



FERNANDO

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22 APRIL - 15 MAY 2022

OPERA GALLERY

FOREWORD

Opera Gallery Singapore is delighted to present *Fernando Botero*, an exclusive solo exhibition of more than twenty sculptures and paintings.

Born in Medellín in 1932, Fernando Botero is one of the most famous contemporary Latin American artists alive. Best known for his paintings and sculptures of smooth inflated shapes, Fernando Botero constantly searches to give volume presence and reality by using exaggerated and voluptuous forms. So famed was this stylisation, that it was later given its own life and termed "Boterismo".

Botero brings his own interpretation to the aesthetics of our time – whether it is a scene of the circus, still life, a casual moment, or a reinterpretation of the masterpieces in art history... At the eye of the storm there is a sense of universality in the way the subject matter is portrayed, with a Latin American spirit as Botero sees it. With the art world in the 50s turning away from figurative expression, it is commendably refreshing that Botero looked to the expansion of volume and scale, painting each one of his canvases ablaze in colour and curves; creating sculptures with equal mastery – purposeful, powerful, passionate and paramount.

Some interpret his work as an exploration of socio-political satire; a social commentary, imbued with a certain poetic sense of humour. They are possibly allegories of big issues, intimate moments caught off-guard and everything in between. But what is certain is this: the undeniability of the object wanting to experience everything in its totality, revelling in space and constantly fighting for more, with monumentality at constant tension with space.

Botero on multiple occasions expressed his goal of wanting “to touch the heart of everyone in the world”, further explaining that humour is vital since it “creates a small door for the spectator...and makes it easy to enter the work”. It comes as no surprise that Botero’s paintings and sculptures reach out to the viewer and charm them instantly; they want to be seen, unconditionally engrossed in, then endlessly remembered; the first time, second, and countless other times over.

Opera Gallery invites you to experience Fernando Botero’s universe of mysterious places, people, objects; and their moments of wonder that Botero captures ever so brilliantly and abundantly.

Gilles DYAN	Stéphane LE PELLETIER	Irene CHEE
Founder and Chairman Opera Gallery Group	Director, Asia-Pacific Opera Gallery Asia-Pacific	Gallery Manager Opera Gallery Singapore

An Immaterial Respite from the Difficulties of Life

Best known for his sensuality of form and whimsical yet poignant portrayals of Colombian life, Fernando Botero Angulo is one of the most recognised living Latin American artists today. For Botero, art is a celebration of life, and therefore a way to heal the ravages of endemic crime and war in his native Medellín. The artist is determined to change the face of his homeland by honoring the everyday people, which are the beating heart of Colombia. Botero is a master at infusing tranquility and humour into a city known for its cartels, assassins and drug-fueled violence. He strongly believes “art should be an oasis: a place or refuge from the hardness of life”.¹

Born in 1932 in Medellín, Colombia, Botero left matador school to become an artist and landed his first one-man show in Bogotá at age 18. In the early 1950s, he travelled throughout Europe studying fine arts at the San Fernando Academy in Madrid, copying the old masters at the Prado and the Louvre, before immersing himself in the Quattrocento frescoes of the Italian Renaissance. Botero’s work is largely influenced by pre-Colombian folk art, the naturalist portraiture of Spanish Baroque master Diego Velázquez, the romanticism of Francisco de Goya and the monumentality of Mexican artist Diego Rivera’s social realist murals.

Featuring a wide range of oil, pastel, charcoal, watercolour, bronze and marble pieces, this exhibition highlights Botero’s singular style and depictions of the Colombian condition. “It’s about awakening pride and a sense of belonging.»² Botero strives to capture the essence of his native country, its culture and the people using ‘situational portraiture’. His playful, dramatic and humorous works “depict the comedy of human life – moving or wry, baroque in expression, sometimes with a mocking observation, sometimes with a deep, elementary emotion”³. Covering the essential themes and scope of his neo-figurative artistic practice, this unique survey of Botero’s work invites visitors to plunge into the curious and intriguing ‘Boterismo’ aesthetic.

