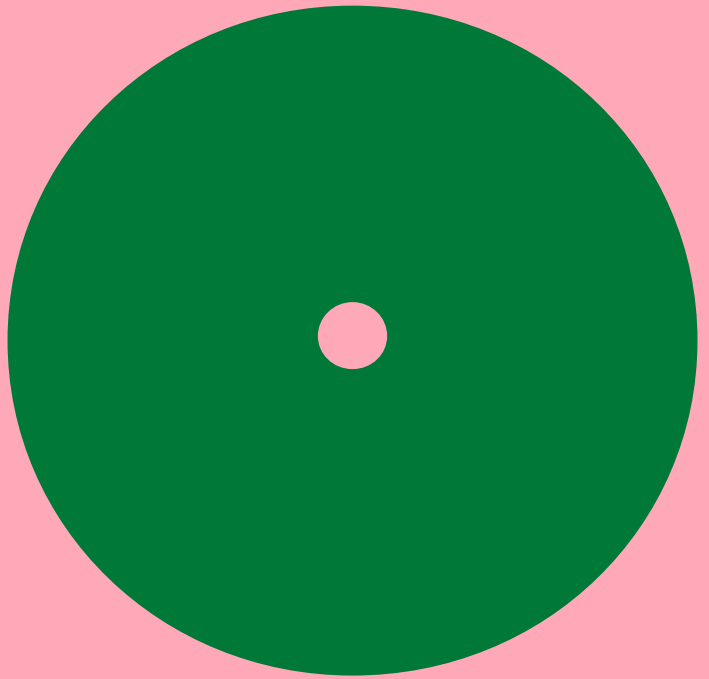
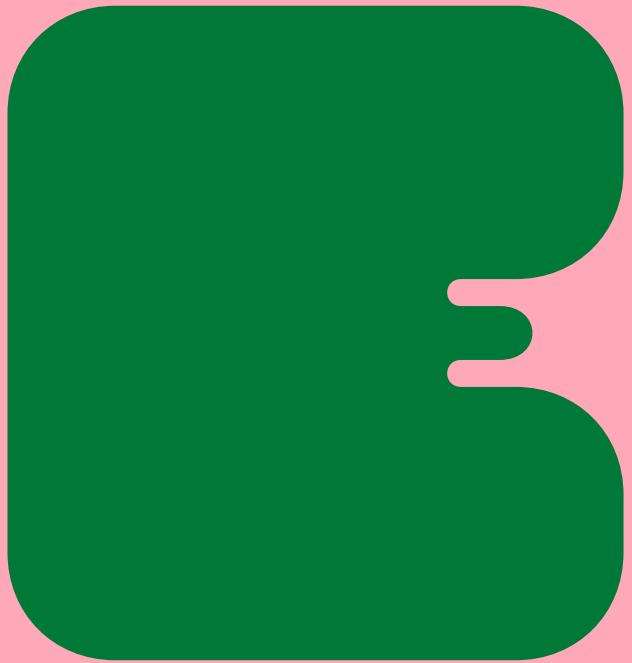


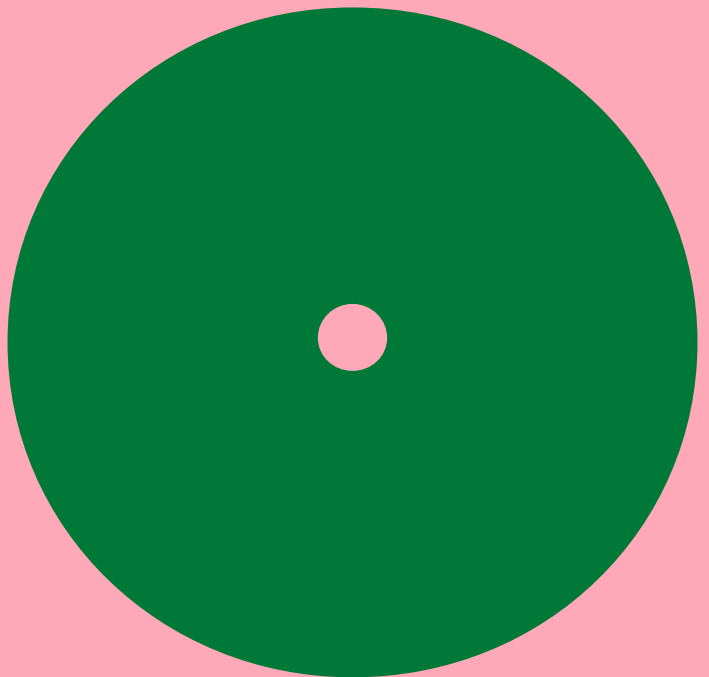
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BOTERO

A LOVE LETTER
TO LATIN AMERICA

OPERA GALLERY

“BECAUSE ART IS ALWAYS AN
EXAGGERATION; THE PAINTER
EXAGGERATES THE COLOR OR THE
SHAPE OR EXAGGERATES THE
LINE. THERE IS ALWAYS AN
EXAGGERATION.”

*«PORQUE EL ARTE ES SIEMPRE
UNA EXAGERACIÓN; EL PINTOR
EXAGERA EL COLOR O LA FORMA
O EXAGERA LA LÍNEA. SIEMPRE
HAY UNA EXAGERACIÓN».*

BOTERO FOR (PARA)
DESERT BOTANICAL GARDEN,
SEPTEMBER 2023

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FOREWORD

DAN BENCHTRIT
DIRECTOR, OPERA GALLERY MIAMI

GILLES DYAN
FOUNDER & CHAIRMAN, OPERA GALLERY

Opera Gallery Miami is thrilled to present its solo show on renowned artist Fernando Botero: *A Love Letter to Latin America*, in conjunction with Miami Art week. With this exhibition, we celebrate the ubiquity of Botero's oeuvre and explore the intrinsic role Latin America has in the artist's life and work.

Born in 1932 in Medellín, Colombia, Fernando Botero has demonstrated his mastery of form and content for decades through his signature "Boterismo" style. His situational portraiture rendered with exaggerated volume seamlessly ranges in tone from richly sensual to starkly political. With depictions of matadors, ballerinas, priests, middle-class families and more, Botero's evocative paintings, drawings and sculptures tell a nuanced story about the cast of characters, both real and imagined, who parade through the artist's social critique interpretation of society. With his singular artistic vision, Botero invites us to revel in life's pleasure and pain while questioning society and effectively redefining fixed beliefs about the aesthetics of proportion and scale.

The irony and humor central to Botero's continual exploration of the universal themes of love, religion, politics, and history reflects his formative years spent in Colombia and subsequent travels throughout Latin America. By extension, the sincerity in Botero's work speaks directly to the deeply rooted Latin American culture and traditions embedded in the identity of Miami itself. Through this cross-cultural exchange, we explore timeless themes while creating a new dialogue about the human condition, societal dynamics, the identity of the individual and the future. This interplay between tradition and modernity directly correlates to the spirit of present day Miami and America at large.

As you immerse yourself in this exhibition, I encourage you to bask in the immeasurable influence of Latin America on the art and soul of both Fernando Botero and The Magic City.



PREFACIO

DAN BENCHETRIT
DIRECTOR, OPERA GALLERY MIAMI

GILLES DYAN
FUNDADOR Y PRESIDENTE, OPERA GALLERY

Es un honor para Opera Gallery Miami presentar su exposición individual sobre el reconocido artista Fernando Botero: *A Love Letter to Latin America* (Una carta de amor a América Latina), en conjunción con Miami Art Week. Con esta exposición celebramos la ubicuidad de la obra de Botero y exploramos el papel intrínseco que América Latina tiene en la vida del artista y su obra

Nacido en 1932 en Medellín, Colombia, Fernando Botero ha demostrado su maestría de la forma y el fondo durante décadas a través del estilo denominado *Boterismo*, su firma. Sus retratos de situaciones cotidianas realizados con un volumen exagerado varían fluidamente en tono, desde ricamente sensual a claramente político. Con representaciones de matadores, bailarinas, curas, familias de clase media entre otras, la pintura, las ilustraciones y las esculturas evocadoras de Botero explican una historia matizada sobre la lista de personajes, tanto reales como ficticios, que desfilan a través de la interpretación socialmente crítica de la sociedad propia del artista. Con su singular visión artística, Botero nos invita a disfrutar del placer y el dolor de la vida, mientras cuestiona la sociedad y las creencias fijas sobre la estética de la proporción y escala son eficazmente redefinidas.

La ironía y el humor son un eje central de la exploración continua de Botero en los temas universales del amor, la religión, la política y la historia, hecho que refleja sus años de formación en Colombia y viajes posteriores por América Latina. Por extensión, la sinceridad en la obra de Botero habla directamente a la cultura y a las tradiciones latinoamericanas, profundamente arraigadas e integradas en la propia identidad de Miami. A través de este intercambio intercultural, exploramos temas eternos mientras se crea un diálogo nuevo sobre la condición humana, las dinámicas de sociedad, la identidad del individuo y el futuro. Esta interacción entre tradición y modernidad está directamente relacionada con el espíritu del Miami actual y de América en general.

A medida que usted se sumerja en la exposición, le animo a deleitarse con la inconmensurable influencia de América Latina en el arte y el ánimo tanto de Fernando Botero como de la Ciudad Mágica.

FERNANDO BOTERO

A LOVE LETTER TO LATIN AMERICA

CAROL DAMIAN - PH.D. AND PROFESSOR
IN LATIN AMERICAN ART HISTORY

Fernando Botero (1932 - 2023, Medellín, Colombia) is one of the most recognizable and popular masters of modern Latin American art. For many decades, he established himself as an artist of international fame whose works seamlessly embody humor, irreverence, and intelligence through his multi-faceted use of materials ranging from painting to drawing to sculpture. Born in Medellín, a large industrial cotton textile center in a relatively isolated location where access to art was limited, Botero was exposed to pre-Columbian objects, Colonial churches, and popular art—not modernism. These bucolic surroundings and small towns filled with tile-roofed houses that he recalled from his youth would eventually become subject matter in his work. Postwar Colombia was staunchly Catholic, socially rigid, politically unstable, and thus ripe for artistic exploration and castigation by the artist.¹ Botero took advantage of his country's complicated "New World" society and combined it with his appreciation for Renaissance elegance to establish his own artistic vocabulary. A serious student of art history, and seemingly immune to the influence of avant-garde trends, he was inspired in his early years by the work of the great Renaissance and Baroque artists Paolo Uccello, Masaccio, Piero della Francesca, Diego Velázquez, and Peter Paul

Rubens. Similarly, Botero's process was concerned with form and new realities based on the concepts of monumentality, solidity, and a didactic foundation for narrative subsets. His treatment of the figure and its accompanying environment—living and dead—are inflated, rounded, and abstracted to include only the most significant details. The characters are silent—frozen in time and place—as they appear to bear witness to the world around them. There is little shading in his flat brushwork allowing each highly defined subject to dominate the composition.

Over the years, he immersed himself in certain elements from both popular culture and colonial sculptural forms.² It was his ongoing relationship with Colombia—artistically, physically, and emotionally—that informed his limitless imagination. Although he had studios and residences in Europe and New York, his philanthropic support of the people and the culture of Medellín is evident throughout the city. A collection of his monumental sculptures grace the plaza known as Plaza Botero and serves as the entrance to the Museum of Antioquia (Museo de Antioquia) which houses a collection of his and other historical artworks. He also donated a collection to the Botero Museum in Bogotá, further establishing his close bond with the country of his birth.

It is not surprising that Colombia, with its remarkable land, culture, and people, was a consistent source of inspiration in his work.³ He captured the spirit of the country with images of men, women, priests, soldiers, politicians, animals, and cityscapes ringed by mountains – all of them humorously and intentionally inflated. Borrowing from art history’s master portraitists, his Colombian men and women took on the persona of famous, infamous, and ordinary citizens. Avoiding the trends of modernism, he said he was “attracted by its mestizo character, the mixture of old, indigenous and Spanish cultures.”⁴ As the years progressed, his technique also challenged the modernist aesthetic as it became smoothly meticulous, without the spontaneity of loose brushwork that he soon realized detracted from his characteristic morphology. His purposeful exaggeration of forms and enhanced dimensions depended on a unique painterly application, as he stated:

“The deformation you see is the result of my involvement with painting. The monumental and, in my eyes, sensually provocative volumes stem from this. Whether they appear fat or not does not interest me. It has hardly any meaning for my painting. My concern is with formal fullness, abundance. And that is something entirely different.”⁵

This personal approach to volumetric forms and composition is a means of enhancement as well as exaggeration that serves his subjects conceptually and formally. Within a variety of themes, from appropriating Old Masters to the celebration of the Colombian land with its tropical fruits, diverse landscapes, and other identifiable Latin American characteristics, Botero challenged the senses and society. His works can be interpreted as caustic condemnations of the military, religion, and the lack of morals present in the powers that be. The works can also be candid and humorous, especially when he includes a self-portrait within the action much like Velázquez in *Las Meninas*. He became more than the artist observer; he was a participant and perhaps culpable as the citizen-artist.

As a participant in so many of his works, Botero may have been sharing a wish list with the viewer. Is he the matador of his dreams? Is he a king? Is he a devoted family man? He played many roles to activate the subjects’ narrative qualities, suspended in time and place as Latin American stereotypes while exaggerating them with his total disregard for classical, traditional proportions. This stylistic approach cannot be separated from the content of his works – style is a tool that brings attention to the characters and their flaws and foibles. The smoothness of the paint is the same whether it is describing flesh, clothing, fruit, or rooftops. Disproportionate to its surroundings, a face is as smooth as hair or cloth and conveys no more emotion than a chair. Scale shifts to further confuse the composition. It is a remarkable technique with exaggeration as its foundation that serves as a distinctive portrait of Latin America itself.

Colombia is the source of his most compelling themes and topics, and it is a country with strong ties to the United States, especially in South Florida. Botero’s work has long been popular amongst Colombian Americans and Latin Americans who identify with the history of his characters and their surroundings. Over 400,000 Colombians are living in South Florida, making it the largest cluster of Colombians in all U.S. regions.

