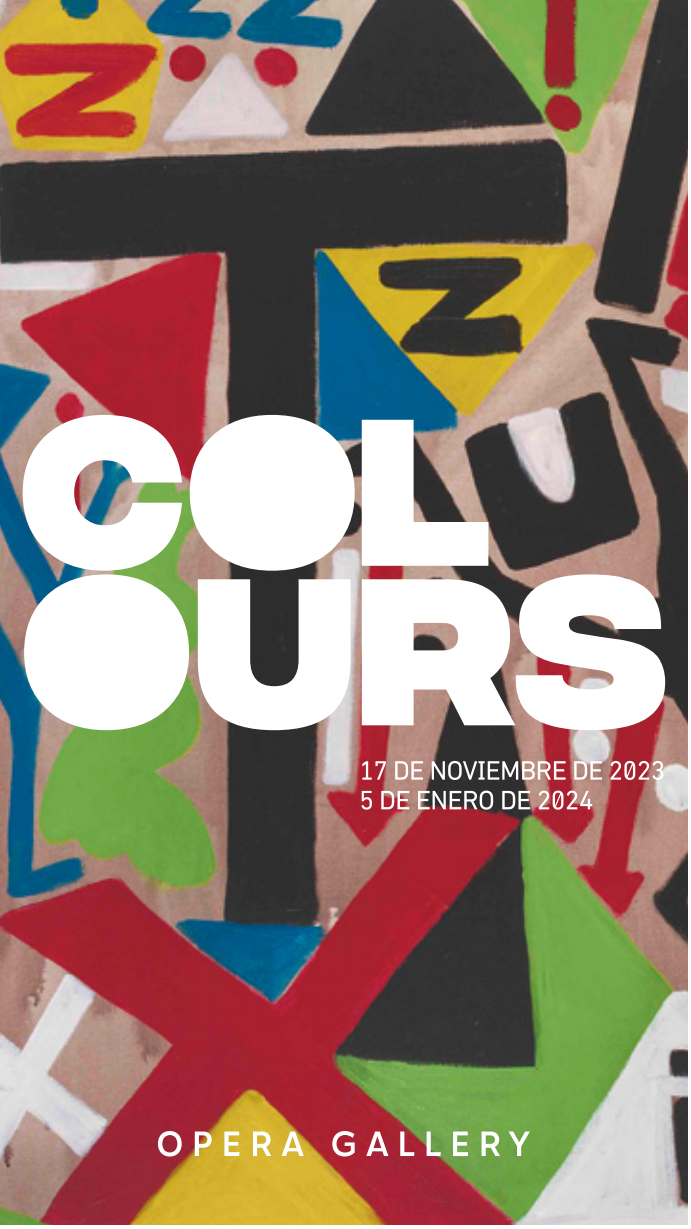


COLOURS

17 DE NOVIEMBRE DE 2023
5 DE ENERO DE 2024

OPERA GALLERY

COLOURS

17 DE NOVIEMBRE DE 2023
5 DE ENERO DE 2024

OPERA GALLERY

RON ARAD
b. 1951

Big Easy (transparent)
2022

Crytalline resin
Signed, dated and numbered 'Ron Arad / 2022 2/5' on the back
Edition of 5
92 x 132 x 80 cm | 36.2 x 52 x 31.5 in

PROVENANCE
Artist's studio

RON ARAD
b. 1951

Tuba (crystalline) Mixed Blue
2023

Crystalline resin
Signed, dated and numbered 'Ron Arad 2023 1/5' on the back
Edition of 5
90 x 230 x 87 cm | 35.4 x 90.6 x 34.3 in

PROVENANCE
Artist's studio

RON ARAD

b. 1951

Big Easy (crystalline) Yellow
2022

Crytalline resin
Signed, dated and numbered 'Ron Arad / 2022 4/5' on the back
Edition of 5
92x 132 x 80 cm | 36.2 x 52 x 31.5 in