The lavishly rounded figures, characteristic of Botero’s work, are partially influenced by the ornate Spanish colonial Baroque churches and palaces of his youth. “What I do is a personal and intimate manifestation, that comes from my past, what I love, and what I have lived... I see it as a manifestation of my spirit”. Botero appropriates the Baroque art and architecture by fusing traditional Spanish painting with Colombian folk imagery. For example, vivid colours draw the viewer’s eye

¹ M. Hodgson, ‘A Painter’s Mission to Heal Medellín’, *The Guardian*, 2000. <https://www.theguardian.com/world/2000/oct/14/martinhodgson> (accessed 16 February 2022).

² M. Hodgson, ‘A Painter’s Mission to Heal Medellín’, *The Guardian*, 2000. <https://www.theguardian.com/world/2000/oct/14/martinhodgson> (accessed 16 February 2022).

³ J. Sillevs, ‘Botero’s Baroque: The Baroque World of Fernando Botero’, Yale University Press, 2007. p.8.



Musicians, 2020

form marked a turning point in his career. 'Boterism' revolutionised figurative art as we know it with its bold colours, soft flat surfaces, exaggerated proportions and unexpected shifts in scale. The artist affirms : "All the elements of my work as a painter and sculptor stem from my passion for volumes".⁴

Perhaps the most compelling characteristic of Botero's figures is their monumentality. His paintings transform corpulent bodies into authoritative volumes that don't simply occupy space ; they command it. The nostalgic artist showcases his enchantment for the magical wonders of the circus with *Acrobat Portrait Bust* (2007). The massive hieratic profile is directly influenced by the striking profiles in early Renaissance portraits by Piero della Francesca, Masaccio and Paolo Uccello, which Botero considered as



Acrobat Portrait Bust, 2007

to two imposing *Musicians* (2020) who fill the entire space of a typical street setting. In this situational portrait, Botero makes the couple and traditional folk music the focus by compressing the space around the figures.

His 1955 encounter in Mexico City with the work of muralists Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco dramatically transformed his painting method. The following year, the artist found his signature style while experimenting with the proportions of a mandolin. By placing a disproportionately small sound hole in the body of the instrument, Botero created the illusion that the mandolin was inflated. This new monumental approach to volume and

4 E. Martinique, 'Everyday's Poetry - Fernando Botero Artwork at Anna Laudel Contemporary', 207. <https://www.widewalls.ch/magazine/fernando-botero-artwork-anna-laudel-contemporary> (accessed 16 February 2022).

the theoretical basis of painting. The artist relives the emotions he felt as a child with *Equilibrist with a Chair and a Bottle* (2007) and *Circus Girl with Pet* (2007), creating a fascinating world where the line between fantasy and reality is blurred.

"At the circus one finds colours, movements, poetry, expressions of the human spirit that one finds nowhere else".⁵ In Botero's work, the viewer is asked to disregard logic and to embrace an imaginative world where strangely Rubenesque figures occupy spaces



Picnic, 2002



Circus Girl with Pet, 2007



Equilibrist with a chair and a bottle, 2007



Flowers, 2018

with distorted perspectives. His eccentric cartoonlike characters, always rendered in disproportionate sizes, thus blend perfectly with the zany arena of the circus.

With *Picnic* (2002), *Nature Morte au Guéridon* (2006) and *Flowers* (2018), Botero pays tribute to the Dutch still life tradition, while adding a modern twist. From the edges of the pink tablecloth, to the gold base and handles of the vase, to the egg-shaped bouquet of flowers, every inanimate object has smoothly curved contours. In *Nature Morte à l'Ananas*



Nature morte à l'ananas, 1988

5 Christie's, 'Fernando Botero The Street', Latin American Sale, 2018, <https://www.christies.com/en/lot/lot-6172645> (accessed 16 February 2022).



The Street, 1989



Lawyer and Secretary, 2010

(1988), larger than life luscious grapefruits invade the surface of the table, while an impressive mouth-watering pineapple that has been sliced into, sits on a shrinking table, as an invitation to devour it. The predominant reds, oranges and pinks, coupled with the softness of the forms instantly fill the viewer with a warm and comforting sensation. It is when the monumentality of the ripe pieces of fruit takes over the space, that their importance becomes paramount. It is then and only then that Botero's timeless stillness and elegant play of volumes begin to work.