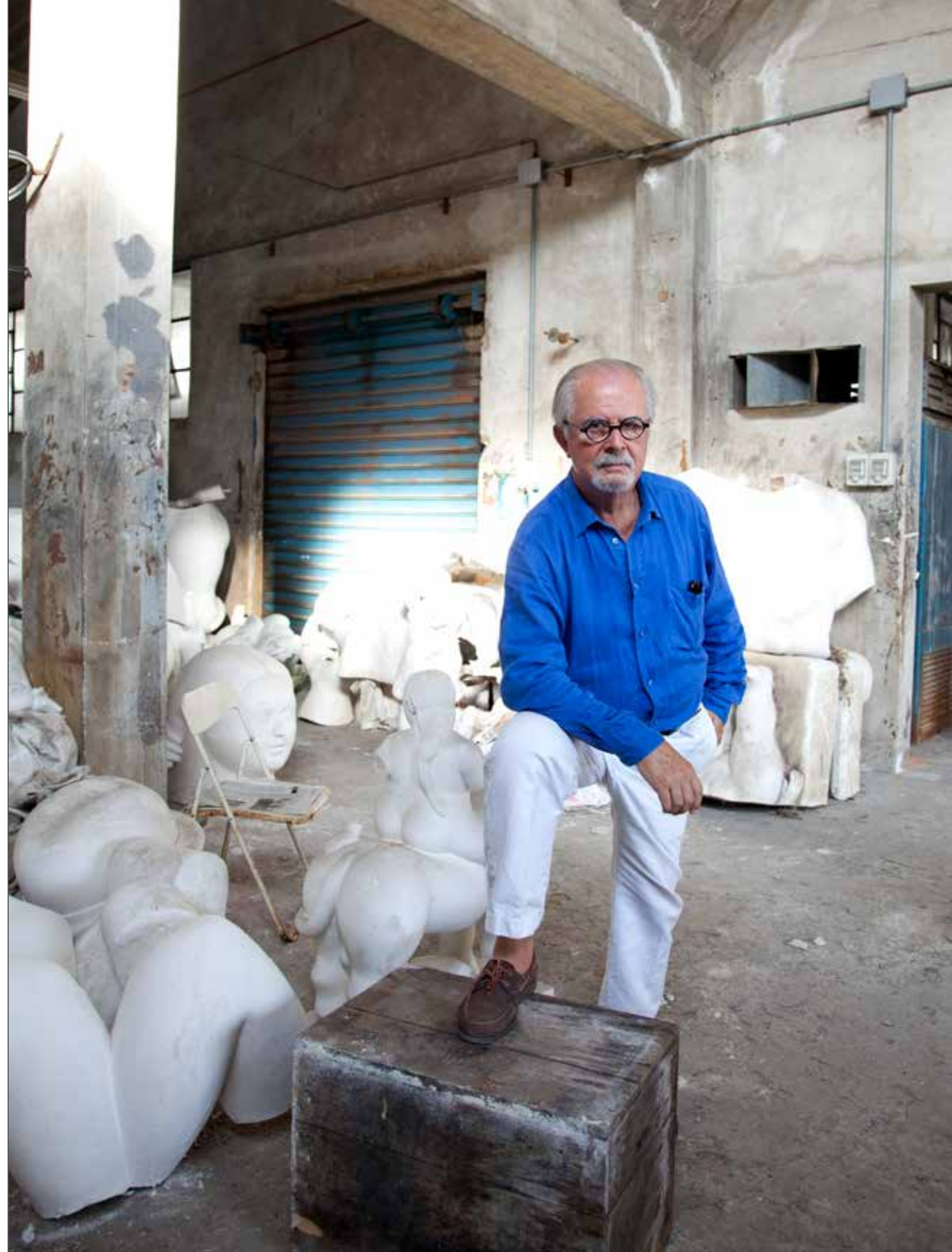
As he explored the public and private worlds of his native country, Latin America, and beyond, Botero revealed the pretensions and the values of conservative Catholic

bourgeois society with subtlety and humor, despite the underlying message critical of vanity, materialism, and complacency. He did this by depicting social types, not individuals, focusing instead on details: a priest’s robe, a woman’s fur, earrings, lace, flowers, a dog’s collar, and more.⁶ Nothing is sacred. The cultural dynamism long associated with Latin America informs each composition, just as his skill in using formal elements of artistic production enhanced the narrative. There has long been an extraordinary link to “magical realism” in the art, poetry, writing, and drama found in the works of many Latin American authors, including Gabriel Garcia Marquez, the most recognized. They see a frequent lack of distinction between the grotesque, the tragic, and the farcical that seem to co-exist.⁷ Reality becomes the myth, and the myth becomes reality. It is a surreal existence that only an artist can explain with his own visual language, and Botero has developed such a language.

His cast of characters specifically drawn from Colombia and Latin America continue to tell a story with affection and humor that transcends location, making his art accessible and appreciated on a global scale. Materialism exists in all corners of the world. There is an alternative reality to every depiction of life. Military coups led by army strongmen and corrupt dictators are not only Colombia’s problem. Modern society is an endless source of critical commentary, and Botero used painting and sculpture as his gifts to viewers everywhere as personal revelations. His work has been and continues to be his love letter to Latin America, written in paint, pen, stone, and bronze.

1 Holliday T. Day and Hollister Sturges, *Art of the Fantastic: Latin America, 1920-1987* (Indianapolis, Indiana: Indianapolis Museum of Art, 1987), 146.
2 Ivonne Pini, “Colombia,” in Edward Sullivan, ed., *Latin American Art in the Twentieth Century* (London and New York: Phaidon Press Limited, 1996), 169.

3 For more information about the life of Fernando Botero, see Christian Padilla, Editor, Contributor, and Fernando Botero, *Botero: The Search for a Style (1948-1963)* (Milan: Skira Publishing, 2020). There are several publications that can also be found about his life and work.
4 Edward Lucie-Smith, *Latin American Art of the 20th Century* (New York: Thames and Hudson, 1993), 165.
5 As quoted in Edward Lucie-Smith, *Ibid.*, 166.
6 Holliday T. Day, 148.
7 *Ibid.*, 35.



FERNANDO BOTERO

UNA CARTA DE AMOR A AMÉRICA LATINA

CAROL DAMIAN - DOCTOR EN FILOSOFÍA Y PROFESOR
DE HISTORIA DEL ARTE LATINO-AMERICANO

Fernando Botero (1932 - 2023, Medellín, Colombia) es uno de los maestros más reconocidos y populares del arte latinoamericano moderno. Durante décadas, se consagró como un artista de fama internacional cuyas obras encarnan de forma implacable humor, irreverencia e inteligencia a través de un uso polifacético de materiales que oscilan entre la pintura, el dibujo y la escultura. Nacido en Medellín, un centro importante de la industria textil del algodón en un lugar relativamente aislado donde el acceso al arte era limitado, Botero estuvo expuesto a objetos precolombinos, iglesias coloniales y arte popular – pero no al modernismo. Este entorno bucólico junto con pueblos pequeños llenos de casas con techo de teja que recuerda de su juventud se convertiría en un tema de su obra. La Colombia de posguerra era firmemente católica, socialmente rígida, políticamente inestable y por ello preparada para una exploración artística y crítica por parte del artista¹. Botero sacó partido de la complicada sociedad “Nuevo Mundo” de su país y la combinó con su aprecio por la elegancia renacentista para crear su propio vocabulario artístico. Fue un estudiante serio de historia del arte y aparentemente parecía inmune a la influencia de las tendencias vanguardistas y en sus primeros años estuvo inspirado por las obras de los grandes artistas renacentistas y barrocos como Paolo Uccello, Masaccio, Piero della Francesca, Diego

Velázquez y Peter Paul Rubens. Similarmente, el proceso de Botero se preocupaba de la forma y las nuevas realidades, basado en los conceptos de monumentalidad, solidez y una fundación didáctica para subconjuntos narrativos. Su tratamiento de la figura y su entorno – vivo y muerto – es inflado, redondeado y abstraído para incluir solamente sus detalles más significativos. Los personajes son silentes – congelados en el tiempo y espacio – ya que parecen dar testimonio del mundo que les rodea. Hay poca sombra en su trazado con pincel plano, permitiendo que cada sujeto altamente definido domine la composición.

A lo largo de los años, se sumergió en ciertos elementos tanto de la cultura popular como de las formas escultóricas coloniales². Fue su duradera relación con Colombia – artística, física y emocionalmente – que formó su imaginación sin límites. Aunque tuviera estudios y residencias en Europa y Nueva York, su apoyo filantrópico al pueblo y la cultura de Medellín es evidente en toda la ciudad. Una colección de esculturas monumentales adorna la plaza conocida como Plaza Botero que sirve como entrada al Museo de Antioquia, edificio que alberga una colección de sus obras junto con otras piezas históricas. También donó una colección al Museo Botero en Bogotá, estableciendo aún más su estrecho vínculo con su país natal.

No es sorprendente que Colombia, con su tierra, cultura y pueblo muy notables, fuera una fuente de inspiración constante para su obra³. Captó el espíritu del país a través de imágenes de hombres, mujeres, curas, soldados, políticos, animales y paisajes urbanos rodeados de montañas – todos ellos humorística e intencionadamente infladas. Prestando las contribuciones de los maestros retratistas, sus hombres y mujeres colombianos se convirtieron en personajes famosos, infames y ciudadanos corrientes. Evitando las corrientes modernistas, decía que se sentía “atraído por el carácter mestizo que presentaba la mezcla de culturas antiguas, indígenas y españolas”⁴. A medida que los años pasaban, su técnica desafió la estética modernista ya que se convirtió en meticulosamente suave, sin la espontaneidad de la pincelada suelta que pronto vio que restaba a su morfología característica. Su intencionada exageración de las formas y dimensiones realizadas dependía de una aplicación pictórica única, como dejó dicho:

“La deformación que se ve es el resultado de mi compromiso, de mi implicación en la pintura. La monumentalidad y, en mi opinión, la sensualidad que desprenden los volúmenes viene de ahí. Que los personajes aparezcan o no gordos, no me interesa. Rara vez esto tiene algún interés para mi pintura. Mi preocupación es crear formas plenas, contundentes. Es algo totalmente diferente”⁵. Esa aproximación personal a la composición y a las formas volumétricas es un medio tanto de mejora como de exageración que sirve a sus sujetos conceptual y formalmente. Dentro de una variedad de temas, desde la apropiación de Maestros Antiguos a la celebración de la tierra colombiana con sus frutos tropicales, paisajes diversos y otras características identificablemente latinoamericanas, Botero desafió los sentidos y la sociedad. Sus obras se pueden interpretar como causticas condenas del ejército, de la religión y la escasez de moral presente en el poder. Las obras también pueden ser cándidas y humorísticas, especialmente cuando incluye un autorretrato en el marco de la acción, como Velázquez en *Las Meninas*. Se convirtió en algo más que el artista observador; era un participante y quizás culpable de ser un artista ciudadano.

Como participante en muchas de sus obras, Botero quizás estuvo compartiendo una lista de deseos con el espectador. ¿Es él el matador de sus sueños? ¿Es un rey? ¿Es un devoto hombre de familia? Interpretó muchos papeles para activar las cualidades narrativas de los sujetos, suspendidos en tiempo y lugar como estereotipos latinoamericanos mientras los exageraba con su total menosprecio a las proporciones clásicas y tradicionales. Este enfoque estilístico no se puede separar del contenido de sus obras – el estilo es una herramienta que dirige la atención a sus personajes con sus defectos y debilidades. La suavidad de la pintura es la misma tanto si describe la tonalidad de la piel, ropa, frutas o tejados. Desproporcionada en relación a su entorno, una cara es tan suave como el cabello o un paño, y no transmite más emoción que una silla. La escala cambia para añadir más confusión a la composición. Es una técnica destacable con base en la exageración que sirve como un retrato distinto de América Latina.

Colombia es la fuente de sus temas y tópicos más convincentes, y es un país que tiene vínculos estrechos con Estados Unidos, especialmente en el sur de Florida. La obra de Botero ha sido popular durante mucho tiempo entre americanos de origen colombiano

y latinoamericanas que se identifican con la historia de sus personajes y sus alrededores. Más de 400,000 colombianos viven en la parte sur de Florida, convirtiéndolo en el grupo más numeroso de colombianos de todas las regiones de Estados Unidos.

A medida que exploraba el mundo público y privado de su país natal, de América Latina y más allá, Botero reveló las pretensiones y los valores de una sociedad burguesa, conservadora y católica con sutileza y humor, pese al mensaje subyacente crítico de la vanidad, el materialismo y la autocomplacencia. Lo hizo mediante la representación de tipos sociales, no de personajes, centrándose así en detalles: la túnica de un sacerdote, los abrigos de piel de las mujeres, los pendientes, los cordones, las flores, un collar de un perro, entre otros.⁶ Nada es sagrado. El dinamismo cultural históricamente asociado con América Latina inspira cada composición, así como su habilidad en usar elementos formales de producción artística reforzaba la narrativa. Ha existido a lo largo de los años un vínculo con el “realismo mágico” en el arte, la poesía, la narrativa y el teatro, que se encuentra en las obras de muchos autores Latinoamericanos, incluido Gabriel García Márquez, el más reconocido. Ellos frecuentemente ven una falta de distinción entre lo grotesco, lo trágico y lo absurdo que parecen coexistir⁷. La realidad se convierte en el mito y el mito se convierte en realidad. Es una existencia surrealista que sólo un artista puede explicar con su propio lenguaje visual, y Botero ha desarrollado dicho lenguaje.

Su repartimiento de personajes específicamente extraídos de Colombia y América Latina continúa a contarnos una historia con ternura y humor que transciende el lugar, haciendo su arte accesible y apreciado a escala mundial. El materialismo existe en cada uno de los rincones del mundo. Hay una realidad alternativa a cada representación de la vida. Los golpes de estado militares dirigidos por caudillos y dictadores corruptos no son el único problema de Colombia. La sociedad moderna es una fuente incesante de comentario crítico, y Botero usó la pintura y la escultura como su ofrenda a todo su público. Su obra ha sido y continúa siendo su carta de amor a América Latina, escrita en pintura, pluma, piedra y bronce.

1 Holliday T. Day y Hollister Sturges, *Art of the Fantastic: Latin America, 1920-1987* (Indianapolis, Indiana: Indianapolis Museum of Art, 1987), 146.

2 Ivonne Pini, “Colombia,” en Edward Sullivan, ed., *Latin American Art in the Twentieth Century* (London and New York: Phaidon Press Limited, 1996), 169.

3 Para más información sobre la vida de Fernando Botero, véase Christian Padilla, Editor, Contributor, and Fernando Botero, *Botero: The Search for a Style (1948-1963)* (Milan: Skira Publishing, 2020). Hay varias publicaciones que se pueden hallar sobre su vida y su trabajo.

4 Edward Lucie-Smith, *Latin American Art of the 20th Century* (New York: Thames and Hudson, 1993), 165.

5 Como se cita en Edward Lucie-Smith, *Ibid.*, 166.

6 Holliday T. Day, 148.

7 *Ibid.*, 35.





