



Lita Cabellut

Fur & Feathers

OPERA GALLERY

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9 November - 4 December 2022

OPERA GALLERY

Foreword

Cabellut's powerful works have always evaded one-dimensional interpretations. The evocative and dense images that constitute the series *Fur & Feathers* combine modern portraiture with mythology, philosophy, and art history. Each person: a friend, family member, professional model or stranger from the street, has been represented together with their entangled animal counterpart. In Cabellut's works, humans and animals are unified, embodied in perfect harmony.

Deleuze and Guattari described in *A Thousand Plateaus* the experience of "becoming-animal" as authentic, existentially liberating and powerfully positive, in contrast to the man-made normative rule book that otherwise regulates our lives. It is perhaps no surprise that Cabellut should have turned her interest to the visual complexities of rendering the animal spirit of mankind. Over nearly three decades, she has been exploring portraiture beyond the skin-deep level. This time she is doing so literally by focusing on the surface and the structural, spatial organisation of the face – even dismantling it, thus bringing the image towards abstraction. The marks and traits of animals are not primarily animalistic forms but rather spirits that enhance the individual sitter. Cabellut asks us to consider individuality more profoundly and to expand our perceptions of a highly contradictory relationship between humans and animals.

This furious style and alluring painterly beauty characterise Cabellut's practice. Her multidisciplinary technique has an enveloping effect on the senses, where traditional fresco techniques are mixed with modern applications of oil paint, resulting in outstanding quality and texture that reside at the centre of her work.

Proud of a long-time collaboration with the artist, Opera Gallery London is honoured to inaugurate *Fur & Feathers* at the new pop-up gallery within the historical Burlington Arcade in Mayfair.

Gilles Dyan

Founder and Chairman
Opera Gallery Group

Fredrika Olausson

Director
Opera Gallery London

"The animals are a reflection of each person's essence"
- Lita Cabellut

Lita Cabellut

Fur & Feathers

Text by Alastair Smart



Leonardo da Vinci, *Lady with an Ermine*, 1489 - 1491
Oil on canvas
Czartoryski Museum, Poland

The concept of a spirit-animal is as old as the proverbial hills. Broadly speaking, it entails the kinship that a person or group of people shares with a given animal. The concept has existed, in some form or another, among many cultures historically, but is perhaps most readily associated with Native America.

According to Native American tribes, a spirit-animal such as a falcon, coyote or butterfly acts as a guide and protector for each human through life. That relationship is reflected visually in the carvings of animals known as totem poles, which are found in parts of Canada and the United States to this day.

In this context it's also worth considering one of Leonardo da Vinci's great paintings, *Lady with an Ermine* (1489-90): a portrait of Cecilia Gallerani, the young mistress of Ludovico Sforza, the future Duke of Milan. Cecilia cradles a svelte ermine, an animal renowned in Renaissance times for its cleanliness and, as a result, deemed a symbol of purity. Sforza, for whom the portrait was painted, presumably approved of his mistress' association with purity. Leonardo was also taking advantage here of a play on words: the name Gallerani sharing the same root as the Greek word for weasel ("gale"/"γαλή"). The lady and the creature were to be seen as twin manifestations of the same being. There's an obvious harmony between them pictorially, the pose of the latter mimicking that of the former. With slightly twisted bodies, both gaze out of the picture to their left. Not at us, but at some unseen figure. Probably Sforza.

Fast forward to the 21st century and the Spanish-born painter, Lita Cabellut (b.1961), has created her own series of works exploring mankind's multivalent relationship with animals. Called *Fur and Feathers*, the series comprises 23 new canvases, a selection of which are being shown in a pop-up exhibition staged by Opera Gallery, in London's historic Burlington Arcade. Each painting boasts the depiction of a single person and a single animal: the latter seeming either to merge with, or emerge out of, the former. Where the humans sat for Cabellut in her studio (a mix of models from an agency, friends' children, and passers-by she asked to come in from the street), the animals were composed differently.

"They weren't actual living creatures", the artist explains. "I didn't have a pheasant pose for me! The animals are a reflection



El Poeta del Mar, 2022

of each person's essence". After spending a certain amount of time with my sitters, chatting with them and observing them – in some cases for a short time, in some cases a lot of time, depending on how long it took for their personality to emerge – I matched them artistically with their animal double".

In *Victoria*, the eponymous female subject is seated next to a fox, both of them in three-quarter view, both of them giving off an air of cool indifference towards the viewer. Given foxes' association with intelligence and independence, one can

assume those qualities are boasted by Victoria too. Elsewhere, two seahorses wrap their bodies around the subject's face, in *El Poeta del Mar*; and a dragonfly's wings fan out like a halo around the subject's head, in *Dulce*. As even the most casual look at this series reveals, though, there's more to *Fur & Feathers* than the painting of human plus animal. For a proper understanding, a brief look back at the artist's career to date is called for. Born in the small town of Sariñena, in the Aragon region of north-eastern Spain, Cabellut moved to Barcelona as an infant. She was raised by her grandmother, having been abandoned by her parents, and spent much of her time running errands for the prostitutes of Barrio Chino to earn some pesetas.

Cabellut was just 10 when her grandmother died and, after living on the streets and in a Barcelona orphanage, was taken in by a well-to-do local family, aged 12. It was on a trip to Madrid with her adopted family that she had her artistic awakening: at the Prado Museum, to be precise, where she remembers being awestruck by Rubens's painting, *The Three Graces*. ("Partly for its sheer

size, partly for its trio of naked female figures enjoying life to the full", she says.) The teenager told her new mother, there and then, that her ambition in life was to be a painter. At 19, after a few years of private tuition, Cabellut went to study at the Gerrit Rietveld Academy in Amsterdam, regarded at the time as one of the most progressive art schools in Europe. She has stayed in the Netherlands ever since and currently works out of a studio in the Hague. Having grown up in Franco's Spain, she says she has always found the "tolerant, multi-cultural" nature of Dutch society "liberating" by comparison.



Las Prostitutas series, Kalo, 2006

Cabellut started out her career in an abstract vein, before moving gradually yet inexorably towards figuration. Among her standout series was *Las Prostitutas* (2006-7), inspired in no small part by the prostitutes she knew on the streets of Barcelona. She invested these subjects with a mixture of sadness, loneliness and great dignity. The artist has built her reputation, above all, on portraiture, particularly that of famous historical figures: from Franz Kafka, Coco Chanel and Sigmund Freud to (most successfully, in her opinion) Frida Kahlo. In the case of Kahlo – the subject of a whole series



Frida 19, 2010

in 2010 called *Frida* – Cabellut produced 55 depictions of the Mexican artist in an array of moods, gazes and poses.

"It's easy to paint a single portrait of someone," Cabellut says. "What's hard to paint is portrait after portrait of that same person, and thereby reveal the many facets of their personality".

The Spaniard thought Kahlo deserving of repeat engagement because of her riveting biography – most notably how she overcame a shocking tram accident aged 18, which left her permanently crippled, and went on to have a stellar career. "Frida showed you can be more powerful than your pain," says Cabellut, seeing certain similarities to her own life story. "Do you have the inner strength to swim to the other side of a troubled river, or do you drown?". Interestingly, though Cabellut hasn't included herself as a subject in *Fur & Feathers*, she insists she has thought long and hard about which animal would best reflect her personality. The answer? A

donkey – because it is strong, stubborn, and has an unbreakable character.

What the portraits from across Cabellut's career tend to share is expressionistic brushwork; evocative colouring; a sense of the *comédie humaine*, inherited from Goya; and the exposure of a subject's suffering through his or her pictorial deformation, à la Francis Bacon. (She cites Goya and Bacon as two of her favourite artists.)

Around five years ago, however, the artist had a Eureka moment. She was in her studio and looking at a framed painting, which she had not long completed. Suddenly, she was overtaken by the urge to remove the canvas from its frame and – in a manner reminiscent of an Action painter – stamp on it, dance on it, throw it, punch it, tear it, embrace it and then fold its sides and staple them together, thereby giving birth to a whole new work altogether. Finally, she hung the end-result on the wall. Her studio assistants at the time – much like her children and gallerist – weren't overly impressed. Cabellut was thrilled by what she had produced, however, and has been making such Action paintings ever since. They're arguably sculptures as much as they are paintings: one critic compared them to "giant Kleenexes recently used by King Kong". The artist has now made myriad works of this type. The *Fur & Feathers* series contains four – though, sadly for Londoners, none of them will be on display at Burlington Arcade. Cabellut explains their genesis as "an exercise in resetting myself, in deconstructing and then reconstructing what I'd always done, so as to get closer to visual liberty".

The majority of works in *Fur & Feathers* are paintings in the more traditional (i.e. two-dimensional) sense. That said, they too are the result of a rich process of deconstruction and reconstruction. Cabellut began each one by painting a human and his/her animal companion via a combination of methods and media: oil paints, spray paints and stencils chief among them. The real twist came in

what followed, when she took the canvas in her hands and went about cracking much of her thickly applied paint into flakes and dust. The finished product was a small, but not insignificant, move back towards the abstraction with which she had started her career. "The worst thing you can do as an artist is stand still", says Cabellut. "The temptation when you master a style or a skill is to stick with it and reap the benefits, especially if you've taken a long time achieving it. But an artist should never stop investigating".