PROVENANCE

Artist's studio

RON ARAD

b. 1951

Little Albert (crystalline) Aquamarine
2023

Crystalline resin
Signed and numbered 'Ron Arad 4/5' on the back
Edition of 5
70 x 74 x 62 cm | 27.6 x 29.1 x 24.4 in

PROVENANCE

Artist's studio

RON ARAD

b. 1951

Little Albert (crystalline) Olive
2023

Crystalline resin
Signed, dated and numbered 'Ron Arad / 2023 5/5' on the back
Edition of 5
70 x 74 x 62 cm | 27.6 x 29.1 x 24.4 in

PROVENANCE

Artist's studio

MIQUEL BARCELÓ

b. 1957

La mirada nutritiva, IX 84

Oil on canvas
Signed, titled, located and dated 'Barceló La MIRADA / NUTRITIVA / PORTO COLOM / IX.84' on the reverse
195 x 130 cm | 76.8 x 51.2 in

PROVENANCE

Galerie Bischofberger, Zurich, Switzerland
Private collection, Paris, France
Galerie Jan Krugier-Ditesheim, Geneva
Private collection, Switzerland

EXHIBITED

Madrid, ARCO, 26 February - 1 March 2020

AMOAKO BOAFO

b. 1984

The Hug
2017

Oil on canvas
Not signed
206 x 210,5 cm | 81.1 x 82.9 in

PROVENANCE
Artist's studio
Private collection

AMOAKO BOAFO

b. 1984

Little White Dress

2022

Oil on canvas
Signed and dated 'AMOAKO / BOAFO 2022' on the bag
190 x 150 cm | 74.8 x 59.1 in

PROVENANCE

Artist's studio

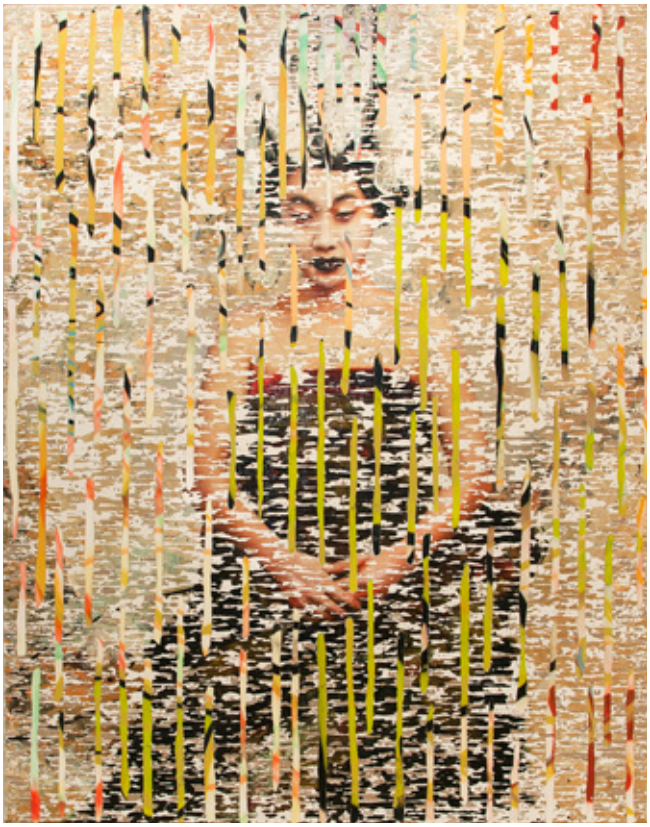
“

COLOUR FOR ME IS A FORM OF LANGUAGE THAT I CHOOSE TO EXPRESS MYSELF IN. I USE COLOURS TO CONVEY THE MOOD OF MY SUBJECTS OR MY MOOD WHILE PAINTING, BE IT THE BACKGROUND, THE CLOTHES OF THE SUBJECTS, OR AN ITEM SURROUNDING MY SUBJECTS. THESE COLOURS IN MY WORKS MOSTLY INSPIRE CONNECTIONS BETWEEN THE OBSERVER AND SUBJECTS OF THE WORK.*

”

AMOAKO BOAFO

*Para mí, el color es una forma de lenguaje con la que elijo expresarme. Utilizo los colores para transmitir el estado de ánimo de mis sujetos o el mío mientras pinto, ya sea el fondo, la ropa de los sujetos o un objeto que los rodea. En mis obras, estos colores suelen inspirar conexiones entre el observador y los sujetos de la obra.



