

An aerial photograph of a large crowd of people gathered on a green field. The people are wearing colorful clothing and some are holding flags. The text 'JUAN GENOVÉS' is overlaid in large white letters across the center of the image.

JUAN GENOVÉS

ÁGORA

OPERA GALLERY

**JUAN
GENOVÉS**
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FOREWORD

The void and the crowd. In his universal *œuvre*, Juan Genovés engages in a weightless observation of the world, devoid of coldness. It is simply a subtle shift in perspective, a sensitive detachment. The individual becomes a myriad, evolving on the canvas in an almost cinematic bird's-eye view. A silent mob, a dispersed crowd, corralled, kettled, evacuated, cast as miniature shadows. Paradoxically, this distance and these aerial views draw the viewer closer to the intimacy of each character. From the anonymity of the masses arises an awareness of individual trajectories, personal journeys, lives submerged in the multitude. In his thirst for social justice, in the profoundly political scope of his work, the Spanish artist brings back to humanity both its most distant and closest sides. This *vertigo* of the human condition, Juan Genovés explored it obsessively in his quest to transform art for art's sake into one artist's commitment towards society. A painter and his art born under the oppressive yoke of Franco's regime. His commitment to freedom led him to join significant groups in the Spanish post-war scene: "Los Siete" in 1949, "Parpalló" in 1956, and "Hondo" in 1960. He experimented with various formal and informal expressions, often provocative. His opposition to Franco's regime gave rise to the two primary themes of his work: the individual, which he cut, glued, and sculpted, and the crowd painted boldly with large flat colors on canvas. Over time, this quest transformed into political realism as he repeated his motifs again and again based on the manipulation of images provided by mass media. The social significance of his work and the democratic commitment of the man have made Genovés an almost iconic figure of the Spanish Transition, the painful and complex process of reconciliation after Franco's death. His masterpiece, *El Abrazo (The Embrace)*, now displayed in the Congress of Madrid, has even become a symbol of this democracy. Commissioned to Genovés in 1976 for the amnesty of political prisoners at the time, it became a national emblem following the Atocha bombings the following year. "We were fighting against dictatorship and risking our lives for national reconciliation," he told *El País* newspaper. "I needed a symbol to reflect this idea. One day, I saw children hugging each other after school, like football players do, and I said to myself, 'That's it!'" The individual and the crowd. Freedom and activism. Art and fraternity. Until the end of his life, Juan Genovés pursued his ideals, as evidenced by the works of his last five years presented in the "Ágora" exhibition, mostly created between 2015 and 2019, one year before his death on 15 May 2020, and a series of metal sculptures from 2004. At age 89 and beyond, the same steady hand, the same sharp eye. The year 2023 marks an important milestone in the international recognition of this beloved artist in Spain and acknowledged by the world's leading cultural institutions. Opera Gallery has become the sole representative of the estate of the eminent Spanish artist, leaving behind an immense humanistic and poetic heritage and a message of global significance. Opera Gallery is honored to present Genovés first solo exhibition, for the first time in Singapore.

GILLES DYAN
Founder and Chairman
Opera Gallery Group

STÉPHANE LE PELLETIER
Director, Asia Pacific Opera Gallery
Singapore



MUNFORD

JUAN GENOVÉS

BELÉN HERRERA OTTINO. Director Opera Gallery Madrid

I have to admit that every time I come across one of your works, I can hear your voice saying: "Hey! How's it going?". And, as ever, with your friendly, cheerful face and shy smile, the way I always remember you. Those were the words you greeted me with when we first met over twenty years ago, and it was also the last thing you said to me. How I miss your perennial good humour, your youthful bearing, always at ease, happy, fulfilled and sincere.

And that "it" was life itself. Looking at it through your eyes you made me think everything was so simple ... coming from someone like yourself who had so much experience and who had overcome so many heartaches, you kept on confronting life fearlessly and with a smile on your face; always head on, looking it straight in the eye, one to one, with your boundless good nature.

Entering the fray like hand-to-hand combat, the same way as you tackled the blank canvas, with your consummate control of perspective; therein the horizon which always cuts across the surface of your painting, yet at once faraway in the distance. And then there is your bird's-eye view, never missing the tiniest detail, almost reminding me of a photojournalist's gaze in the eye of the storm. With you, one could claim that art is always political, because ultimately life itself is political, whether we wish to acknowledge it or not. Your paintings were works of social commitment, your brushwork, like what you said about Goya, was a brushwork of protest, and your painting, like his, crying out in apparent silence at every moment. That nonconformity was yours too, my dearest Juan. You, like him, painting and at once protesting, standing up to the powers-that-be.

I was born the same year as the first democratic government in Spain, and as such I can acknowledge the commitment and the risk you ran in your paintings from the sixties and seventies, works of resistance and protest by a citizen with integrity. Thanks to your exhibitions abroad, the trauma of the dictatorship in Spain was known beyond our borders. In your works you reflected the repression of Franco's regime, persecution by the armed police, the annihilation of other voices. The crowd was already there, back then, running away alarmed, with everything always seen from a bird's-eye view. Your paintings from the seventies are basically incredibly realist, portraits of innocent victims, anonymous portraits of people for which you used your own family and friends.

As someone who grew up with democracy and did not have to suffer the atrocities of the dictatorship, your *Abrazo* from 1976, which became *the* icon of harmony and brotherhood of all Spaniards, has always struck me as a work of consensus and of unity. I remember with a smile your story about how it, "the *Guernica* of the Transition"¹, now considered a historical symbol, returned to Spain.

1. The period in Spain's recent history, roughly between 1975 and 1978, when the country *transitioned* from the dictatorship of Franco's regime to a constitutional democracy.



Juan Genóves, 1960 © Juan Dolcet

And then came your paintings from the eighties, your cityscapes from between 1983 and 1985, often uninhabited, when even the texturized desert-like surfaces seemed to be suffused with a certain sense of distrust or taking a step backwards to contemplate and assimilate the new reality: from terror to isolation, the most disturbing of solitudes. And from there to your sequences from the nineties, where the crowds began to run with impastoed paint, still with scant use of colour.

I remember the day after the Epiphany in early January 2005 when Francisco Calvo Serraller² and I paid you a visit. We arrived before the appointed time so we went to a nearby cafeteria to have tea. Francisco whiled away the time telling me well-known stories about your younger and also your later years. When we climbed the eighteen steps to your studio (the ones you counted every day), we saw all of a sudden in one fell swoop all your new paintings scattered about the space; we looked at each other in surprise and ended up being carried along with you in the contagious sensuality that was already beginning to impregnate your work.

As fate would have it, one of the works that hypnotized us that day was the colossal “Bordeando” (2006) which we are now exhibiting in your first solo show at Opera Gallery Singapore after proudly announcing that we are representing your estate internationally—what a great honour for us.

That day we also saw your “Enrejados”, those whimsical sculptures, which can also be seen in this show, that allowed light to filter through their cut-out silhouettes and create crowds on the paint-splattered floor of your studio.

You added body and colour to your individuals in motion, a play of shadows and perspective conceived so ingeniously in each work. You gradually incorporated objects and photographs, sometimes even your own. The crowd, your highly personal language, is still there, adapted to another historical and personal moment. You were plethoric, happy with your new direction, as one can plainly see in the joyfulness of your “Canales I” (2015) or “Correlaciones” (2017).

And always your bird’s-eye view; right from the very beginning you boldly challenged the convention of frontal theory in the history of painting. The other day when your son Pablo and I were looking at “Vislumbre” (2017)—on view in Opera Gallery Madrid’s inaugural exhibition—we lingered to discover recognizable forms among the crowds, as if they were clouds and we were engrossed looking at the sky. I was reminded of *The Baron in the Trees*, the novel by Italo Calvino, one of my favourite authors, in which he constructed a wonderful fable about remaining true to your principles: at the age of twelve, Cosimo Piovasco courageously decided to take on the challenge of living in the trees where he remained until death finally caught up with him in his old age, because “anyone who wants to see the earth properly must keep himself at a necessary distance from it.” Now, Juan, up above, always with a bird’s-eye view, you will continue painting life.

2. Francisco Calvo Serraller (1948-2018) was a Spanish Doctor (PhD) in Art History, essayist, critic and professor. He was the director of the Prado museum in Madrid between 1993 and 1994, and was a member of the San Fernando Royal Academy of Fine Arts since 2001.



Juan Genovés, XXXIII Biennale Venice, 1966. Courtesy of the Estate of Juan Genovés. All rights reserved

ABOUT JUAN GENOVÉS

SIMON DE PURY

It is with excitement that I heard from Gilles Dyan, the brilliant Founder and Chairman of Opera Gallery, that they had now the worldwide representation of the estate of Juan Genovés. Opera Gallery which has one of the largest networks of galleries around the globe will allow this important artist to get the wide recognition that his work deserves.

It is as a teenager that I first came across the work of Juan Genovés. While leafing thru the pages of an art magazine I was instantly struck by the power emanating from the images of his art.

It is the participation of the Spanish artist in the 33rd Venice Biennale in 1966 that put Juan Genovés on the map. It is there that he got his first international exposure and success. He obtained the Jury's Honourable Mention and was taken onto the roster of the Marlborough Gallery which included artists such as Mark Rothko or Francis Bacon. This gave Genovés from one moment to another an international platform and access to collectors and institutions from all over the world. This situation was in sharp contrast with what the artist was experiencing in his homeland Spain. Having gone thru the horrendous years of the Civil War, Spain was under the firm grip of the fascist dictatorship of General Franco. The art of Juan Genovés, son of working class parents with communist sympathies, was regarded very suspiciously by the authorities and all doors were shut to him in his homeland. This only changed with the advent of democracy in the late 1970's when the socially engaged art of Genovés was seen as having contributed towards bringing an end to fascism.

Genovés distinguishes himself from most artists from his own generation both in stylistic terms and thru his subject matter of predilection. He was totally fascinated by the dynamics that occur when big crowds of people get together whether for political manifestations, sporting events or corridas. Large movements of people could have something disquieting and occasionally scary about them. Being part of a larger crowd emboldens individuals who feel more brave as they are more anonymous when part of the masses. This anonymity and feeling of being lost in the crowd can also enhance a sense of loneliness. One is sometimes never more lonely than in a large city or in the middle of a crowd.

The activism of the artist certainly played a role in the choice of his subject matter. From a formalistic point of view the art of Genovés is unique. He had been exposed to a lot of informal art which was predominant in the 1950's and to a large degree still in the 1960's despite the advent of Pop Art. He derived much more inspiration from cinema and photography than he did from the art of his contemporaries. He singularly combined figuration from these media with dramatic compositions that were influenced by some informal and abstract art.

One of Madrid's most striking public artworks is the Monument to the Atocha Lawyers. It is a sculpture based on one of Genovés's most famous paintings El Abrazo and serves as a memorial to the victims of the 1977 Atocha massacre when several lawyers and a trade unionist linked to the communist party were shot by fascist gunmen. This commission contributed making the art of Genovés very much part of the public consciousness going way beyond the art world.

At a time when the world at large is sadly becoming more polarised again the art of Juan Genovés is as relevant as ever. The bold graphic impact of his canvases is as strong and vibrant today as it was when it first caught my eye. I am delighted that, thanks to the Opera Gallery who now represents the estate of Juan Genovés, this important artist is also being discovered and appreciated by new generations.

ARTWORKS

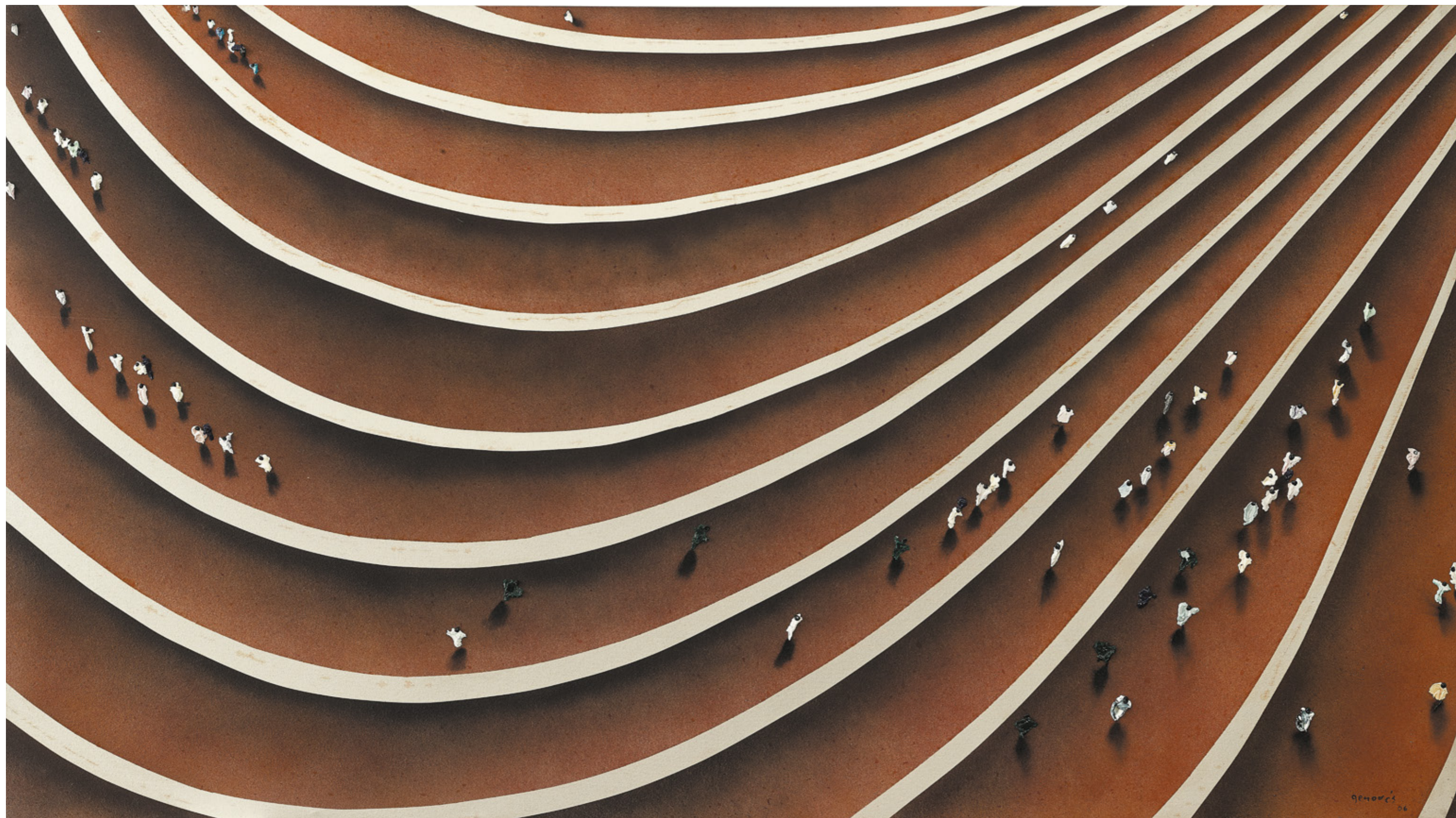
ACRYLICS

Cuatro Caminos

2006

Acrylic on canvas
Signed and dated on the lower right;
signed again, titled and dated on the reverse
200 x 210 cm | 78.7 x 82.7 in