In a homecoming of sorts, Cabellut was invited to the Prado in 2019 to create an example of a "cracked painting" in front of a live audience. The invitation came during the museum's bicentennial celebrations, as part of a curatorial discourse that painting remains invigorating today, just as it was 200 years ago upon the Prado's foundation. The act of cracking creates a kind of hazy or evanescent effect on the canvas surface – something which is more than just aesthetically pleasing. It also reflects an age-old concern in portraiture to go further than skin deep.

Ever since the Renaissance – and groundbreaking works such as *Lady with an Ermine*, in fact – portraitists have tried to capture more than a subject's visible exterior. A suggestion of his or her psychological interior is the norm too, as achieved by Leonardo with Cecilia Gallerani's half-smile. Cabellut's cracking of her surfaces serves as a metaphor for probing beneath a sitter's appearance. It is by revealing their animal double that she probes beneath her most recent sitters' appearance, of course. Cabellut says that part of her inspiration came from the trilogy of novels, *His Dark Materials*, by British author Philip Pullman. The books are set in a fantasy world, in which a person's soul exists outside his/her body and takes the form of an animal. That animal is known as a daemon, and according to Pullman "your daemon is an indication of your nature". In other words, the creature which accompanies somebody is shorthand for that person's character – exactly as is the case in *Fur & Feathers*.

It's worth stressing, though, that the very notion of an animal double or daemon only makes sense to us because of our knowledge of actual, living animals in the first place. And for all her steps in her new series into what might be called a metaphysical or spiritual realm, the artist has plenty to express at the same time about creatures in the physical world. "There's a great tension in the human relationship with animals", Cabellut says. "We love to keep them as pets and visit them in zoos, but we also consume them as meat and are pushing many species toward extinction, as we

devastate the earth. This is a tension, between positive and negative, which I try to capture in *Fur & Feathers*".

That tension manifests itself in the aforementioned ambiguity as to whether the animals in this series are merging with the humans, emerging out of them, or perhaps somehow both simultaneously. It's a condition almost too complicated to put into words. Thankfully, Cabellut is gifted enough to put it into pictures.





Artist's statement

Over the past 28 years, I have been on a journey that has amounted into this exhibition *Fur & Feathers*. Initially my visual practice was made up of scars and cracks but, over time, I profoundly reached the visual and intellectual complexities of the surface. My ambition became to reflect what makes us so vulnerable, and the balance between our external and internal image.

My interest is above all in the surface of the skin because it is exposed to the outside; to light, to darkness, to pain, to pleasure... via the skin we perceive all those feelings that we transmit to our intellect where they are translated, reformed, exaggerated or erased. The same material structure is reflected in the visual language of my works.

This current material and visual surface bring me very close to the sensation and perception of feathers. I always observe and admire birds, which move quickly, agilely with that determination to touch the ground in a dive and pierce the clouds vertically. They also have the ability, to shed their feathers every year to renew themselves and adapt their plumage to new life circumstances. This is something humans should envy and the saying "he has run out of feathers" contains a lot of wisdom.

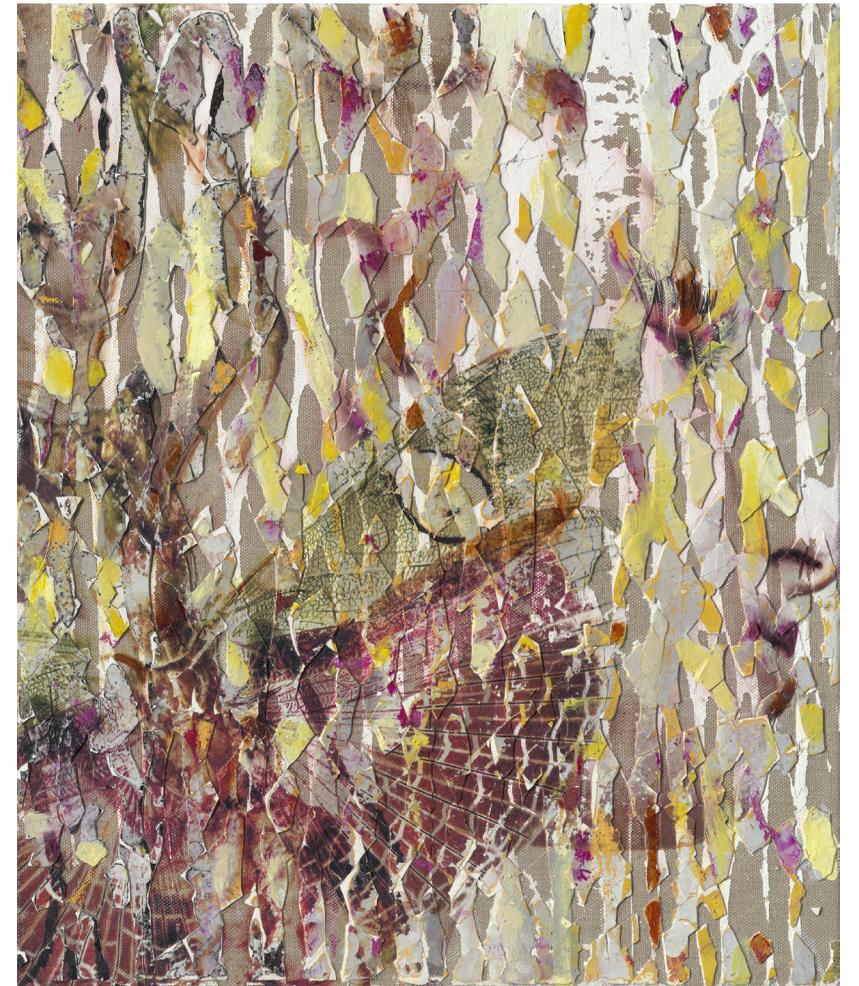
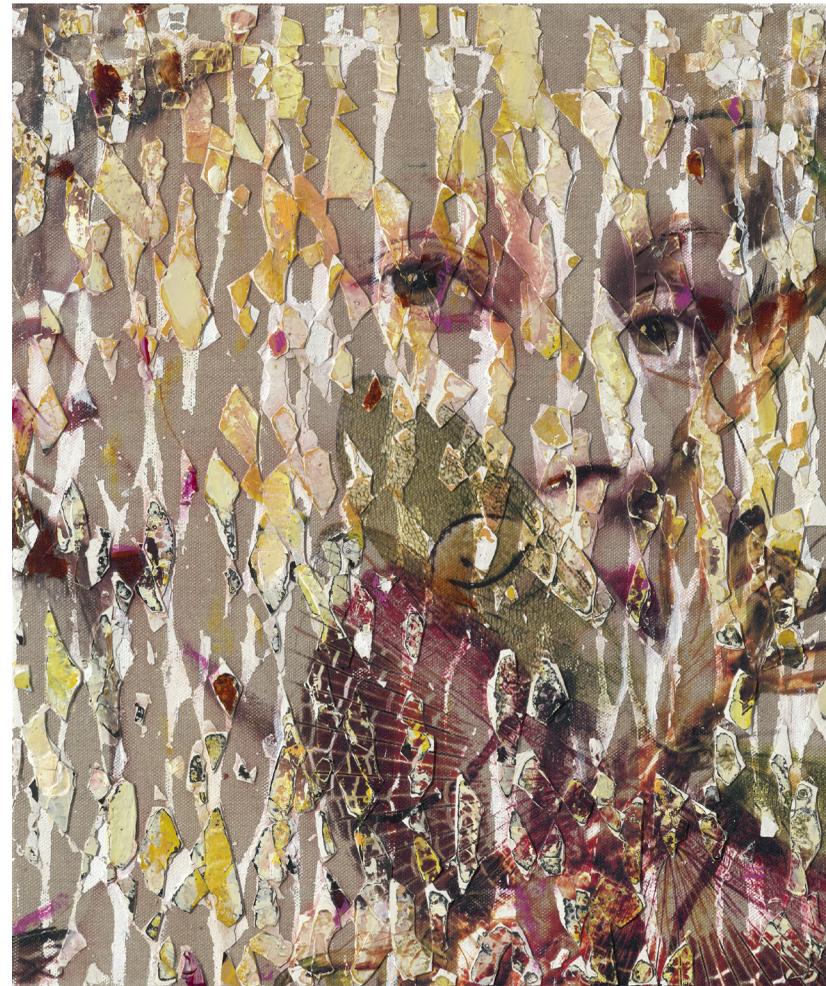
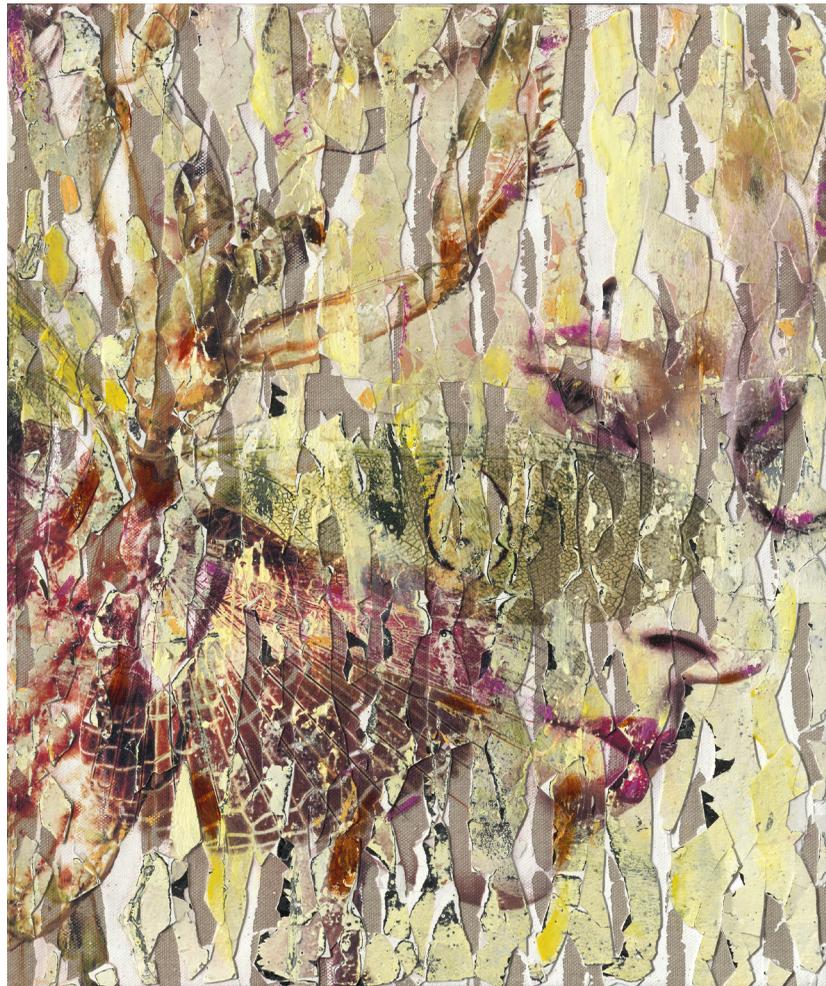
In recent years my practice has undergone a liberating transformation, where I have let go of perceived notions of what constitutes being a good or bad artist. The visual expression increasingly embraces the material qualities of the work in the form of caresses, kicks or punches. I am sure that this process makes me humbler and allows me to see more of the greatness and the essence of art.