LITA CABELLUT
b. 1961

Green Leaf
2023

Mixed media on canvas
Signed and dated '2023' on the reverse
250 x 200 cm | 98.4 x 78.7 in

PROVENANCE
Artist's studio

“

I CONSIDER MY WORK TO BE VISUAL POEMS. I TRY TO GIVE COLOUR TO THE WORD AND MATERIALISE IT WITH BRUSHSTROKES.*

”

LITA CABELLUT

*Considero mi obra poemas visuales. Intento dar color a la palabra y materializarla a golpes de pincel.

MARC CHAGALL

1887 — 1985

Multicoloured Clown

1974

Oil on canvas
Signed 'MArc ChAgAll on the lower left; signed again 'ChAgAll MArc' on the reverse
81 x 65,1 cm | 31.9 x 25.6 in

PROVENANCE

Artist's studio
Pierre Matisse Gallery, New York, USA, 1975
Galleria Internazionale, Milano, Italy, May 1975
Galerie Marcel Bernheim, Paris, France, 1979
Davlyn Galleries, New York, USA
Sotheby's, New York, 18 May 1990, lot 443
Private collection, Switzerland
Sotheby's, Tel Aviv, 11 October 1995, lot 36
Private collection, Europe
Sotheby's, Tel Aviv, 3 May 2000, lot 33
Private collection, USA

EXHIBITED

New York, Pierre Matisse Gallery, "Marc Chagall, The Four Seasons, Gouache, Paintings, 1974-1975", 1975, exh. cat., No. 3, ill.
Osaka, Hankyu Department Stores, "Aventure poétique de Bonnard à nos jours", 1979

CERTIFICATE

The Comité Chagall has confirmed the authenticity of this work

“

ALL COLOURS ARE FRIENDS TO THEIR NEIGHBOURS AND LOVERS TO THEIR OPPOSITES.*

”

MARC CHAGALL

*Todos los colores son los amigos de sus vecinos y los amantes de sus opuestos.

CHU TEH-CHUN
1920 — 2014

Untitled
1988

Oil on canvas
Signed 'Chu Teh-Chun' in Chinese and Pinyin, dated '88' signed 'Chu Teh-Chun' in Pinyin and Chinese, dated '1988' on the reverse
73 x 62 cm | 28.7 x 24.4 in

PROVENANCE
Artist's studio
Private collection, France

CERTIFICATE
The Fondation Chu Teh-Chun has confirmed the authenticity of this work

CARLOS CRUZ-DIEZ
1923 — 2019

Cromovelas B12
2018

Ceramic
Numbered and signed '6/20 Cruz-Diez' on the lower right
Edition of 20
60 x 15 x 15 cm | 23.6 x 5.9 x 5.9 in

JEAN DUBUFFET
1901 — 1985

Arabe en prière
1948

Coloured crayons on paper
Signed and dated 'J Dubuffet 48' on the lower right
34 x 25,5 cm | 13.4 x 10 in

PROVENANCE
Arthur Tooth & Sons, London, UK
The Lefevre Gallery, London, UK
Galleries Maurice Sternberg, Chicago, USA
Private collection, Chicago, USA
Gerhard Wurzer Gallery, Houston, USA
Private collection
Sotheby's New York, 12 September 2007, lot 283
Private collection

LITERATURE
Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet : Roses d'Allah, clowns du désert*, fascicule IV, nouvelle édition, Fondation Dubuffet, Paris, 2008, No. 604, ill. p. 266

JEAN DUBUFFET
1901 — 1985

Arab, gazelle and three palm trees
1948

Gouache on paper
Signed and dated 'J. Dubuffet 48' on the upper right
44 x 55,5 cm | 17.3 x 21.9 in

