured nearly beyond recognition.

Condo's work is in the permanent collections of the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; The Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Albright-Knox Art Gallery, Buffalo; The National Gallery of Art, Washington D.C.; The Museum of Fine Arts, Houston, Broad Art Foundation, Los Angeles; Tate Modern, London; Centre Georges Pompidou, Ministère de la Culture, Paris; the Doron Sebbag Art Collection, ORS Ltd., Tel Aviv; Museo Jumex, Mexico City; and Moderna Museet, Stockholm.

George CONDO
(b. 1957)

Red Screaming Woman
2019

Oil and pigment stick on linen
Signed and dated 'Condo 2019' on the upper left
76 x 74 in | 193 x 188 cm

PROVENANCE
Skarstedt Gallery, New York
Private collection, 2019
Anon. sale; Christie's, Hong Kong, 28 November 2023, lot 35
Private collection



George CONDO
(b. 1957)

Untitled
2003

Pastel on paper
Signed and dated 'Condo 03' on the lower right
44 x 30 in | 111.8 x 76.2 cm

PROVENANCE
Skarstedt Gallery, New York
Acquavella Galleries, New York
Private collection

EXHIBITED
Washington D.C.,The Phillips Collection, 'George Condo:
The Way I Think', 11 March-25 June 2017; Humlebaek,
Lousiana Museum of Modern Art, 9 November-2 April 2018,
exh. cat., ill. in colour pp. 112-113



Niki de SAINT PHALLE

Niki de Saint Phalle was a self taught French-American artist who was born in France in 1930 and grew up in New York. Saint Phalle lived and worked between France, Switzerland and the United States. The artist worked fluidly across a range of mediums: painting, sculpture, engraving, performance, writing and film. Her creations presented an assertive and unique point of view.

De Saint Phalle fully dedicated herself to her career as an artist at the age 30. She began her "shots" sessions, where she used a rifle to burst color packets arranged on plaster, marking the beginning of her "Art-action", her public performance style. Her work gained recognition, and she joined the group of the Nouveaux Réalistes in 1964,, which included prominent artists such as Arman, Yves Klein, and her husband Swiss artist Jean Tinguely.

She was later celebrated for her "Nanas", whimsical figures made from unconventional materials depicting animals, monsters, and females. Concerned about the traditional role of women in society, she created sculptures featuring witches, prostitutes, and pregnant women as symbols of women trapped in societal expectations. The 70s, marked the realization of Niki's architectural dream, the *Tarot Garden*, which took twenty years to complete. The opening of the *Tarot Garden* to the public in 1998 showcased 22 monumental sculptures inspired by the divinatory tarot.

Niki de Saint Phalle's artistic legacy continued to thrive after her passing in 2002. The Niki Charitable Art Foundation, created to preserve and promote her work, remains actively involved in lending her personal collection.

Niki de SAINT PHALLE

(1930–2002)

Dawn Jaune

1995

Painted resin

Edition: AP III/III (Edition of 5)

Signed and dated 'Niki de Saint Phalle 95' on the back of the left leg; signed again 'Niki', foundry stamp and numbered 'E.A III/III' on the right foot

56.7 x 44.9 x 22.6 in | 144 x 114 x 57.5 cm

PROVENANCE

Artist's studio

Private collection

LITERATURE

Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard | Les Abattoirs, Paris, 2022, ill. in colour p. 25

The Niki Charitable Art Foundation has registered this work in its archives.





Jean DUBUFFET

Born in 1901 in Le Havre, France, to wine merchants, painter and sculptor Jean Dubuffet shifted between winemaking and art before fully dedicating himself to his artistic practice in 1942. In 1918 he attended the acclaimed Académie Julian in Paris but quickly found the academy too rigid, and left to study independently immersing himself in poetry, music and language.

His work represented a transgressive, willfully anti-cultural agenda, posited as an alternative to the established concepts of art. He saw artistic value in children's drawings, random doodles, graffiti in public spaces, as well as works by prisoners and mentally ill patients. Dubuffet collected such works as a source of inspiration for his own art. For him, these works were the expression of a genuine, alternative form of art, which he termed 'Art Brut' - or 'raw art'. In the early 1960s, he developed a radically new, graphic style, which he called 'Hourloupe', and would deploy it on many important public commissions.