Previous pages

Bordeando

2006

Acrylic on canvas mounted on board
Signed and dated on the lower right;
signed again, titled and dated on the reverse
145 x 260 cm | 57.1 x 102.4 in

Desplazamiento

2007

Acrylic on canvas
Signed and dated on the lower right
180 x 200 cm | 70.9 x 78.7 in



Pertrechos

2008

Acrylic on canvas on board
Signed and dated on the lower right
120 x 150 cm | 47.2 x 59.1 in



Aquí Allá

2015

Acrylic on canvas on board
Signed and dated on the lower right
150 x 120 cm | 59.1 x 47.2 in



Borroso

2015

Acrylic on canvas on board
Signed and dated on the lower right
160 x 130 cm | 63 x 51.2 in



Elegidos

2015

Acrylic on canvas

Signed and dated on the lower right; inscribed on the reverse

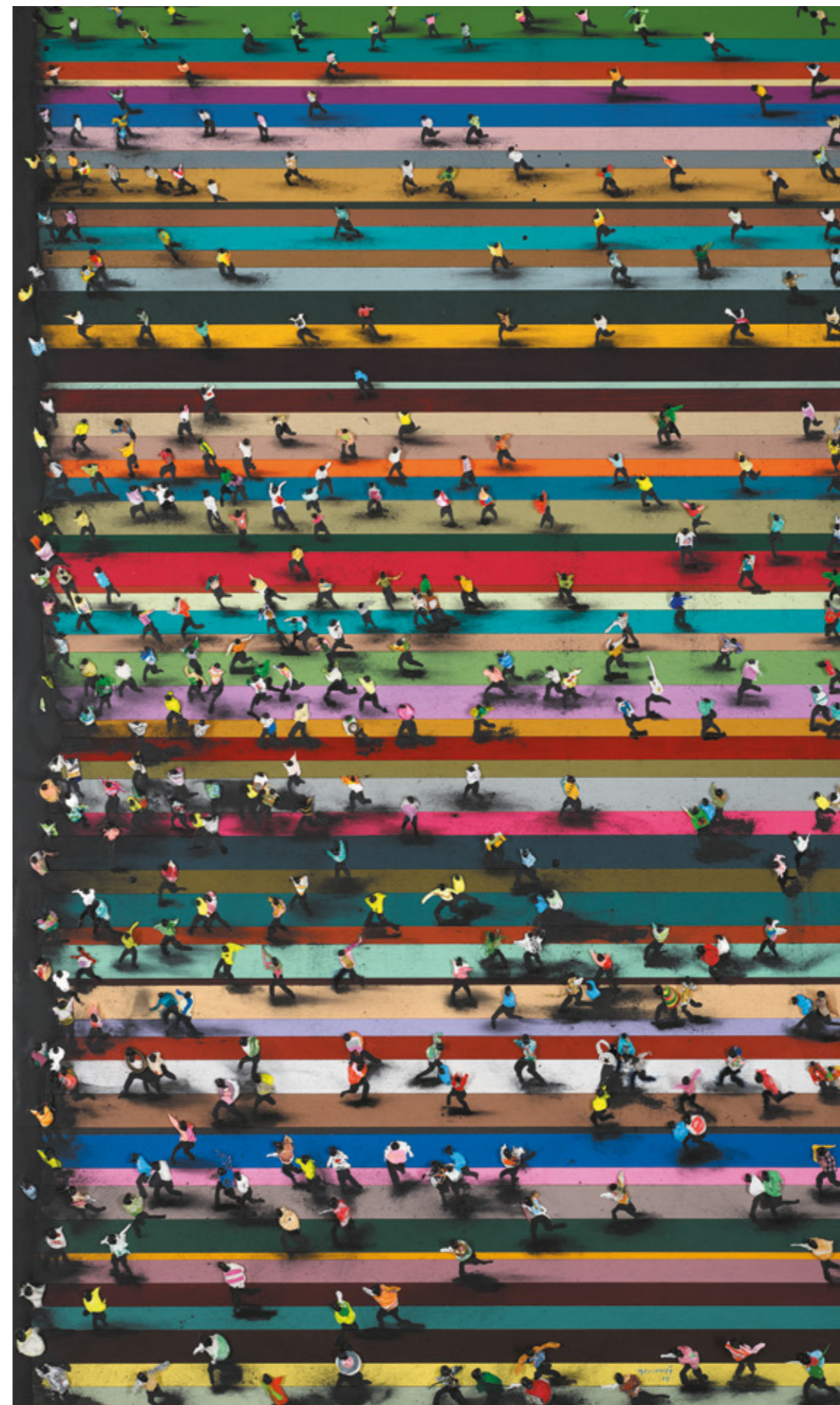
160 x 130 cm | 63 x 51.2 in



Canales I

2015

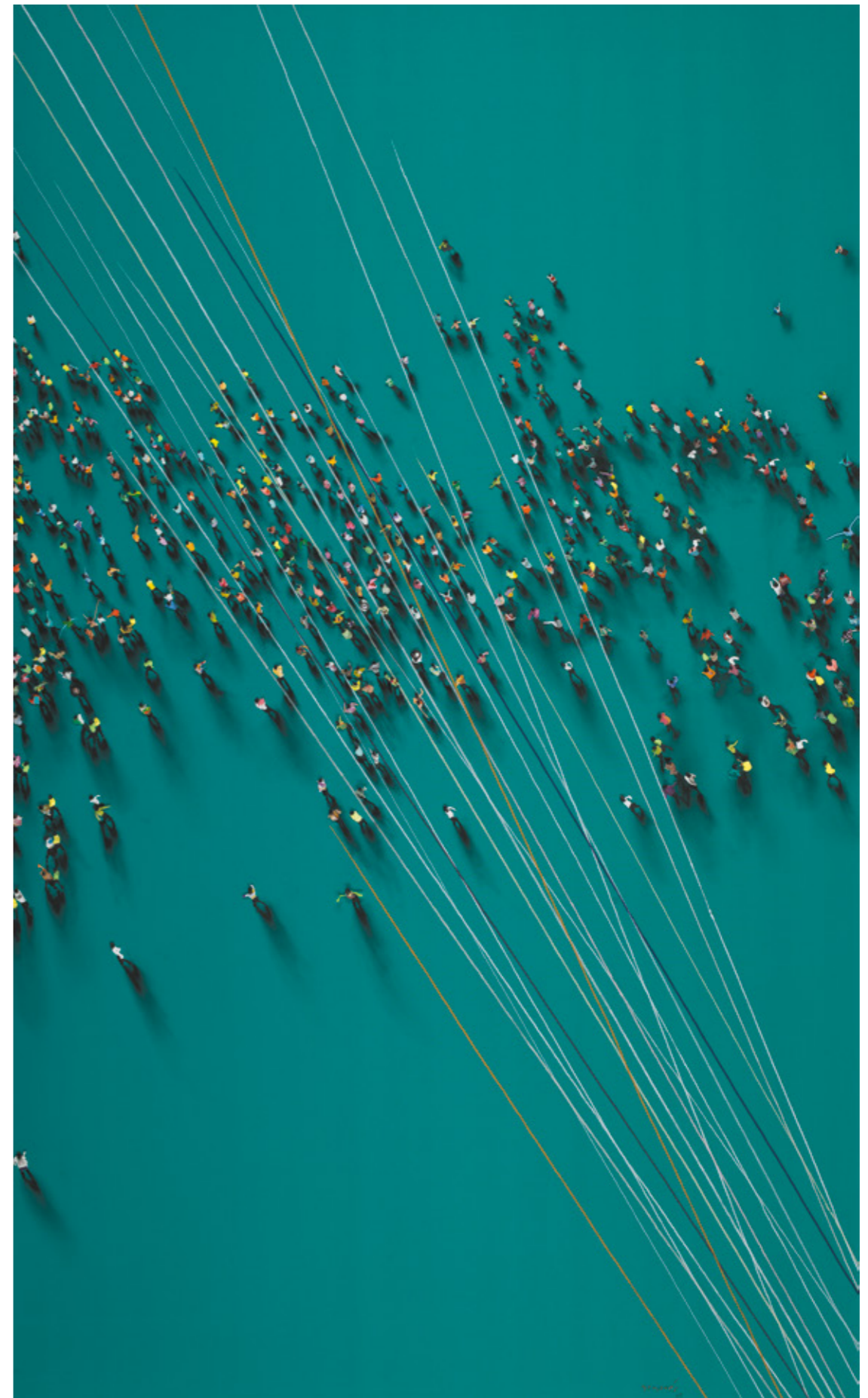
Acrylic on board
Signed and dated on the lower right
150 x 90,5 cm | 59.1 x 35.6 in



Interfaz

2015

Acrylic on embroidered canvas on board
Signed and dated on the lower right
240 x 145 cm | 94.5 x 57.1 in



Correlaciones

2017

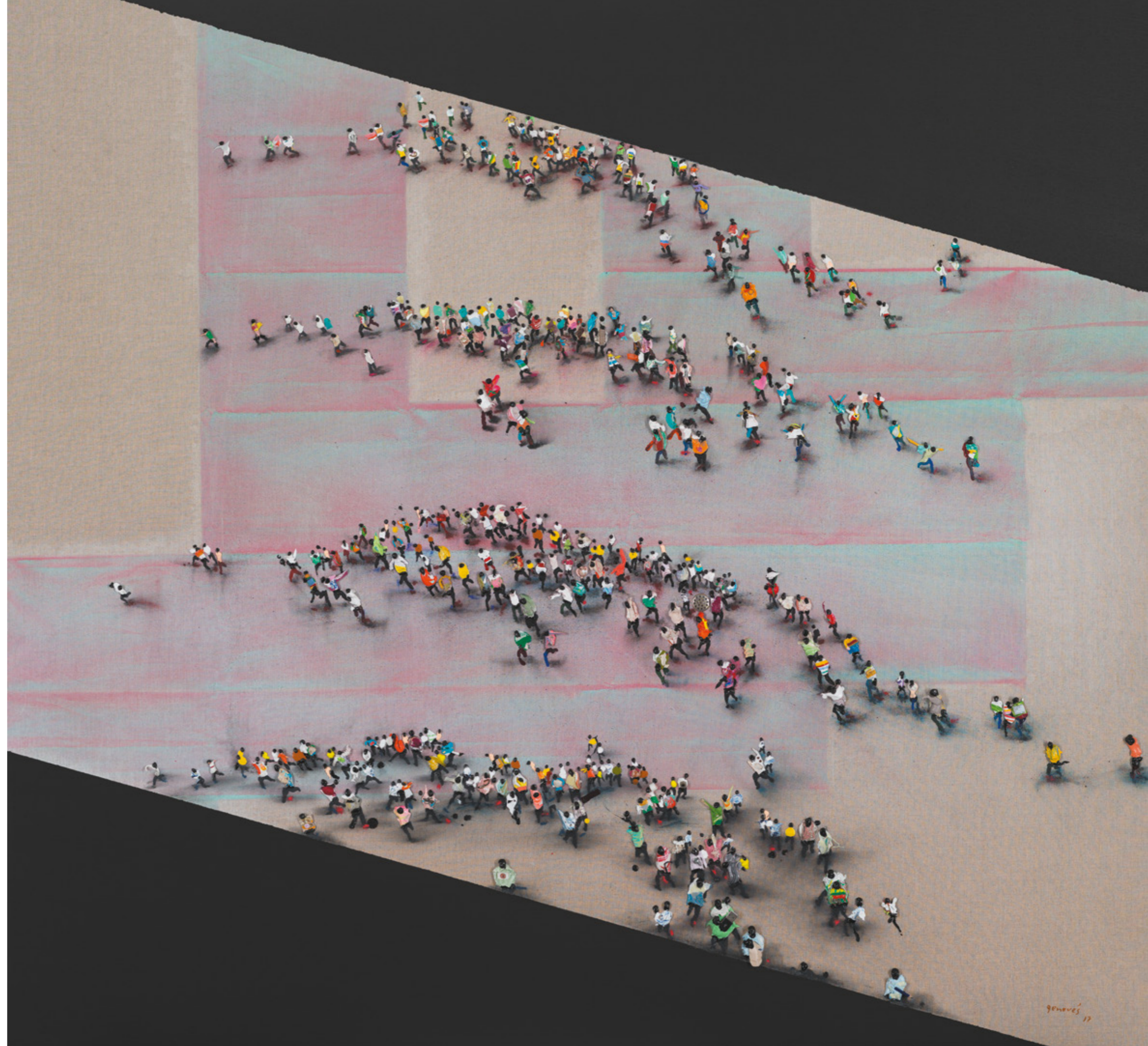
Acrylic on canvas on board
Signed and dated on the lower right
160 x 130 cm | 63 x 51.2 in