PROVENANCE

Galerie Charles Ratton, Paris, France
Tatiana von Hessen collection, Mallorca, Spain
Sotheby's, London, 6 March 2019, lot 150
Private collection, UK

LITERATURE

Max Loreau (ed.), *Catalogue des Travaux de Jean Dubuffet : Roses d'Allah, clowns du désert*, fascicule IV, Jean-Jacques Pauvert Editeur, Lausanne, 1967, No. 103, ill. p. 69

JEAN DUBUFFET

1901 — 1985

Haute tête en pomme de terre
1951

Oil on hardboard
Signed and dated 'J. Dubuffet / 51' on the lower left
81 x 65 cm | 31.9 x 25.6 in

PROVENANCE

Pierre Matisse Gallery, New York, USA
Acquavella Galleries, New York, USA
Private collection, New York, USA
Private collection, UK

LITERATURE

Max Loreau (ed.), *Catalogue des travaux de Jean Dubuffet : Tables paysagées, paysages du mental, pierres philosophiques*, fascicule VII, Jean-Jacques Pauvert Editeur, Lausanne, 1979, No.76, ill. p. 54

Mechthild Haas, *Jean Dubuffet : Materialien für eine 'andere Kunst' nach 1945*, Dietrich Reimer Verlag, Berlin, 1997, No. 1, ill. p.67

“

I’M THINKING OF PAINTINGS THAT ARE MADE OF MONOCHROME MUD, WITH NO VARIATION IN TONE NOR COLOUR, NOR EVEN IN REFLECTION OR ARRANGEMENT, AND THAT WOULD ACT ONLY THROUGH ALL SORTS OF SIGNS AND LIVING IMPRINTS LEFT BY THE HAND AS IT WORKS THE PASTE.*

”

JEAN DUBUFFET

*Pienso en cuadros elaborados simplemente con el lodo original y monocromo, sin variaciones de ningún tipo, ni en el tono ni en los colores, ni tampoco en el brillo o la disposición, y cuyo efecto solo procedería de los muchos tipos de signo, trazo e impresión vital que deja la mano cuando trabaja en bruto.

GÜNTHER FÖRG

1952 — 2013

Sans titre
2008

Oil on paper
Signed and dated 'Förg 08' on the upper right
56 x 76 cm | 22 x 29.9 in

PROVENANCE

Private collection, France
Collection Alain Bouret

The Archives Günther Förg have confirmed the authenticity of this work

SAM FRANCIS
1923 — 1994

Untitled
1965

Acrylic on paper
Signed, dated and inscribed 'Sam Francis 1965 L.A.' on the reverse
74 x 102 cm | 29.1 x 40.2 in

PROVENANCE

Sam Francis Estate, California, USA
Jonathan Novak Contemporary Art, Los Angeles, USA, 2003
Sotheby's, London, October 2007, lot 221
Private collection, Europe

EXHIBITED

Florida, Bruk-Kahan Gallery, "Sam Francis: Paintings/Works on Paper 1947-1990", 4 February – 1 April 2000

The Sam Francis Foundation has confirmed the authenticity of this work

JUAN GENOVÉS

1930 — 2020

Cuatro Caminos
2006

Acrylic on canvas
Signed and dated 'genovés / 06' on the lower right; signed again, titled and dated on the reverse
200 x 210 cm | 78.7 x 82.7 in

PROVENANCE

Galeria Manel Mayoral, Barcelona, Spain, 2006
Private collection, Belgium

“

FRANCIS BACON TOLD ME ONE DAY THAT HE WANTED TO PAINT DRAMA IN COLOURS. I LIKED THE IDEA AND STARTED USING BRIGHT COLOURS TO PAINT DRAMA.*

”

JUAN GENOVÉS

*Francis Bacon me dijo un día que él quería pintar el drama con colores. La idea me gustó y empecé a usar colores vivos para pintar el drama.