Fur & Feathers emphasises human beings' coexistence with animals since the beginning of time. Animals are part of myths and legends that fascinate and terrify us and we often identify with them on a deeply emotional level. The animals represented in this series are chosen for their affinities with the person portrayed. For example, I find that I am very similar to a donkey: stubborn, strong. Donkeys are not always what they seem to be, because sometimes they feel sorry for you and at the same time they are not to be pitied with their unbreakable character.

In each series I passionately delve into the theme and as I move deeper into the project, more perspectives are reflected until I feel as though I could dedicate my whole life to that subject. Only my nomadic spirit bids my to continue my journey and search for new themes and so I say thank you and goodbye to this work and hope it will please my audience.

Lita Cabellut

Recent Works



Diario de un Dia
2022

Mixed media on canvas
Triptych: 60 x 50 cm | 23.6 x 19.7 in / each



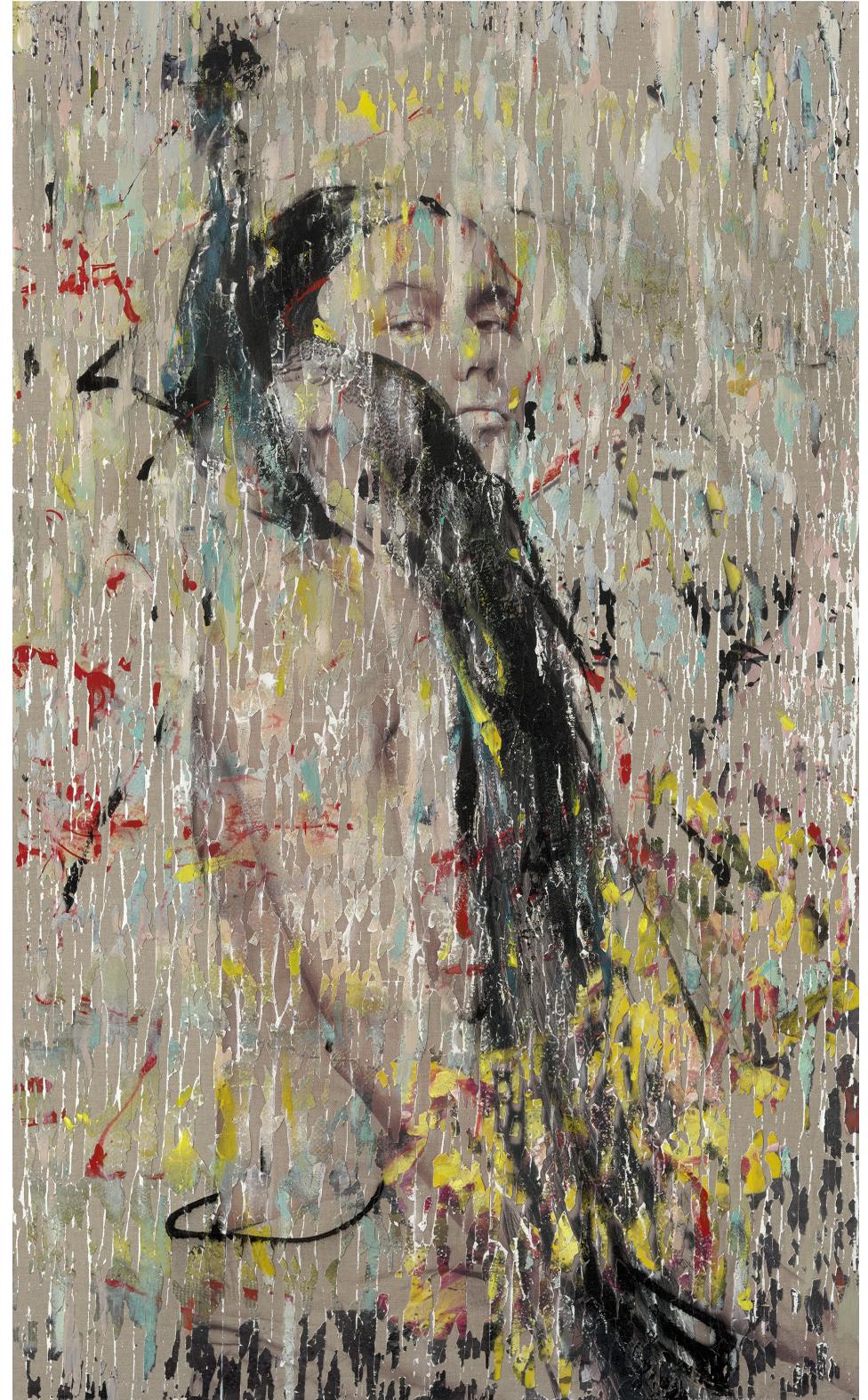
Tomas
2022

Mixed media on canvas
230 x 200 cm | 90.5 x 78.7 in



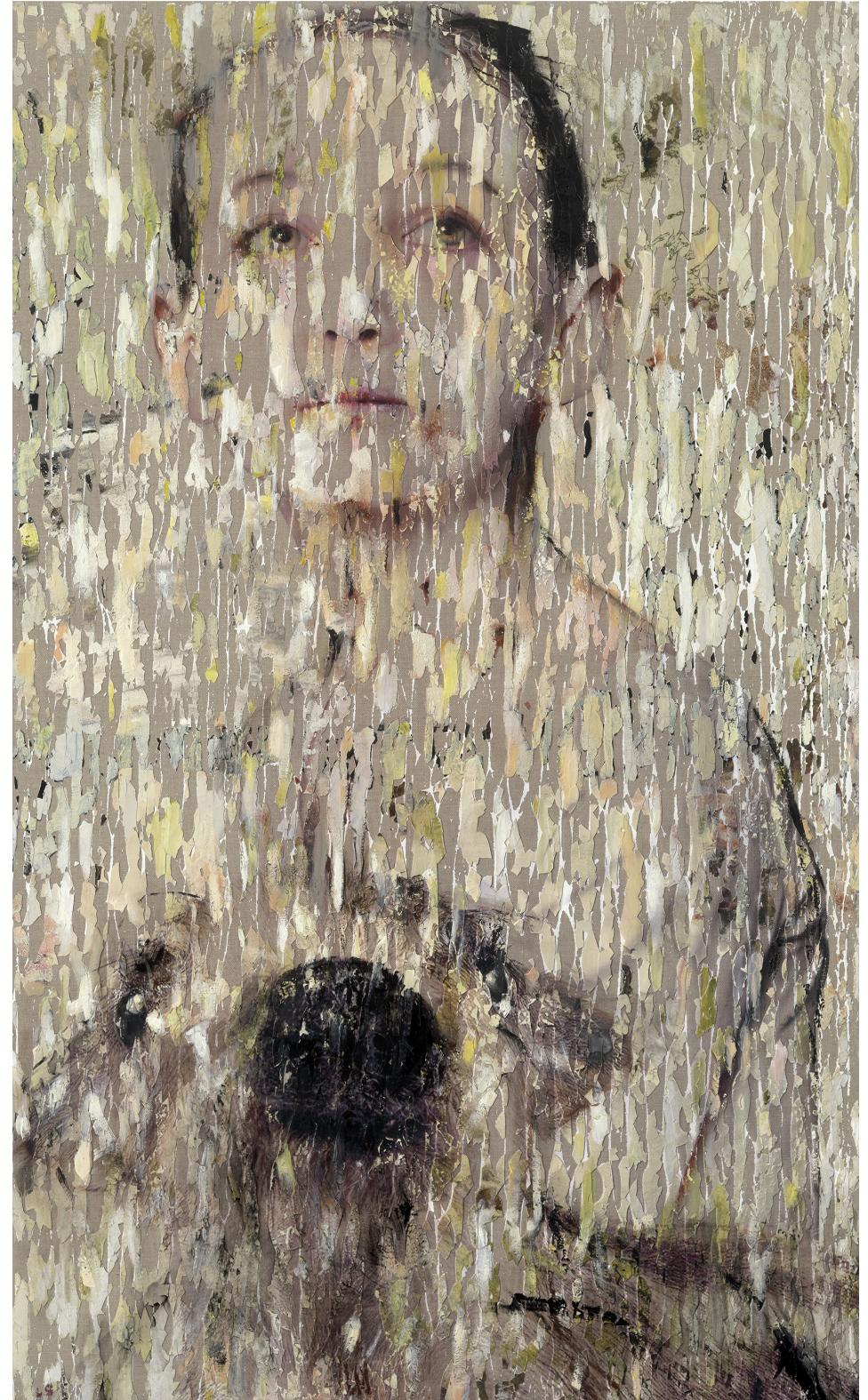
The Innocent Yellow
2022

Mixed media on canvas
60 x 60 cm | 23.6 x 23.6 in



Touch Me
2022

Mixed media on canvas
200 x 120 cm | 78.7 x 47.2 in



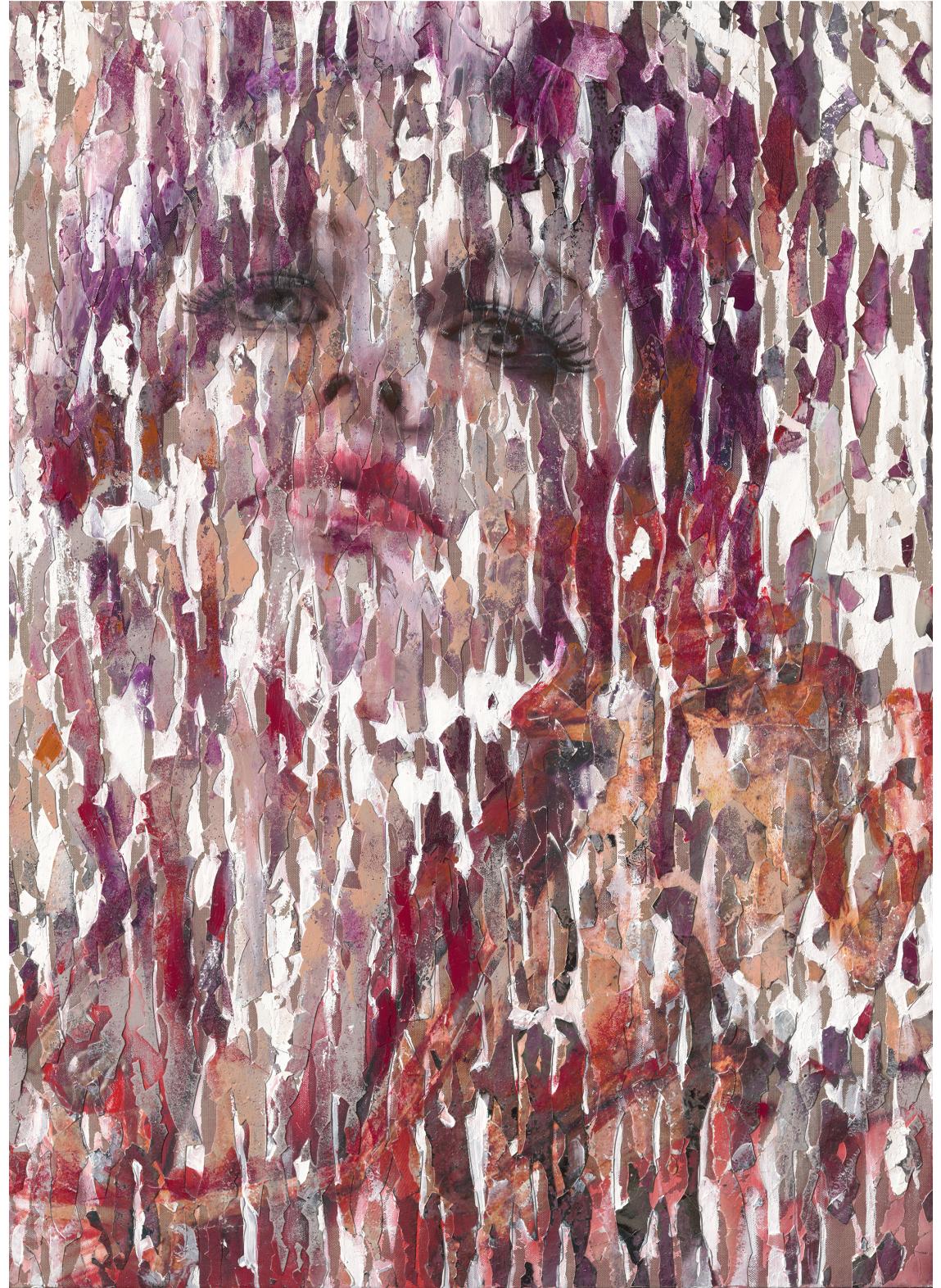
**Pepin
2022**

Mixed media on canvas
200 x 120 cm | 78.7 x 47.2 in



**The Wave of the Sand
2022**

Mixed media on canvas
60 x 60 cm | 23.6 x 23.6 in

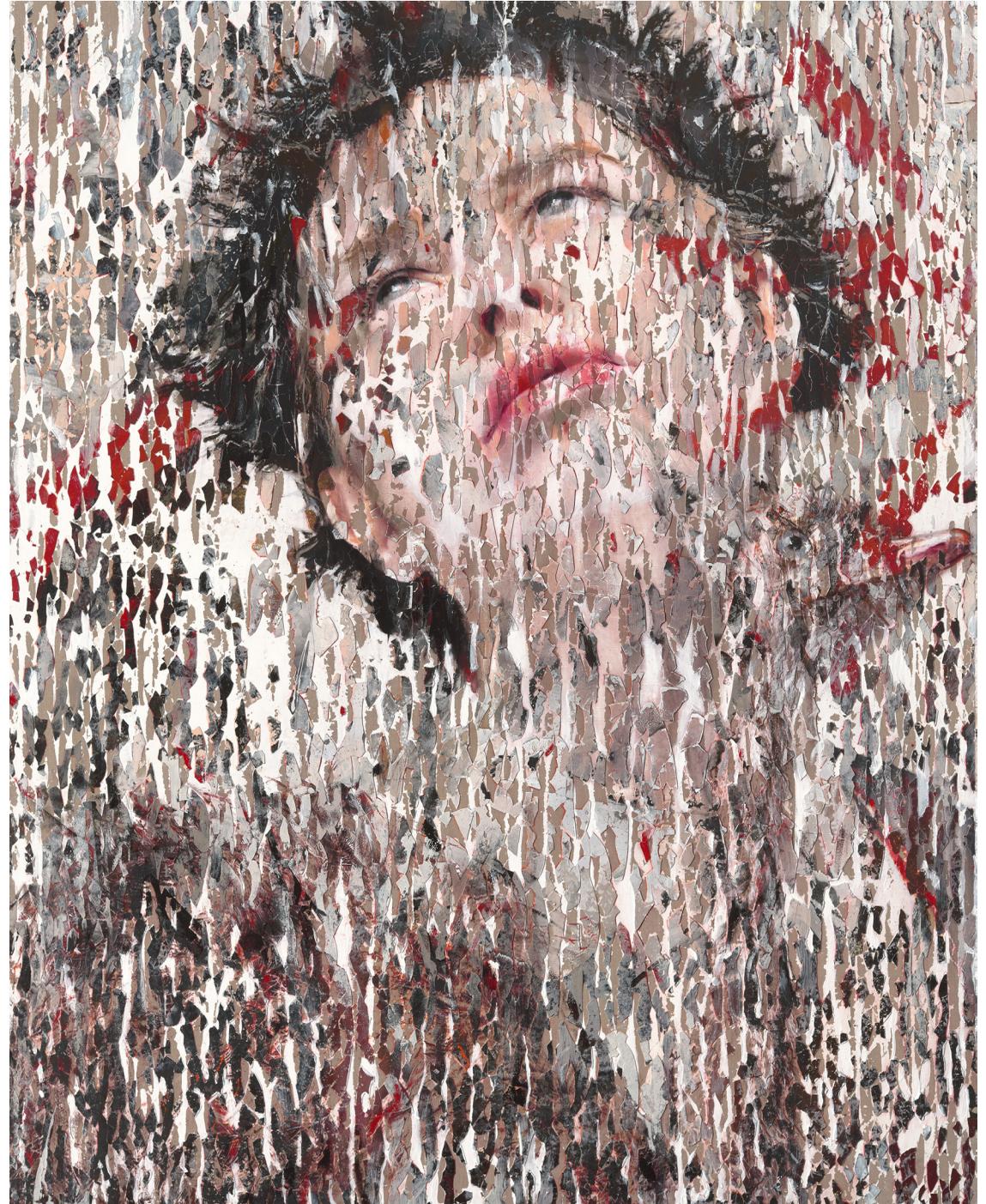


Sandra