Major solo retrospectives of Jean Dubuffet's work include Rijksmuseum, Amsterdam (2017); Instituto Tomie Ohtake, São Paulo (2009); Guggenheim Bilbao (2003); Centre Georges Pompidou, Paris (2001); Guggenheim Museum, New York (1981, 1966); Tate, London (1966); Palazzo Grassi, Venice (1964); Museum of Modern Art, New York (1962) traveling to Art Institute of Chicago. His work is held by almost every major museum in the world.

Jean DUBUFFET
(1901–1985)

*Réchaud-Four à Gaz IV from
L'Hourloupe II Series*
1966

Vinyl paint on canvas
Titled, signed and dated 'Réchaud-four / à gaz IV
/ J. Dubuffet / mars 66' on the reverse
45.7 x 35 in | 116 x 89 cm

PROVENANCE
Galerie Ariel, Paris
Galerie Beyeler, Basel
Jack and Ruth Wainger, Detroit
Private collection, Belgium

LITERATURE
Max Loreau (ed.), *Catalogue des travaux de Jean
Dubuffet. Fascicule XXI: L'Hourloupe II*, Jean-Jacques
Pauvert Editeur, Lausanne, No. 286, ill. p.160

EXHIBITED
Basel, Galerie Beyeler, 'Jean Dubuffet', February–
8 April 1968, No. 21
Paris, Christie's, 'Tant pis, j'y vais, j'aime ça.
Jean Dubuffet de Paris Circus à L'Hourloupe',
8– 25 September 2014, exh. cat., ill. p. 89





Jazz GRANT

Born in London, Jazz Grant is a multimedia artist whose practice is mostly concerned with collage and animation. She is informed by her studies at London College of Fashion, where she began using collage in place of drawing to explore ideas. She currently lives and works in Margate, UK.

Through her cut-and-pasted, often anonymous characters, Grant explores the construction of memory, personal history, roots and identity. Her collages are composed of a combination of archival imagery and photographs taken by the artist. They come together organically, Grant following her intuition to put together an image that is both aesthetically balanced and meaningful. By placing figures and scenes from across multiple time periods and geographies within the same frame, she builds unique narratives that trace hidden lines of identity and emotion.

Her unique style and craft has led to her creating a mural for Jay Z's Book of HOV, NYC exhibition, artwork for the front cover of *Dazed Magazine* and collaborations with brands including Burberry, Gucci, Hermès and Adidas. She has also been featured in magazines including *The Face*, *Love Magazine* and *Creative Review*.

Jazz GRANT
(b. 1992)

She Leaned Over the Earth
2024

Paper collage and acrylic on gessoed wood board
Titled, signed and dated 'SHE LEANED
OVER THE EARTH / 2024' on the reverse
47.2 x 35.4 in | 120 x 90 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist has confirmed the authenticity of this work.





Amedeo MODIGLIANI

Celebrated for his iconic portraits, with often mask-like faces and striking blue-eyes, painter and sculptor Amedeo Modigliani was born in Livorno, Italy in 1884. He spent his youth in Italy but worked mainly in France, where he died at the young age of 35 in 1920. He studied with a painting master in his hometown, at the Accademia di Belle Arti in Florence, at the Regia Accademia ed Istituto di Belle Arti in Venice and moved to Paris in 1906.

Modigliani's art managed to bridge the stylistic chasm between classical Italian painting and avant-garde Modernism. Inspired by Existentialist philosophy, he used portraiture to explore both his own psychology and that of his subjects, who were typically fellow artists or lovers. His style is figurative but also highly expressive, and his subjects are shown with quirks and asymmetries. From 1909, Modigliani concentrated on sculpture, drawing inspiration from primitive art, his work often resembling African or Pre-Columbian statuary. In 1915, he returned entirely to painting but his experience as a sculptor had fundamental consequences for his painting style. The characteristics of his sculptured heads - long necks and noses, simplified features, and long oval faces - became typical of his paintings.