THE ART OF
ENTERTAINMENT
*EL ARTE DEL
ENTRETENIMIENTO*

**“I USE
A COLORING
THAT IS
POSSIBLY
EXAGGERATED
BUT MAINTAINS
A CERTAIN
RELATIONSHIP
WITH REALITY.”**

FERNANDO BOTERO
FOR REVISTA DINERS, 2012

**“YO USO
UN COLORIDO
QUE ES
POSIBLEMENTE
EXAGERADO
PERO
MANTIENE
CIERTA
RELACION CON
LA REALIDAD.”**

FERNANDO BOTERO
PARA REVISTA DINERS, 2012

PICADOR

1987
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
70.5 × 52.8 in
179 × 134 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



PICADOR

2002
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
76 × 53.5 in
193 × 136 cm

PROVENANCE
Artist's studio

PHOTOGRAPHER
© Jimmy de Paris



CIRCUS BAND

2008
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
72.8 × 55.5 in
185 × 141 cm

PROVENANCE
Artist's studio
Opera Gallery
Singapore
Private collection



CIRCUS PEOPLE

2008
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
52 x 42.9 in
132 x 109 cm

PROVENANCE
Artist's studio
Galerie Gmurzynska, Zug
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



CLOWN IN WHITE

2008
Oleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
56.3 × 39.4 in
143 × 100 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



CARNIVAL

2016
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
50.8 × 37 in
129 × 94 cm

PROVENANCE
Artist's studio
Private collection



MUSICOS

2017
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
46.9 x 37.8 in
119 x 96 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
New York, Marlborough
Gallery, Botero,
Recent Paintings,
11 October -
24 November 2018,
ill p.23

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



PICADOR

2018
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
60.6 × 39.4 in
154 × 100 cm

PROVENANCE
Artist's studio
Marlborough Gallery
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



DANCERS

2020
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
55.9 × 39.4 in
142 × 100 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



GUITAR PLAYER

2022
Acuarela y grafito
sobre papel
Watercolour and
graphite on paper
Signed and dated
on the lower right
16.1 x 12.2 in
41 x 31 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



FLAUTISTA

2023

Acuarela sobre papel

Watercolour on paper

Signed and dated

on the lower right

16.1 × 12.2 in

41 × 31 cm

PROVENANCE

Artist's studio

CERTIFICATE

The artist

has confirmed

the authenticity

of this work



THE SINGER

2023
Acuarela sobre papel
Watercolour on paper
Signed and dated
on the lower right
12.2 × 16.1 in
31 × 41 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work





CONTEMPLATION
CONTEMPLACIÓN

**“BUT EVERY
TIME I TELL
A LANDSCAPE,
IN THE
BACKGROUND,
I ALWAYS GO
BACK THERE,
TO COLOMBIA.”**

FERNANDO BOTERO
FOR DOMUS, 2020

**“PERO
CADA VEZ
QUE CUENTO
UN PAISAJE,
EN EL FONDO,
SIEMPRE
VUELVO ALLI,
A COLOMBIA.”**

FERNANDO BOTERO
PARA DOMUS, 2020

PAISAJE

2004
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower left
29.9 × 24.4 in
76 × 62 cm

PROVENANCE
Artist's studio
Private collection



STILL LIFE

2009

Acuarela sobre papel

Watercolour on paper

Signed and dated

on the lower right

41.5 × 29.5 in

105.5 × 75 cm

PROVENANCE

Artist's studio

Private collection

CERTIFICATE

The artist

has confirmed

the authenticity

of this work





PORTRAYING
THE INTIMATE
*RETRATAR
LO ÍNTIMO*

**“MY DESIRE
IS TO CREATE
A ‘WORLD’,
LIKE THE REAL
WORLD, WHERE
THERE’S
EVERYTHING.”**

FERNANDO BOTERO
FOR REVUE DES DEUX MONDES, 2016

**“MI DESEO
ES CREAR UN
“MUNDO”,
COMO EL
MUNDO REAL,
DONDE HAYA
DE TODO.”**

FERNANDO BOTERO
PARA REVUE DES DEUX MONDES, 2016

PICKNICK IM WALDE

1973
Grafito sobre papel
Graphite on paper
Signed and dated
on the lower right
18.9 × 24.6 in
48 × 62.5 cm

PROVENANCE
Artist's studio
Galerie Brusberg,
Hanover, Germany
Private collection



LADY IN PROFILE

1983
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
35 x 27.6 in
88,9 x 70,2 cm

PROVENANCE
Artist's studio
Anne Eisenhower
collection, 16 May 1988
(gift from the artist)



EN LA PLAZA

1987
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
72x 51.4 in
182,9 x 130,5 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
Milan, Castello
Sforzesco - Sala
Viscontea; Coro,
Venezuela, Museo de
Arte; Caracas, Museo
de Arte Contemporáneo;
Mexico City, Museo
Rufino Tamayo,
Botero: La corrida,
December 1987 -
August 1989, no. 18,
p. 124, ill. p. 50

LITERATURE

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

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

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



THE STREET

1989
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
46.9 × 35.8 in
119 × 91 cm

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

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



NIÑO

1993
*Sanguina y carbón
sobre lienzo*
Sanguine and
charcoal on canvas
Signed and dated
on the lower right
51.5 × 39.7 in
130.8 × 101 cm

PROVENANCE
Artist's studio
Loudmer Scp.,
15 December 1997,
lot 25
Private collection

EXHIBITED
Buenos Aires,
Museo Nacional
de Bellas Artes,
Botero en Buenos Aires,
April-May 1994,
ill. in colour
p. 130



**PORTRAIT
OF PICASSO**

1998
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
73.6 x 50.4 in
187 x 128 cm

PROVENANCE
Artist's studio
Private collection

LITERATURE
Cecilia Braschi,
'Botero and Picasso:
An Imaginary
Dialogue' in *Berkeley
Review of Latin
American Studies*,
Fall - Winter 2018,
ill. in colour p.41

EXHIBITED
Aix-en-Provence,
Hôtel de Caumont,
'Botero, dialogue avec
Picasso', 24 November
2017 - 11 March 2018

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



JUST MARRIED

2010
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
81.1 × 61.8 in
206 × 157 cm

PROVENANCE
Artist's studio



**LAWYER
AND SECRETARY**

2010
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
81.1 × 50.8 in
206 × 129 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



THE SAINT

2014
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
73.5 × 39.5 in
186.7 × 100.3 cm

PROVENANCE
Artist's studio
Private collection



A FAMILY

2016
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
64.3 × 74.9 in
163.2 × 190.2 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



WOMAN WITH FRUIT

2016
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
46.9 × 34.8 in
119 × 88.3 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work

PHOTOGRAPHER
© Jimmy de Paris



DOS HERMANAS

2018
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
50.9 × 39.4 in
129 × 100 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
New York, Marlborough
Gallery, 'Botero,
Recent Paintings',
11 October -
24 November 2018,
ill. p. 33

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



GOOD MORNING

2018
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
55.5 × 39.4 in
141 × 100 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



**MAN AND WOMAN
WITH CAT**

2018
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
50 × 39.4 in
127 × 100 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work+D33



TWO SISTERS

2018
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
65 × 59.1 in
165 × 150 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



**MAN AND WOMAN
DRINKING**

2021
Óleo sobre lienzo
Oil on canvas
Signed and dated
on the lower right
52 × 39.4 in
132 × 100 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



**MAN AND WOMAN
WALKING**

2022
Acuarela
sobre papel
Watercolour
on paper
Signed and dated
on the lower right
16.1 x 12.2 in
41 x 31 cm

PROVENANCE
Artist's studio
Private collection



MAN AND WOMAN

2022
Acuarela y lápiz
sobre papel
Watercolor and
pencil on paper
Signed and dated
on the lower right
12.2 × 16 in
30.9 × 40.6 cm

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



**MAN AND WOMAN
WITH UMBRELLA**

2023
Acuarela sobre papel
Watercolour on paper
Signed and dated
on the lower right
16.1 x 12.2 in
41 x 31 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



WOMAN WITH FUR

2023
Acuarela sobre papel
Watercolour on paper
Signed and dated
on the lower right
16.1 × 12.2 in
41 × 31 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



WOMAN WITH FLOWERS

2023
Acuarela sobre papel
Watercolour on paper
Signed and dated
on the lower right
16.1 × 12.2 in
41 × 31 cm

PROVENANCE
Artist's studio

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



THE BEAUTY
OF SHAPES
LA BELLEZA
DE LAS FORMAS



**“MY DEEPER
INTEREST IS IN
THE SENSUAL,
PLASTIC
LANGUAGE
OF PAINTING
AND IN THE
EXPANSION
OF FORM.”**

FERNANDO BOTERO
FOR ARTFORUM

**“MI INTERÉS MÁS
PROFUNDO ESTÁ
EN EL LENGUAJE
SENSUAL
Y PLÁSTICO
DE LA PINTURA
Y EN LA
EXPANSIÓN
DE LA FORMA”**

FERNANDO BOTERO
PARA ARTFORUM

FEMME

1977 - 1978

Bronze

Bronze

Edition of 6

Signed on the base

72.8 × 33.5 × 25.5 in

184.8 × 85.1 × 64.8 cm

PROVENANCE

Marlborough Gallery,
New York

Dan Wainberg, Houston

James Goodman

Gallery, New York

Private collection

EXHIBITED

New York, 'Fernando

Botero: Esculturas',

30 April - 29 May 1982,

no. 10, ill. p. 9

LITERATURE

Fernando Botero, *Fernando Botero: Das plastische Werk*, Brusberg Dokumente 11, Verlag der Galerie Brusberg Hannover, October 1978, no. 31 (another edition illustrated)

Edward J. Sullivan, *Botero: Sculpture*, Abbeville Press, New York, 1986, p. 80, n.n. (another edition illustrated)

Jean-Clarence Lambert, *Botero Sculptures*, Villegas editores, Bogotá, 1998, no. 62, n.p., (another edition ill. in colours)

Felipe Grimberg, *Selling Botero*, Silvana Editoriale, Milan, 2015, p. 81 (another edition ill. in colours)



GATO

1981
Bronze
Bronze
Edition of 6
Signed and numbered
on the foot
13.5 x 42.7 x 12.5 in
34.3 x 108.6 x 31.8 cm

PROVENANCE
Artist's studio
Christie's, New York,
22 May 1986, lot 101
Private collection

LITERATURE
Edward J. Sullivan,
Botero. Sculpture,
Abbeville Press,
New York, 1986,
ill. p. 130
(other edition)

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



FEMME AU SERPENT

1983
Bronze
Bronze
Edition of 9
Signed and numbered
on the right shoulder
5.5 × 17.5 × 10 in
14 × 44.5 × 25.5 cm

PROVENANCE
Artist's studio
Private collection,
Switzerland
Galerie Didier Imbert Paris
Private collection, Paris

LITERATURE
Edward J. Sullivan,
Botero. Sculpture,
Abbeville Press, New York,
1986, ill. p. 106



STANDING WOMAN

circa 1990
Bronze
Bronze
Edition of 6
Signed, numbered
and stamped
with the foundry
stamp on the base
32 x 15 x 10 in
81.3 x 38.1 x 25.4 cm

PROVENANCE
Artist's studio
Helene Wasserman
Fine Art, New York
Private collection
Palm Beach, May 1996



**RECLINING WOMAN
WITH APPLE**

1990
Mármol Carrera blanco
White Carrera marble
Unique Piece
Signed near the base
13,7 x 23,2 x 9,7 in
34,9 x 59,1 x 24,8 cm

PROVENANCE
Marlborough Gallery, New York.
Anne Eisenhower
collection, 1990

EXHIBITED
New York, Marlborough Gallery,
Fernando Botero: Recent
Sculpture, October-November
1990, no. 23, ill. p. 47



SPHINX

Conceived 1998,
cast 2020
Bronze
Edition of 3 + 2 AP
Signed, numbered and
stamped with the foundry
stamp on the base
99.6 × 85.9 × 109.5 in
253 × 218.1 × 278.1 cm

PROVENANCE
Artist's studio
Private collection



COUPLE

2002
Bronze
Bronze
Edition of 6
Signed and numbered
on the bottom right
25.6 × 19.7 × 7.1 in
65 × 50 × 18 cm

PROVENANCE
Artist's studio Opera
Gallery, Hong Kong
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



STANDING WOMAN

2004
Bronze
Edition of 6
Signed and numbered
on the base
53.1 x 15.7 x 15.7 in
135 x 40 x 40 cm

PROVENANCE
Artist's studio
Private collection



BIRD

2005
Bronze
Bronze
Edition of 6
Signed and numbered
foundry stamp on
the left base
12 x 14.2 x 10.6 in
30.5 x 36 x 27 cm

PROVENANCE
Artist's studio
Opera Gallery,
Singapore
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



**DONNA SEDUTA
SU CUBO**

2006
Bronze
Edition: AP 2/2
Signed and numbered,
foundry stamp
on the right side
of the base
16.9 × 10.6 × 12.6 in
43 × 27 × 32 cm

PROVENANCE
Artist's studio
Private collection



LEDA AND THE SWAN

2006
Bronze
Bronze
Edition of 6
Signed and numbered,
foundry stamp
on the right side
of the base
28 x 50 x 20.5 in
71 x 127 x 52 cm

PROVENANCE
Artist's studio
Private collection

LITERATURE
Cecilia Braschi,
*Fernando Botero. Au-delà
des formes*, Snoeck
Publishers, Ghent,
ill. in colours p. 147
(other edition)

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



RECLINING WOMAN

Bronze
Bronze
Edition of 6
Signed and numbered
on the right side
20.9 × 10.6 × 9.8 in
53 × 27 × 25 cm

PROVENANCE
Private collection



RECLINING WOMAN

2007-2009
Bronze
Bronze
Edition of 6
Signed and numbered,
foundry stamp
on the right side
9.1 × 20.9 × 9.8 in
23 × 53 × 25 cm

PROVENANCE
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



WOMAN ON THE HORSE

Bronze
Bronze
Edition of 6
Signed and numbered,
foundry stamp
on the plinth
47 × 19 × 35.4 in
119.4 × 48.3 × 90 cm

PROVENANCE
Private collection

CERTIFICATE
The artist
has confirmed
the authenticity
of this work



HORSE

2017
Bronze
Bronze
Unique piece
177.2 × 157.9 × 70.9 in
450 × 401 × 180 cm

PROVENANCE
artist's studio



**GATTO PICCOLO
(CON CODA LUNGA)**

Bronze
Bronze
Edition of 6
Signed and numbered
on the base,
foundry stamp
25 x 71 x 34 cm
9.8 x 28 x 13.4 in

PROVENANCE
Artist's studio
Private collection

PHOTOGRAPHER
© Jimmy de Paris



**DONNA SDRAIATA
CON TESTA DRITTA
/ SMALL WOMAN
ON A BED**

Bronze
Bronze
Edition : AP 2/2
Signed and
numbered, foundry
stamp on the right
side of the base
9.6 × 20.5 × 12 in
24.5 × 52 × 30.5 cm

PROVENANCE
Artist's studio
Private collection





DEAR FERNANDO

BELÉN HERRERA OTTINO

It was a late Friday afternoon when my phone rang. A melodious male voice on the other end said, “Belén, thank you very much,” I didn’t know who it could be, so I asked. The response came right away. “This is Fernando.” I didn’t immediately realize which Fernando this kind man could be. I answered with some hesitation, thinking of the only friend I had with the name Fernando, whose voice I didn’t recognize, “Fer, is that you?” To ease my confusion, he replied, «If you prefer, Fer, then Fer it is. Belén, this is Botero.” Oh my God, I had only been working at Marlborough for a few months, and I felt terrible for my clumsiness and distraction, which didn’t seem to bother you because the conversation carried on with your cheerful and youthful voice. “I apologize for bothering you,” you said, “I just wanted to thank you for sending the magazine. I’ve arrived at the hotel, and I’m very grateful. See you soon.”