Diacrónico

2017

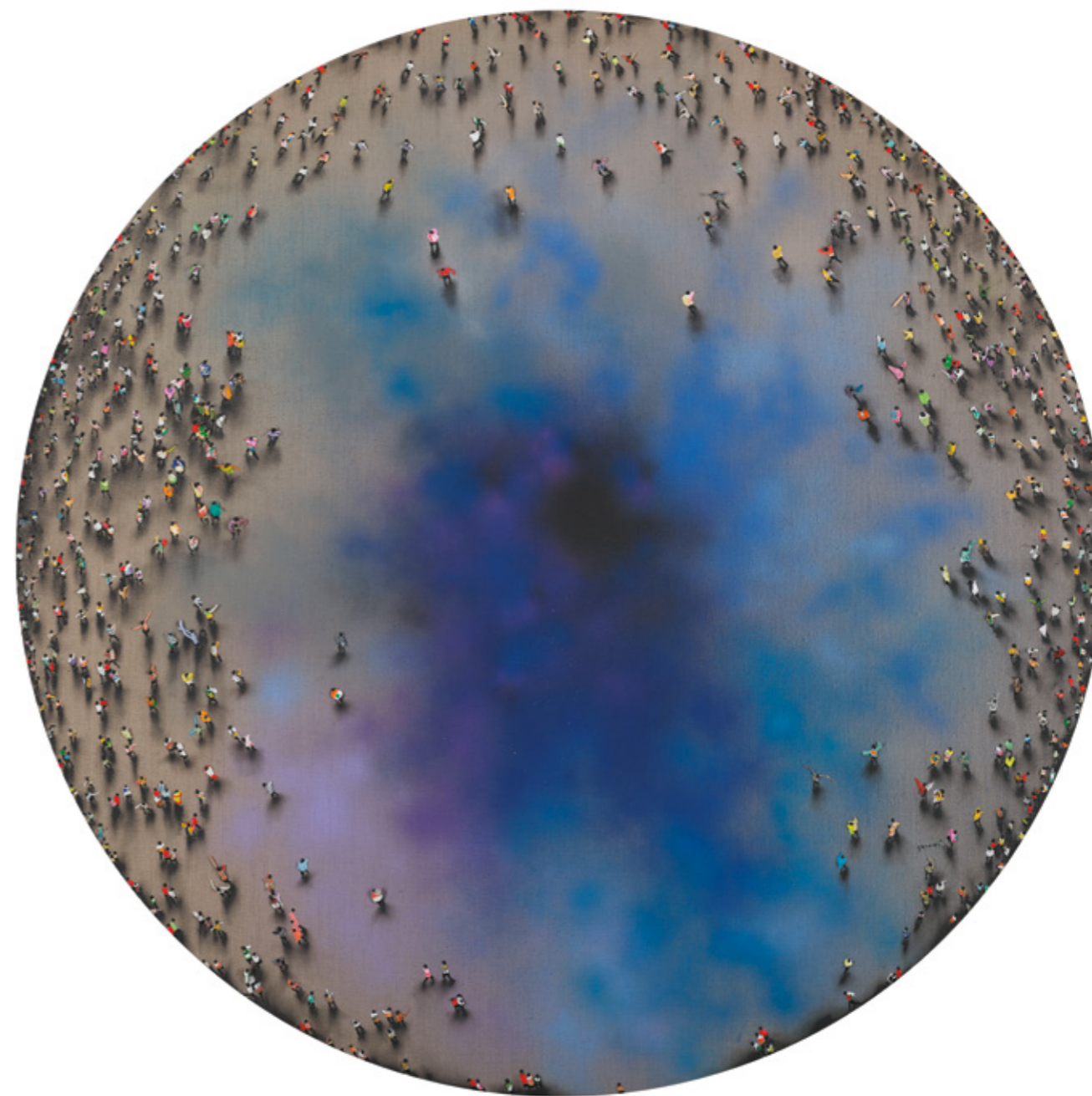
Acrylic on canvas on board
Signed and dated on the lower right
150 x 169 cm | 59.1 x 66.5 in



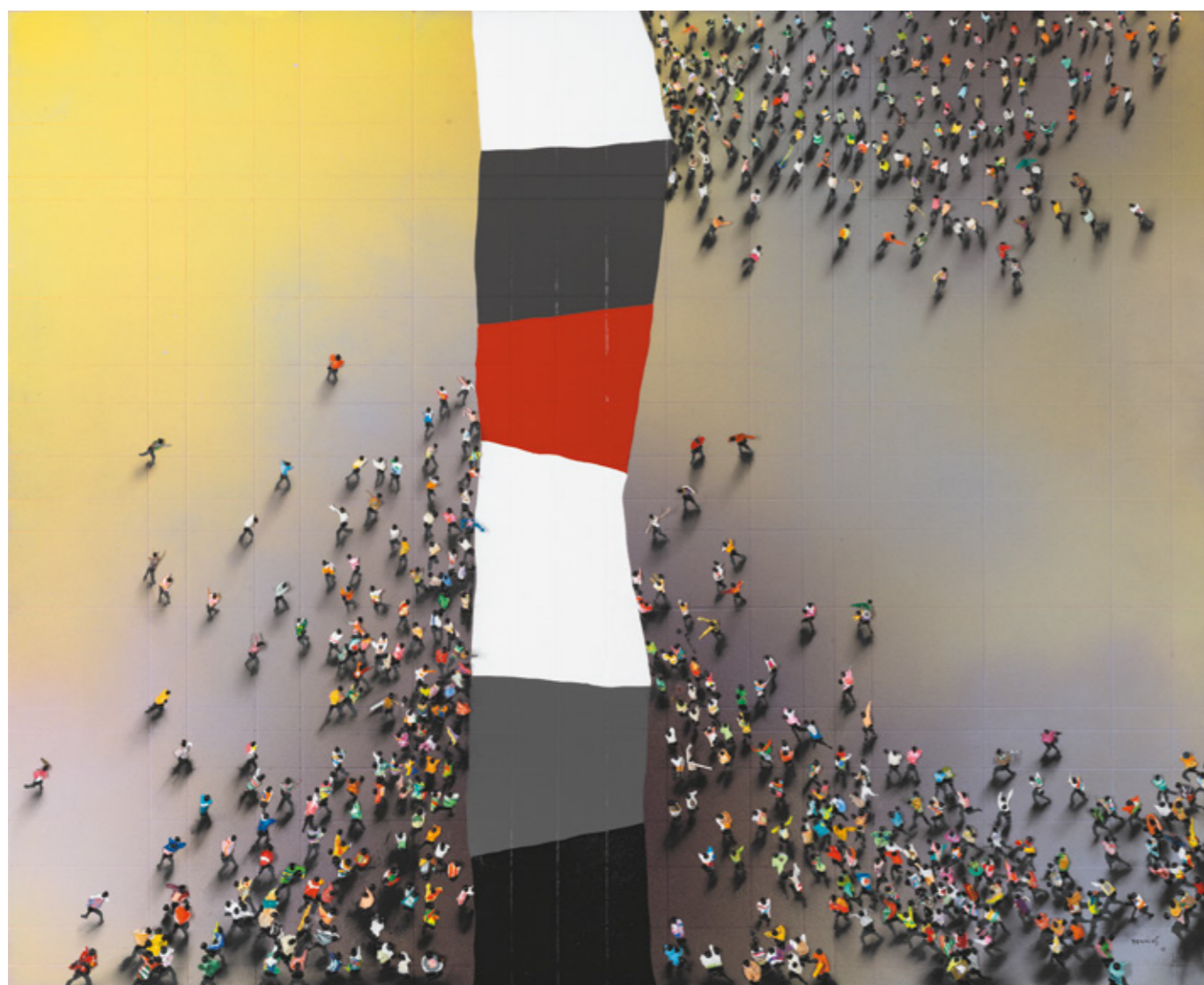
Vislumbre

2017

Acrylic on canvas on board
Signed and dated on the lower right
Ø: 200 cm | 78.7 in