2022

Mixed media on canvas
140 x 100 cm | 55.1 x 39.3 in

La Pluma
2022

Mixed media on canvas
250 x 200 cm | 98.4 x 78.7 in





**Poetry of the Street
2022**

Mixed media on canvas
190 x 160 x 85 cm | 74.8 x 62.9 x 33.4 in



Juanito
2022

Mixed media on canvas
250 x 200 cm | 98.4 x 78.7 in



Catch Me If You Can
2021

Mixed media on canvas
190 x 160 x 85 cm | 74.8 x 62.9 x 33.4 in



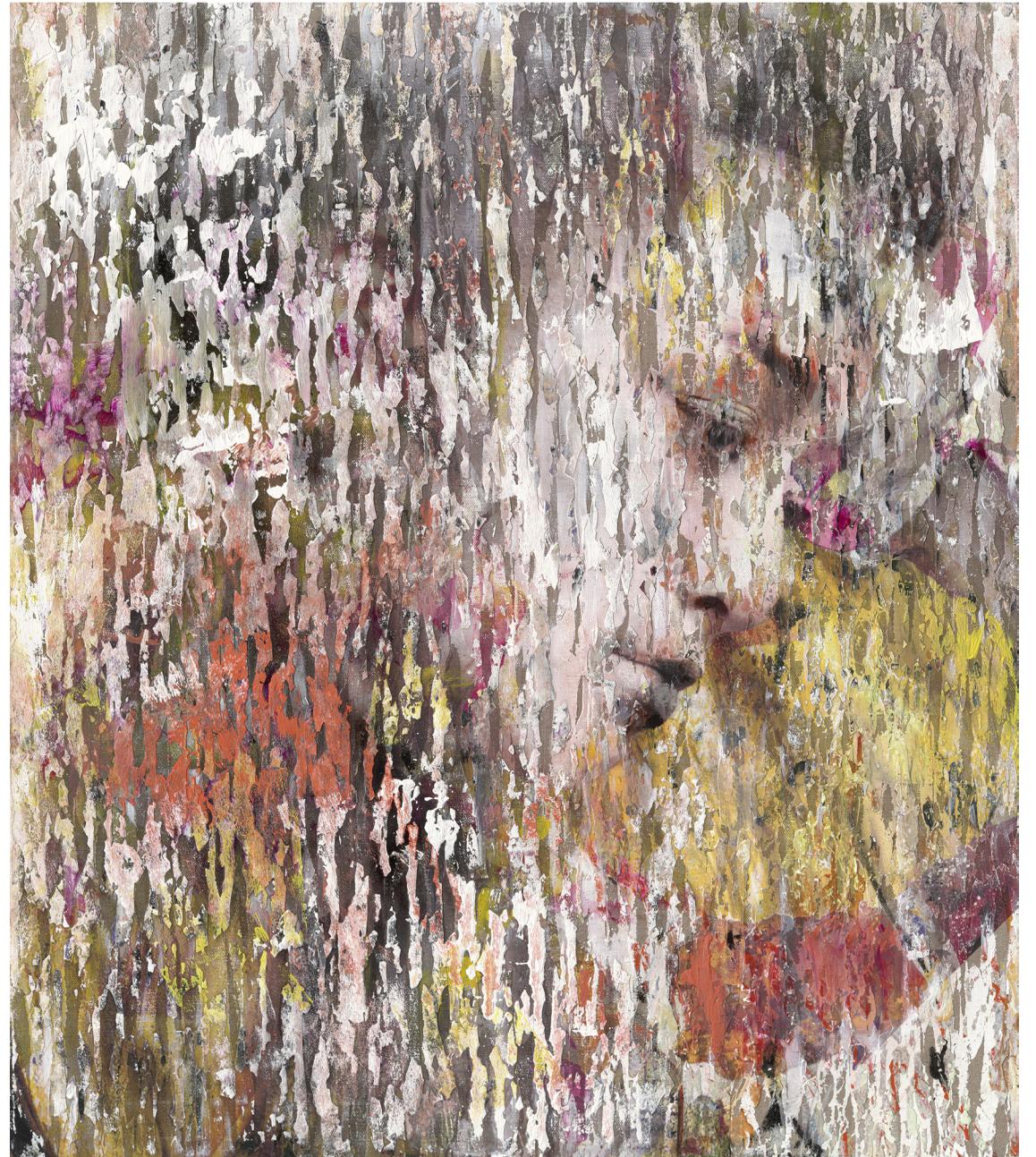
**Regina
2022**

Mixed media on canvas
250 x 200 cm | 98.4 x 78.7 in



El Si O El No De La Margarita
2022

Mixed media on canvas
110 x 90 x 50 cm | 43.3 x 35.4 x 19.6 in



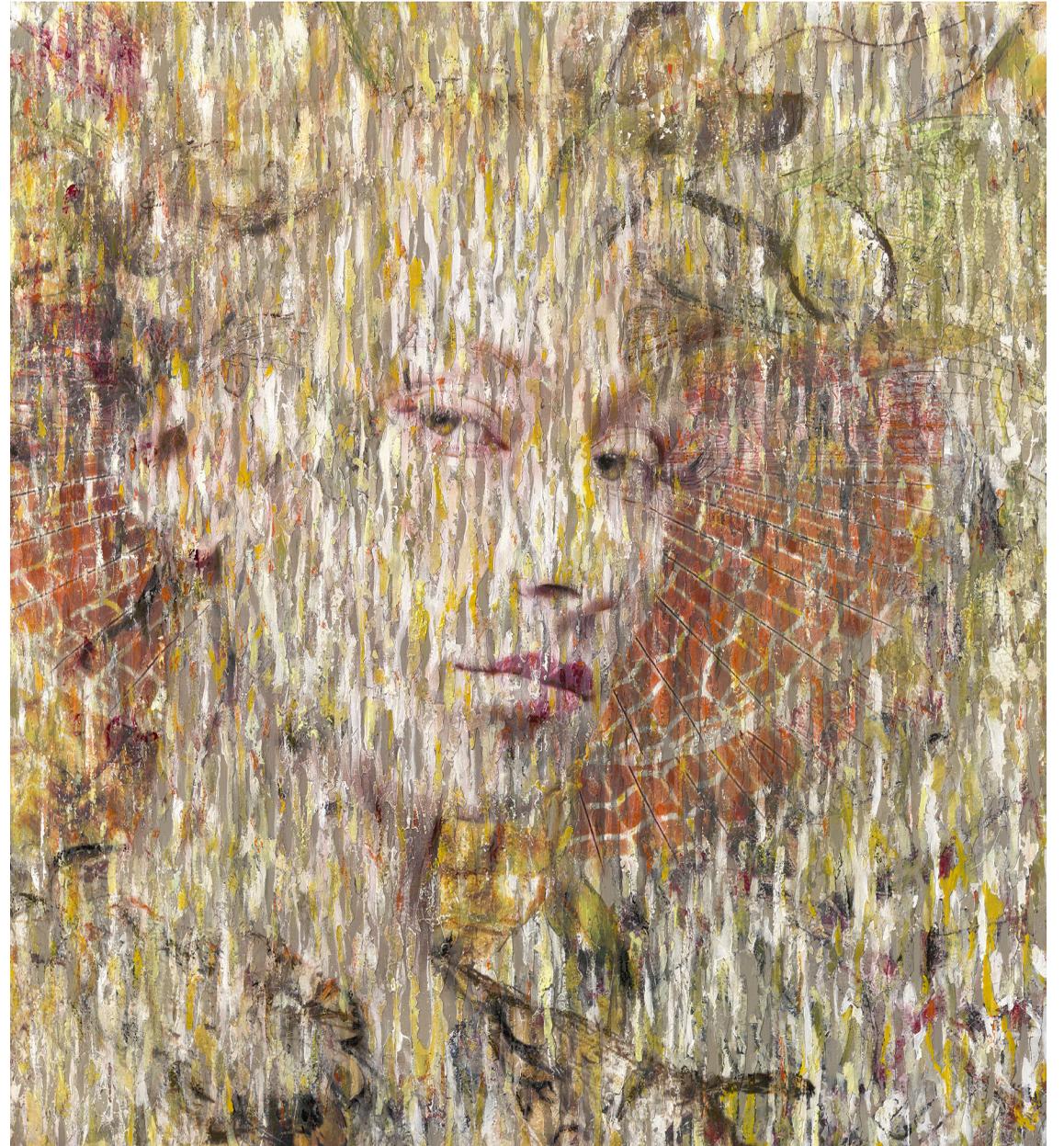
Poppy
2022

Mixed media on canvas
115 x 100 cm | 45.2 x 39.3 in



El Poeta Del Mar
2022

Mixed media on canvas
200 x 120 cm | 78.7 x 47.2 in



Dulce
2022

Mixed media on canvas
200 x 180 cm | 78.7 x 70.8 in



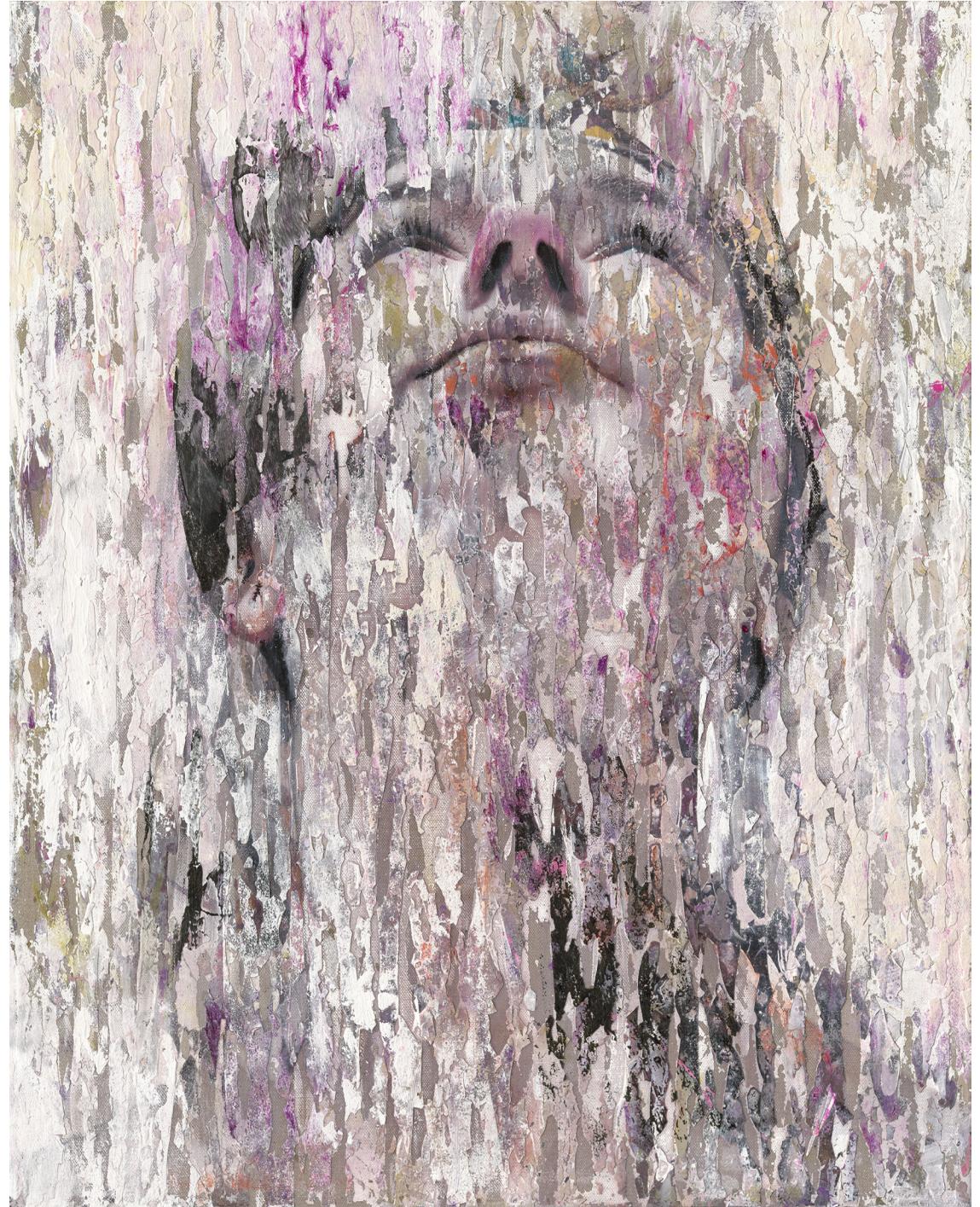
Canto Hondo
2022

Mixed media on canvas
120 x 75 x 50 cm | 47.2 x 29.5 x 19.6 in



Whole Life in One
2022

Mixed media on canvas
200 x 180 cm | 78.7 x 70.8 in



**Dawn
2022**

Mixed media on canvas
145 x 115 cm | 57 x 45.2 in



**Victoria
2022**

Mixed media on canvas
200 x 160 cm | 78.7 x 63 in



La Espuma Del Mar
2022

Mixed media on canvas
125 x 125 cm | 49.2 x 49.2 in



**Cathy
2022**

Mixed media on canvas
90 x 70 cm | 35.4 x 27.6 in



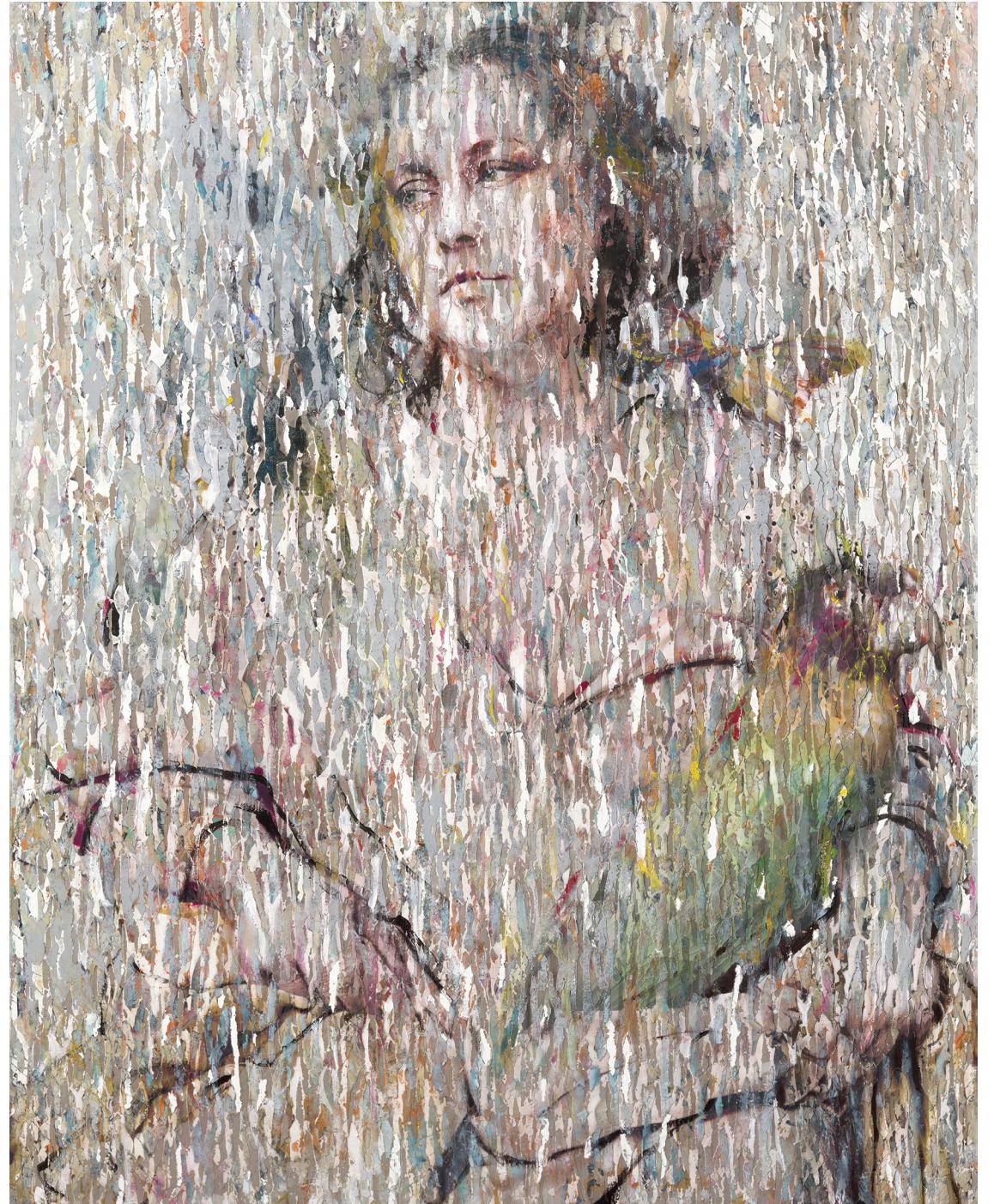
Fatima
2022

Mixed media on canvas
125 x 90 cm | 49.2 x 35.4 in



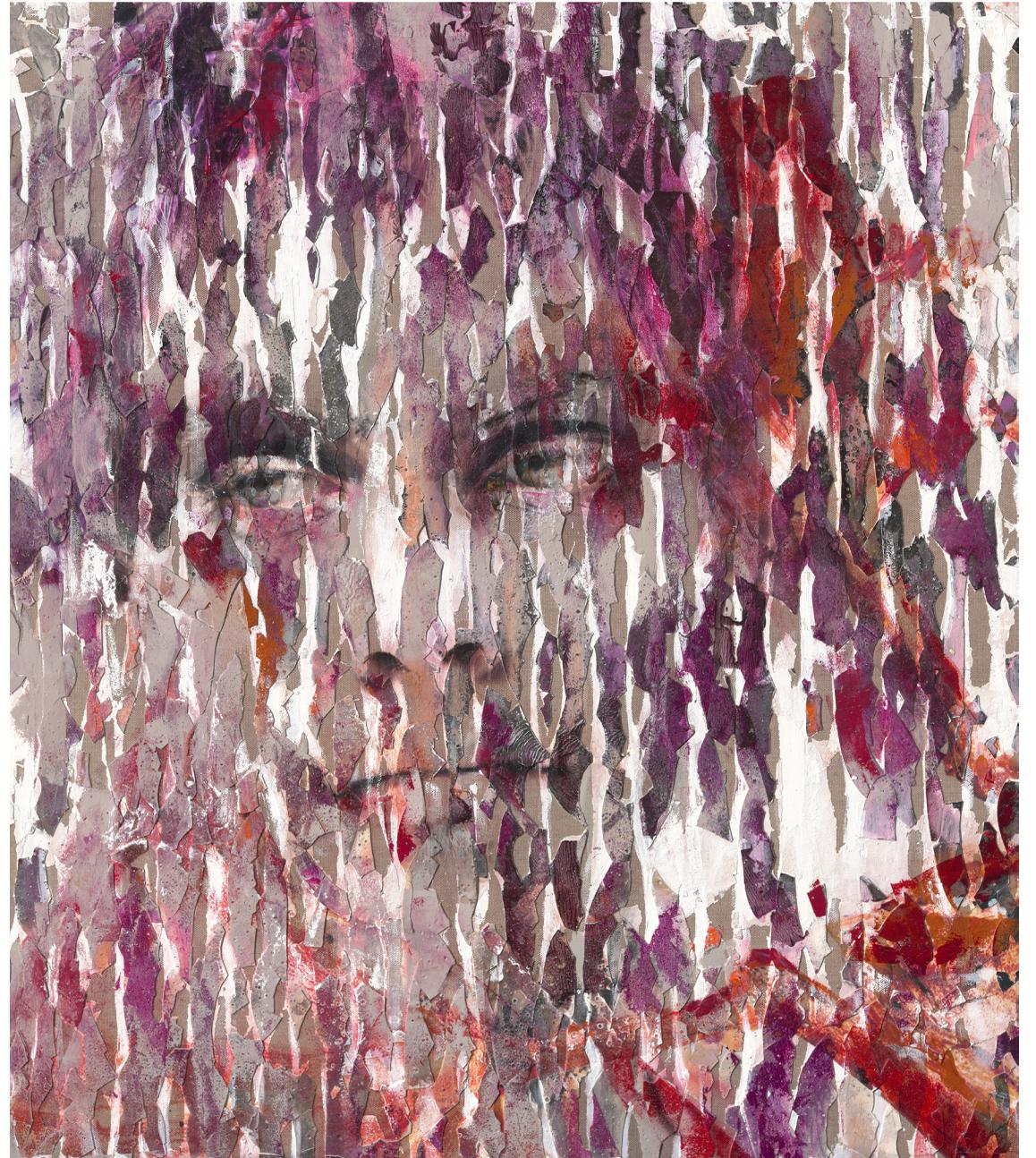
Ivy
2022

Mixed media on canvas
115 x 80 cm | 45.3 x 31.5 in



Lucia
2022

Mixed media on canvas