It was a bullfighting magazine that Pierre Levai asked me to send to the Ritz Hotel, where you were staying. This is so ironic, considering my strong anti-bullfighting stance. Recently, I sent you the catalog for the Goya and Picasso exhibition at the Royal Academy of Fine Arts of San Fernando to your apartment in Monaco. Goya’s protest brushstrokes, portraying those bullfighting events, showing their true insides, made me believe that the brilliant painter had taken a stand, siding with the animal. I feel the same when I look at your oils and watercolors of Picadors, with those innocent horses with sad, covered and small eyes, so terribly vulnerable.

The last time we saw each other was in February 2019, here in Madrid. You came with your wife Sophia for the opening of your *Pintura reciente* exhibition. I felt very satisfied to have proposed and convinced Pierre Levai to allow the exhibition—which originally took place in New York in October 2018—come to Madrid, a city that was very special to you. And you came! One of the most special moments was that lengthy conversation with journalist Juan Cruz, who interviewed you for *El País*. Time stood still as Juan and I listened intently to your words and your voice. In September 2020, with the pandemic still looming, your exhibition curated by Cristina Carrillo de Albornoz at CentroCentro opened. I was there with your devoted daughter Lina. We continued to catch up via email until the autumn of last year, trading stories and updates about life. I wrote you to tell you that after almost two decades at the previous gallery, I had resigned, and that Gilles Dyan gave me the opportunity to lead the new Opera Gallery venue in Madrid. I told you how happy and honored I was to continue working with your artwork, Fernando. In one of my emails to you, I said «I always feel like I’m in good company—the best company—as I’ve been accompanied by your pictorial and sculptural universe throughout my professional career.”

At Opera Gallery’s new Madrid location, we wanted to inaugurate the venue with an exhibition centered around Picasso and his influence on 20th and 21st-century art. I was thrilled that you showed interest and told me you’d like to participate with a work that would be suitable for this event, which was the aptly titled *Portrait of Picasso, 1930s*. This painting was reproduced in large format in the *Herald Tribune* on the page sponsored by UBS, announcing my exhibition, *Botero, diálogo con Picasso*, in Aix en Provence.”

We brought this splendid portrait to Madrid, welcoming visitors to the *Loving Picasso* exhibition at Opera Gallery. I am always grateful for your generosity and for being by my side on such a special occasion. It was pure magic how, from the famous photograph that Brasaí took of Pablo Picasso in the Rue La Boétie studio in Paris, in front of Henri Rousseau’s portrait of Yadvigha in 1932, you painted *El Maestro* in your Rue du Dragon studio.

I know this from my husband Enrique, who visited you there, as well as in your studios in Monaco and Pietrasanta. He always remembers that time he spent traveling with you in the red Cinquecento through the hills of your Italian village, to capture in a photograph the love you and Sophia always professed to each other. He also reminisces about that chance lunch and your bonhomie after your morning work at your restaurant in Monte Carlo.

We established a beautiful exchange of correspondence through emails and letters where we shared anecdotes and curiosities we both encountered. Admittedly, this routine led me to obsessively refresh my inbox if a week passed without hearing from you. I felt profound anguish when Sophia’s health deteriorated. You were by her side—at home or in the hospital—you were always together. She didn’t want to die, and she didn’t want to leave you alone. She sensed how much you needed her. She passed away shortly after seeing the photographs of her well-deserved exhibition of monumental sculptures on Park Avenue. I felt a chill of cold running through my veins when I saw your email on May 5, 2023 announcing her passing. Envisioning you writing on your tablet, I felt exactly what you described: “the devastating nature of this new situation after so many years of being together and happy.” You told me that you would probably find the best solace in working and continuing with your routine, creating new watercolors.

You didn’t want to talk about illnesses and your health at 91. I loved how you put it, “It’s boring.” Instead, we talked about my family trips, such as the visit to the Mozarabic hermitage of San Baudelio de Berlanga in Soria, a name that already seemed magical to you. We discussed how those bovids portrayed there already seemed like ancestors from the year 1000 of the ladies of Avignon and your paintings – your volumes were already present.

On July 4th, I was going to Monaco for the opening of the traditional Masters exhibition at Opera Gallery’s location. You apologized; we wouldn’t see each other this time. You told me, “I’d prefer you to remember me as I was before.” Your sincerity and dignity overwhelmed me, and I burst into tears while having lunch with my friend Cristóbal Hara. Thereafter, I was constantly checking my phone because it had been several long days since I heard from you.

As the weeks passed, you eventually told me you were worried because you hadn’t heard from me, and as it turned out, my emails weren’t reaching your inbox. For a few weeks you wrote to me, but you thought I wasn’t replying until I suddenly received an email from you with the subject line, “Happy.” “I’m still well, and now that I’ve received your emails, I’m even better.” I received it late in the afternoon while grocery shopping and I quite literally jumped for joy!

How beautiful as well, that last Saturday in July when I told you that our friend had rescued an abandoned and pregnant donkey and gave it to my children. As we eagerly awaited the birth of the beautiful colt or filly’s arrival into this world, you remembered the “great poet Juan Ramón Jiménez in the 1940s when he was young”, and advised me: “What a funny story that was about the donkey your friend gave to Leonardo and Marco. But what a responsibility! She’s very thin and sad! We’ll have to feed her cornflakes and chocolate cookies to bring back the sparkle to her eyes and fur.”

News from you, with photographs of your new watercolor artworks, continued arriving until that fateful Friday when I wrote to you because I hadn’t heard from you. I wanted to know your thoughts on the catalog for Saura’s exhibition, which I had sent you but you hadn’t commented on... The pain was beyond immensity when I learned the news and spoke with your beloved daughter, Lina.

Dear Fernando, the painter of everyday life: As you said, work was your best solace, but it wasn’t enough. You had to leave to be next to your great love.

QUERIDO FERNANDO

BELÉN HERRERA OTTINO

Fue un viernes a última hora de la tarde, sonó mi móvil y una voz masculina y melodiosa dijo al otro lado: -Belén, muchas gracias-. No sabía quién podía ser, y pregunté. La respuesta no se hizo esperar: -Soy Fernando-. No caí en qué Fernando tan gentil podía ser. Contesté dubitativa pensando en el único amigo entonces que se llamaba así, pero cuya voz no reconocí, -¿Fer, eres tú?-. Y me respondió para calmar mi desconcierto: -Si prefieres, Fer, pues Fer. Belén, soy Botero-. Oh dios mío, apenas llevaba unos meses trabajando en Marlborough y me sentí fatal por mi torpeza y despiste que pareció no importarte ya que la conversación continuó con tu voz alegre y jovial: -Disculpa que te moleste, solo quiero agradecerte el envío de la revista. Ya he llegado al Hotel, estoy muy agradecido. Nos vemos estos días-.

Se trataba de una revista de tauromaquia que Pierre Levai había pedido que te hiciera llegar al Hotel Ritz donde te alojabas. Cosas de la vida, comprometida antitaurina que soy, hace poco te mandé a tu apartamento de Mónaco el catálogo de la exposición Goya y Picasso en la Real Academia de Bellas Artes de San Fernando. La pincelada de protesta de Goya retratando esos festejos taurinos, sus verdaderas entrañas, me hacía sentir que inevitablemente el genial pintor tomaba una posición, poniéndose del lado del animal. Siento lo mismo al contemplar tus óleos y acuarelas de los picadores, con esos caballos inocentes con tristes ojillos tapados, tan terriblemente vulnerables.

La última vez que nos vimos fue en febrero del 2019 aquí en Madrid, viniste con Sophia a la inauguración de tu exposición Pintura reciente, me sentía muy satisfecha de haber convencido a Pierre Levai proponiéndole que esa exposición en la que habías trabajado para New York y que se celebró en octubre del 2018 itinerara a Madrid, una ciudad muy especial para ti. ¡Y vinisteis! Uno de los momentos más especiales fue esa larga conversación con el periodista Juan Cruz que te entrevistó para El País, ahí sentados los tres, el tiempo detenido con tu relato, con tus palabras, con tu voz.

En septiembre del 2020 con la pandemia todavía encima se inauguraba tu exposición en Centro Centro comisariada por Cristina Carrillo de Albornoz. Allí pude estar con Lina, siempre tu hija a tu vera; tú y Sophia ya no vinisteis. Seguimos poniéndonos al día por correo electrónico hasta que llegó el otoño del año pasado, te escribí para contarte que tras casi dos décadas en la anterior Galería había renunciado y Gilles Dyan me daba la oportunidad de estar al frente de la nueva sede de Opera Gallery en Madrid. Te confesaba mi felicidad “de seguir trabajando con tu obra, Fernando, siempre me siento caminando en buena compañía, la mejor, al ir acompañado de tu universo pictórico y escultórico en toda mi trayectoria profesional”.

Queríamos inaugurar el nuevo espacio con una exposición en torno a Picasso y su influencia en el arte del siglo XX y XXI. Me dijiste que te interesaba y te “gustaría participar con una obra que sería apropiada para este evento. Es el Portrait of Picasso, años 30. Este cuadro fue reproducido en gran tamaño en el Herald Tribune en la página patrocinada por UBS anunciando mi exposición Botero, diálogo con Picasso en Aix en Provence”.

Este espléndido retrato lo trajimos a Madrid y daba a los visitantes la bienvenida a la exposición Loving Picasso en Opera Gallery. Siempre agradecida por tu generosidad y por estar a mi lado en una ocasión tan especial. Resultaba mágico como -partiendo de la célebre fotografía que Brasaí hizo de Pablo Picasso en el estudio de Rue La Boétie en París, frente al retrato de Yadvigha de Henri Rousseau allá en 1932-, pintaste al Maestro en tu estudio de la Rue du Dragon.

Esto lo sé por Enrique que sí que te visitó allí, así como en tus estudios de Mónaco y Pietrasanta. Él siempre recuerda ese rato viajando contigo en el coche rojo Cinquecento por las cuestas de tu pueblo italiano para retrataros tan enamorados siempre a ti y a Sophia; también de ese almuerzo fruto del azar y tu bonhomía tras tu jornada matinal de trabajo en tu restaurante de Montecarlo.

Establecimos una rutina epistolar -por correo electrónico y en papel-preciosa, ahí te contaba las anécdotas que iban sucediendo, las curiosidades que compartíamos y que me hacía refrescar obsesivamente la bandeja de entrada si pasaba una semana sin saber de ti. La profunda angustia cuando la salud de Sophia empeoró y tú estabas junto a ella, en casa o en el hospital, siempre juntos. Ella no quería morir, no quería dejarte solo, sentía lo que la necesitabas, murió pudiendo ver las fotografías de la merecida exposición de sus esculturas monumentales en Park Avenue. Fue escalofriante recibir tu correo el 5 de mayo comunicando que había fallecido, te vi escribiendo en tu tablet y sentí como tú lo describías “lo devastador de esta nueva situación después de tantos años de estar juntos y felices”. Me confesaste que el trabajo iba a ser seguramente el mejor calmante y continuaste con tu rutina, con tus nuevas acuarelas.

No querías hablar de las enfermedades y de tu salud con 91 años, me encantaba cómo lo decías “es aburridor”, en cambio hablábamos de mis excursiones con la familia, como la visita a la ermita mozarabe de San Baudelio de Berlanga en Soria, cuyo nombre ya te parecía mágico. De como esos bóvidos que aparecían retratados ya nos parecían antepasados del año 1000 de las señoritas de Avignon y de tus pinturas, ahí estaban ya tus volúmenes.

El 4 de julio iba a Mónaco a la inauguración de la tradicional exposición de Masters en la sede de Opera Gallery allí. Me pediste disculpas, no nos veríamos: “prefiero que me recuerdes como era antes”, tu sinceridad, tu dignidad me sobrepasó y me hizo romper a llorar mientras almorzaba con mi amigo Cristóbal Hara y miraba incesantemente el móvil porque llevaba ya unos largos días sin saber de ti.

Pasaron unas semanas en las que solo me contabas que andabas inquieta porque no tenías noticias mías; mis correos no te entraban correctamente en la carpeta de entrada y tuvimos unas semanas en las que me escribías, pero pensabas que yo no te respondía; hasta que de repente recibí un correo tuyo con un asunto que decía: “Feliz”: “Yo sigo bien y ahora que he recibido tus emails estoy mejor”. ¡Lo recibí ya a última hora de la tarde haciendo la compra en el supermercado, y salté literalmente ¡d! un brinco de alegría!

Qué bonito también este último sábado de julio que te conté que nuestro amigo había rescatado una burrita abandonada y preñada y se la había regalado a mis hijos. Aquí seguimos pendientes del nacimiento del retoño Hermoso o Hermosa, no sabemos cuándo llegará al mundo. Tú recordabas al “gran poeta Juan Ramón Jiménez en los años 40, cuando era joven” y me aconsejabas: “Que divierta la historia de la burra que le regaló tu amigo a Leonardo y Marco. ¡Pero que responsabilidad! ¡Está muy fiaca y triste! Habrá que alimentarla a base de cornflakes y galletas de chocolate para que recupere el brillo en los ojos y en el pelo”. Tus noticias acompañadas de las fotografías de tus nuevos trabajos en acuarela continuaron, hasta que ese funesto viernes te escribí porque no tenía noticias tuyas, quería saber qué te había parecido el catálogo de la expo de Saura que te había mandado y no me habías comentado... el dolor fue inmenso al conocer la noticia y hablar con tu querida hija Lina.

Querido Fernando, pintor de todos los días, el trabajo como decías estaba siendo tu mejor calmante, pero no ha sido suficiente, tuviste que irte para estar junto a tu gran amor.



BIO

FERNANDO BOTERO
1932 - 2023

1932

Fernando Botero Angulo nace el 19 de abril de 1932 en la provincia de Antioquia, en Medellín, Colombia. Sus padres fueron David Botero Mejía (1895-1936), viajero comercial de profesión, y Flora Angulo Jaramillo (1898-1972).

Fernando Botero Angulo was born April 19, 1932, in the province of Antioquia in Medellín, Colombia. His parents were David Botero Mejía (1895-1936), a traveling salesman, and Flora Angulo Jaramillo (1898-1972).