SEPIDEH ILSLEY
b. 1980

Dot si si, 13
2021

Acrylic on Belgian linen
Signed on the reverse
150 x 150 cm | 59.1 x 59.1 in

PROVENANCE
Artist's studio

YVES KLEIN

1928 — 1962

La Vénus d'Alexandrie (L.S41)

1962-1982

IKB pigment and synthetic resin on plaster in a Plexiglas box
Incised with artist's insignia and numbered '237/300' on the reverse of the lower leg, stamped and numbered on the underside
69 x 32 x 24 cm | 27.2 x 12.6 x 9.4 in

PROVENANCE

Kent Fine Art Inc., New York, USA
Collection of Robin Quist Gates, Woodside, California, USA

LITERATURE

Jean-Paul Ledeur, *Catalogue des éditions et des sculptures éditées*, Guy Pieters Editeur, Knokke, 2000, No. S41, ill. in colours p. 234

Pierre Restany, *Yves Klein*, Chêne / Hachette, New York, 1982, ill. in colours p. 204
Nicolas Charlet, *Yves Klein*, Adam Biro, Paris, 2000, p. 231

EXHIBITED

Oslo, National Museum of Contemporary Art, "Yves Klein", 26 April – 17 August 1997, exh. cat., No. 66, p. 79

Nice, Musée d'Art Moderne et Contemporain de la Ville de Nice, "Yves Klein, La Vie, la vie elle-même qui est l'art absolu", 23 Septembre 2000 – 10 January 2001, exh. cat., p. 183

“

I THUS SEEK TO INDIVIDUALIZE COLOR, FOR I HAVE REACHED THE CONCLUSION THAT EACH COLOR EXPRESSES A LIVING WORLD AND I EXPRESS THESE WORLDS IN MY PAINTING.*

”

YVES KLEIN

*Intento individualizar el color, pues he llegado a la conclusión de que cada color expresa un mundo vivo y yo expreso estos mundos en mi pintura.

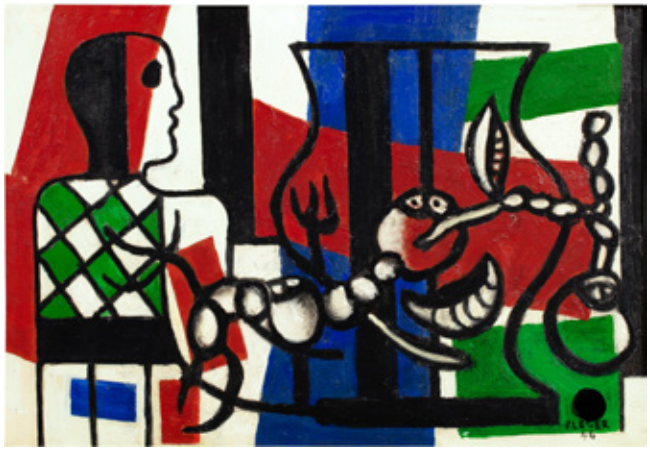
JAE KO
b. 1961

JK1029 Ultramarine Blue
2016

Rolled paper, colored ink, glue
Not signed
76 x 56 x 33 cm | 29.9 x 22 x 13 in

PROVENANCE
Artist's studio

EXHIBITED
London, Opera Gallery, "Korean Art, Cultivating the Unexpected",
11 March - 18 April 2022



FERNAND LÉGER

1881 — 1955

Le Chandail vert

1946

Oil on canvas
Signed and dated 'F. LEGER / 46' on the lower right; titled, signed again and dated 'LE CHANDAIL VERT / F.LEGER 47.46' on the reverse
45,5 x 64 cm | 17.9 x 25.2 in

PROVENANCE

Galerie Louis Carré, Paris, France
Galerie Louise Leiris, Paris, France
Alexandre Iolas
Private collection, gift from the above

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1944-1948*, Adrien Maeght Editeur, Paris, 2000, No. 1235, ill. in colours p. 131

EXHIBITED

Stockholm, Svensk-Franska Konstgalleriet, "Retrospektiv Utställning Fernand Léger", May – June 1948, No. 42

Marseille, Galerie Garibaldi, "Fernand Léger, huiles, gouaches, dessins", 1950, No. 11

New York, Buchholz Gallery, "Léger, Recent paintings & Le Cirque", 6 November – 2 December 1950, exh. cat. No. 1, ill.