250 x 200 cm | 98.4 x 78.7 in



Toby
2022

Mixed media on canvas
115 x 100 cm | 45.3 x 39.4 in



Lita Cabellut

b. 1961

Lita Cabellut (1961, Spain) is a broad-focused artist who lives and works in The Hague. Her completed character as an artist in combination with her torrential force and extraordinary capacity, drive her artistic activities in multiple disciplines. Beyond her monumental paintings, her work includes an extraordinary touch for linguistics, sculptures, photography, installations, video and performance. She has also expanded to opera scenography in the creation of stage, custom and video design. What guides all these multidisciplinary tools is Lita Cabellut's poetic sense, at the core of everything she approaches.

Lita Cabellut is recognised as the third most valued Spanish artist and her works have been exhibited in numerous museums around the world, including, amongst many other places: Seoul Arts Center, Korea; Contemporary Art Museum, Sicily, Italy; CSMVS and Mumbai, India. Her work is included in the permanent collections of several museums such as Museo Goya IberCaja, Zaragoza, Spain; Museo de Arte Contemporánea, Sicilia, Italy; The Fendi Collection, Italy; Museu Europeu d'Art Modern, Vila Casas Foundation, Barcelona, Spain; Théâtre Mogador, France; Copelouzos, Greece; The RAK Art Foundation, Barein; The Joop & Janine van de Ende Foundation and The Paul van Rensch Foundation, Netherlands.