1944

A la edad de doce años, su tío Joaquín Angulo lo envía a la escuela taurina del banderillero "Aranguito", en el centro de Medellín. Durante esa época, pasa la mayor parte del tiempo dibujando escenas de la fiesta brava, en especial las corridas de toros.

At the age of 12, his uncle Joaquín Angulo sent him to the bullfighting school in the center of Medellín. During this period, he spent most of his time drawing scenes of the Fiesta Brava, particularly the bullfights.

1948

Participa por primera vez en una exposición colectiva llamada Pintores antioqueños, en Medellín, y realiza ilustraciones para el suplemento dominical del periódico El Colombiano.

He participated for the first time in a collective exhibition called Antioquian Painters in Medellín and created illustrations for the Sunday supplement of the newspaper *El Colombiano*.

1949

Desde su juventud, Botero queda impresionado por la rica ornamentación del estilo barroco colonial de las iglesias y los monasterios de Medellín y sus alrededores. Por otro lado, también está ansioso por aprender más sobre el arte moderno en Europa. Ingresó al Liceo San José, en Marinilla. Poco después, es expulsado por escribir el artículo "Pablo Picasso y el inconformismo en el arte", el cual se consideró atrevido para la época. Un mes después de publicar ese artículo, escribe un texto sobre el surrealismo y Salvador Dalí, titulado "Anatomía de la locura", en el cual enfatiza la renovación artística que trajo consigo este movimiento. La influencia de los pintores mexicanos José Clemente Orozco, Diego Rivera y David Alfaro Siqueiros se refleja en algunos de sus dibujos, como en la obra Mujer llorando.

From his youth, Botero was impressed by the richly ornamented colonial baroque style of the churches and monasteries in Medellín and its surrounding area. He was also eager to learn more about modern art in Europe. He enrolled in Liceo San José in Marinilla, Colombia but was suspended shortly thereafter for writing the article "Pablo Picasso and Nonconformism in Art", which was considered controversial for the time. A month later, he wrote a paper about surrealism and Salvador Dalí, "Anatomy of Madness," emphasizing the artistic renewal that surrealism represented. The influence of Mexican painters José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros are reflected in some of his drawings, such as in *Mujer llorando*. (*Crying Woman*).

1950

Concluye sus estudios en el Liceo San José de Marinilla y se dedica a elaborar bocetos para la compañía de teatro española Lope de Vega, que en ese momento se encontraba de gira por Colombia. Se muda a Bogotá y en sus visitas al café Automática conoce a personajes de la vanguardia colombiana.

He completed his studies at the Liceo San José and started sketching for a Spanish theater company called Lope de Vega, which was on tour in Colombia. He moved to Bogotá and during his visits to Café Automática he met artists who were part of the Colombian avant-garde.

1951-52

Realiza dos exposiciones individuales consecutivas en la galería Leo Matiz. En la segunda muestra expone las obras ejecutadas durante su estancia en Tolú, en la costa caribeña, y en las islas de la Bahía de Morrosquillo; estas pinturas reflejan la influencia de los artistas Paul Gauguin y Pablo Picasso. Obtiene el segundo premio del IX Salón Anual de Artistas Colombianos en Bogotá por su cuadro Frente al mar y decide emplear el dinero otorgado para viajar a Europa. Tras una corta estancia en Barcelona, viaja a Madrid y se inscribe como estudiante en la Real Academia de Bellas Artes de San Fernando. En el Museo del Prado estudia las obras de los grandes maestros de la pintura como Velázquez, Goya, Tiziano y Tintoretto, artistas que se convirtieron en una fuente vital de inspiración. De Madrid se traslada a París, donde permanece algunos meses.

He had two consecutive solo exhibitions at Bogotá's Leo Matiz Gallery. In the second of the two, he presented his work created during his time spent in Tolú, on the Caribbean coast, and on the islands of the Gulf of Morrosquillo. He was awarded second prize in the Ninth Annual Art Exhibition of Colombian Artists in Bogotá for his painting *Frente al Mar* (*The Waterfront*) and decided to use the prize money to travel to Europe. After a short stay in Barcelona, he went to Madrid and enrolled at the San Fernando Royal Academy of Fine Arts. He studied the works of great master artists such as Velázquez, Goya, Titian and Tintoretto at the Museum of El Prado. These master artists became vital sources of inspiration. From Madrid he moved to Paris, where he stayed for a few months.

1953–54

Su viaje por Europa lo lleva a Florencia, donde gracias al patrocinio de un particular instala un estudio en esa ciudad y permanece ahí por dos años. Botero queda fascinado por las obras del Renacimiento italiano, especialmente por las pinturas y frescos de Paolo Uccello, Masaccio, Andrea del Castagno y Piero della Francesca. También estudia la técnica del fresco en la Universidad de Florencia junto a Roberto Longhi. Una obra característica de esa época es *Los caballos*, en la que se percibe la inspiración de Paolo Uccello y la atmósfera metafísica de Giorgio de Chirico.

1955–56

Tras su regreso a Bogotá, expone en la Biblioteca Nacional un conjunto de obras con clara influencia de la pintura italiana del Renacimiento. En diciembre se casa con Gloria Zea y la pareja se muda a la ciudad de México, donde nace su primer hijo, Fernando. En México, realiza el boceto de una mandolina, y al dibujar el hoyo más pequeño salta a su vista la monumentalidad y el volumen que surge del juego de las proporciones. Con ese descubrimiento, que responde a su auscultación plástica de muchos años, nace la semilla de su estilo, basado en la búsqueda de la sensualidad y la belleza a través de la exaltación del volumen.

1957

Lleva a cabo su primera exposición en Estados Unidos, titulada *Fernando Botero*, en el Pan-American Union de Washington, D. C. Visita varios museos en Nueva York y descubre el expresionismo abstracto. Regresa a Bogotá y recibe el segundo premio del X Salón Anual de Artistas Colombianos por su obra *Contrapunto*.

1958

Nace su hija Lina. Es nombrado docente en la Academia de Bellas Artes de la Universidad Nacional de Colombia, donde imparte la cátedra de pintura hasta 1960. Elabora ilustraciones para el cuento "La siesta del martes", de Gabriel García Márquez, publicado en el diario *El Tiempo*. Pinta el cuadro de gran formato *La alcoba nupcial*: homenaje a Mantegna, una interpretación libre de los frescos de Mantegna en el Palazzo Ducale de Mantua. Por esta obra recibe el primer premio del XI Salón Anual de Artistas Colombianos, y posteriormente se exhibe junto con Obispo dormido en la exposición *Fernando Botero: Recent Oils, Watercolors, Drawings en la galería Gres, en Washington, D. C.*

1959

Termina la pintura *Niño de Vallecas*, inspirada en la obra del artista español Diego Velázquez. En la V Bienal de São Paulo, Brasil, representa a su país natal junto con Enrique Grau, Alejandro Obregón y Eduardo Ramírez Villamizar.

1960

Entre febrero y abril, se dedica, gracias al Banco Central Hipotecario de Medellín, a su único gran fresco. Nace en Bogotá *Juan Carlos*, su segundo hijo varón. Es elegido para representar a su país en la II Bienal Interamericana de México. Se divorcia de su primera esposa y se muda a Nueva York, donde alquila un departamento en Greenwich Village. A través de Marina Ospina, una amiga colombiana, conoce a De Kooning, Kline, Rothko y otros artistas. En noviembre obtiene el *Guggenheim International Award 1960*, por su obra *The Battle of the Archdevil*. Elabora una serie de pinturas que recrea los violentos asesinatos cometidos por *Nepomuceno Matallana*, personaje que forma parte del folclor de la cultura de Bogotá.

1961

Por iniciativa de Dorothy C. Miller, curadora del Museo de Arte Moderno de Nueva York, el museo compra la primera versión de *Mona Lisa* a los doce años, la única obra figurativa adquirida por esa institución ese año.

His trip around Europe led him to Florence where a sponsorship enabled him to set up a studio for two years. Botero was fascinated by the works of the Italian Renaissance, especially the paintings and frescoes of Paolo Uccello, Masaccio, Andrea del Castagno and Piero della Francesca. He also studied fresco painting at the University of Florence along with Roberto Longhi. One of Botero's principal works of this period is *Los Caballos (Horses)*, where Paolo Uccello's influence and Giorgio de Chirico's metaphysical atmosphere are noted.

Upon his return to Bogotá, he exhibited a collection of works inspired by Italian Renaissance paintings at the National Library. In December, he married Gloria Zea and the couple moved to Mexico City where their first son, Fernando, was born. In Mexico, he drew a sketch of a mandolin, and whilst drawing the smaller sound hole, he realized how the interplay of proportions created volume. This discovery planted the seed of his characteristic style; the quest for sensuality and beauty through the exaltation of volume.

His first exhibition in the United States, entitled *Fernando Botero* was held at the Pan-American Union in Washington, DC. He visited several museums in New York and discovered abstract expressionism. He returned to Bogotá and received second prize at the Tenth Annual Exhibition of Colombian Artists for his work *Contrapunto (Counterpoint)*.

His daughter Lina was born. He was appointed professor at the Academy of Fine Arts of the National University of Colombia, where he taught painting until 1960. He illustrated the Gabriel García Márquez story "Tuesday Siesta", published in *El Tiempo* newspaper. He painted the large format painting *The Bridal Chamber: A Homage to Mantegna*, a work inspired by Mantegna's frescoes in Mantua's Ducal Palace. He won first prize for this painting at the Eleventh Annual Exhibition of Colombian Artists, which he later exhibited along with *The Sleeping Bishop* in the exhibition *Fernando Botero: Recent Oils, Watercolors, Drawings* at the Gres Gallery in Washington, D.C.

He finished the painting *El Niño de Vallecas*, inspired by the work of the Spanish artist Diego Velázquez. He represented his country at the fifth Sao Paulo Art Biennale in Brazil accompanied by Enrique Grau, Alejandro Obregón and Eduardo Ramírez Villamizar.

He dedicated himself to his only large fresco from February to April due to the generosity of the Central Mortgage Bank of Medellín. His second child, Juan Carlos, was born in Bogotá. Botero was elected to represent his country at Mexico's Second Inter-American Biennale. He divorced his first wife and moved to New York, where he rented a studio in Greenwich Village. He met De Kooning, Kline, Rothko and other artists through Marina Ospina, a Colombian friend of his. In November he won the *Guggenheim International Award 1960*, for his work *The Battle of the Arch-Devil*. He created a series of paintings that recreate the violent murders committed by *Nepomuceno Matallana*, a character who forms part of Bogotá's cultural folklore.

The Museum of Modern Art in New York bought the first version of *Mona Lisa*, *Age Twelve*, the sole figurative work acquired by the institution that year on the initiative of curator Dorothy C. Miller.

1962–66

Presenta *Botero en The Contemporaries*, su primera exposición en una galería de Nueva York, la cual es severamente criticada. Se casa con Cecilia Zambrano. La Staatliche Kunsthalle, de Baden-Baden en Alemania, organiza la primera exposición de Botero en Europa. Al término de ésta, las ciudades de Múnich y Hannover acogen su obra. El Milwaukee Art Center, en Wisconsin, presenta la primera exposición de Botero en un museo de Estados Unidos, la cual obtiene críticas positivas en la revista Time. El estilo plástico de Botero, ya completamente maduro, surge por primera vez en su Familia Pinzón. Comienza el estudio de la obra del artista Pieter Paul Rubens, y pinta algunos cuadros en honor a los retratos de Héléne Fournet.

1967

Tras una de sus visitas a Alemania, queda fascinado por la obra del artista alemán Alberto Durero. Esto da lugar a sus "Dureroboteros", una serie de grandes dibujos en carboncillo sobre tela, que parafrasean pinturas del gran maestro alemán. Durante ese año, también comienza a estudiar la pintura del impresionista francés Édouard Manet, interpretando repetidamente, a su manera, el *Almuerzo en la hierba*.

1969–72

Expone una serie de pinturas y carboncillos en el Center for Inter-American Relations en Nueva York, muestra que lo consolidó como uno de los artistas latinoamericanos más importantes. Realiza su primera exhibición en París, en la galería Claude Bernard. En marzo de 1970, una gran muestra itinerante de ochenta pinturas se presenta en las ciudades alemanas de Baden-Baden, Berlín, Düsseldorf, Bielefeld y Hamburgo. Ese mismo año, nace en Nueva York Pedro, su tercer hijo varón. En 1971 alquila un departamento en París y vive entre esa ciudad, Bogotá y Nueva York. En febrero de 1972 tiene lugar su primera gran exposición en la Marlborough Gallery de Nueva York.

1973

Se muda definitivamente a París. En esa ciudad decide incursionar en el campo de la escultura y elabora sus primeras obras en bronce.

1974–75

Realiza su primera exposición retrospectiva en Bogotá, con obras del periodo comprendido entre 1948 y 1972. Aparecen dos parafraseos virtuosos, inspirados en Rigaud y Caravaggio: *Autoretrato de Luis XIV* y *Alof de Vignacourt*. En un accidente de tránsito en España, muere Pedro, su hijo menor. A partir de ese momento, sus obras quedan marcadas por este acontecimiento. Se divorcia de su segunda esposa. Elabora su obra escultórica *Mano*, considerada uno de sus trabajos en bronce más importantes. Dona su obra *Plegaria al Museo de Antioquia*, en Colombia. Esta donación es la primera de muchas que posteriormente realizará a dicha institución. Expone la muestra *Fernando Botero en Róterdam*.

1976–78

Después de una gran exposición retrospectiva en el Museo de Arte Contemporáneo en Caracas, Venezuela, recibe de manos del presidente de Venezuela la Orden Andrés Bello. En 1977, el Gobierno Regional de Antioquia le otorga la Cruz de Boyacá por sus servicios a Colombia. En memoria de su hijo Pedro, inaugura una sala en el Museo de Zea, en Medellín, y dona diecisiete de sus obras. A través de la galería Claude Bernard, expone por primera vez sus esculturas en la Feria de Arte de París (fiac) y en el Gran Palais. Su serie de pinturas *Margarita*, basada en los retratos de las infantas de Velázquez, surge del último análisis profundo que hizo Botero de un viejo maestro. En 1978 se casa con la artista griega Sophia Vari.

1979–82

Exhibe su obra pictórica y escultórica en las ciudades europeas de Basilea, Bruselas, Lund y Høvikodden, París y Roma. En Estados Unidos expone en Nueva York, Filadelfia, Houston y Chicago. El Hirshhorn Museum and Sculpture Garden en Washington D. C. inaugura su primera exposición retrospectiva en Estados Unidos. En 1981, exhibe en Tokio y Osaka. Publica una serie de cuentos en el diario colombiano *El Tiempo*.