BENGT LINDSTROM

1925 — 2008

Projektmakaren
1998

Oil on canvas
Signed 'Lindstrom' on the lower right
65 x 54 cm | 25.6 x 21.3 in

PROVENANCE

Stockholms Auktionsverk, Stockholm, 1 November 2007, lot 974
Private collection

JOHN MADU
b. 1983

Chivalry is Dead 1
2022

Acrylic on canvas
Signed and dated 'John Madu 2022' on the lower right
227 x 190 cm | 89.4 x 74.8 in

PROVENANCE
Artist's studio

EXHIBITED
Milan, Fondazione MUDIMA, "John Madu, Year of the Masque", 9 June – 8 July 2022

XAVIER MASCARÓ
b. 1965

Eleonora
2022

Iron
Not signed
77 x 55 x 33 cm | 30.3 x 21.7 x 13 in

PROVENANCE
Artist's studio

ROBERTO MATTA

1911 — 2002

Untitled
1960-1965

Oil on canvas
Signed with the artsit's monogram on the lower right
113,5 x 145 cm | 44.7 x 57.1 in

PROVENANCE

Maurice Lefebvre-Foinet, Paris, France
Private collection, Paris, France
Private collection, by descent

CERTIFICATE

The Archives de l'oeuvre de Matta have confirmed the authenticity of this work

JOAN MIRÓ
1893 — 1983

Personnage, oiseaux
1978

Wax, crayon and pencil on corrugated cardboard
Signed lower right 'Miró'; titled and dated '8/XII. 78 / Personnage, oiseaux' on the reverse
28 x 21 cm | 11 x 8.3 in

PROVENANCE
Private collection

LITERATURE
Jacques Dupin, Ariane Lelong-Mainaud, *Joan Miró. Catalogue raisonné. Drawings. Volume VI : 1978-1981*, Daniel Lelong-Successió Miró, Paris, 2018, No. 4557, ill. in colours p. 111

ADRIÁN NAVARRO

b. 1973

Paraíso #1
2023

Oil on canvas
Titled, dated and signed 'Paraíso #1 / Sep. 23' on the reverse
260 x 200 cm | 102.4 x 78.7 in

PROVENANCE
Artist's studio

ADRIÁN NAVARRO

b. 1973

Paraíso #2
2023

Oil on canvas
Titled, dated and signed 'Paraíso #2 / Sep. 23' on the reverse
200 x 260 cm | 78.7 x 102.4 in

PROVENANCE
Artist's studio

A. R. PENCK
1939 — 2017

SPIELEN UND BAUEN
2002

Acrylic on canvas
Signed 'ar. penck' on the lower left; titled 'SPIELEN UND BAUEN' on the stretcher
140 x 179 cm | 55.1 x 70.5 in

PROVENANCE
Galerie Michael Werner, Cologne, Germany
Private collection, Switzerland

EXHIBITED
Cologne, Galerie Michael Werner, "A.R. Penck. Jenseits der Kriege. Bilder aus dem Jahr 2002", 13 September – 18 October 2003, exh. cat., No. 2

The Michael Werner Gallery has confirmed the authenticity of this work

PABLO PICASSO

1881 — 1973

Teenager, eagle and donkey
1967

Coloured crayons on paper
Dated, numbered and signed '6.3.67. II / Picasso' on the upper right
49,5 x 65 cm | 19.5 x 25.6 in

PROVENANCE

Galerie Louise Leiris, Paris, France
Saidenberg Gallery, New York, USA
Private collection, 1980s

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1967 à 1968, vol. XXVII*, Editions Cahiers d'Art, Paris, 1973, No. 474, ill. pl. 183