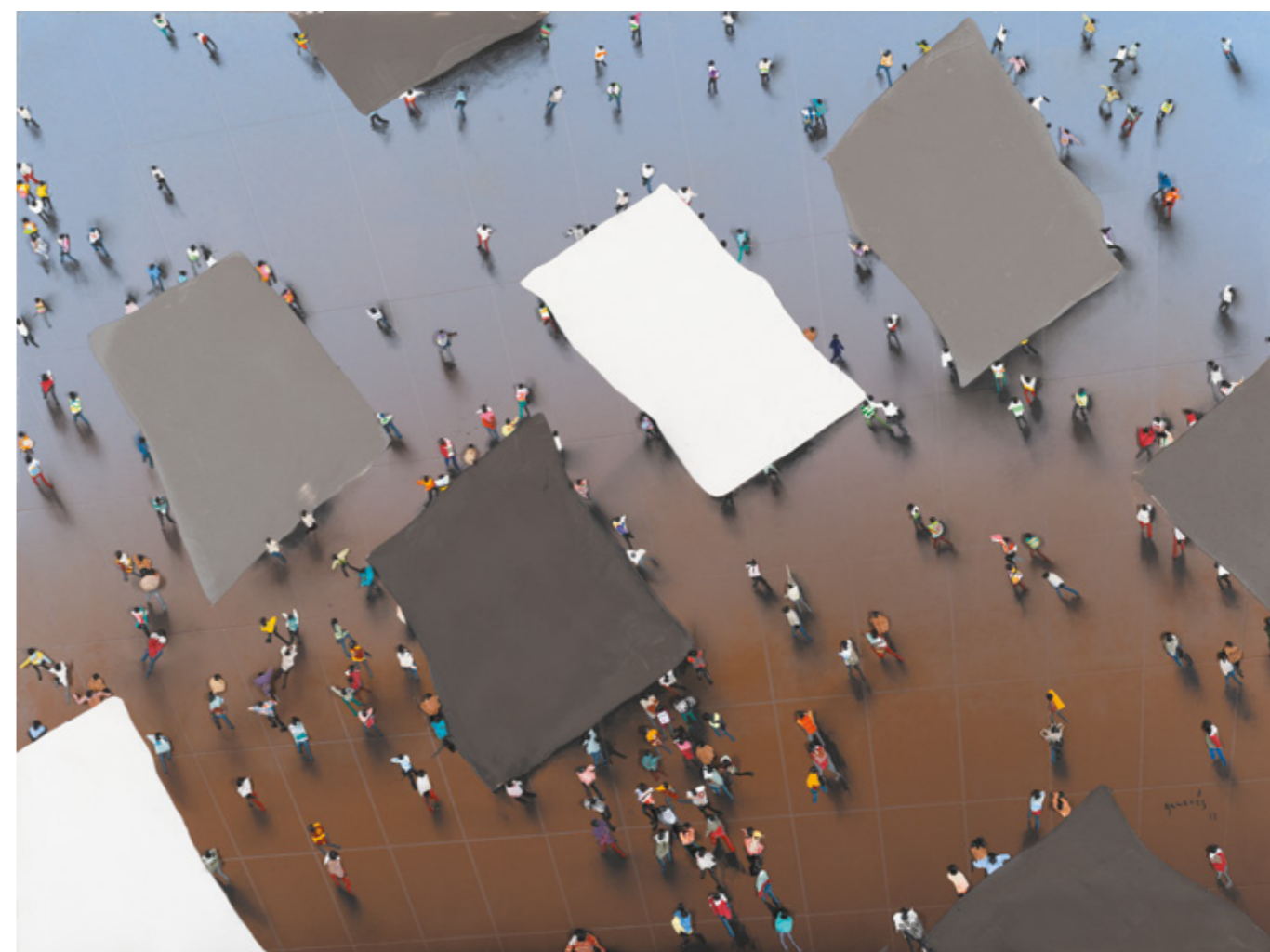




Desplegable

2018

Acrylic on board
Signed and dated on the lower right
130 x 160 cm | 51.2 x 63 in



Tapujos

2018

Acrylic on board
Signed and dated on the lower right
120 x 160 cm | 47.2 x 63 in

Panorama

2018

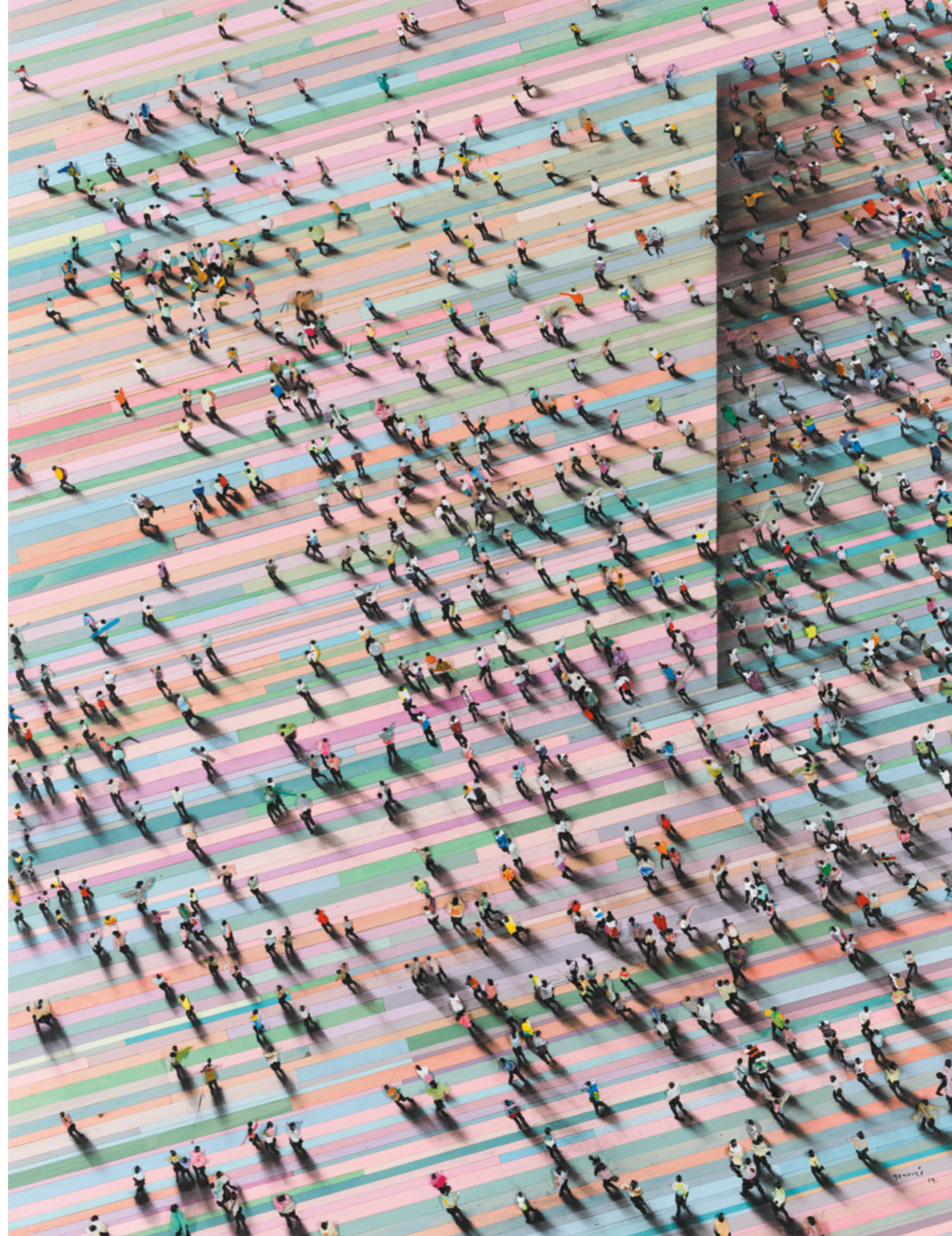
Acrylic on board
Signed and dated on the lower right
160 x 210 cm | 63 x 82.7 in



Canal

2019

Acrylic on board
Signed and dated on the lower right
210 x 160 cm | 82.7 x 63 in

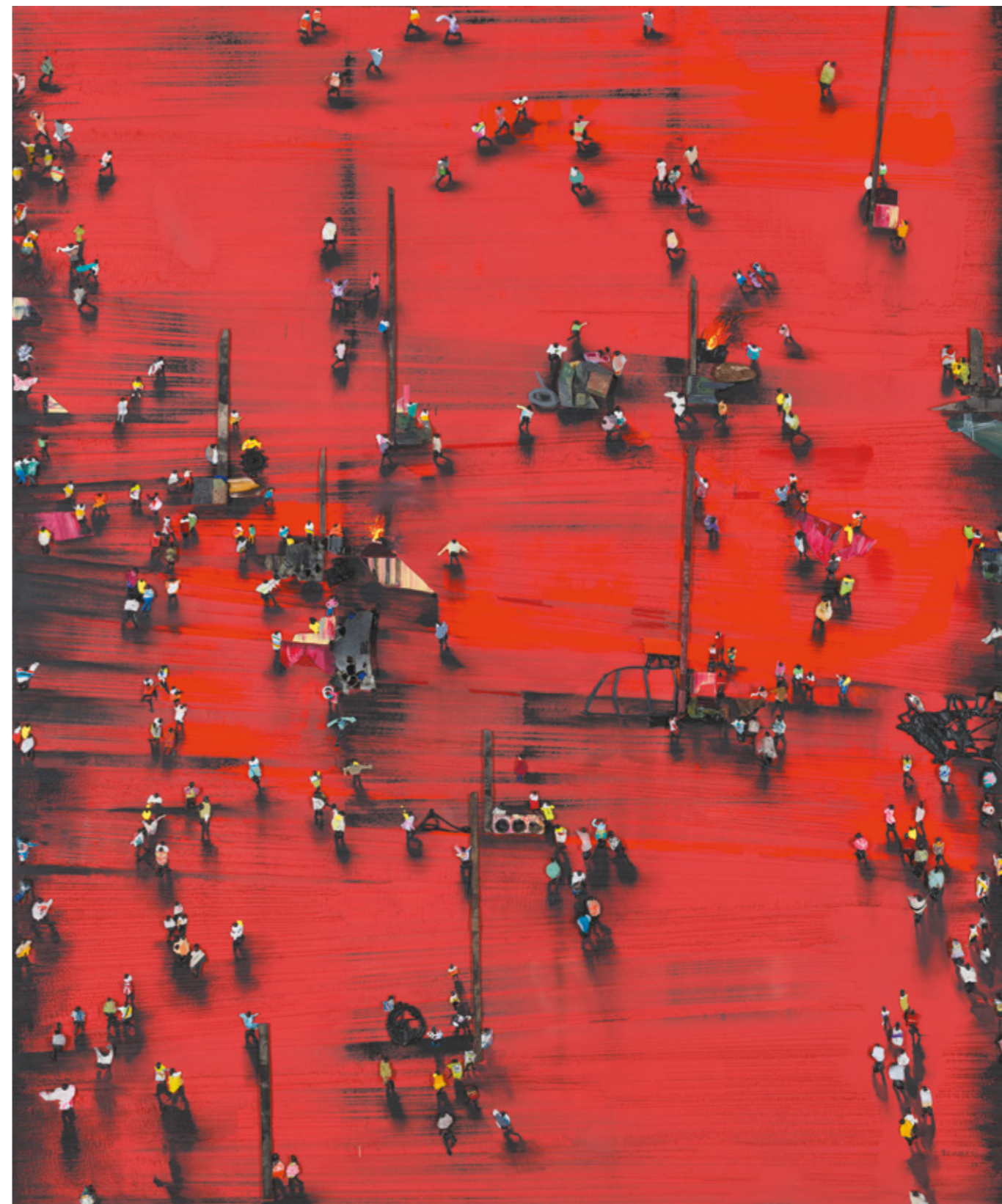




Áscuas

2019

Acrylic on canvas
Signed and dated on the lower right
180 x 150 cm | 70.9 x 59.1 in



Pulsiones

2020

Acrylic on board
Signed and dated on the lower right
180 x 140 cm | 70.9 x 55.1 in