The Street (1989) gives a glimpse into the everyday life of a Colombian village. Inspired by his upbringing in Medellín, Botero recreates a mid-century Latin American town with terracotta-roofed houses, narrow streets and familiar characters going about their day. The rotund figures are “rendered with almost an imperceptible brushwork and overall flatness that neutralizes the subjects and eternally suspends them within the fissures of reality and pictorial illusionism”.⁶ A distinguished woman confidently strides down a cobblestone street, towards the viewer, on her way to the local market or some other daily errand, stopping momentarily to exchange a few words with a man peering out his front door. Her imposing physique and strong matriarchal presence dominate not only the physical pictorial space but the symbolic space of the community. “Women occupy a central place in Botero’s work, not simply as objects to be stared at, but rather stalwarts of tradition and of deep familial bonds”⁷; forming the backbone of the community.

Lawyer and Secretary (2010) is quintessential Botero – a large, expansive figure with a small head, stands in front of his monumental bookshelf, unaware of his tiny secretary at his feet, who dutifully hands him a document. The dominant male draws attention to himself

⁶ Christie’s, ‘Fernando Botero The Street’, Latin American Sale, 2012, <https://www.christies.com/en/lot/lot-5561704> (accessed 16 February 2022).

⁷ Ibid. (accessed 16 February 2022).



Woman Pulling her Tights, 2014



Woman with Gloves, 2020

by pulling on the lapel of his jacket while his secretary stands patiently waiting to catch the attention of her flashy employer; the caricature of the powerful, egotistical man. The Male figure asserts his authority by occupying the majority of the canvas, assuming as much space as possible. Like most of Botero’s subjects, he asserts control of his body and his surroundings. The inherent vitality and audacity of his fantastical imagery is perfectly tempered by the solemn Old Masters facial expressions.

Woman Pulling her Tights (2014) recalls the nonchalant gaze of Edouard Manet’s nude *Olympia* (1863), who lies provocatively on a bed in nothing but a gold bracelet, waiting for her next client to arrive. Olympia’s black knotted ribbon around her neck and sandals are replaced by a pearl necklace and white tights. The artist conveys the courtesan’s vulnerability and silent acceptance of her

fate, in a red-hot erotic interior. He maintains, “art is spiritual, an immaterial respite from the difficulties of life”.

Botero transcends the harsh reality of the female condition with another engaging work, *Woman with Gloves* (2020). A coquettishly dressed femme fatale stares down the viewer as she holds one of her long green gloves in her hand to reveal her bright red nail polish. Her relaxed gaze, provocative appearance and casual gesture give her a playful sensuality which invites the viewer to draw closer. Botero infuses his modern voluptuous Venuses with affectionate humour and charm.

In the 1970s, the artist’s fascination with proportions and monumentality extended to sculpture as well. A master of multiple mediums, Botero is as accomplished in bronze and marble as he is in oil painting and

watercolour. He accentuates the natural shape and curves of the human body, the sensuality of a nude couple in the sculpture *Dancers* (2003) and the gentle touch and tenderness of a mother and child in *Maternity* (2003). By giving more prominence to volume, his figures become more plastic and expansive. However, his love of volume is not limited to people. He also paints and depicts birds and horses, *Oiseau* (2004) and *Cheval* (2005), in the same way, exaggerating their curves and rounding their edges.

Botero’s coolness and formality are a façade for his facetiousness and flamboyance. His aesthetic is elegant for the sake of being direct. He embeds strong humanistic patriotic sentiments throughout his œuvre, “never lose your soul. Stay a pilgrim fragment of Colombia, no matter where you are”⁸. Like his fellow countryman Gabriel Garcia Marquez, Botero depicts the Colombian experience with “a mixture of lusty derision and peculiar, poignant identification”⁹. Each artist playfully uses satire, without falling into bitterness.

Nothing in his paintings is superfluous to their composition, which presents sensuous undulating forms firmly in a shallow space, like in early Italian painting. For instance, the male hand holding a cigarette in *Picnic* (2002) hints at local spaciousness, thus helping the viewer locate the forward-tilting tablecloth plane. And “his colours, beaming through a satiny paint texture, have a real Old Master richness and suavity”¹⁰. The mandolin, in the center of the work, embodies not only Botero’s passion for the human form but also the timeless stillness, the exuberance of nature and the spirit of Colombia.