Picasso's project, Picasso's paintings, watercolors, drawings and sculpture : a comprehensive illsutrated catalogue, 1885-1873, The sixties II, 1964-1967, Wofsy Fine Arts, San Francisco, 2002, No. 67-094, ill. p. 293

ANTONIO SAURA
1930 — 1997

Le Chien de Goya
1974

Acrylic paint, gouache and graphite on paper
Signed and dated 'SAURA / 74' on the upper left
70 x 50 cm | 27.6 x 19.7 in

PROVENANCE
Sucession Antonio Saura

ANTONIO SAURA
1930 — 1997

Portrait imaginaire de Goya
1984

Acrylic paint, gouache and India ink on paper
Signed and dated 'SAURA / 84' on the lower left
70 x 50 cm | 27.6 x 19.7 in

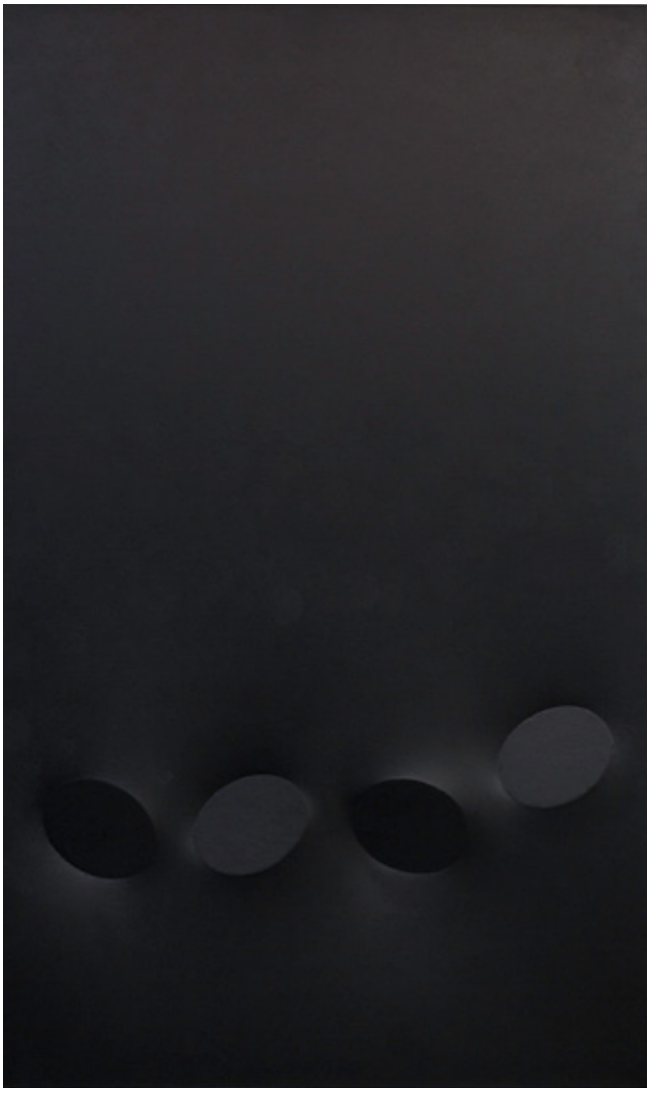
PROVENANCE
Sucession Antonio Saura

ANTONIO SAURA
1930 — 1998

Le Chien de Goya
1982

Acrylic paint, gouache, India ink and graphite on paper
Signed and dated 'SAURA / 82' on the upper right
70 x 50 cm | 27.6 x 19.7 in

PROVENANCE
Sucession Antonio Saura



TURI SIMETI
1929 — 2021

Quattro Ovali Neri
1994

Acrylic on shaped canvas
200 x 120 cm | 78.7 x 47.2 in

PROVENANCE
Artist's studio
Private collection

CERTIFICATE
The artist has confirmed the authenticity of this work

PIERRE SOULAGES

1919 — 2022

Peinture 80 x 60 cm
8 Juin

Oil on canvas
Signed 'Soulages' on the lower left; signed again, dated and titled 'Soulages, 8.6.69, Peinture 8.6.69' on the reverse
80,5 x 60 cm | 31.7 x 23.6 in