Lita Cabellut grew up as a street child in Barcelona until she was adopted at the age of twelve. During this time, she became acquainted with the Spanish Masters at the Prado Museum, after which she immediately devoted herself to the world of art. Lita Cabellut had her first exhibition at the age of 17 and moved to Netherlands when she was 19 years old, where she studied at the Gerrit Rietveld Academy in Amsterdam.

Over the years, Cabellut has developed a unique technique characterised by large-scale canvases that combine traditional techniques and modern media applications. Social issues and humanity are central themes for Lita Cabellut, which she communicates through her defining monumental portraits.

Highlights

In Process / production

Charlie Chaplin, A Man of the World | Art Director | Documentary, Animation | USA, UK, France.
Musical | Art Director | collaborating with San Bao | China.

2023 | Documentary | Charlie Chaplin “A man of the world” | US, France, Spain, UK

Lita Cabellut is the art director of the documentary “Charlie Chaplin. A Man of the World” directed by Carmen Chaplin. A documentary with animation recreated by Lita’s image the life of Hannah, Charlie Chaplin’s mother, with the desire to sublimate beauty, the courage to bequeath the spirit of ‘art’ in a limitless discipline, the sense of dignity and sacrifice that Hanna bequeathed to Charles Chaplin. Also, to navigate the concept of ‘origin’ and ‘identity’.

2021 | Artist of the Year 2021 | The Netherlands