His works are part of major public collections including the Art Institute of Chicago, USA; the Dallas Museum of Art, USA; the Fine Arts Museums of San Francisco, USA; the Guggenheim Museum in New York, USA; the Metropolitan Museum of Art in New York, USA; the Museum of Modern Art in New York, USA; the Peggy Guggenheim collection in Venice, Italy; the Tate Gallery in London, UK; and the Musée de l'Orangerie in Paris, France among others.

Amedeo MODIGLIANI
(1884–1920)

Tête de cariatide
2006

Bronze
Edition: AP IV/IV (Edition of 8)
Signed and numbered 'E.A. IV/IV' on the lower
right; foundry stamp
89.4 x 29.5 x 33.5 in | 227 x 75 x 85 cm

PROVENANCE
Fonderia d'Arte Paolo Olmeda, Rome
Private collection

CERTIFICATE
The Archives Légales Amedeo Modigliani have
confirmed the authenticity of this work.





Pablo PICASSO

Pablo Ruiz Picasso, born in Málaga in 1881, was a Spanish painter, sculptor, printmaker, ceramicist and theater designer who spent most of his adult life in France. One of the most influential artists of the twentieth century, he is known for co-founding the Cubist movement, the invention of constructed sculpture, the co-invention of collage, and for the wide variety of styles that he helped develop and explore.

Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (1907), and the anti-war painting *Guernica* (1937), a dramatic portrayal of the bombing of Guernica by German and Italian air forces during the Spanish Civil War. Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner throughout his childhood and adolescence. During the first decade of the twentieth century his style changed as he experimented with different theories, techniques and ideas. After 1906, the Fauvist work of the older artist Henri Matisse motivated Picasso to explore more radical styles. This marked the beginning of a fruitful rivalry between the two artists, who subsequently were often paired by critics as the leaders of modern art.

Picasso's work is often categorized in phases. While the names of many of his later periods are debated, the most commonly accepted in his work are the Blue Period (1901–1904), the Rose Period (1904–1906), the African Period (1907–1909), Analytic Cubism (1909–1912) and Synthetic Cubism (1912–1919), also referred to as the Crystal Period. Much of Picasso's work of the late nineteenth tens and early twenties is Neoclassical in style, and his work in the mid-twenties has numerous Surrealist traits. His later works often combine elements of his earlier styles. Exceptionally prolific throughout the course of his long life, the artist achieved universal renown and immense fortune for his revolutionary artistic accomplishments, and became one of the best known figures of twentieth century art. Picasso passed away in Mougins, in the south of France, in 1973.

Pablo PICASSO

(1881–1973)

Bust of Naked Man and Woman

1969

Colored wax crayon on paper
Dated and signed '2.6.69. Picasso' on the lower right
20 x 25.7 in | 50.8 x 65.2 cm

PROVENANCE

Galerie Louise Leiris, Paris
R.S. Johnson International Gallery, Chicago
Private collection and thence by descent, USA, fall 1971
Anon. sale; Christie's, New York, 15 May 2015, lot 1181
Private collection

LITERATURE

Christian Zervos, *Pablo Picasso*, vol. 31, Cahiers d'Art, Paris, 1976, No. 227, ill. p. 70
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture. A Comprehensive Illustrated Catalogue 1885–1973. The Sixties III, 1968–1969*, Alan Wofsy Fine Arts, San Francisco, 2003, No. 69-230, ill. p. 170 (with incorrect medium)

EXHIBITED

Chicago, R.S. Johnson International Gallery, 'Picasso, 20 Drawings, 1967-1971', Fall 1971, exh. cat., No. 6, ill. p. 23 (titled Man and Woman)

CERTIFICATE

Claude Ruiz-Picasso has confirmed the authenticity of this work.