8 G. Arciniegas, ‘Fernando Botero’, New York, Harry N. Abrams, 1977, p. 27.

9 Ibid. (accessed 16 February 2022).

10 P. Schjeldahl, ‘Surrealist Fernando Botero Deflates the Effet and the Elite’, *The New York Times*, 1972. <https://www.nytimes.com/1972/02/20/archives/surrealist-fernando-botero-deflates-the-effete-and-the-elite.html> (accessed 16 February 2022).



Dancers, Circa 2003

The secret to Botero’s success lies in his artistry and exuberant sensuality, which brings each detail of his paintings to life, allowing them to transcend the subject matter. The result, as in all good figurative art, is an elevated subject matter which becomes compelling on a higher level. Botero’s satire is blatant without being heavyhanded, because his paintings work like dreams rather than cartoons. There is something about his odd, fleshy figures that is “intimate and familiar, a faintly scary reminder of the self in one of its primitive guises”.¹¹

Like his old European masters Piero della Francesca and Giotto di Bondone, the con-

11 Ibid. (accessed 16 February 2022).



Maternita, 2003

temporary Colombian master depicts volume through the synthesis of form and colour. Botero’s vibrant colours and shapely figures give his work a magnetic quality to it, a timeless harmony that calms the soul. The maestro of curves sets new beauty standards with his distinctive yet commonplace satirical works.

“There is great power in the contained emotion of Botero’s figures. On the one hand, his sculpture is silent and laconic, while on the other it expresses an exuberant sensuality and earthiness, a sheer reveling in existence”.¹² *An Immaterial Respite from the Difficulties of Life* is an irresistible and humorous exploration of

12 E. Sullivan, ‘Botero Sculpture’, New York, 1986, pp. 18-20.



Cheval, 2005

tradition, culture and identity in contemporary Latin America. The most Colombian of Colombian masters continues to captivate audiences with the soft sensuality of his palette and his sumptuous dreamworld.

Chase DOOLAN

WORKS

Still Life with Couple
2013

Signed and dated on the lower right
Oil on canvas
96 x 121 cm | 37.8 x 47.6 in

PROVENANCE
Artist's studio
Private collection, New York, United States

CERTIFICATE
The artist has confirmed the authenticity of this work



Dancers

Circa 2003

Signed and numbered with foundry stamp on the left side of the base

Bronze

AP 1/2

67 x 42.5 x 26 cm | 26.4 x 16.7 x 10.2 in

PROVENANCE

Artist's studio

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work



Man and Woman

2013

Signed and dated on the lower right
Oil on canvas
100 x 83 cm | 39.4 x 32.7 in

PROVENANCE

Artist's studio
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work



Woman Pulling her Tights
2014

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

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Maternita
2003

Signed and numbered with foundry stamp on the left
side of the base
Edition of 6
48.3 x 20.3 x 20.3 cm | 19 x 8 x 8 in

PROVENANCE
Artist's studio
Opera Gallery, Singapore
Private collection, Switzerland

LITERATURE
Gary Nader, *Fernando Botero: The Grand Show, Painting,
Drawings and Sculpture*, Miami, 2010 (another cast with
another patina, ill.)

CERTIFICATE
The artist has confirmed the authenticity of this work



Sans titre
1992

Dedicated, signed and dated on the lower right
Pen and watercolour on paper
42 x 33 cm | 16.5 x 13 in

PROVENANCE
Artist's studio
Private collection, France



Niña con flor
1999

Signed and dated on the lower right
Oil on canvas
202 x 176 cm | 79.5 x 69.3 in

PROVENANCE
Marlborough Gallery, New York, United States
Private collection (2004)

EXHIBITED
Mexico City, Antiguo Colegio de San Ildefonso, *Fernando Botero: 50 años de vida artística*, 2001, no. 27, p. 68, ill.
in colour