Lita Cabellut has been named “Artist of the Year 2021” in Netherlands, where she lives for more than forty years. An honor to compete with such renowned artists as Theo Jansen, Zoro Feigl, Iris van Herpen, Claudy Jongstra, Arno Kramer, Barbara Nanning, and Michael Raedecker. The “Artist of the Year” choice is the oldest and by far the most important election in the art field in Netherlands. Four electoral rounds are held with thousands of votes, in which both a large panel of experts and the public cast their votes. The collective involvement shows the extent to which the appointment is widely appreciated by the Dutch art industry and artists.

2020 | Flamenco Biennial | Sevilla | Spain

Lita Cabellut, the artist who made a monumental painting for the 2020 edition of the Biennial, chose the contemporary worldwide known dancer Rocío Molina to deconstruct her painting that resulted in the poster of the 21st edition of the Flamenco Biennial. The performance took place in Sevilla in the Royal Artillery Factory of the 18th century.

2020 | Bodas de Sangre | Artist Book | Artika | New York, Madrid | US., Spain

Lita Cabellut, chosen together with the best international artists such as Antonio López, Fernando Botero, or Jaume Plensa, has produced an exclusive artist’s book. The art publishing house Artika presented her work “Blood Weddings”, the artist’s book that unites two timeless geniuses, Federico García Lorca and Lita Cabellut, in a four-year creative process. Lita Cabellut, inspired by the tragic work, has portrayed not only the characters, but also their souls in a series of drawings created especially for this artist edition, unpublished pieces specially conceived for this project. Each of the pieces is a story in itself and a tribute to one of the most emblematic Spanish authors.