He presented Botero at The Contemporaries. This was his first exhibition at a New York gallery and one which received severe criticism. He married Cecilia Zambrano. The Staatliche Kunsthalle in Baden-Baden, Germany organized the first exhibition of Botero in Europe. After this, the cities of Munich and Hanover acquired his work. The Milwaukee Art Center in Wisconsin became the first museum in the United States to hold a Botero exhibit, which received favorable reviews in *Time* magazine. Botero's mature artistic style was clearly seen for the first time in his *The Pinzón Family*. He began studying Pieter Paul Rubens' artworks and painted a few paintings in honor of Héléne Fournet's portraits.

After one of his visits to Germany, he remained fascinated by the work of German artist Albrecht Durer. This led to the creation of *Dureroboteros*, a series of large charcoal-on-canvas pastiches which improvised on the German master. During this year, he began to study the paintings of French impressionist Édouard Manet, repeatedly interpreting *The Luncheon on the Grass* in his own style.

He exhibited a series of paintings and charcoal drawings at the Center for Inter-American Relations in New York, a collection that positioned him as one of the most important Latin American artists. He also carried out his first exhibition in Paris, at the Claude Bernard Gallery. A large temporary exhibition of eighty paintings was presented in the German cities of Baden-Baden, Berlin, Düsseldorf, Bielefeld and Hamburg in March of 1970. That same year, Pedro, his third child, was born in New York. In February of 1972 his first major exhibition was held at the Marlborough Gallery in New York.

He settled permanently in Paris where he decided to venture into the field of sculpture and used bronze for his first pieces.

He had his first retrospective exhibit in Bogotá, with works from the period between 1948 and 1972. Inspired by Rigaud and Caravaggio, two virtuosic pastiches were included: *Autoretrato de Luis XIV (Louis XIV Self-portrait)* and *Alof de Vignacourt*. His youngest son Pedro was killed in a car accident in Spain. This event was a turning point for his works from that moment on. He divorced his second wife. He created his sculpture *Mano (Hand)*, which is considered one of his most important bronze pieces. He donated his work *Prayer* to the Museum of Antioquia, in Colombia. This donation was the first of many donations he made to this museum. He exhibited the collection *Fernando Botero* in Rotterdam.

After a major retrospective exhibition at Caracas Museum of Contemporary Art in Venezuela, he received the distinction Orden de Andrés Bello from the President of Venezuela. In 1977, the Regional Government of Antioquia granted him the Cross of Bocoyá for his service to Colombia. He inaugurated a room in the Museum of Zea, in Medellín, in memory of his son Pedro and donated seventeen of his works. He exhibited for the first time his sculptures at the Paris Art Fair (FIAC) and the Grand Palais in Paris through the Claude Bernard Gallery. *Margarita*, a collection of paintings based on the portraits of the infantas of Velázquez, arose from a thorough analysis of an old master. In 1978 he married the Greek artist Sophia Vari.

He exhibited his pictorial and sculptural work in the European cities of Basel, Brussels, Lund, Høvikodden, París and Rome. In the United States he exhibited in New York, Philadelphia, Houston and Chicago. The Hirshhorn Museum and Sculpture Garden in Washington D.C. inaugurated his first retrospective exhibition in the United States. In 1981, he exhibited in Tokyo and Osaka. He published a series of stories in the Colombian newspaper *El Tiempo*.

1983

El Metropolitan Art Museum de Nueva York adquiere la obra *Baile en Colombia*. Ilustra "Crónica de una muerte anunciada", de Gabriel García Márquez, para el primer ejemplar de Vanity Fair. En Pietrasanta, Italia, establece un estudio cerca de las canteras de mármol de Carrara. A partir de ese año pasa varios meses trabajando con fundidores de bronce y talleres de mármol.

1984-86

Dona tres de sus esculturas monumentales al Parque San Antonio, en Medellín, y dieciocho pinturas a la Biblioteca Nacional de Bogotá. Dedicó la mayor parte de su tiempo a la exploración de las corridas de toros en España. En 1985, la Marlborough Gallery de Nueva York presenta una serie de veinticinco obras sobre el tema de la fiesta taurina. La exposición Botero: Bilder, Zeichnungen, Skulpturen se exhibe en Múnich, Bremen y Frankfurt. Una muestra retrospectiva sobre su obra viaja por las ciudades japonesas de Tokio, Sapporo, Osaka y Niigata.

1987-91

El Centro de Arte Reina Sofía, en Madrid, inaugura la retrospectiva Botero: pinturas, esculturas, dibujos. La muestra itinerante *La corrida se presenta en Milán, Nápoles y Palermo*. En 1989, el Museo de Arte de Coro y el Museo de Arte Contemporáneo de Caracas, en Venezuela, reciben la muestra Botero. La corrida: óleos, acuarelas, dibujos, que más tarde alberga el Museo Rufino Tamayo en la ciudad de México. Realiza una exposición de esculturas monumentales en la Fortaleza de Belvedere en Florencia. En 1991, el Palazzo delle Esposizioni, de Roma, inaugura la muestra Fernando Botero. Durante esos años también tienen lugar muestras en Suiza, Bélgica, Estados Unidos y Alemania.

1992-94

En 1992 realiza su primera exposición de esculturas monumentales en Montecarlo, Mónaco. Ese mismo año tiene lugar en los Campos Elíseos de París la más importante de esta serie de muestras en espacios públicos. A partir de ese momento y a lo largo de su carrera expone en más de veinte de las ciudades más importantes del mundo como Nueva York, Chicago, Buenos Aires, Madrid, Beverly Hills, Jerusalén, Washington, Lugano, Lisboa, São Paulo, Bamberg, Miami, Florencia, Venecia, Singapur, Tokio, Den Haag, Berlín y Saint-Tropez. Los cuadros sobre el tema de la corrida son expuestos en el Grand Palais de París. Exhibe su obra por primera vez en Rusia, en el Museo Pushkin y en el Museo del Hermitage. Se presenta la exposición Botero en Madrid, que incluye la exhibición de un conjunto de esculturas en el Paseo de Recoletos. Una muestra itinerante de dibujos realizados por el artista entre 1964 y 1986 se exhibe en territorio estadounidense, incluidas las ciudades de Nueva York, Corpus Christi, Naples, Gainesville, Lafayette, Columbia y Lexington.

1995

Un grupo de terroristas coloca una bomba abajo de la escultura de bronce Pájaro, que Botero donó a la ciudad de Medellín y que fue colocada en la Plaza del Mercado. El atentado deja un saldo de veintitrés muertos y doscientos heridos. En recuerdo de las víctimas de ese atentado, Botero dona la escultura La Paloma de la Paz.

1996-98

Tiene lugar la segunda muestra itinerante de Botero por ciudades japonesas, en esta ocasión se presenta en Tsukuba, Niigata y Mitsukoshi. Ese mismo año también se inaugura una exposición de su obra en Kyungju, Corea del Sur, y Monumental Sculptures es organizada por The Israel Museum, en Jerusalén. En 1997 expone la muestra Fernando Botero en Lugano. Ese mismo año también lo hace en la Galleria d'Arte il Gabbiano, en Roma, y la Galerie Thomas, en Múnich. Durante 1998, las ciudades de São Paulo, Río de Janeiro, Lisboa, Toronto, Bamberg, Berlín, Miami y Montevideo reciben su obra.

1999

Es el primer artista vivo invitado a exponer sus esculturas en la Piazza della Signoria en Florencia. En Italia también presenta su obra en la Sala d'Arme del Palazzo Vecchio. La muestra Botero se presenta en el Tel Aviv Museum. Se lleva a cabo Fernando Botero en el Museo de Arte Contemporáneo de Monterrey, México.

The Metropolitan Museum of Art in New York acquired the work *Baile en Colombia* (*Dance in Colombia*). He illustrated *Chronicle of a Death Foretold* by Gabriel García Márquez, for the first Vanity Fair issue. He set up a studio close to Carrara marble quarries in Pietrasanta, Italy. From this year on he spent various months working with bronze casters and marble workshops.

He gave three of his monumental sculptures to San Antonio Park in Medellín, as well as eighteen paintings to the National Library of Bogotá. He dedicated most of his time to the exploration of bullfights in Spain. In 1985, the Marlborough Gallery in New York presented a series of twenty-five bullfighting works. The exhibition Botero: Bilder, Zeichnungen, Skulpturen was displayed in Munich, Bremen and Frankfurt. A retrospective collection of his works traveled through Tokyo, Sapporo, Osaka and Niigata in Japan.

The Centro de Arte Reina Sofía in Madrid inaugurated the retrospective Botero: paintings, sculptures, drawings. *La corrida* (*The bullfight*) was presented in Milan, Naples and Palermo, Italy. In 1989, the Museum of Art in Coro and the Caracas Museum of Contemporary Art, in Venezuela, received the collection Botero: La corrida: óleos, acuarelas, dibujos (Botero: The bullfight: oil paintings, watercolors, drawings) which was later housed by the Rufino Tamayo Museum in Mexico City. An exhibition of monumental sculptures was held at Belvedere Fortress in Florence, Italy; then later in 1991, at Palazzo delle Esposizioni in Rome, Italy. During these years there were also other exhibitions in Switzerland, Belgium, the United States and Germany.

In 1992 his first exhibition of monumental sculptures was held in Montecarlo, Monaco. In that same year his most important collection of works was exhibited in a public setting on Champs-Élysées in Paris. From this moment on and for the rest of his career, he exhibited in more than twenty of the most important cities in the world such as New York, Chicago, Buenos Aires, Madrid, Beverly Hills, Jerusalem, Washington D.C., Lugano, Lisbon, São Paulo, Bamberg, Miami, Florence, Venice, Singapore, Tokyo, The Hague, Berlin and Saint-Tropez. The bullfighting paintings were exhibited at the Grand Palais in Paris. He exhibited his work in Russia for the first time, at the Pushkin Museum as well as the Hermitage Museum. The exhibition Botero en Madrid (Botero in Madrid) included sculptures displayed at the boulevard Paseo de Recoletos. A traveling exhibition of drawings from 1964 to 1986 was exhibited in some American cities: New York, Corpus Christi, Naples, Gainesville, Lafayette, Columbia and Lexington.

A terrorist group placed a bomb under the bronze sculpture *Pájaro* (*Bird*) located at Plaza del Mercado, which Botero had donated to the city of Medellín. The terrorist attack killed twenty-three people and left two-hundred wounded. In memory of the victims, Botero donated the sculpture *La Paloma de la Paz* (*The Dove of Peace*).

His second traveling exhibit in Japan took place in Tsukuba, Niigata and Mitsukoshi. In that same year he inaugurated an exhibition of his works in South Korea and Monumental Sculptures was organized by The Israel Museum, in Jerusalem. In 1997 he exhibited the collection Fernando Botero in Lugano. During 1998, his works were on exhibition in Sao Paulo, Rio de Janeiro, Lisbon, Toronto, Bamberg, Berlín, Miami and Montevideo.

He was the first living artist invited to exhibit his sculptures at Piazza della Signoria in Florence. His works were shown in the Sala d'Arme in the Palazzo Vecchio. The collection Botero was presented at the Tel Aviv Museum. The exhibition Fernando Botero was held at the Monterrey Museum of Contemporary Art in Mexico.

2000

Realiza significativas donaciones a Colombia. Con la entrega al Banco de la República, en Bogotá, de la totalidad de su colección de arte contemporáneo creada a lo largo de veinticinco años, junto con más de cien óleos, dibujos y esculturas de su autoría, se crea la Donación Botero, que alberga obras de artistas del siglo XIX y XX, como Pissarro, Corot, Monet, Renoir, Picasso, Degas, Matisse, Beckman, Bacon, Dalí, Lucien Freud y muchos otros. Al Museo de Antioquia, en Medellín, entregó veintidós obras de artistas contemporáneos, como Rosenquist, Wesselman y Katz, junto con 114 obras propias. Durante ese año, también se creó, frente al museo, la Plaza Botero, para la cual el artista donó veintitrés esculturas monumentales que se exhiben permanentemente en esa ciudad. Las donaciones permitieron que estas instituciones reunieran grandes colecciones de arte de las tendencias pictóricas de los últimos ciento cincuenta años, y con esto, se cumple el principal objetivo del artista: "Hoy día, los colombianos no deberían de encontrarse con los mismos problemas a los que yo me enfrenté años atrás. Yo tuve que aprender a pintar sin haber tenido la posibilidad de ver una sola pintura original que fuera distinta a las hechas en América Latina".

2001-02

El Antiguo Colegio de San Ildefonso, en la ciudad de México, inaugura la exposición Fernando Botero, 50 años de vida artística. El Moderna Museet, en Estocolmo, presenta la muestra Botero, que posteriormente viaja al Arken Museum of Modern Art de Copenhague.

2003

El Museo Maillol en París inaugura la exposición Botero, œuvres récentes. Sobre el Gran Canale, en Venecia, se exhiben esculturas monumentales; al mismo tiempo, en el Palazzo Ducale se presenta la muestra Botero a Venezia: sculpture e dipinti.

2004

Inicia una serie de cuadros basados en los casos de abuso y tortura de los prisioneros en la cárcel de Abu Ghraib, en Irak. Dona cuarenta pinturas y dibujos de su serie de pinturas sobre la violencia en Colombia al Museo Nacional de Colombia. El Singapur Art Museum organiza una exposición retrospectiva de pinturas y esculturas monumentales. La exposición Botero en Ebisu se presenta en la ciudad de Tokio.

2005-06

Se inaugura Fernando Botero en la Kunsthalle Würth en Alemania. Durante ese año, vive entre París, Nueva York, Montecarlo y Pietrasanta. La exposición Fernando Botero: gli ultimi quindici anni se presenta en el Palazzo Venezia, en Roma. En 2006 expone la muestra Botero en Den Haag, en la ciudad holandesa del mismo nombre. Una selección de las pinturas de la serie Abu Ghraib se exhibe en Nueva York y posteriormente en el Berkeley Art Museum, en Estados Unidos. El New York Times destaca esa muestra como una de las más importantes exposiciones de 2006.

2007

Desde ese año, la exposición itinerante The Baroque World of Fernando Botero es acogida por el Musée National des Beaux-Arts en Québec, así como por otras nueve instituciones estadounidenses en ciudades de Texas, Oklahoma, Florida, Delaware, Luisiana, Tennessee, Colorado, Ohio y California. Se exhibe la muestra Botero en el Palazzo Reale, en Milán. Botero dona al Berkeley Art Museum la totalidad de la serie de obras inspiradas en los abusos a los prisioneros de la cárcel de Abu Ghraib, en Irak, conformada por veinticinco pinturas y veintidós dibujos. Ese mismo año, también regala a la American University algunas de esas obras. La Galerie Thomas de Berlín presenta, en el centro histórico de esa ciudad, dieciséis esculturas monumentales; entre ellas, Caballo se emplaza delante de la Puerta de Bradenburgo y el resto preside la explanada Lustgarten. Dona al Museo Nacional de Colombia un conjunto de cuarenta y ocho pinturas y dibujos inspirados en temas de la violencia en su país natal.