Pablo PICASSO
(1881–1973)

Tête
1971

Pastel and pencil on colored card
Signed and dated 'Picasso 9.71.' on the lower right;
dated again 'Septembre 71' on the reverse
10.1 x 8 in | 25.7 x 20.2 cm

PROVENANCE
Galerie Louise Leiris, Paris, by June 1972
Private collection, New York
Michelle Rosenfeld Gallery, New York
Private collection, South America, October 1995
Anon. sale; Christie's, New York,13 May 2023, lot 493
Private collection

LITERATURE
Christian Zervos, *Pablo Picasso*, vol. 33, Editions Cahiers
d'Art, Paris, 1978, No. 166, ill. p. 60
The Picasso Project, *Picasso's Paintings, Watercolors,
Drawings and Sculpture. A Comprehensive Illustrated Catalogue
1885–1973. The Final Years, 1970–1973*, Alan Wofsy Fine
Arts, San Francisco, 2004, No. 71–396, ill. p. 225





Deborah ROBERTS

Deborah Roberts is an American mixed media artist whose work challenges the notion of ideal beauty, the body, race, and identity in contemporary society through the lens of Black children. Her works on paper and on canvas combine found images, with hand-painted details in striking figural compositions that invite viewers to look deeply and attentively, to the minute details. The gaze on Black children that is at the heart of her work is used to explore how societal pressures, projected images of beauty or masculinity, and the violence of American racism conditions their experiences growing up in this country as well as how others perceive them. The figures that are depicted in her artworks are complex and are based on both living or historical individuals.

Her work has been exhibited internationally across the USA and Europe. Roberts' work is in the collections of the Whitney Museum of American Art, New York, New York; Brooklyn Museum, New York, New York; The Studio Museum in Harlem, New York, New York; LACMA, Los Angeles, California; the Virginia Museum of Fine Arts, Richmond, Virginia, Guggenheim Museum, New York, New York, and the Modern Art Museum of Fort Worth, Fort Worth, Texas, among several other institutions. She was selected to participate in the Robert Rauschenberg Residency (2019) and was a finalist for the 2019 Outwin Boochever Portrait Competition, as well as the recipient of the Anonymous Was A Woman Grant (2018), and the Pollock-Krasner Foundation Grant (2016). Texas Metal of Arts Award (2023) Roberts received her MFA from Syracuse University, New York. She lives and works in Austin, Texas. Roberts is represented by Stephen Friedman Gallery, London and Susanne Vielmetter Los Angeles Projects, California.

Deborah ROBERTS
(b. 1962)

Radical
2017

Mixed media and collage on paper
34.6 x 26.6 in | 88 x 67.5 cm

PROVENANCE
Private collection





Antonio SAURA

Antonio Saura was born in Huesca in 1930 and died in Cuenca in 1998.

He began painting and writing in 1947 in Madrid while recovering from tuberculosis. His early work, influenced by Arp and Tanguy, showcased his unique style with dreamlike, Surrealist drawings and paintings that usually depicted imaginary landscapes and employ a very colorful palette in flat, smooth applications of paint. He first visited Paris in 1952, returning in 1954-55 to join the Surrealist circle but soon departed with fellow painter Simon Hantaï. During this period, he adopted *grattage* and a gestural, abstract style, creating formal structures that were highly personal representing archetypes of women's bodies or the human face.

In 1956, Saura began his major series, including 'Ladies', 'Nudes', 'Self-portraits', 'Shrouds', and 'Crucifixions', executed both on canvas and paper. He founded the group El Paso in Madrid in 1957 which he was to head until it broke up in 1960. He held his first solo show at the Rodolphe Stadler Gallery in Paris, where he would regularly exhibit throughout his life. Limiting his palette to blacks, grays, and browns, he established an independent style influenced by Velázquez and Goya, gaining recognition in major museums.

In 1959, Saura became a prolific printmaker, illustrating works like Cervantes's *Don Quixote* and Kafka's diaries. In 1960, he began creating welded metal sculptures of the human face, figures and crucifixions. Settling in Paris in 1967, he opposed the Franco dictatorship and expanded his thematic range, producing series like 'Femmeauteuils' 'Imaginary Portraits', 'Goya's Dogs' and 'Goya's Imaginary Portraits'. After pausing canvas painting in 1971, he focused on writing and paper works, publishing his writings and designing for theater and opera. In 1983, he created the significant series 'Dora Maar' or 'Dora Maar Visited'.