SCULPTURES

Enrejados I

2004

White lacquered iron

Not signed

Edition of 6

45 x 45 x 20,5 cm | 17.7 x 17.7 x 8.1 in



Enrejados I

2004

Rusty corten steel

Not signed

Edition of 6

45 x 45 x 20,5 cm | 17.7 x 17.7 x 8.1 in





Enrejados II

2004

White lacquered iron

Not signed

Edition of 6

35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in



Enrejados II

2004

Inox steel

Not signed

Edition of 6

35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in

Enrejados II

2004

Brass with black patina

Not signed

Edition of 6

35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in



Enrejados II

2004

Rusty corten steel

Not signed

Edition of 6

35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in



Enrejados III

2004

White lacquered iron

Not signed

Edition of 6

45 x 34 x 20,5 cm | 17.7 x 13.4 x 8.1 in



Enrejados III

2004

Rusty corten steel

Not signed

Edition of 6

45 x 34 x 20,5 cm | 17.7 x 13.4 x 8.1 in



Triángulo abierto

2008

Stainless steel

Not signed

Edition of 6

49 x 30 x 20 cm | 19.3 x 11.8 x 7.9 in



GICLÉES

Ángulos

2016

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74 x 60 cm | 29.1 x 23.6 in



Artefacto

2017

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

60 x 74 cm | 23.6 x 29.1 in



Ariete

2017

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

57 x 74 cm | 22.4 x 29.1 in



Ahueque

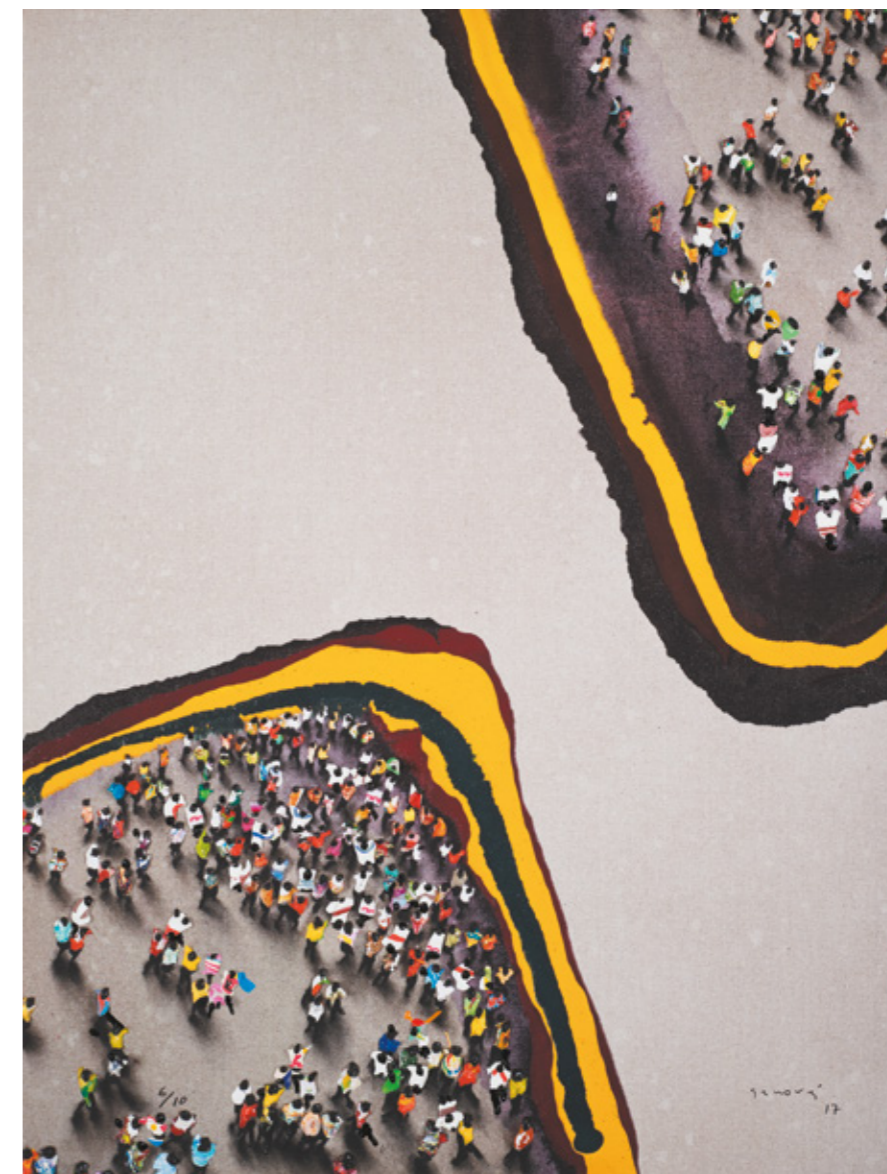
2017

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74.5 x 56 cm | 29.3 x 22 in



Atenencia

2018

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74 x 56 cm | 29.1 x 22 in



Agora

2018

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74.5 x 56 cm | 29.3 x 22 in



Atemporal

2018

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74 x 60 cm | 29.1 x 23.6 in



Abandonan

2019

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

60 x 74 cm | 23.6 x 29.1 in



Asimetría

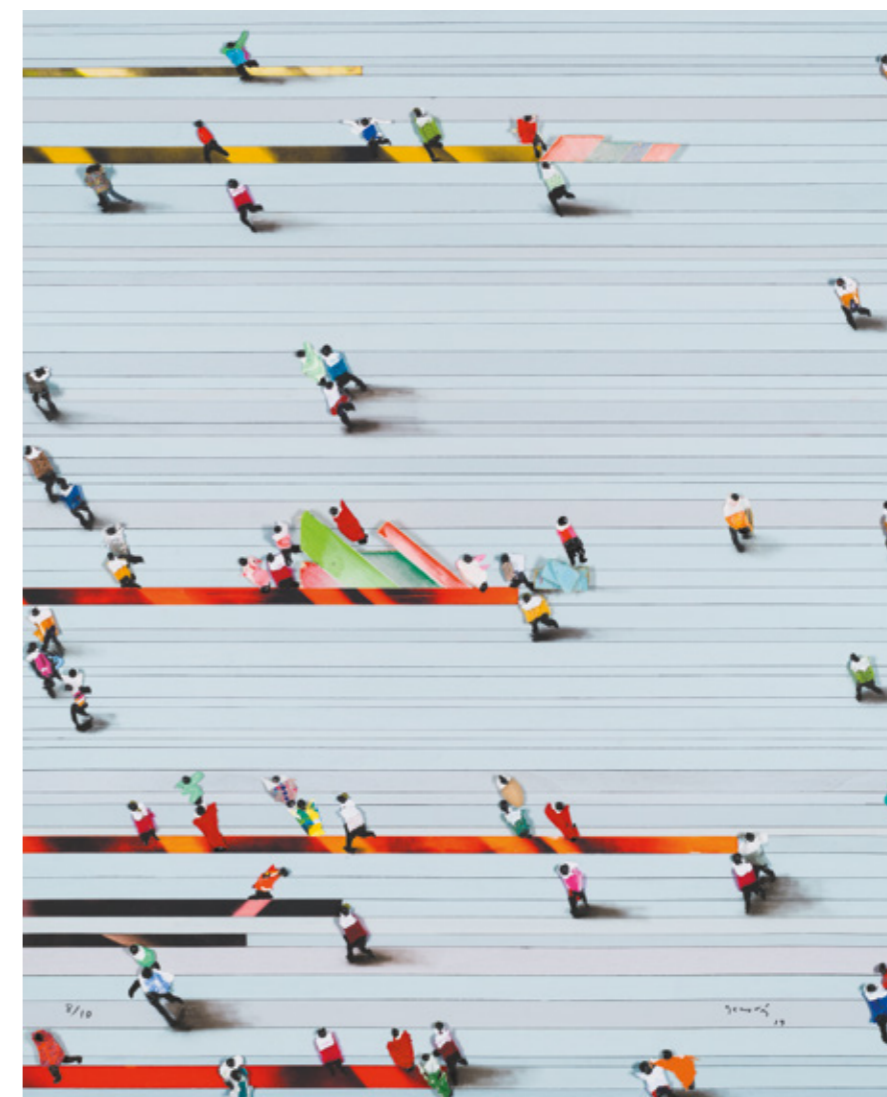
2019

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74 x 60 cm | 29.1 x 23.6 in



Acontece

2019

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74 x 100 cm | 29.1 x 39.4 in



Afuera

2019

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74 x 100 cm | 29.1 x 39.4 in



Alborada

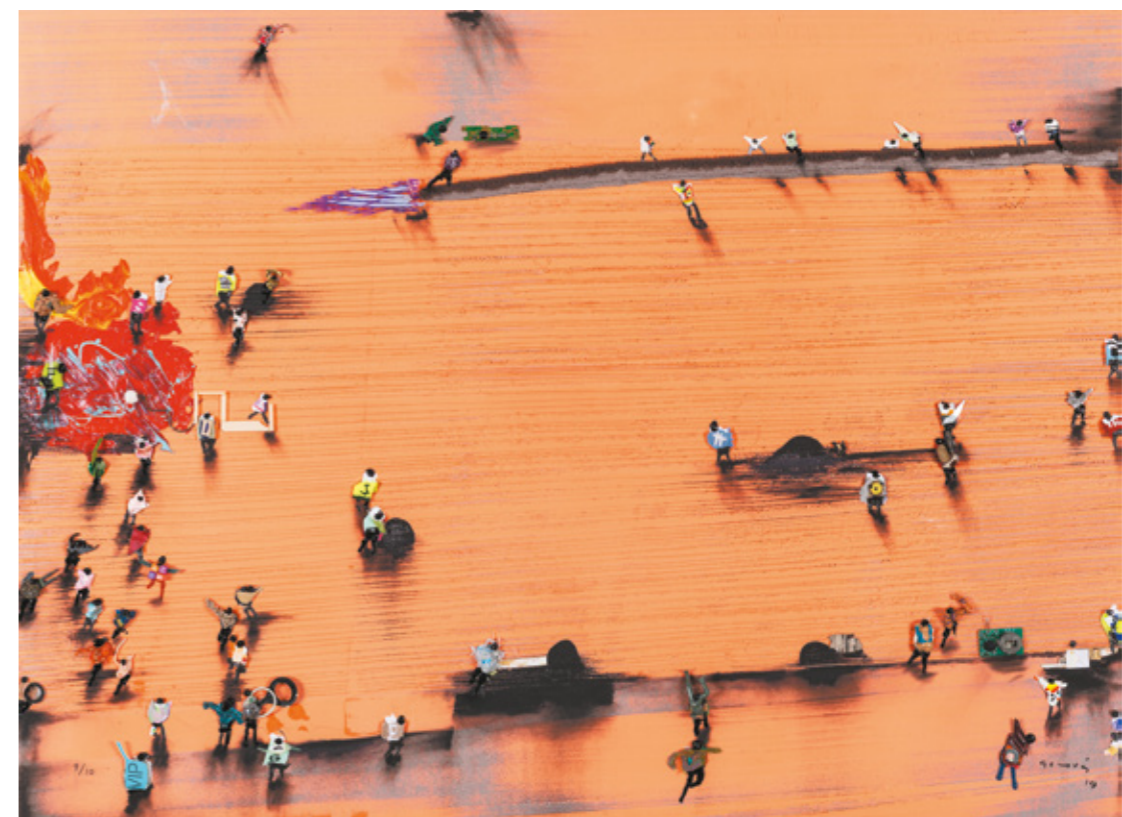
2019

Giclée on paper Hahnemühle with handmade interventions by the artist

Signed and dated on the lower right, numbered on the lower left

Edition of 10

74 x 100 cm | 29.1 x 39.4 in



BRIEF BIOGRAPHY



Trained at the School of Fine Arts in Valencia, from the beginning of his professional career he was a restless painter, concerned both with the need to renew Spanish art and with the role of art and the artist in society.

His firm conviction about transforming art and commitment to the environment led him to form part of very significant groups in the post-war Spanish scene: "Los Siete" (1949), "Parpalló" (1956) and "Hondo" (1960). In this last group, which contributed new figurative approaches against Informalism, Genovés developed a painting of an expressionist and provocative nature.

In the 1960s, after a brief pictorial crisis and a deep relationship with the opposition movements to the Franco regime, he began to propose two themes: "the individual alone", initially resolved as a collage in relief, and "the multitude", treated with flat colors and plastic structures with a cinematographic appearance.

Over time, this last proposal materialized in a singular political realism of strong social denunciation, made from the manipulation of images provided by the mass media. In the eighties he began a new period in which he became interested in the urban landscape, reducing it to a chromatic range of grays, blues and ochres that constitute what has been called "spaces of solitude".

In the last decades of his life his work continued to use the crowd as a reference. The artistic and political-social content of his work is developed together with a pictorial language based on the static movement of the image, its visual rhythm, and the use of background-figure contrast.

He was awarded the honorable mention at the XXXIII Venice Biennale (1966), the Gold medal at the VI San Marino International Biennale (1967), the Marzotto Internazionale award (1968), the National Prize for Plastic Arts (1984), the Prize for Plastic Arts from the Generalitat Valenciana (2002) and the gold medal for merit in Fine Arts from the Ministry of Culture (2005).

Genovés died on May 15, 2020. Until his last days he was doing what he was most passionate about: painting.

JUAN GENOVÉS

1930 – 2020

SOLO EXHIBITIONS

- 2023** *Juan Genovés*, Fundación Bancaja, Valencia, Spain.
- 2022** *A Intensidade do Silêncio*, Fundação D. Luis I, Centro Cultural de Cascais, Cascais, Portugal.
Juan Genovés: Reconsidered, Marlborough Gallery, London, UK.
Juan Genovés: Reconsidered, Marlborough Gallery, New York, USA.
- 2020** *Juan Genovés XX – XXI*, Museo Goya, Colección Ibercaja / Museo Camón Aznar, Zaragoza, Spain.
- 2019** *Vivir y convivir*, Galería Benlliure, Valencia, Spain.
Толпы, Moscow Museum of Modern Art, Moscow, Russia.
- 2018** *La intensidad del silencio*, Museo Patio Herreriano, Valladolid, Spain.
Irreversible, obra gráfica reciente, Marlborough Gallery, Barcelona, Spain.
Recent Paintings, Marlborough Gallery, New York, USA.
- 2017** *Aledaños, obra gráfica reciente*, Marlborough Gallery, Madrid, Spain.
- 2016** *Juan Genovés: Recent Paintings*, Marlborough Gallery, New York, USA.
Multitudes, Centro Cultural Las Claras Cajamurcia, Murcia, Spain.
- 2015** *Juan Genovés. Multitudes*, Museo de Arte Contemporáneo Gas Natural Fenosa, MAC, La Coruña, Spain.
- 2014** *Juan Genovés. Recent Paintings*, Marlborough Gallery, London, UK.
XXVII Biennale des Antiquaires de Paris, Grand Palais, Paris, France.
Anar i tornar, Marlborough Gallery, Barcelona, Spain.
- 2013** *Obra reciente*, Marlborough Gallery, Madrid, Spain.
Crowds, Centre del Carme de Cultura Contemporània (CCCC), Valencia, Spain.
Crowds. À cent mètres du centre du monde, Centre d'Art Contemporain, Perpignan, France.
- 2012** Marlborough Gallery, New York, USA.
A retrospective, Naples Museum of Art, Naples, Florida, USA.
- 2011** Galería Mayoral, Barcelona, Spain.
- 2009** *Recent Paintings*, Marlborough Gallery, New York, USA.
Memoria, Marlborough Gallery, Madrid, Spain.
Recent Paintings, Marlborough Gallery, London, UK.
- 2007** *Recent Paintings*, Marlborough Gallery, New York, USA.
Marlborough Gallery, Madrid, Spain.
- 2006** *Retrospectiva*, Centro de Arte Palacio Almuñí, Murcia, Spain.
- 2005** Galería Punto, Valencia, Spain.
Pintures, dibuixos i escultures (1994-2004), Fundación Bancaja, Valencia, Spain.
Galería KUR, San Sebastian, Spain.
Obra reciente, Marlborough Gallery, Madrid, Spain.
- 2003** *Caminos, Arte y Naturaleza*, Instituto Valenciano Arte Moderno (IVAM), Valencia, Spain.
- 2002** *Retrospectiva (1992-2002)*, Sala Antonieta Rivas Mercado, Museo de Arte Moderno, Mexico City, Mexico.
Pinturas (1963-2002), Museo de Jaén; Centro Cultural, Jaén, Spain.
- 2001** *Pequeño formato*, Marlborough Gallery, Madrid, Spain.
Genovés. Peintures 1960-2001, La Bellevue Biarritz, Biarritz, France.
- 2000** Museo de Arte Contemporáneo Unión Fenosa, La Coruña, Spain.
Pinturas 1960-2000, Marlborough Gallery, Madrid, Spain.
- 1999** *Juan Genovés: Secuencias (1993-98) y Sueños (1995-96)*. Touring Latin America: Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Museo Nacional de Artes Visuales, Montevideo, Uruguay; II Bienal de las Artes Visuales de Mercosul, Centro Cultural Aplub, Porto Alegre, Brazil; Museo de Arte Contemporáneo de Caracas Sofía Imber, Caracas, Venezuela; Museo de Arte Moderno, Santo Domingo, Dominican Republic; Museo de Arte de Lima, Lima, Peru; Centro Wilfredo Lam, Havana, Cuba.
Genovés: Silencio, Silencio 1970, Marlborough Gallery, Madrid, Spain.
- 1998** Marlborough Gallery, New York, USA.
- 1997** *Genovés: Secuencias 1996-97*, Marlborough Gallery, Madrid, Spain.
- 1995** *Genovés: Obra reciente*, Marlborough Gallery, Madrid, Spain.
Juan Genovés: Obra recent, Galería Barcelona, Barcelona, Spain.