2019 | KARL V | National Opera | Munich | Germany

Munich National Opera, Lita Cabellut is chosen to realise in the opera “Karl V”, the artistic design of the stage, the costumes and the video art. The premiere of Karl V took place with a unanimous applause from the specialised critics, especially highlighting the concept developed by the artist. The themes of powerful political systems are reflected in this monumental, dynamic and current opera through suffering and the consequences that abuse of power generates in humans.

2019 | National Museum Prado | Madrid | Spain

At the Museo Nacional del Prado, Lita Cabellut gave the conference-colloquium “The corridors that transformed my life into color.” Her participation was on the occasion of the Bicentennial of the Museum within the commemorative program of which she has been part of. It was at the Prado Museum where at age 13 and in front of the great masters, she promised herself that she would fulfill her dream of being an artist. Here, in this conference where her career and creative process were revealed, Lita Cabellut carried out the “deconstruction” of one of her pieces live and in front of the public, the culmination of the creative process in which she is now immersed.

2019 | The Victory of the Silence | Zaragoza | Spain

The Goya Museum in Zaragoza exhibits the work of Lita Cabellut with the exhibition “The Victory of the Silence.” It is the first exhibition in Spain in which her most recent work integrated with new series and working methods was shown in public. “The Victory of Silence” received more than 25,000 visitors and a record number of attendees in the talks held by the artist.

Awards and Honours

2022

Deposit of Legacy at ‘Caja de las Letras’ (letter Vault) box nr. 1250 | Instituto Cervantes | Madrid | Spain.

2021

National Artist of the Year 2021 | Stichting Kunstweek | The Netherlands.
Jury Princess Girona Foundation Awards | FPdGI | La Rioja | Spain.
Guest lecturer | Dreamschool | NTR, Dutch Public Broadcaster | The Netherlands.
(A)mar | Artist’s book | Editorial La Barraka | Madrid | Spain.

2020

Jury Project Rembrandt | NTR, Dutch Public Broadcaster | The Netherlands.
Bodas de sangre | Artist’s book | Editorial Artika | New York USA | ARCO Madrid | Spain.
Jury Princess Girona Foundation Awards | FPdGI | La Rioja | Spain.

2019

Award Most Influential Artist | F&A, La Vanguardia, Ibero Press | Barcelona | Spain.
Award Attitude 43 Creative | Harper’s Bazaar, Hearts Magazines Group | Madrid | Spain.
Performance – Image XXI Flamenco Biennial Sevilla 2020 | Sevilla | Spain.
Conference ‘The corridors that turned my life into color’ | Museo del Prado | Madrid | Spain.
Award ‘Excellent in the Cultural Field’ | Comunidad de Madrid | Madrid | Spain.
Award Fair Saturday ad Honorem | Fair Saturday Foundation | Bilbao | Spain.
Jury Lang Leve Rembrandt | Rijksmuseum | Amsterdam | The Netherlands.
‘Exceptional women: the value of an opportunity’ | BBVA Microfinance Foundation | Madrid | Spain.
Jury 10th ‘Figurativas’ | Fundació Privada de les Arts i els Artistes | Barcelona | Spain.
‘Karl V’ Opera | Scenery, Costumes & Video art | Bayerische Staatsopera | München | Germany.
Jury Project Rembrandt | NTR, Dutch Public Broadcaster | The Netherlands.
Jury 11th National Painting Contest Parliament of La Rioja | La Rioja | Spain.

2018

Award ‘Character of the Year. Fuera de Serie 2018’; Art Category | Fuera de Serie, El Mundo | Madrid | Spain.
Festival Castell Peralada 2018 | Image | Festival Castell Peralada | Girona | Spain.

2017

‘Chronicles: Lita Cabellut, the language of colors’ | RTVE, Spanish Public Broadcaster | Spain.
‘Le Siège de Corinthe’ Opera | Scenery, Costumes | Rossini Opera Festival | Pesaro | Italy.
‘Close Up: Lita Cabellut, Beauty above all’ | NTR, Dutch Public Broadcaster | The Netherlands.

2016

Festes de Gracia 2016 | Image | Festes de Gracia | Barcelona | Spain.
Universitat Pompeu Fabra Schoolyear 16/17 | Image | Universitat Pompeu Fabra | Barcelona | Spain.

2015

Jury 5th ‘Figurativas’ | Fundació Privada de les Arts i els Artistes | Barcelona | Spain.

Institutional | Museum Exhibition

2024

Real Academia de Bellas Artes de San Fernando | Madrid | Spain.

2022

Retrospective | Beijing | China.

De vrouw van Sluiter tot Cabellut | Katwijk | The Netherlands.

'Vorm aan de Vecht' | Buitenplaats Doornburgh | Maarssen | The Netherlands.

'Mirar de Nuevo, la mujer contra el tiempo' | Afundación | A Coruña | Spain.

2021

'Reencuentro' | Omega Capital | Madrid | Spain.

(A)mar' | La Cama Sol | Madrid | Spain.

2020

'De Zwarte Tulp' | Museum Zwarte Tulp | Lisse | The Netherlands.

2019

8th Beijing International Art Biennale |Hispano American hall - National Museum of Art (NA-MOC) | Beijing | China.

'Naakt of bloot?' | Museum Jan Cunen | Oss | Netherlands.

'La Victora del Silencio' | Museo Goya | Zaragoza | Spain.

2018

The Rossini Project | Documentation centre German Sinti en Roma | Berlin | Germany.

'A Chronicle of the Infinite' | Museum Jan van der Togt | Amstelveen | The Netherlands.

Masterly The Hague | Hoogsteder & Hoogsteder | The Hague | The Netherlands.

'Charlie Chaplin - A Vision' | YUZ Museum Shanghai | China.

2017-2018

'Testimonio' | Museo de Arte Contemporáneo Gas Natural Fenosa | La Coruña | Spain.

'Retrospective' | Espais Volart - Fundació Vila Casas | Barcelona | Spain.

2015-2016

'The Figure in Process: de Kooning to Kapoor, 1955-2015' | Pivot Centre for Art + Culture | Seattle | USA.

2015

'Disturbance' | Museum Jan van der Togt | Amstelveen | Netherlands.

'Black Tulip: The Golden Age' | Lalit Kala Akademi | New Delhi | India.

'Trilogy of Truth' | MEAM Museu Europeu d'Art Modern | Barcelona | Spain.

'Blind Mirror' | Hälsinglands Museum | Hudiksvall | Sweden.

'Trilogy of Doubt' | Mac'S Museo Arte Contemporanea | Catania | Italy.

'Black Tulip: The Golden Age' | CSMVS (former Prince of Wales Museum) | Bombay | India.

2014

'Black Tulip: The Golden Age' | State Visit Okura Hotel | Tokyo | Japan.

'100 Masterpieces' | Seoul Art Centre | Seoul | South Korea.

'Here to Stay' | Kunststation Kleinsassen | Berlin | Germany.

2013

'Trilogy of Doubt' | Het Noordbrabants Museum | Bolduque | The Netherlands.

'Trilogy of Doubt' | Fundació Vila Casas | Barcelona | Spain.

'Me, you and Others' | The Finnish Labour Museum | Werstas | Finland.

2012

'Retrospective' | Tricot | Winterswijk | Netherlands.

Gallery | Selected Solo Exhibitions

2022

'Fur & Feathers' | Opera Gallery | London | UK.

2021

'The Choice of Memories' | Smith Davidson Gallery | Amsterdam | The Netherlands.

2020

'The Colors that Remain' | Art of the World Gallery | Houston | USA.

2019

'The Echo of the Masters' | Opera Gallery | Singapore | Singapore.

'Transformation' | Opera Gallery | London | UK.

2018

'A Chronicle of the Infinite' | Opera Gallery | NY | USA.

'Lita Cabellut in Seoul' | Opera Gallery | Seoul | South Korea.

2017

'Army of Poets' | Opera Gallery | Paris | France / Hong Kong | China.

2016

'Fairy Flowers' | Opera Gallery | Beirut | Lebanon.

'Colour of Dew' | Opera Gallery | Dubai | UAE.

'One Artist' | Art Karlsruhe | Galerie Günther Zulauf | Karlsruhe | Germany.

2015

'Impulse' | Opera Gallery | London | UK.

2014

'Black Tulip: The Golden Age' | Opera Gallery | Paris | France.

'Starcatcher' | Opera Gallery | Seoul | South Korea.

2013

'Hidden Dreams' | The Moscow World Fine Art Fair | Opera Gallery | Moscow | Russia.

'Dried Tear' | Opera Gallery | Singapore | Singapore.

'Behind the Curtains' | Opera Gallery | Hong Kong | China.

2012

'After the Show' | Galerie Terminus, Munich | Germany.

'Portrait of Human Knowledge' | Opera Gallery | London | UK.

'Memories Wrapped in Gold Paper' | Opera Gallery | Dubai | UAE.

2011

'Coco: The Testimony of Black and White' | Opera Gallery | Paris | France.

'Camarón' | Galerie Kai Dikhas | Berlin | Germany.

'La Perla Negra' | Opera Gallery | London | UK.

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