The Street
1989

Signed and dated on the lower right
Oil on canvas
119 x 91 cm | 46.9 x 35.8 in

PROVENANCE
Private collection, Singapore

CERTIFICATE
The artist has confirmed the authenticity of this work



Couple Drinking
2011

Signed and dated on the lower right
Pencil, watercolour on canvas
98 x 132 cm | 38.6 x 52 in

PROVENANCE
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Lawyer and Secretary

2010
Signed and dated on the lower right
Oil on canvas
206 x 129 cm | 81.1 x 50.8 in

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Woman with Gloves
2020

Signed and dated on the lower right
Oil on canvas
100 x 82 cm | 39.4 x 32.3 in

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Circus Girl with Pet
2007

Signed on the lower right
Oil on canvas
172 x 120 cm | 67.7 x 47.2 in

PROVENANCE

Artist's studio
Thomas Gibson Fine Art, London, United Kingdom
Felipe Grimberg Fine Art, 2009
Private collection, Florida, United States, 2009-2021
Private collection

EXHIBITED

London, Thomas Gibson Fine Art, 4 March - 8 April,
2009 (not published)

LITERATURE

Felipe Grimberg, *Selling Botero*, Silvana Editoriale, Milan,
2015, pp. 376-377

Fernando Botero, Circus. Paintings and Works on Paper,
Glitterati Inc., New York, 2013, p. 32

CERTIFICATE

The artist has confirmed the authenticity of this work



Acrobat Portrait Bust
2007

Signed and dated on the lower right
Pastel and charcoal on Mexican paper
40 x 30 cm | 15.7 x 11.8 in

PROVENANCE
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Equilibrist with a Chair and a Bottle
2007

Signed and dated on the lower right
Pencil, charcoal and coloured pencil on paper
40 x 30 cm | 15.7 x 11.8 in

PROVENANCE
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Woman on a Horse

Inscribed with the artist's signature and foundry stamp on the base
Bronze
Edition of 6
119.4 x 48.3 cm | 47 x 19 in

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Musicians

2020

Signed and dated on the lower right
Oil on canvas
123 x 99 cm | 48.4 x 39 in

PROVENANCE

Artist's studio
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work



Nature morte à l’ananas

1988

Signed and dated on the lower right
Oil on canvas
146 x 198 cm | 57.5 x 78 in

PROVENANCE

Artist’s studio
Marlborough Gallery, New York, United States
Private collection

LITERATURE

Gérard Durozoi, *Botero*, Paris, Editions Hazan, 1992,
p. 30 (ill. in colour, titled Oranges et ananas)
Edward J. Sullivan and Edward Tasset, *Fernando Botero:
Monograph & Catalogue raisonné* 1975-1990, Lausanne,
Acatos, 2000, no. 1988/29, p. 439, ill.

CERTIFICATE

The artist has confirmed the authenticity of this work



Flowers
2018

Signed and dated on the lower right
Oil on canvas
176 x 115 cm | 69.3 x 45.3 in

PROVENANCE
Artist's studio
Private collection



Nature morte au guéridon
2006

Signed and dated on the lower right
36.8 x 31.3 cm | 14.2 x 11.8 in

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



Picnic
2002
Signed and dated on the lower right
Oil on canvas
115 x 167 cm | 45.3 x 65.7 in

PROVENANCE
Artist's studio
Private collection



Oiseau

Circa 2004

Signed on the base

Marble

Unique piece

55 x 17 x 14 cm | 21.7 x 6.7 x 5.5 in

PROVENANCE

Galerie Hopkins-Custot, Paris, France

Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work



Cheval
2005

Incised with artist's signature and numbered on the base
Bronze
Edition of 6
86.4 x 101.6 x 50.2 cm | 34 x 40 x 19.8 in

PROVENANCE
Daniel Maman Fine Art, Miami, United States
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work



FERNANDO BOTERO



Photo: Fernando Botero in his studio, 19 April 2021 © Fiorani Fabio

Fernando Botero was born in Medellín, Colombia, in 1932. After a stint at a matador school, Botero decided art was his true calling and in 1948, aged 16, he had his first exhibition. In the early 1950s Botero travelled through Europe, studying art at Madrid's Real Academia de Bellas Artes de San Fernando, followed by a spell in Paris spent absorbing the works of the Old Masters at the Louvre. He continued to Florence, where he studied the frescoes of the Italian Renaissance, discovering techniques from a Bygone era. Today, he lives and works between New York, Paris and Tuscany.