Botero made significant donations to Colombia. He donated the entirety of his collection of contemporary art amassed over twenty years, in addition to over a hundred of his oil paintings, drawings and sculptures. This prompted the creation of Donación Botero, a museum which holds works of nineteenth and twentieth century artists such as Pissarro, Corot, Monet, Renoir, Picasso, Degas, Matisse, Beckman, Bacon, Dalí, Lucien Freud and many others. He delivered twenty-two works of contemporary artists such as Rosenquist, Wesselmann and Katz along with 114 of his own to the Museum of Antioquia in Medellín. During this year, Plaza Botero was established in front of this museum. Twenty-three monumental sculptures were placed to be permanently exhibited in this square. The donations allowed for these institutions to amass large art collections that show the artistic trends of the last hundred and fifty years. This is how Fernando Botero's main goal was achieved: "Today, Colombians should not come across the same problems I faced years ago. I had to learn how to paint without having had the possibility of seeing a single original painting which was different from the ones painted in Latin America".

The Antiguo Colegio of San Ildefonso, in Mexico City, inaugurated the exhibition Fernando Botero, 50 años de vida artística (Fernando Botero, 50 years of artistic life). The Moderna Museet in Stockholm housed the collection Botero, an exhibition which was later shown at the Arken Museum of Modern Art in Copenhagen.

The Maillol Museum in Paris housed the exhibition Botero, œuvres récentes. (Botero, recent works). On the Grand Canal in Venice his monumental sculptures were exhibited; there was a simultaneous exhibition in the Palazzo Ducale - Botero a Venezia: sculpture e dipinti (Botero in Venice: sculptures and paintings).

Botero started a series of paintings based on cases of abuse and torture of the prisoners in Abu Ghraib's prison, in Iraq. He donated forty paintings and drawings, part of a series focused on violence in Colombia, to Colombia's National Museum. The Art Museum in Singapore organized a retrospective exhibition of paintings and monumental sculptures. The exhibition Botero in Ebisu was held in Tokyo.

Fernando Botero was inaugurated at the Kunsthalle Würth in Germany. During this time, he lived in four different cities - Paris, New York, Montecarlo and Pietrasanta. The exhibition Fernando Botero: gli ultimi quindici anni (Fernando Botero: The last fifteen years) was presented at Palazzo Venezia in Rome. In 2006, he exhibited his collection Botero en Den Haag, in the Dutch city with the same name. A selection of the paintings from the *Abu Ghraib* series was shown in New York and afterwards at the Berkeley Art Museum, in the United States. The *New York Times* highlighted this exhibition as one of the most important of 2006.

During this year, the traveling exhibition The Baroque World of Fernando Botero was exhibited at the Musée National des Beaux-Arts in Québec, and also at nine American institutions located in cities in Texas, Oklahoma, Delaware, Louisiana, Tennessee, Colorado, Ohio and California. The Botero collection was exhibited at Palazzo Reale, in Milan. Botero gave the entire collection of twenty-five paintings and twenty-two drawings which focused on the abuse of prisoners in Abu Ghraib's prison, in Iraq, to the Berkeley Art Museum. This same year, he also gave some of these works to American University. The Gallery Thomas located in the historical center of Berlin exhibited sixteen monumental sculptures; amongst them, *Caballo* (*Horse*) is placed in front of the Brandenburg Gate and the rest were set along the Lustgarten. He donated a set of one hundred and forty-eight paintings and drawings to the National Museum of Colombia. This theme of this collection focused on the violence in his home country.

2008

Exhibe sus pinturas y dibujos sobre el tema del circo en Abu Dhabi, Emiratos Árabes Unidos. Se presenta Abu Ghraib-El circo en la ciudades españolas de Vigo y Valencia. Dentro del Foro Mundial de Filantropía, celebrado en Miami, recibe de la revista Poder el premio de "Filántropo del año", por las donaciones que a lo largo de su vida ha realizado al pueblo de Colombia.

2009

En la ciudad de Monterrey, México, expone un grupo de pinturas de la serie Abu Ghraib. En esa misma localidad, un grupo de industriales adquiere la escultura monumental en bronce Caballo, y la dona al gobierno del estado para ser expuesta en la Macroplaza. Durante ese viaje, recibe el doctorado Honoris causa por parte de la Universidad Autónoma de Nuevo León. La muestra El dolor de Colombia se exhibe en la Pinacoteca Diego Rivera, en Xalapa, Veracruz, México. La exposición Fernando Botero se presenta en las ciudades de Múnich y Seúl. Mientras que Fernando Botero: gente del circo se presenta en la Contini Art Gallery en Venecia, en la James Goodman Gallery en Londres y en la Thomas Gibson Fine Art en Nueva York.

2010

Expone la muestra The Baroque World of Fernando Botero en el Nevada Museum of Art, en Reno, Estados Unidos. Exhibe en el Pera Museum, de Estambul, Turquía, y en el Szépművészeti Múzeum, Budapest, Hungría. Igualmente se lleva a cabo una exposición de sus esculturas monumentales en el puerto de Saint-Tropez.

2011

En octubre Botero exhibe por primera vez en la Galería Marlborough de Nueva York su serie titulada Via Crucis: La Pasión de Cristo, tema que ocupó gran parte de su producción artística entre 2010 y 2011. Su obra continúa exhibiéndose simultáneamente alrededor del mundo. En 2011 se realiza la exposición Botero, en Bank of Austria Kunstforum, en Viena, y en la Pinacoteca Comunale Casa Rusca, en Locarno, Suiza.

2012

Dona 61 obras de la serie Via Crucis: La Pasión de Cristo, entre ellas 27 óleos y 34 dibujos, al Museo de Antioquia, con lo cual suma 187 obras donadas a esta institución. El 19 de abril del 2012 Fernando Botero cumple ochenta años, por lo que varios museos del mundo organizan exposiciones para conmemorar esta fecha. En el Museo Palacio de Bellas Artes de la Ciudad de México se presenta Fernando Botero: Una celebración, la retrospectiva más grande de su trabajo hasta la fecha, curada por Lina Botero, con 177 obras y 5 esculturas monumentales. Otras exposiciones de ese año incluyeron Botero: Una celebración, en el Museo de Bellas Artes de Bilbao, España, y Fernando Botero, Disegnatore e scultore, en la ciudad toscana de Pietrasanta, Italia, donde Botero reside y trabaja en los meses del verano, y donde además fue proclamado ciudadano honorario.

2013-15

Botero exhibe en la Galerie Thomas de Múnich. A mediados de 2013 inicia a trabajar sobre otra serie compuesta principalmente por dibujos y acuarelas inspirada en el Kama Sutra titulada Boterosutra, la cual exhibe por primera vez en Galería Gmurzynska en Zúrich, Suiza, y más adelante en St. Moritz. En conjunto con las celebraciones que marcaron el bicentenario del nacimiento de Verdi, se lleva a cabo en octubre del 2103 la exposición Botero a Parma, en el Palazzo del Governatore de Parma, Italia.

He exhibited his paintings and drawings which focused on the circus in Abu Dhabi (UAE). Abu Gharib - El circo (Abu Gharib - The circus) was exhibited in the Spanish cities of Vigo and Valencia. The magazine Poder names Botero as the "Philanthropist of the year" at the Global Philanthropy Forum, which was held in Miami. This award was in recognition of all the donations he had made throughout his life to the people of Colombia.

He exhibited a group of paintings of the series Abu Gharib in Monterrey, México. In this same city, a group of entrepreneurs bought the bronze monumental sculpture Caballo (Horse) and donated it to the federal government so it could be exhibited in the Macroplaza. During this trip, he was awarded with an Honoris causa doctorate by the Autonomous University of Nuevo León. The collection El Dolor de Colombia (Colombia's pain) was exhibited at Pinacoteca Diego Rivera in Xalapa, Veracruz, Mexico. The exhibit Fernando Botero traveled to Munich (Germany) and Seoul (South Korea), whereas Fernando Botero: gente del circo (Fernando Botero: circus people) traveled to the Contini Art Gallery in Venice, at James Goodman Gallery in London and at Thomas Gibson Fine Art in New York.

He showed the collection The Baroque World of Fernando Botero at the Nevada Museum of Art in Reno (USA). He exhibited at the Pera Museum of Istanbul, Turkey and at the Szépművészeti Múzeum in Budapest, Hungary. At the same time an exhibition of his monumental sculptures took place at the Port of Saint-Tropez.

Botero exhibited at the Marlborough Gallery in New York his series entitled Via Crucis: La Pasión de Cristo (Via Crucis: The Passion of Christ) for the first time in October of this year. This collection was the focus of his artistic work during 2010 and 2011. His work continued to be exhibited simultaneously around the world. In 2011 the exhibit Botero was held at the Bank of Austria Kunstforum in Vienna and at the Pinacoteca Comunale Casa Rusca in Locarno, Switzerland.

He donated 61 of his works of the series Via Crucis: La Pasión de Cristo, to the Museum of Antioquia. Among them were 27 oil paintings and 34 drawings. On April 19, 2012 Fernando Botero turned eighty, so many museums around the world organized exhibitions to commemorate this date. At the Museo Palacio de las Bellas Artes in Mexico City there was an exhibition entitled: Fernando Botero: Una celebración (Fernando Botero: A celebration). It was the largest retrospective of his work up to that date, curated by Lina Botero, with 177 works and 5 monumental sculptures. Other exhibitions that year included: Botero: Una celebración (Botero: A celebration) at the Museo de Bellas Artes in Bilbao, Spain and Fernando Botero, Disegnatore e scultore (Fernando Botero: Artist and sculptor) in the Tuscan city of Pietrasanta, Italy, where Botero has resided during summer months and was proclaimed honorary citizen.

Botero exhibited at the Galerie Thomas in Munich. By mid 2013, he started to work on another series comprised of drawings and watercolors, influenced by the Kama Sutra. This collection was called Boterosutra and was first shown at Gmurzynska Gallery in Switzerland and later in St. Moritz. In conjunction with the celebrations of the bicentennial of Verdi's birth, the exhibition Botero a Parma was held in October of 2013 at Palazzo del Governatore of Parma, in Italy.

2015-16

Luego de presentarse en Medellín, Lisboa y Panamá, llega en marzo de 2015 al Palazzo Reale de Palermo, Sicilia, la exposición Fernando Botero: Via Crucis, La Passione di Cristo. En noviembre del 2015 se inaugura en el National Museum of China, en Tiananmen Square, Pekín, la exposición itinerante Botero in China: the works of Fernando Botero, la cual continúa en enero del 2016 en el China Art Museum de Shanghai, y concluye en junio de ese año con "Botero in HK" Monumental Sculpture exhibition at the Central Harbour Front-Hong Kong. Las tres exposiciones reunieron cerca de un millón y medio de visitantes y fueron proclamadas un éxito rotundo por la prensa internacional.

2017

En marzo se inaugura la muestra Botero: 50 Anni d'Artista, en el Complesso del Vittoriano, en Roma, Italia. En noviembre se inaugura en el Hôtel de Caumont de Aix-en-Provence una exposición de gran importancia titulada Botero dialogue avec Picasso, curada por Cecilia Braschi, en la cual se establecen paralelos entre las obras de estos dos grandes maestros que coincidieron en varias de las temáticas que ocuparon su obra, entre ellas la corrida, el circo, la naturaleza muerta, el desnudo y la violencia. Botero: 50 Anni d'Artista se inaugura en el Palazzo Forti de Verona, Italia en octubre.

2018

En marzo se inaugura la muestra Boterosutra en el Museo de Antioquia en Medellín, Colombia, y Fernando Botero: A Still Life Retrospective, en Custot Gallery de Dubai. En Nueva York inaugura en la Marlborough Gallery Fernando Botero: Recent Paintings. En el Festival Internacional de Cine de Morelia, México, se estrena el documental largometraje Botero: The Search Never Ends, dirigido por Don Millar y producido por Hogan Millar y Lina Botero Zea. A lo largo de los siguientes años el documental participaría en 29 festivales internacionales de cine y se presentaría en cines a nivel nacional en México, Colombia, Francia, Italia, Países Bajos, Canadá y Bélgica.

2019

Se llevan a cabo diversas exposiciones de su obra en las galerías Marlborough de Madrid y Barcelona, y en el Palazzo Pallavicini de Bolonia, Italia. En diciembre se realiza una exposición de sus esculturas monumentales en Lincoln Road de Miami.

2020

En abril se inaugura en la Galerie Gmurzynska de Zúrich, Suiza, la muestra Fernando Botero: Recent Works, la cual incluye una selección de las acuarelas de gran formato sobre lienzo que han ocupado su obra más reciente. En septiembre se presenta la exposición Fernando Botero: 60 años de pintura en CentroCentro en el Palacio de Cibeles de Madrid, España, la cual incluye 67 óleos representativos de las temáticas más importantes que han ocupado su carrera. Para el año 2021 se organiza una muestra en el Museo de Bellas Artes de Mons, Bélgica, y una exposición itinerante en tres ciudades del Japón.

2022

Botero rompe su propio récord como el artista latinoamericano vivo más caro con su escultura "Man on Horseback" que se vendió en Christie's por 4,3 millones de dólares. Botero celebra su 90 cumpleaños con exposiciones en Madrid, Medellín, Bam Mons Bélgica, Bogotá y otras ciudades.

Botero vivió y trabajó en diversos lugares, como Montecarlo, Pietrasanta y Grecia.

2023

El 15 de septiembre, Botero falleció en su residencia de Mónaco a la edad de 91 años.

After the exhibitions in Medellín, Lisbon and Panamá, Fernando Botero: Via Crucis, La Passione di Cristo traveled to Palazzo Reale of Palermo, Sicily in March 2015. In November of 2015, the traveling exhibition Botero in China: the works of Fernando Botero was inaugurated at the National Museum of China in Tiananmen Square, Beijing. This exhibition traveled to The China Art Museum in Shanghai. The Chinese tour ended in January of 2016 with Botero in HK. Monumental Sculpture exhibition at the Central Harbour Front Hong-Kong. More than one and a half million visitors saw the exhibitions, which were deemed a huge success by the international press.

In March the collection Botero: 50 Anni d'Artista (Botero: 50 years as an artist) was inaugurated at Complesso del Vittoriano in Rome, Italy. An exhibition of great importance titled Botero dialogue avec Picasso, curated by Cecilia Braschi opened at Hôtel de Caumont in Aix-en-Provence, France in November.