GROUP EXHIBITIONS

- 1994** *Juan Genovés*, Fundación Marcelino Botín, Santander, Spain.
- 1993** *Antológica*, Instituto Valenciano Arte Moderno (IVAM), Centre Julio González, Valencia, Spain.
- 1992** *Genovés. Obra: 1965-1992*. Palacio Revillagigedo, Centro Cultural de Arte, Gijón, Spain.
Genovés, Instituto Valenciano Arte Moderno (IVAM), Centre Julio González, Valencia, Spain.
- 1991** *Retrospectiva: Genovés*. Touring: Sala de Exposiciones Fundación Caixa Galicia, La Coruña, Spain; Sala de Exposiciones José María Fernández, Málaga, Spain; Museo de San Telmo, San Sebastian, Spain.
- 1986** Galería Quintana, Bogotá, Colombia.
- 1984** *Urban Landscapes*, Marlborough Gallery, New York, USA.
- 1983** *Genovés*, Sala de Exposiciones de La Caixa, Valencia, Spain.
Genovés: 20 anys de pintura 1962-1982, Sala del Ayuntamiento de Valencia, Valencia, Spain.
- 1982** *Genovés: obra reciente*, Galería Rayuela, Madrid, Spain.
Museo de Arte Contemporáneo, Cáceres, Spain.
Juan Genovés, Palacio de la Lonja, Zaragoza, Spain.
Genovés: 20 años de Pintura (1962-1982), Centro Cultural de la Villa de Madrid, Madrid, Spain.
- 1981** *Genovés: Works on Paper*, Marlborough Gallery, New York, USA.
- 1980** Marlborough Gallery, New York, USA.
- 1977** *Juan Genovés*, Galería Arte Contacto, Caracas, Venezuela.
- 1976** *Juan Genovés: Neue Werke*, Marlborough Gallery, Zürich, Switzerland.
- 1974** *Genovés*, Marlborough Gallery, New York, USA.
- 1973** *Genovés*, Marlborough Gallery, New York, USA.
Genovés, Marlborough Godard Gallery, Toronto, Canada.
- 1972** *Juan Genovés: Pinturas, Aguafuertes, Monotipos*. Sala de Exposiciones Fundación Eugenio de Mendoza, Caracas, Venezuela.
Juan Genovés, Museo de Arte Moderno, Bogotá, Colombia.
Genovés, Museum Boijmans Van Beuningen, Rotterdam, Netherlands.
Genovés, Städtische Kunsthalle, Recklinghausen, Germany.
Genovés, Württembergischer Kunstverein, Stuttgart, Germany.
Genovés, Haus am Waldsee, Berlin, Germany.
- 1971** *Genovés*, Frankfurter Kunstverein, Frankfurt, Germany.
- 1970** *Juan Genovés: Silencio, Silencio*, Marlborough Gallery, New York, USA & London, UK.
- 1969** *Juan Genovés*, Tokyo Gallery, Tokyo, Japan.
Genovés, Marlborough Gallery, Rome, Italy.
Genovés, Galleria d'arte La Bussola, Turin, Italy.
- 1967** *Genovés*, Marlborough Gallery, London, UK.
Genovés, Marlborough-Gerson Gallery, New York, USA.
- 1966** *Juan Genovés*, Museo de Bellas Artes, Bilbao, Spain.
- 1965** *Juan Genovés*, Galería Relevo, Rio de Janeiro, Brazil.
- 1962** *Genovés*, Galería Diario de Noticias, Lisbon, Portugal.
- 1960** *Genovés*, Sala del Prado, Ateneo de Madrid, Madrid, Spain.
- 1958** *Exposición de obras de Juan Genovés*, Ateneo Puertorriqueño de San Juan, Seccion de Bellas Artes, San Juan, Puerto Rico.
- 1957** *Genovés*, Galería Alfil, Madrid, Spain.
Juan Genovés: 14 óleos, Palacio de Bellas Artes, Havana, Cuba.
Juan Genovés: óleos, Galería Dintel, Santander, Spain.
- 2023** *Art Paris*, Opera Gallery, Paris, France.
Loving Picasso, Opera Gallery, Madrid, Spain.
El tragaluz democrático, Sala de Exposiciones La Arquería, Nuevos Ministerios. Madrid, Spain.
- 2022** TEFAF Maastricht. Galería Mayoral, Maastricht, Netherlands.
Art Cologne, Galería Mayoral, Cologne, Germany.
Vuelta del revés. España en la Bienal de São Paulo, Centro Niemeyer, Avilés, Spain.
ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- 2021** *Año Zero*, Marlborough Gallery, Madrid, Spain.
ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- 2020** *Juntos*, Marlborough Gallery, Madrid, Spain.
Escultura monumental II, Marlborough Gallery, Madrid, Spain.
ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- 2019** *Arte español a partir de la colección Würth*. Museo Würth, La Rioja, Spain.
La unidad dividida por cero, Juan Genovés. Pablo Genovés. Silvia Genovés. Ana Genovés, Centro Niemeyer, Avilés, Spain.
Tiempos convulsos. Historias y microhistorias en la colección del IVAM, Instituto Valenciano Arte Moderno (IVAM), Valencia, Spain.
Contemporary Istanbul, Marlborough Gallery, Istanbul, Turkey.
- 2018** *Poéticas de la democracia. Imágenes y contraimágenes de la Transición*, Museo Reina Sofía, Madrid, Spain.
El poder del arte, Palacio del Senado (Cortes Generales, Acción Cultural Española (AC/E) and Museo Reina Sofía), Madrid, Spain.
Spring Group Exhibition, Marlborough Gallery, New York, USA.
Construimos derechos: Mirando hacia el futuro. Cincuenta años de CCOO PV (1966/68 - 2016/18), La Nau, Universidad de Valencia, Valencia, Spain.
ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Art Genève, Marlborough Gallery, Geneva, Switzerland.
Dallas Art Fair, Marlborough Gallery, Dallas, USA.
- 2017** Art 021 Contemporary Art Fair, Shanghai, China.
Colección 2. ¿La guerra ha terminado? Arte en un mundo dividido (1945-1968), Museo Reina Sofía, Madrid, Spain.
Ayer y hoy. El laberinto del tiempo, Marlborough Gallery, Madrid, Spain.
Art Genève, Marlborough Gallery, Geneva, Switzerland.
Art Basel, Marlborough Gallery, Basel, Switzerland.
The Armory Show, Marlborough Gallery, New York, USA.
Art Basel Miami, Marlborough Gallery, Miami, USA.
- Contemporary Istanbul, Marlborough Gallery, Istanbul, Turkey.
- 2016** *Summer show*, Marlborough Gallery, Madrid, Spain.
Art Basel, Marlborough Gallery, Basel, Switzerland.
TEFAF Maastricht, Marlborough Gallery, Maastricht, Netherlands.
Art Basel Hong Kong International Art Fair, Marlborough Gallery, Hong Kong, China.
Art Genève, Marlborough Gallery, Geneva, Switzerland.
The Armory Show, Marlborough Gallery, New York, USA.
Art Basel Miami, Marlborough Gallery, Miami, USA.
- 2015** Contemporary Istanbul Art Fair, Marlborough Gallery, Istanbul, Turkey.
Summer show, Marlborough Gallery, Madrid, Spain.
Arte Contemporáneo en Palacio. Pintura y Escultura en las Colecciones Reales, Palacio Real, Madrid, Spain.
Maestros españoles de la segunda mitad del siglo XX, Colección Mariano Yera, Centre del Carme de Cultura Contemporània (CCCC), Valencia, Spain.
ARCOmadrid, Marlborough Gallery, Madrid, Spain.
The Armory Show, New York, USA.
TEFAF Maastricht, Marlborough Gallery, Maastricht, Netherlands.
Hong Kong International Art Fair, Marlborough Gallery, Hong Kong, China.
Art Basel, Marlborough Gallery, Basel, Switzerland.
Art Basel Miami, Marlborough Gallery, Miami, USA.
- 2014** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
The Armory Show, Marlborough Gallery, New York, USA.
Art Basel, Marlborough Gallery, Basel, Switzerland.
Art Basel Miami, Marlborough Gallery, Miami, USA.
TEFAF Maastricht, Marlborough Gallery, Maastricht, Netherlands.
Hong Kong International Art Fair, Hong Kong, China.
Colección IVAM XXV Aniversario, Instituto Valenciano Arte Moderno (IVAM), Valencia, Spain.
Patrimonio Artístico: Dibujo y Pintura de la Diputación de Valencia, MuVIM, Valencia, Spain.
Mitos del Pop, Museo Thyssen-Bornemisza, Madrid, Spain.
De Luces Mixtas 2014, Galería Marlborough, Madrid, Spain.
La piel traslúcida. Obras de la Colección Iberdrola, Torre Iberdrola, Bilbao, Spain.
Madrid, caminos infinitos. Tres décadas en el Museo de Arte Contemporáneo 1970-1990, Centro Cultural Conde Duque, Madrid, Spain.
- 2013** Contemporary Istanbul, Marlborough Gallery, Istanbul, Turkey.
Hong Kong International Art Fair, Hong Kong, China.
Art Basel, Marlborough Gallery, Basel, Switzerland.

- Las Luces mixtas*, Marlborough Gallery, Madrid, Spain.
Spanish Modern and Contemporary Art, Seongnam Arts Center, Seongnam, South Korea.
- 2012** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Detrás del muro hay sol, Fons Contemporanis del Museu de Belles Arts de València, Museo de Bellas Artes de Valencia, Valencia, Spain.
Pop Himalaya, El Museo El Mercado de Arte, Villanueva de los Infantes, Ciudad Real, Spain.
Art Basel, Marlborough Gallery, Basel, Switzerland.
Art Basel Miami, Marlborough Gallery, Miami, USA.
TEFAF Maastricht, Marlborough Gallery, Maastricht, Netherlands.
Hong Kong International Art Fair, Hong Kong, China.
Transversal, Colección CajaGranada-BMN, Casa de la Provincia, Seville, Spain.
Trayectoria de Carmen Cazaña, Casa de Cultura de El Campello, Alicante, Spain.
De Luces mixtas II, Marlborough Gallery, Madrid, Spain.
ArtRio, Marlborough Gallery, Rio de Janeiro, Brazil.
Contemporary Istanbul, Marlborough Gallery, Istanbul, Turkey.
Genovés y su generación en la colección del Ayuntamiento, Museo de la Ciudad, Valencia, Spain.
- 2011** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
The Armory Show, Marlborough Gallery, New York, USA.
De Goya a nuestros días. Colección Ibercaja, Patio de la Infanta, Zaragoza, Spain and Museo Diocesano, Barcelona, Spain.
Repensar la sociedad. Entorno al arte y el compromiso, Fundación Chirivella Soriano, Valencia, Spain.
Exposition de groupe, Marlborough Gallery, Monaco.
Detrás del muro hay Sol, Museo de Arte Contemporáneo de Alicante, Alicante, Spain.
Obras maestras del siglo XX en la colección del IVAM, Museum of Modern Art Moscow, Moscow, Russia.
Colectiva de Obra Gráfica, Marlborough Gallery, Madrid, Spain.
- 2010** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Realismo Valenciano (1963-2009): La Memoria Fotográfica, Ibercaja Patio de la Infanta, Zaragoza, Spain.
Anniversaire dix ans de la Galerie, 2000-2010, Marlborough Gallery, Monaco.
Homenaje a Vicente Aleixandre. "25 artistas, 25 poemas 25 años sin Vicente Aleixandre", Sociedad Estatal de Conmemoraciones Culturales (SECC), Ministerio de Cultura, Ayuntamiento de Sitges & Ayuntamiento de Madrid. Touring: Instituto Cervantes, Tetouan, Morocco; Centro de la Generación, Malaga, Spain.
- La imatge actual dels Borja*, Sala Coll Alas de la Escuela Pía, Gandia, Spain.
Arte en los Aeropuertos, Colección AENA de Arte Contemporáneo, Centro de Arte Tomás y Valiente, Fuenlabrada, Madrid, Spain.
ESTAMPA, Marlborough Gallery, Madrid, Spain.
Disparates de Fuendetodos, Fundación Fuendetodos Goya, Fuendetodos, Zaragoza, Spain.
1910-2010 Miguel Hernández, Sala de la Lonja de Alicante, Alicante, Spain.
Marlborough: de 1946 a 2011, Marlborough Gallery, Barcelona, Spain.
Escultura, Marlborough Gallery, Madrid, Spain.
- 2009** *Colectiva de Invierno*, Marlborough Gallery, Madrid, Spain.
ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Paintings + Sculptures, Marlborough Gallery, New York, USA.
El jardín secreto, Marlborough Gallery, Barcelona, Spain.
Hay Festival, Casa Molino Ángel Ganivet, Granada, Spain and Marlborough Gallery, Madrid, Spain.
Summer Show, Marlborough Gallery, Madrid, Spain.
Colección AENA. Arte en los aeropuertos, Espacio Cultural Caja de Ávila, Avila, Spain.
Con la palabra y la imagen, 25 años de la Constitución Española, Centro Cultural de la Villa de Agaete, Las Palmas de Gran Canarias, Spain.
Los Colores del Pop Art, Sala de Exposiciones Caja Duero, Palencia, Spain.
La huella fotográfica en la pintura realista. La aportación valenciana (1963-2005), Centre del Carme de Cultura Contemporània (CCCC), Valencia, Spain.
- 2008** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Sumer Show, Marlborough Gallery, Madrid, Spain.
Altazor. Pintores Chilenos y Españoles. Ilustrando a Huidobro, Museo de América, Madrid, Spain.
Art Basel, Basel, Switzerland.
ArtMadrid, Madrid, Spain.
En Transición, Teatro Fernán Gómez, Centro Municipal de Arte, Madrid, Spain.
Una nueva Mirada. AENA Colección de Arte Contemporáneo, Sala de Exposiciones La Arquería, Nuevos Ministerios, Madrid, Spain.
Exposition Groupe, Marlborough Gallery, Monaco.
- 2007** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Es quan dormo que hi veig clar, Marlborough Gallery, Barcelona, Spain.
Art Basel, Basel, Switzerland.
ArtMadrid, Madrid, Spain.
AENA Colección de Arte Contemporáneo, Sala de exposiciones Convento de Santa Inés, Seville, Spain.
- Iustitia. La Justicia en las Artes*, Fundación Carlos de Amberes, Madrid, Spain.
- 2006** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Pintura, escultura y gráfica, Marlborough Gallery, Madrid, Spain.
Homenaje a Chillida, Museo Guggenheim, Bilbao, Spain.
Grupo Parpalló (1956-1961). 50é aniversari, Lonja del Pescado, Alicante, Spain; Centro de Exposiciones y Congresos de Ibercaja, Zaragoza, Spain; Museo de Arte Contemporáneo de Madrid, Madrid, Spain.
Picasso to Plensa. A Century of Art from Spain, The Albuquerque Museum of Art and History, Albuquerque, USA.
AENA Colección de Arte Contemporáneo, Sala VIMCORSA, Ayuntamiento de Córdoba, Cordoba, Spain.
- 2005** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Acentos, Fundación Caja Madrid, Madrid, Spain.
Arte Solidario, Homenaje a las víctimas de los atentados del 11 M, Complejo El Águila, Madrid, Spain.
Bellas Artes. 125 años de historia, 1880- 2005, Círculo de Bellas Artes, Madrid, Spain.
Evolución de la pintura valenciana en los últimos 125 años, Rafael Lozano Art Gallery, Madrid, Spain.
Statements, Paris Photo, Paris, France.
Art i Solidaritat. Els pintors espanyols i el cartellisme sociopolític, Museo d'Història de Catalunya, Barcelona, Spain.
AENA Colección de Arte Contemporáneo, Fundación Rodríguez-Acosta, Granada; Centro de Arte La Regenta, Las Palmas de Gran Canaria, Spain.
Papeles de los sesenta, Museo Néstor, Las Palmas de Gran Canarias, Spain.
L'AIGUAFORT. El gravat com a vehicle d'expressió. Touring: Comunidad Valenciana, Spain.
Sombra y luz. Colección Marifí Plazas Gal. Recorridos por el arte español. Touring: Instituto Cervantes (Berlin, Brussels, New York, Rome, Vienna, Belgrade, Warsaw, Tel Aviv); MURAM, Cartagena, Spain.
- 2004** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
Con la palabra y la imagen. 25 años de Constitución española, Círculo de Bellas Artes, Madrid, Spain.
Es Baluard any zero, Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain.
Imagen de un centenario. Pintores chilenos y españoles ilustran Neruda, Museo de América, Madrid, Spain.
5 Exposicions a La Nau: El cos maltractat, Sala de la Donació Martínez Guerricabeitia, La Nau, Valencia, Spain.
- Los años jóvenes: 1960 – 1970*, Caja de Ahorros del Mediterráneo, Alicante, Spain; Lonja de Pescado & Sala CAM, Alicante, Spain; Casal Solleric, Palma de Mallorca, Spain; Centro de Arte Palacio de Almuñí, Murcia, Spain; Museo del XIX, Valencia, Spain; Sala CAM, Elche, Spain; Sala CAM, Alcoy, Spain.
Abstracciones-figuraciones (1940 – 1975), Centro Cultural Cajastur Palacio de Revillagigedo, Gijón, Spain.
El Pop español. Los años sesenta. El tiempo reencontrado, Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain.
III Biennale dell'Incisione Italiana Contemporanea: Paese Ospite Spagna. Pinacoteca Dinamica, Campobasso, Italy.
- 2003** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
AENA Colección de Arte Contemporáneo, Salas de Exposiciones de la Diputación Provincial & Fundación Caixa Galicia, Lugo, Spain; Museo de Bellas Artes, Santander, Spain.
Un crit contra la intolerancia. Artistas contra el racisme, Sala Muncunill, Terrasa, Barcelona, Spain.
Art Espagnol Contemporain, Marlborough Gallery, Monaco.
Col·lecció d'art Contemporani de l'Ajuntament de Torrent, Sala de Exposiciones CAM, Torrent, Spain.
Arte contra la guerra, open air exhibition at Museo Reina Sofía, Madrid, Spain.
El Foro, 24 años de arte en Pozuelo (1979 – 2003), Ayuntamiento de Pozuelo de Alarcón, Madrid, Spain.
La Spagna dipinge il Novecento. Capolavori del Museo Nazionale Centro de Arte Reina Sofía, Museo del Corso, Fondazione Cassa di Risparmio di Roma, Rome, Italy.
ABC: un Siglo de Cambios, Biblioteca Nacional de España, Madrid, Spain.
Arte y Naturaleza, AyN Centro de Arte, Madrid, Spain.
Peçes Fresques. Art Gràfic a la Col·lecció Martínez Guerricabeitia, Sala Martínez Guerricabeitia, Universitat de València, Valencia, Spain.
Art i Recerca per a la Diabetes, Palau Robert, Barcelona, Spain.
Arte Preventivo, Ayuntamiento de Fresnedillas de la Oliva, Madrid, Spain
ESTAMPA, Marlborough Gallery, Madrid, Spain.
A Tàpies, Sala Thesaurus, Universitat de València, Valencia, Spain.
La Col·lecció Permanent de l'Institut Valencià d'Art Modern, Instituto Valencia Arte Moderno (IVAM), Valencia, Spain.
22 años del Taller Mayor 28-desde 1981-, Sala Ignacio Zuloaga, Fuendetodos, Zaragoza, Spain.
Fundación CIEC, Betanzos, La Coruña, Spain.