Botero has a distinctive style of smooth inflated shapes with unexpected shifts in scale which reflects the artist's constant search to give volume presence and reality. His œuvre ranges in subject matter, including daily life in Colombia, art historical references like the Mona Lisa, and abuses of power - all unified by his exaggeratedly rotund figures.

He has created monumental sculptures for public spaces in many major cities, including New York, Paris, Rome and Monte Carlo. His works are found in many important private and public collections, such as the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Ho-Am Museum, Seoul; Israel Museum, Jerusalem; Kunsthalle Nuremberg, Nuremberg; Museo d'Arte Moderna del Vaticano, Rome; Museum Moderne Kunst, Vienna; Neue Pinakothek, Munich; Staatgalerie Moderne Kunst, Munich; Tel Aviv Museum of Art, Tel Aviv; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; and The Solomon R. Guggenheim Museum, New York.

CHRONOLOGIE

1932	Botero was born on 19 April in Medellín, Colombia, in the province of Antioquia.
1944	He is introduced to bullfighting by his uncle and begins to attend a school of matadors. At the same time, however, he learnt drawing and watercolour painting on his own, copying bullfighting posters and the surroundings of his hometown. Through books he discovered the artists of the European Avant-Garde.
1948	At the age of 16 he decides to devote himself to art, which he considers his vocation. He is exhibited for the first time with other artists from his region.
1950/51	He moves to Bogotá where he has his first solo exhibition at the Leo Matiz Gallery. He presents works inspired by the European Avant-Garde and artists such as Gauguin and Picasso.
1952	He leaves to study in Madrid thanks to a prize he wins at the 5 th Colombian Artists' Exhibition in Bogotá. He is enrolled at the Real Academia de Bellas Artes de San Fernando. He earns his living by copying works from the Prado Museum and selling them to tourists. This is how he learns about the works of the great Spanish masters such as Velázquez and Goya. He goes to Paris where he spends his time at the Louvre and admires the works of the Old Masters.
1953 – 1955	After visiting France, he goes to Italy. He is admitted to the Academy of San Marco in Florence. For two and a half years he studies fresco techniques and attends lectures by the historian Pierro della Fransesca. He is fascinated by the Italian Renaissance, especially the art of the Quattrocento and the Cinquecento.
1955	He returns to Colombia where he marries Gloria Zea.
1956	He moves with his wife to Mexico, where he has their first child, Fernando. Inspired by Mexican art, he begins to enlarge the size of his figures and characters. It is while painting <i>Nature Morte à la Mandoline</i> that he discovers his style, which he based on the dilation of volumes and the exaggeration of proportions.
1957	He travels to the United States to exhibit his work at the Pan American Union in Washington. He goes to New York and is introduced to the Abstract Expressionism of his American contemporaries. In Washington he finds financial support from the gallery of Tania Gres. He returns to Colombia after a month.
1958	He is appointed professor of painting at the Academy of Arts in Bogotá, becoming one of the most influential painters of his time in Colombia. The same year his daughter, Lia, is born.

1959	He participates in the São Paulo Biennial as the Colombian representative. He separates from Gloria after the birth of their second son, Juan Carlos. This year he decides to move to New York, where he deepens his style by painting humans and animals of strong proportions. However, he keeps many Latin American references in his work, especially using bright colours and boldly contoured shapes.
1964	He marries Cecilia Zambrano, who gives him a son six years after their marriage.
1967 – 1968	He lives between Colombia, New York and Europe.
1973	He returns to Paris where he begins to sculpt alongside his paintings.
1975/76	He separates from Cecilia and decides to devote himself more and more to sculpture. He marries again, with the Greek artist Sophia Vari.
1979/81	He is the subject of numerous retrospectives in the United States, Europe and Japan.
1983	He moves to Tuscany where he devotes himself to sculpture for several months.
1984	He creates a series of works on the theme of the Corrida, an important element of his childhood in Colombia.
1985 – 1994	He has retrospectives all over the world, notably exhibitions of monumental figures in the open air. Among them, the <i>Roman Soldier</i> , in 1985, in Medellín; <i>the Maternity</i> , in 1989, in Oviedo.
1995	Following an attack in Medellín that killed 23 people and partially destroyed one of his works, the <i>Bird</i> that was situated at San Antonio Square, he donates a second sculpture, a <i>dove</i> , symbolising peace in the same place.
1999	He is the first living artist to be exhibited in the Piazza della Signorina in Florence.
2004	He creates a highly controversial series depicting the abuses suffered by prisoners in Abu Ghraib prison, which causes a scandal. He then creates lighter works on the theme of the circus.
2006	He creates works around the family and parenthood, returning to his origins.
2006-2022	He has numerous exhibitions around the world and lives between Paris, New York and Tuscany.