From that year until his premature death in 1998, Saura revisited and reinterpreted his earlier themes and figures, and brilliantly developed them anew, producing some of his finest work.

Antonio SAURA
(1930–1998)

Dame rouge
1974

India ink on printed paper (overlay) pasted on white cardboard
Signed and dated '74' on the lower right, on the base
16.9 x 14.1 in | 42.8 x 35.8 cm

PROVENANCE
Sucession Antonio Saura

The Archives Antonio Saura has registered the artwork in their archives.



Antonio SAURA
(1930–1998)

Portrait
1996

Oil on canvas
Signed and dated 'Saura / 96' on the upper right
28.7 x 23.4 in | 73 x 59.5 cm

PROVENANCE
Private collection

CERTIFICATE
The Archives Antonio Saura have confirmed the
authenticity of this artwork.





Manolo VALDÉS

Manolo Valdés was born in Valencia, Spain, in 1942.

Barely a year after entering the Escuela de Bellas Artes de San Carlos in Valencia in 1957, where he met his future colleagues from Equipo Crónica, the young Valdés embarked on his career as a painter. With the group Estampa Popular, Valdés used his painting to criticize the Franco dictatorship. In 1964, he exhibited at the XVI Salon de la Jeune Peinture organized in Paris by Arroyo, Aillaud and Recalcati. Together with his two friends Rafael Solbes and Joan Antoni Toledo, he decided to form Equipo Crónica, whose aesthetic approach was characterized by its strong narrative vocation at a time dominated by Art Informel and Expressionism. The collective was then inspired by American Pop Art, adopting its codes but giving them a completely different dimension. From 1965 onwards, the collective, consisting exclusively of Valdés and Solbes, took part in numerous exhibitions, acquiring a notoriety that extended beyond Spain's borders.

After the death of Rafael Solbes in 1981, which led to the dissolution of the collective, Manolo Valdés began a solo career. As a connoisseur of art history, he reinterpreted the masterpieces of the past. With Diego Velázquez, he approaches the mysteries of *Las meninas*; with Pablo Picasso, he resorts to the geometry of the Cubist portrait; with Henri Matisse, he pays homage to the first Fauvist painting, *Femme au chapeau*; and with Jan Van Eyck, he reinterprets the brilliance of color and light in the self-portrait *Portrait of a Man (Self Portrait?)*. With just a few strokes, he captures the lines and contours of an iconic image, revisiting our classics almost obsessively, giving them an unprecedented modernity. The figure of Mariana de Austria by Velázquez, already known from the Equipo Crónica period, becomes a leitmotif.

Valdés has lived in New York since 1990, where he creates powerful works, skillfully mastering unusual materials with expressive textures such as jute canvas, folded, stitched or treated with paints and various materials such as tar. The hardness of the materials coincides with the strength of the symbol: an eyebrow or the bridge of a nose is enough to evoke a masterpiece of the past, consecrated, thanks to Valdés, with a new modernity. In sculpture he works with materials such as wood, bronze, brass, alabaster and marble, among others.

Manolo Valdés currently lives and works between New York (USA) and Madrid (Spain).

Manolo VALDÉS
(b. 1942)

Matisse como Pretexto III
2021

Mixed media
Signed on the reverse
68.1 x 79.9 in | 173 x 203 cm

PROVENANCE
Artist's studio



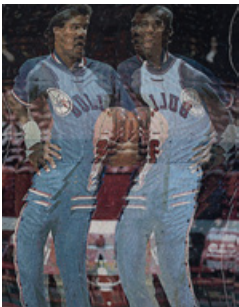
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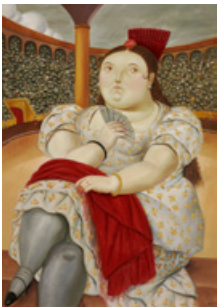
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