- Art Fashion*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina.
- AENA *Colección de Arte Contemporáneo*, Sala de Exposiciones del Mercado del Este, Santander, Spain.
- 2002** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- FIAC, Galería Jean Boghici de Río de Janeiro, Paris, France.
- Que trata de España: Artisti Spagnoli nelle Raccolte d'arte della CGIL*, Academia de España en Roma, Rome, Italy.
- 50 años de Pintura en España: Del Informalismo a la Libertad*, Sala de la Fundación Unicaja, Benalmadena, Spain.
- El siglo de Picasso. El arte español del siglo XX*, National Gallery, Athens, Greece; Museo Reina Sofía, Madrid, Spain.
- ESTAMPA, Marlborough Gallery, Madrid, Spain.
- L'immagine ritrovata. Pittura e fotografia dagli anni ottanta a oggi. (The Image Regained. Painting and Photography from the 80's to Today)*, Museo Cantonale d'Arte, Lugano, Switzerland.
- Figuras*, Galería Mario Sequeira, Braga, Portugal.
- Artistas españoles en el Centenario de la Escuela de Arte de Toledo*, Escuela de Arte de Toledo, Toledo, Spain.
- Casa de Cultura de Majadahonda, Madrid, Spain.
- Miradas Distintas, Distintas Miradas. Paisaje Valenciano en el siglo XX*, Museo del Siglo XIX de Valencia, Spain.
- Touring: Museo Gravina, Alicante, Spain.
- Galería Ármaga, Leon, Spain.
- 2001** *Max Aub-Jusep Torres Campalans*, Museo de Bellas Artes, Valencia, Spain.
- El Objeto del Arte*, Museo de Arte Contemporáneo de Zulia (MACZUL), Maracaibo, Venezuela.
- Figuras. Visiones del Arte Contemporáneo*, Centro Cultural Puerta Real, Granada, Spain.
- De Picasso a Barceló: La Colección del Museo Nacional Centro de Arte Reina Sofía*, Madrid, Spain; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Pinacoteca del Estado, Sao Paulo, Brazil.
- 2000** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- Elogio de lo Visible. 27 artistas en torno a la figuración*, Marlborough Gallery, Madrid, Spain.
- Dibujos para la revista "Lápiz"*, Círculo de Bellas Artes, Madrid, Spain.
- 100 Gravats: Colección Daniel Giralt-Miracle*, Museu de Valls, Tarragona, Spain.
- Propios y Extraños*, Galería Marlborough Madrid, Madrid, Spain.
- Colección Fundacional Museo Salvador Victoria*, Museo de Teruel, Teruel, Spain.
- El Dibujo en el siglo XX*, Iglesia de Las Francesas, Valladolid, Spain; Centro Cultural Caja Granada, Granada, Spain.
- Art Gràfic a la Col·lecció Martínez Guerricabeitia*, Casa de Cultura Marqués de González de Quirós, Gandia, Valencia.
- ESTAMPA, Marlborough Gallery, Madrid, Spain.
- Arte Come Comunicazione de Vita*, Montenapoleone, Milan, Italy.
- 1999** *Vainica Doble - "Mis Labores"*, Sala Minerva, Círculo de Bellas Artes, Madrid, Spain.
- Pintura Valenciana del Siglo XX. Patrimonio Artístico de Bancaja*, Sala Ribera, Centre Cultural Bancaixa, Valencia, Spain.
- AENA *Colección de Arte Contemporáneo*, Palacio Municipal de Congresos, La Coruña, Spain.
- Propios y Extraños*, Marlborough Gallery, Madrid, Spain.
- FIAC, Marlborough Gallery, Paris, France.
- ESTAMPA, Marlborough Gallery, Madrid, Spain.
- La Esencia del Papel: Presecias del Arte Español ante el fin de siglo*, Galería Marín Galy, Malaga, Spain.
- La Memoria que nos une*, Museo de la Universidad de Alicante, Alicante, Spain.
- 1998** *9 Gravadors Interpreten Ausiàs March 1397-1997*, Centre Cultural Bancaixa, Valencia, Spain.
- Doce artistas en memoria de Lucio Muñoz*, Caja Madrid, V Salón de los Trece, Madrid, Spain.
- Federico García Lorca 1898-1998*, Museo de la Fábrica Nacional de la Moneda y Timbre y Museo Postal y Telegráfico, Madrid, Spain.
- Arte y Naturaleza*, ESTAMPA, Marlborough Gallery, Madrid, Spain.
- Bir Lehl: Exposición Ayuda Traslado*, Sala Minerva; Círculo de Bellas Artes, Madrid, Spain.
- ARCOmadrid, Galería Punto; Marlborough Gallery, Madrid, Spain.
- AENA *Colección de Arte Contemporáneo*, Casal Solleric, Palma de Mallorca, Spain.
- POP '60: Travessia Transatlántica (Transatlantic Crossing)*, Centro Cultural de Belém, Belem, Brazil.
- El Objeto del Arte*, Museo de Arte Abstracto Español, Cuenca, Spain; Fundación Juan March, Madrid, Spain.
- 1996** *On Paper-Sobre Papel*, Marlborough Gallery, New York, USA and Marlborough Gallery, Madrid, Spain.
- La Ville Moderne en Europe: Visions Urbaines d'artistes et d'architectes, 1870-1996*, Museum of Contemporary Art, Tokyo, Japan.
- Marlborough en Vértice*, Galería Vértice, Oviedo, Spain.
- Amnistía Internacional*, Marlborough Gallery, Madrid, Spain.
- 1995** *I Trienal De Arte Gráfico. La Estampa Contemporánea*, Caja Asturias, Palacio de Revillagigedo, Gijón, Spain.
- Fondos de la Politécnica Valenciana*, Instituto Valenciano Arte Moderno (IVAM), Centre del Carme de Cultura Contemporània (CCCC), Valencia, Spain.
- ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- Obra Gráfica Internacional*, Marlborough Gallery, Madrid, Spain.
- Informalismo y Nueva Figuración en la Colección del IVAM*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina.
- A Nova Figuração-Años 60*, Galería Jean Boghici. Rio de Janeiro, Brazil.
- Claves, Tendencias, Propuestas. Obra Gráfica Contemporánea en España*, Centro Wifredo Lam, Havana, Cuba.
- Taller de Pintura*, Havana, Cuba.
- 1994** ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- Latitud De La Mirada. Modos de Coleccionar*, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain.
- Obra Gráfica donada a la Biblioteca Nacional 1989-1992*, Biblioteca Nacional de Madrid, Madrid, Spain.
- Zapatos EE.UU dos & Talleres De Artistas, Producida por Camper*, Fundación Pilar i Joan Miró a Mallorca, Palma de Mallorca, Spain.
- El Color de las Vanguardias. Pintura española contemporánea 1950-1990 en la colección Argenteria*, Museo de Bellas Artes de Santander, Spain.
- Exposición trabajo "I Taller de Pintura"*, Fundación Marcelino Botín, Santander, Spain.
- Gran exposición y venta de obras de arte a beneficio de UNICEF*, Hotel Astoria Palace, Valencia, Spain.
- Exposición de la Colección Pedro Masaveu*, Museo de Bellas Artes de Oviedo, Oviedo, Spain.
- 1993** *Helmat Babilon. Europäische Sommerakademie-Film und Medien. Considerations on Media and Society in the New Europe*, Akademie der Künste, Berlin, Germany.
- 1992** *Homenaje a Miguel Hernández 1942-1992*, Comunidad Valenciana, Alicante, Spain.
- La colección del IVAM. Adquisiciones 1985-1992*, Instituto Valenciano Arte Moderno (IVAM), Centre Julio González, Valencia, Spain.
- Artistas en Madrid*, Pabellón de la Comunidad de Madrid, Expo'92, Seville, Spain.
- Grupo Ibiza 59. Passat i Present*, Museu d'Art Contemporani d'Elvissa, Ibiza, Spain.
- 1991** *Gallery artists*, Marlborough Gallery, New York, USA.
- C.I.A.E. (Chicago International Art Exposition), Marlborough Gallery, Chicago, USA.
- Summer Group Show*, Marlborough Gallery, New York, USA.
- Arte y Medicina*, 10ª Exposición Colectiva de Obra Gráfica, Colección del Colegio de Médicos de Madrid, Madrid, Spain.
- Grupo Parpalló 1956-1961. Retrospectiva*, Sala Parpalló, Diputación de Valencia, Valencia, Spain.
- ARCOmadrid, Marlborough Gallery, Madrid, Spain.
- Homenaje al pintor José Ortega*, Sala Villanueva, Madrid, Spain.
- Selección de Fondos para el Museo de la Solidaridad Salvador Allende*, Salas de Exposiciones del Ateneo Mercantil, Generalitat Valenciana, Valencia, Spain.
- Amb Mompó*, Centre d'Art Contemporani de Palma de Mallorca, Galería Pelaires, Valencia, Spain.
- Museo de la Solidaridad Salvador Allende*, Santiago de Chile, Chile.
- Taller de Pintura*, Arteleku, San Sebastian, Spain.
- 1990** ARCOmadrid, Stand Galería Punto, Valencia; Marlborough Gallery, Madrid, Spain.
- Veinte Años 20 Theo Valencia*, Galería Theo, Valencia, Spain.
- Colección de Arte Contemporáneo del Patrimonio Nacional*.
- Images of Death in Contemporary Art*, The Patrick and Beatrice Haggerty Museum of Art Marquette University, Wisconsin, USA.