SELECTED SOLO EXHIBITIONS

- 1950/51 *Fernando Botero*, Galerie Leo Matiz, Bogotá, Colombia
- 1957 *Fernando Botero of Colombia*, Pan American Union, Washington D.C., United States
- 1966 *Fernando Botero*, Staatlich Kunsthalle Baden Baden, Baden Baden, Germany
Fernando Botero, Milwaukee Art Center, Milwaukee, United States
- 1975 *Fernando Botero*, Museum Boymans-van Beuningen Rotterdam, The Netherlands
- 1976 *Fernando Botero*, Museo de Arte Contemporáneo, Caracas, Venezuela
- 1977 *Sala Pedro Botero*, Museo de Arte de Medellín, Medellín, Colombia
- 1979 *Fernando Botero*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., United States; Corpus Christi, Art Museum of South Texas, United States
Fernando Botero, Musée d'Ixelles, Museum van Elsene, Brussels, Belgium; Konsthall, Lund, Sweden; Sonja Henie-Neils Onstad Foundation, Sweden; Kunstsenter, Hovikodden, Norway
- 1980 *Fernando Botero*, Fondation Veranneman, Kruishoutem, Belgium
- 1981 *Fernando Botero*, Seibu Museum of Art, Tokyo, Japan
Fernando Botero, Disegni e acquarelli, Galleria d'arte Il Gabbiano, Roma, Italy
- 1983 *Botero, sculptures récentes*, Fondation Veranneman, Kruishoutem, Belgium
- 1985 *Botero - Donación*, Museo Nacional, Bogotá, Colombia
Botero, Museo de Ponce, Puerto Rico
- 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
- 1987 *Botero, dibujante*, Centro Colombo-Americano, Bogotá, Colombia
Botero - La corrida, Castello Sforzesco, Sala Viscontea, Milano, Italy
- 1988 *Botero*, Casino Knokke, Knokke-Heist, Belgium
La Corrida, Castel dell'Ovo, Napoli, Italy; Albergo delle Povere, Palermo
Hommage to Botero, Museo de Ponce, Ponce, Puerto Rico
- 1989 *Botero - La corrida*, Museo de Arte, Coro, Venezuela; Museo de Arte Contemporáneo, Caracas, Venezuela
- 1990 *Botero*, Fondation Pierre Gianadda, Martigny, Switzerland

- 1992 *Botero Sculpture*, Champs-Élysées, Paris, France
- 1996 *Fernando Botero*, Sonje Museum of Contemporary Art, Gyeongju, South Korea
- 1997 *Fernando Botero*, Museum of Modern Art, Lugano, Switzerland
- 1998 *Botero no Rio de Janeiro*, National Museum of Fine Arts, Rio de Janeiro, Brazil
- 2000 *Donation Botero*, Museo de Antioquia, Medellín, Colombia
- 2001 *Fernando Botero*, Moderna Museet, Stockholm, Sweden
- 2002 *Fernando Botero: Painter of the Incredible*, Arken Museum of Modern Art, Ishøj, Denmark
- 2003 *Botero, Œuvres Récentes*, Musée Maillol, Paris, France
- 2004 *Botero in Singapore*, Esplanade Park, Singapore Art Museum, Singapore
- 2007 *Botero*, Palazzo Reale, Milan, Italy
- 2009 *Fernando Botero*, National Museum of Contemporary Art, Seoul, South Korea
- 2010 *Botero*, Pera Museum, Istanbul, Turkey
- 2011 *The Baroque World of Fernando Botero*, Toledo Museum of Art, Toledo, OH, United States
- 2012 *Fernando Botero. Una celebración*, Fine Arts Palace, Mexico DF, Mexico
- 2013 *Botero, dibujos en tela y en papel*, National Museum of Fine Arts, Buenos Aires, Argentina
- 2015 *Fernando Botero*, Seoul Arts Center, Seoul, South Korea
Botero in China, National Museum of China, Beijing, China
- 2016 *Botero in China*, China Art Museum, Shanghai, China