In March, there were two openings: The collection Boterosutra was inaugurated at the Museum of Antioquia in Medellín, Colombia and Fernando Botero: A Still Life Retrospective, at Custot Gallery in Dubai. In New York, Marlborough Gallery hosted Fernando Botero: Recent Paintings. At the Festival Internacional de Cine de Morelia, in Mexico, the feature-length documentary Botero: The Search Never Ends premiered. It was directed by Don Millar and produced by Hogan Millar and Lina Botero Zea. Throughout the following years, the documentary participated in 29 international film festivals and played at movie theaters nationwide in Mexico, Colombia, France, Italy, The Netherlands, Canada and Belgium.

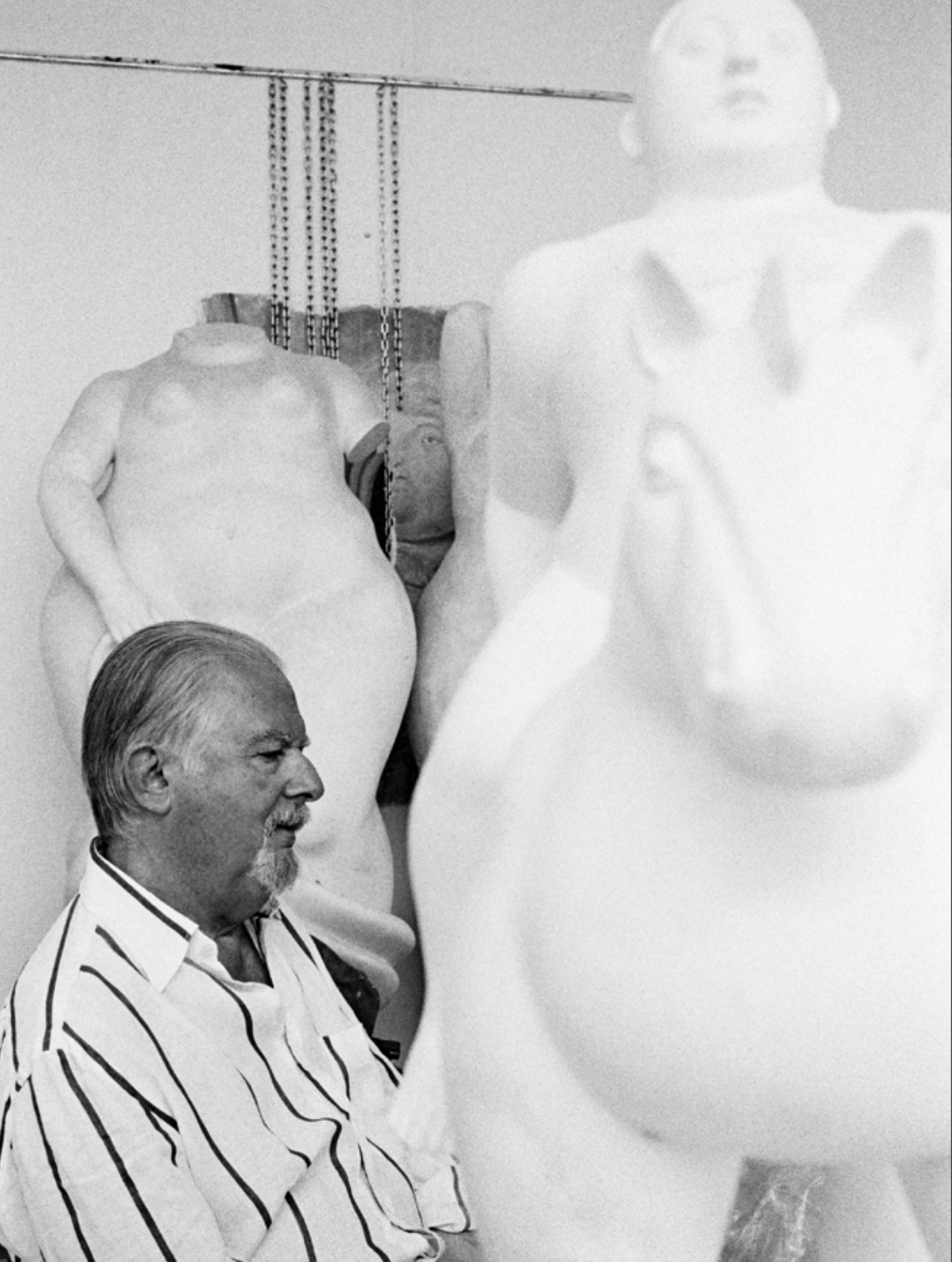
There were several exhibitions at the Marlborough galleries in Madrid and Barcelona, as well as at the Palazzo Pallavicini in Bologna, Italy. In December, an exhibition of his monumental sculptures was held on Lincoln Road in Miami Beach.

In April Fernando Botero: Recent Works opened at the Galerie Gmurzynska in Zurich, Switzerland. This collection included a selection of large-format watercolors on canvas, which were the focus of his recent works. In September the exhibit Fernando Botero: 60 años de pintura (Fernando Botero: 60 years of painting) was at the Palacio de Cibeles in Madrid, Spain. This exhibition included 67 oil paintings representative of the most important themes that have been the focus of his career. A collection for the Museum of Fine Arts in Mons, Belgium as well as a traveling exhibition in three Japanese cities were prepared in 2021.

Botero breaks his own record for the most expensive living Latin American artist with his sculpture "Man on Horseback" which sold at Christie's for \$4.3 million. Botero celebrated his 90th birthday with exhibitions in Madrid, Medellín, Bam Mons Belgium, Bogotá and other cities.

Botero lived and worked in various locations, including Montecarlo, Pietrasanta and Greece.

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



SOLO EXHIBITIONS

(SELECTED)

- 1951-52** *Fernando Botero*, Galerie Leo Matiz, Bogotá, Colombia
- 1957** *Fernando Botero of Colombia*, Pan American Union, Washington D.C., USA
- 1966** *Fernando Botero*, Milwaukee Art Center, Milwaukee, USA
- 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* (travelling exhibition); Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA; Corpus Christi, Art Museum of South Texas, USA
- 1980** *Fernando Botero*, Fondation Veranneman, Kruishoutem, Belgium
- 1985** *Botero - Donación*, Museo Nacional de Colombia, Bogotá, Colombia
Botero, Museo de Ponce, Puerto Rico
- 1986** *Fernando Botero: Pinturas - Dibujos - Esculturas*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Botero: Bilder, Zeichnungen, Skulpturen (travelling exhibition); Kunsthalle München, Germany; Kunsthalle Bremen, Germany; Kunsthalle Frankfurt, Germany
- 1987** *Botero, dibujante*, Centro Colombo-Americano, Bogotá, Colombia
Botero - La corrida, Castello Sforzesco, Sala Viscontea, Milan, Italy
- 1988** *La Corrida* (travelling exhibition); Castel dell'Ovo, Naples, Italy; Albergo dei Poveri, Palermo, Italy
Hommage to Botero, Museo de Ponce, Ponce, Puerto Rico
- 1989** *Botero - La corrida* (travelling exhibition); Museo de Arte, Coro, Venezuela; Museo de Arte Contemporáneo, Caracas, Venezuela; Museo de Arte Contemporáneo Internacional Rufino Tamayo, México DF, Mexico
- 1990** *Botero*, Fondation Pierre Gianadda, Martigny, Switzerland
- 1991** *Fernando Botero*, Palazzo delle Esposizioni, Rome, Italy
- 1992** *Botero Sculpture*, Champs-Élysées, Paris, France
The Pushkin State Museum of Fine Arts, Moscow, Russia; The State Hermitage Museum, Saint Petersburg, Russia
- 1996** *Fernando Botero*, Sonje Museum of Contemporary Art, Gyeongju, South Korea
Monumentals Sculptures, The Israel Museum, Jerusalem, Israel
- 1997** *Fernando Botero*, Museum of Modern Art, Lugano, Switzerland
- 1998** *Botero no Rio de Janeiro*, National Museum of Fine Arts, Rio de Janeiro, Brazil
- 1999** *Botero*, Tel Aviv Museum, Tel Aviv, Israel
Fernando Botero, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico
- 2000** *Donation Botero*, Museo de Antioquia, Medellín, Colombia
- 2001** *Fernando Botero*, Moderna Museet, Stockholm, Sweden
Fernando Botero, 50 años de vida artística, Colegio de San Ildefonso, Mexico City, Mexico
- 2002** *Botero* (travelling exhibition), Moderna Museet, Stockholm, Sweden; Arken Museum of Modern Art, Copenhagen, Denmark
- 2003** *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
- 2005** *Fernando Botero*, Kunsthalle Würth, Schwäbisch Hall, Germany
Fernando Botero: gli ultimi quindici anni, Palazzo Venezia, Rome, Italy
Botero, Palazzo Reale, Milan, Italy
- 2007** *The Baroque World of Fernando Botero* (travelling exhibition), 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
- 2009** *Fernando Botero*, National Museum of Contemporary Art, Seoul, South Korea
- 2010** *Botero*, Pera Museum, Istanbul, Turkey
The Baroque World of Fernando Botero, Nevada Museum of Art, Reno, USA
- 2011** *Botero*, Bank of Austria Kunforum, Vienna, Austria
Botero, Pinacoteca Comunale Casa Rusca, Locarno, Switzerland
- 2012** *Fernando Botero. Una celebración*, Fine Arts Palace, México DF, Mexico
Fernando Botero. Disegnatore e scultore, Pietrasanta, Italy

COLLECTIVE EXHIBITIONS

(SELECTED)

2013 *Botero, dibujos en tela y en papel*, National Museum of Fine Arts, Buenos Aires, Argentina

Botero a Parma, Palazzo del Governatore, Parma, Italy

2015 *Fernando Botero*, Seoul Arts Center, Seoul, South Korea

Botero in China (travelling exhibition), National Museum of China, Beijing, China; China Art Museum, Shanghai, China

Fernando Botero, Opera Gallery, London, UK

Fernando Botero: Beauty in Volume II, David Benrison Fine Art, Midtown, New York, USA

2016 *Botero: Celebrate Life!*, Kunsthal Museum, Rotterdam, The Netherlands

Fernando Botero: The Way of the Cross, Palazzo delle Esposizioni, Rome, Italy

Fernando Botero, David Benrison 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

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, (through 2018)

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., District of Columbia, USA

Botero: 50 Anni d'Artista, Complesso del Vittoriano, Rome, Italy

2018 *El Joven Maestro, Botero, Obra temprana (1948 – 1963)*, Museo Nacional de Colombia, Bogotá, Colombia

2019 *Fernando Botero: A Still Life Retrospective*, Custot Gallery Dubai, UAE

Fernando Botero Show 2019, David Benrison 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, California, USA

Fernando Botero: Recent Paintings, Malborough, New York, USA

2020 *Botero. 60 años de pintura*, CentroCentro, Madrid, Spain

2021 *Fernando Botero. Au-delà des formes*, Museum of Fine Arts (BAM), Mons, Belgium

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

Botero, Opera Gallery, Geneva, Switzerland

Botero: Magic in Full Form, Kyoto City KYOCERA Museum of Art, Kyoto, Japan

Botero: Magic in Full Form, (travelling exhibition); Bunkamura Museum of Art, Tokyo, Japan, Nagoya City Art Museum, Nagoya, Japan, Kyoto City Kyocera Museum of Art, Kyoto, Japan

2023 *Fernando Botero: El Maestro*, MOLAA, Museum of Latin American ART, Long Beach, California, USA

1948 *Pintores antioqueños*, Medellín, Colombia

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

1979 *Summer Loan Exhibition*, Metropolitan Museum of Art, New York, USA

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, 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

1987 *Recent Development in Latin-American Drawing*, The Art Institute, Chicago, USA

The International Art Show for the End of World Hunger (travelling exhibition); Museum of Art, Minnesota, USA; Konstmuseum; Göteborg, Sweden; Kölnischer Kunstverein, Köln, Germany; Musée des Arts Africains et Océaniens, Paris, France; Barbican Art Gallery, London, UK

1988 *The Latin American Spirit*, The Bronx Museum of the Arts, New York, 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

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

2008 *Picasso – Botero*, Opera Gallery, Hong Kong

2009 *Latin American Masters*, Marlborough, New York, USA

2011 *Speaking with Hands: Photographs and Sculptures from the Buhl Collection*, Macao Museum of Art, Macao

2013 *Contemporary Masters*, Opera Gallery, New York, New York, USA

Painting and Sculptures, Marlborough, Monaco

2015 *Icons of Art*, Opera Gallery, Dubai, UAE

DESIRE: Fantastic Pieces of Jewelry and Art, Galerie Gmurzynska, Zug, Switzerland

Tempo, Opera Gallery, Monaco

2016 *Icons of Art II*, Opera Gallery, Dubai, UAE

Large Sculptures, Marlborough, New York, USA

2017 *Black, White...*, Custot Gallery, Dubai, UAE

Fernando Botero & Antonio Seguí, Opera Gallery, New York, USA

Information in the Flesh: Art for Human Rights, Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley, USA

Medellín: A Colombian Story, from the 1950s to the present, Les Abattoirs, Toulouse, France

2018 *Modern Masters from Latin America: The Pérez Simón Collection*, San Diego Museum of ART, San Diego, California, USA

Figura y Forma, Opera Gallery, Hong Kong

Ghisla Collection, Fondazione Ghisla Art Collection, Locarno, Switzerland

2019 *Waddington Custot*, Fiac, Paris, France

Art Basel Miami Beach, Miami, USA

Sculpt-Ure, Nohra Haime Gallery, New York, USA

2020 *Taipei Dangdai*, Nangang Exhibition Center, Taipei, Taiwan

Nature Morte, The Hole, New York, USA

On The Bright Side, Opera Gallery, Geneva, Switzerland

Le Cinquième Printemps, Custot Gallery, Al Quoz, Dubai, UAE

Revolving, Nohra Haime Gallery, New York, USA

Botticelli: His Time. And Our Time, Mart, Museum of Modern and Contemporary art of Trento and Rovereto, Rovereto, Italy

2022 *Voices in Pastel: Pastel Society of the West Coast*, Hilbert Museum of California Art, Chapman University, Orange, California, USA

2023 *Ernesto Wuthenow's Art Collection*, Galeria Leandro Navarro, Madrid, Spain

Figurative Masters of the Americas, Ann Norton Sculpture Gardens, West Palm Beach, Florida, USA

Los Intocables / The Untouchables, Nohra Haime Gallery, New York, USA

On Form, Opera Gallery, Singapore

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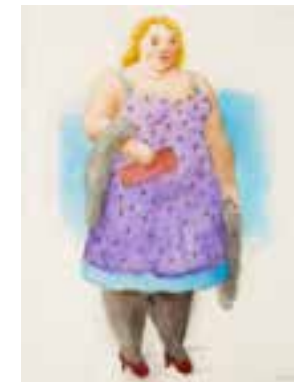
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**A
LOVE
LETTER
TO
LATIN
AMERICA**