PUBLIC COLLECTIONS AND MUSEUMS

AFRICA

South African National Gallery, Cape Town, South Africa.

Pretorian Art Museum, Pretoria, South Africa.
Museo Internacional Arte Contemporáneo, Bata, Equatorial Guinea.

AUSTRALIA

Power Gallery of Contemporary Art, The University of Sydney, Sydney.

AUSTRIA

Museum Modern Kunst, Vienna.

BELGIUM

Musées Royaux des Beaux-Arts de Belgique, Brussels.

BRAZIL

Museu de Arte Moderna, Rio de Janeiro.

CANADA

Montreal Museum of Fine Arts, Montreal.

CHILE

Museo de la Solidaridad Salvador Allende, Santiago de Chile.

COLOMBIA

Museo de Arte Moderno, Bogotá.

CUBA

Museo Nacional de Bellas Artes de La Habana, Havana.

FINLAND

Ateneum Art Museum, Helsinki.

FRANCE

Centre National d'Art Contemporain, Paris.

GERMANY

Nationalgalerie, Staatliche Museum zu Berlin.
Neue Galerie der Stadt, Aachen.
Kultusministerium Baden-Württemberg, Stuttgart.
Museum für Moderne Kunst, Frankfurt.

ISRAEL

The Israel Museum, Jerusalem.

ITALY

Galleria Nazionale d'Arte Moderna, Rome.

JAPAN

Nagasaki Prefectural Art Museum, Nagasaki.

MEXICO

Museo de Arte Moderno, Mexico City.
Museo Rufino Tamayo, Mexico City.

NETHERLANDS

Museum Boijmans Van Beuningen, Rotterdam.

NICARAGUA

Museo de Arte Contemporáneo, Managua.
Museo Itinerante.

POLAND

Muzeum Łódź, Łódź.
Muzeum Narodowe, Wrocław.

SAN MARINO

Collezione Biennale d'Arte, Republic of San Marino.

SPAIN

Asamblea de Madrid.
Bodegas Dinastía Vivanco / Museo Vivanco, Briones.
Colección Amigos del Centro de Arte Reina Sofía, Madrid.
Colección Argentería, Madrid.
Colección de Arte del Siglo XX, Alicante.
Colección Bancaixa, Valencia.
Colección La Caixa, Barcelona.
Colección Caixa d'Estalvis, Valencia.
Colección Caja Madrid, Madrid.
Colección Caja Murcia, Murcia.
Colección Generalitat Valenciana, Valencia.
Congreso de los Diputados, Madrid.
Fundación Juan March, Madrid.
Fundación AENA, Madrid.
Fundación Marcelino Botín, Santander.
Fundación Actilibre, Madrid.
Fundación Caja de Granada, Granada.
Fundación Hortensia Herrero, Valencia.
Fundación Fesmai, Madrid.
Gerencia Municipal de Urbanismo del Ayuntamiento de Madrid.
Instituto Valenciano de Arte Moderno (IVAM), Valencia.
Instituto Cultural Juan Gil Albert, Alicante.
Museo Municipal, Madrid.
Ministerio de Asuntos Exteriores, Madrid.
Museo de Bellas Artes de Álava, Vitoria.
Museo de Bellas Artes de Valencia, Valencia.
Museo de Arte Contemporáneo de Villafamés, Castellón.
Museu d'Elx, Elx.
Museo del Ayuntamiento de Valencia, Valencia.
Museo de Cuenca, Cuenca.
Museo de Arte Contemporáneo de Ayllón, Segovia.
Museo de Arte Contemporáneo de Cáceres, Cáceres.
Museo de Arte Contemporáneo Patio Herrero, Valladolid.

Museu d'Art Contemporani dels Països Catalans, Banyoles, Gerona.

Museo de Arte Contemporáneo Unión Fenosa, Coruña.

Museo Nacional Centro de Arte Reina Sofía (M.N.C.A.R.S.), Madrid.

Museo de Santa Cruz de Toledo, Toledo.
Museo Vasco de Arte Contemporáneo (Artium), Vitoria.

Palacio de la Moncloa, Madrid.

Patrimonio Nacional del Estado Español, Madrid.

Residencia de S.M. el Rey.

Real Academia de Bellas Artes San Carlos, Valencia.

SWITZERLAND

Collezione Thyssen-Bornemisza, Castagnola, Lugano.

UK

Sainsbury Centre for the Visual Arts, Norwich.

USA

Pérez Art Museum, Miami.

Arkansas Arts Center, MacArthur Park, Little Rock, Arkansas.

Carnegie Museum of Art, Pittsburgh, Pennsylvania.

Museum of Modern Art (MoMA), New York.

Guggenheim Museum, New York.

Chase Manhattan Bank, New York.

The Art Institute of Chicago, Chicago.

Hirshhorn Museum and Sculpture Garden, Washington D.C.

The Philips Industries Collection, Dayton, Ohio.

Andrew Dickson White Museum, Ithaca, New York.

Minneapolis Institute of Arts, Minneapolis.

Worcester Art Museum, Worcester.

The Nelson-Atkins Museum of Art, Kansas City, Missouri.

Ohio University College of Fine Arts, Athens, Ohio.

Madison Museum of Contemporary Art, Madison, Wisconsin.

VENEZUELA

Museo de Bellas Artes de Caracas, Caracas.

PUBLIC WORK

2003 *El Abrazo*, Plaza de Antón Martín, Ayuntamiento de Madrid, Madrid, Spain.

AWARDS

- 1966** Honourable Mention, 33rd Venice Biennale, Venice, Italy.
- 1967** Gold Medal, 6th Biennale Internazionale di San Marino, San Marino.
- 1968** Marzotto Internazionale Award, Valdagno, Italy.
Spain's Visual Arts National Award, Spain.
Guest Artist, 2000 Valedepeñas Award, Centro Cultural Cecilio Muñoz Fillol, Valdepeñas, Ciudad Real, Spain.
Generalitat Valenciana Visual Arts Awards, Valencia, Spain.
- 2004** Gold Medal to Merit in Fine Arts, Spain's Ministry for Education, Culture and Sport, Spain.
- 2005** Gold Medal to Merit in Fine Arts, Spain's Ministry for Culture, Spain.
2nd Importante del año Award, Diario Levante-EMV, Valencia, Spain.
- 2010** Premi Octubre a Personalitats, Centre del Carme de Cultura Contemporània (CCCC), Valencia, Spain.
- 2011** AECA (Spanish Association of Art Critics) Award to the best work or group of works submitted by a Spanish living artist, Madrid, Spain.
- 2012** *Julián Besteiro de las Artes y las letras Award, UGT – Unión General de Trabajadores, Madrid, Spain.*
Hijo predilecto de la Ciudad de Valencia, Ayuntamiento Valencia, Spain.
- 2013** International Arts Medal, Region of Madrid, Spain.
22nd Turia Awards, Valencia, Spain.
- 2016** High Distinction of Generalitat Valenciana, Valencia, Valencia, Spain.
- 2017** *"Abogados de Atocha" Award, Fundación Abogados de Atocha de CCOO de Madrid, Madrid, Spain.*
Valencians for the 21st Century Award, *Las Provincias* daily newspaper, Valencia, Spain.
Honorary Academic of Real Academia de Bellas Artes de San Carlos, Valencia, Spain.
- 2019** San Carlos Medal, Facultad de Bellas Artes, Universitat Politècnica de València (UPV), Valencia, Spain.



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INDEX

ACRYLICS



p. 16
Cuatro Caminos
2006
200 x 210 cm | 78.7 x 82.7 in



pp. 18 -19
Bordeando
2006
145 x 260 cm | 57.1 x 102.4 in



p. 20
Desplazamiento
2007
180 x 200 cm | 70.9 x 78.7 in



p. 22
Pertrechos
2008
120 x 150 cm | 47.2 x 59.1 in



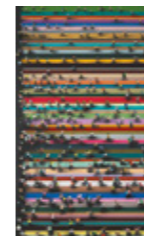
p. 24
Aquí Allá
2015
150 x 120 cm | 59.1 x 47.2 in



p. 26
Borroso
2015
160 x 130 cm | 63 x 51.2 in



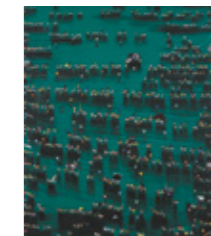
p. 28
Elegidos
2015
160 x 130 cm | 63 x 51.2 in



p. 30
Canales I
2015
150 x 90,5 cm | 59.1 x 35.6 in



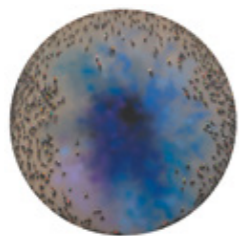
p. 32
Interfaz
2015
240 x 145 cm | 94.5 x 57.1 in



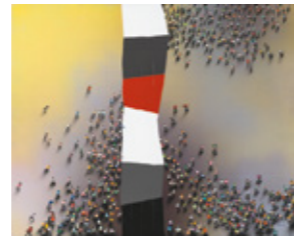
p. 34
Correlaciones
2017
160 x 130 cm | 63 x 51.2 in



p. 36
Diacrónico
2017
150 x 169 cm | 59.1 x 66.5 in



p. 38
Vislumbre
2017
Ø: 200 cm | 78.7 in



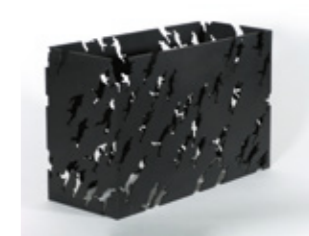
p. 42
Desplegable
2018
130 x 160 cm | 51.2 x 63 in



p. 62
Enrejados II
2004
35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in



p. 63
Enrejados II
2004
35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in



p. 64
Enrejados II
2004
35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in



p. 43
Tapujos
2018
120 x 160 cm | 47.2 x 63 in



p. 44
Panorama
2018
160 x 210 cm | 63 x 82.7 in



p. 46
Canal
2019
210 x 160 cm | 82.7 x 63 in



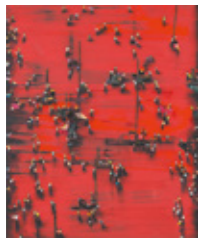
p. 66
Enrejados II
2004
35 x 51 x 16,5 cm | 13.8 x 20.1 x 6.5 in



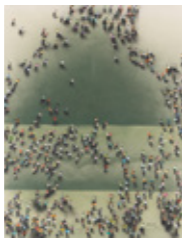
p. 68
Enrejados III
2004
45 x 34 x 20,5 cm | 17.7 x 13.4 x 8.1 in



p. 70
Enrejados III
2004
45 x 34 x 20,5 cm | 17.7 x 13.4 x 8.1 in



p. 50
Áscuas
2019
180 x 150 cm | 70.9 x 59.1 in



p. 52
Pulsiones
2020
180 x 140 cm | 70.9 x 55.1 in



p. 72
Triángulo abierto
2008
49 x 30 x 20 cm | 19.3 x 11.8 x 7.9 in

SCULPTURES



p. 58
Enrejados I
2004
45 x 45 x 20,5 cm | 17.7 x 17.7 x 8.1 in



p. 60
Enrejados I
2004
45 x 45 x 20,5 cm | 17.7 x 17.7 x 8.1 in

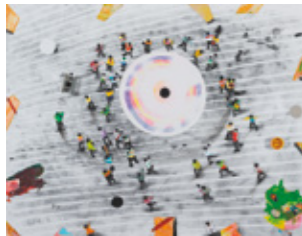
GYCLÉES



p. 76
Ángulos
2016
74 x 60 cm | 29.1 x 23.6 in



p. 78
Artefacto
2017
60 x 74 cm | 23.6 x 29.1 in



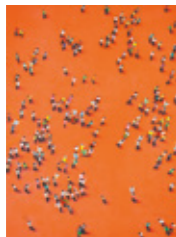
p. 80
Ariete
2017
57 x 74 cm | 22.4 x 29.1 in



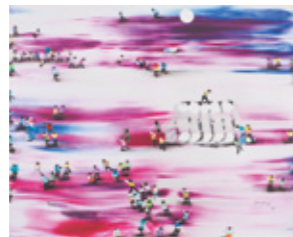
p. 82
Ahueque
2017
74.5 x 56 cm | 29.3 x 22 in



p. 84
Atenencia
2018
74 x 56 cm | 29.1 x 22 in



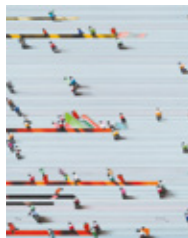
p. 86
Ágora
2018
74.5 x 56 cm | 29.3 x 22 in



p. 88
Atemporal
2018
74 x 60 cm | 29.1 x 23.6 in



p. 90
Abandonan
2019
60 x 74 cm | 23.6 x 29.1 in



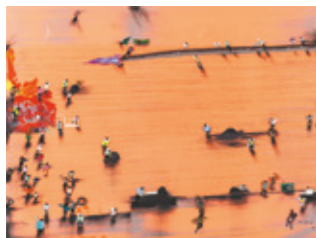
p. 92
Asimetría
2019
74 x 60 cm | 29.1 x 23.6 in



p. 94
Acontece
2019
74 x 100 cm | 29.1 x 39.4 in



p. 96
Afuera
2019
74 x 100 cm | 29.1 x 39.4 in



p. 98
Alborada
2019
74 x 100 cm | 29.1 x 39.4 in



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