SELECTED GROUP EXHIBITIONS

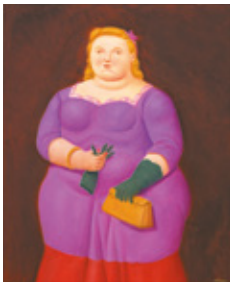
- 1958 *Venice Biennial*, Venice, Italy
- 1959 *São Paulo Biennial*, São Paulo, Brazil
- 1975 *Paisaje 1900-1975*, Museo de Arte Moderno, Bogotá, Colombia
- 1976 *L'art colombien à travers les siècles*, Musée du Petit Palais, Paris, France
- Foire Internationale d'Art Contemporain*, Paris, France
- Foire Internationale d'Art Contemporain*, Grand Palais, Paris, France
- Recent Latin-American Drawings: 1969-1976*, Center for Inter-American Relations, New York, United States
- The Dada and Surrealism Heritage*, Sterling and Francine Clark Art Institute, Williamstown, United States
- 1979 *Summer Loan Exhibition*, Metropolitan Museum of Art, New York, United States
- Nachbilder*, Kunstverein, Hannover, Germany
- The Art of Modern Latin America*, Museum of Art, Myth and Reality, San Antonio, United States
- 1982 *Drawing*, Center for Inter-American Relations, New York, United States
- Obras de la coleccirt*, Museo de Arte Contemporaneo, Caracas, Venezuela
- Carnegie International*, Museum of Art, Carnegie Institute, Philadelphia, United States
- The Human Figure*, Contemporary Arts Center, New Orleans, United States
- 1983 *Modern Nude Paintings: 1880-1980*, National Art Museum, Osaka, Japan
- 1984 *New Narrative Painting: Selected Works from the Metropolitan Museum of Art*, The Museum of Art, Fort Lauderdale, United States
- 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., United States
- 1987 *Recent Development in Latin-American Drawing*, The Art Institute, Chicago, United States
- 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, United States
- 1988 *The Latin American Spirit*, The Bronx Museum of the Arts, New York, United States

- 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., United States
- 1990 *Figurative-Abstract. Selections from the Latin-American Collection*, Huntington Art Gallery, Austin, United States

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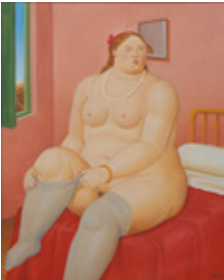
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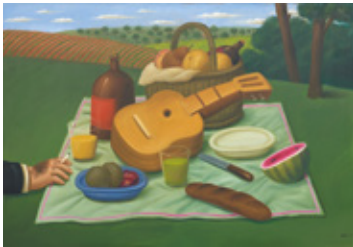
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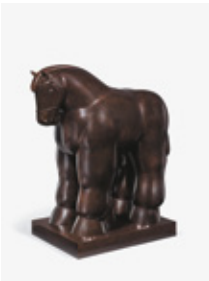
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COORDINATION
Nadine El Guiddawy

PROOFREADING
Irene Chee
Nadine El Guiddawy
Fiona Heung
Aur lie Heuzard
Albane Jerphanion
L a Sitbon

CRITICAL ESSAY
Chase Doolan

DESIGN
Willie Kaminski

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OPERA GALLERY

2 Orchard Turn # 02-16 ION Orchard, Singapore 238801 | spore@operagallery.com | T +65 6735 2618 | operagallery.com

New York Miami Bal Harbour Aspen London Paris Monaco Geneva Dubai Beirut Hong Kong Singapore Seoul