PROVENANCE

Leslie Arky, Vancouver, Canada, 1969
Michael Broszman, Montreal, Canada, 1970
R.W. Linden, New York, USA, 1970
Sotheby's Parke Bernet, New York, 20 May 1983
Galerie de France, Paris, France, 1983
Bernard Vidal, Paris, France,1987
Drouot, Paris,15 June 1992
Prince Murat, Paris, France, 1990
Artcurial, 23 October 2012, lot 112
Private collection

LITERATURE

Pierre Encrevé, *Soulages, L'œuvre complet, Peintures, II.1959-1978*, Editions du Seuil, 1995, No. 634, ill. in colours p.182

FRANK STELLA

b. 1936

Le Pourfendu
1984

Mixed media on canvas, engraved magnesium, aluminum and fiberglass
325 x 328 x 40 cm | 128 x 129.1 x 15.7 in

PROVENANCE

M. Knoedler & Co., Inc., New York, USA
Private collection, USA
Christie's, New York, 7 November 1989, lot 91
Galerie Beaubourg, Paris, France

LITERATURE

Bernard-Henri Lévy, *Frank Stella, Les Années 80, L'autre musée / Grandes Monographies*, Editions de la Différence, Paris, 1990, ill. in colours p. 25

EXHIBITED

Paris, Galerie Beaubourg, "Les Années 80", February – March 1990, ill. in colours on the cover

“

STRAIGHT OUT OF THE CAN; IT CAN’T GET BETTER THAN THAT.*

”

FRANK STELLA

*Directamente de la lata; no puede ser mejor que eso.

HIROSHI SUGIMOTO

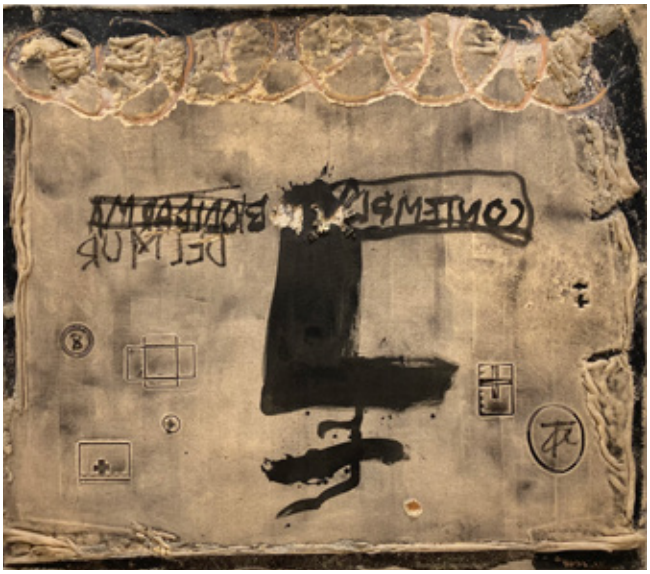
b. 1948

Baltic Sea, Rugen
1996

Gelatin silver print
Editon of 25
Blind stamped with the title, date, number and numbered 'BALTIC SEA RUGEN 1996 9/25 454' along the lower margin; signed 'Hiroshi Sugimoto' along the lower edge of the artist's mount
41,9 x 54,2 cm | 16.5 x 21.3 in

PROVENANCE

Galerie Ulrich Fiedler, Cologne, Germany
Private collection, London, UK
Christie's, London, 26 March 2014, lot 155



ANTONI TÀPIES
1923 — 2012

Contemplació del mur
2002

Mixed Media
Signed on the lower right
175 x 200 cm | 68.9 x 78.7 in

PROVENANCE
Private collection

ANTONI TÀPIES
1923 — 2012

Sense títol
1970

Painting and collage on cardboard
Signed on the lower right
60,4 x 80,3 cm | 23.8 x 31.6 in

PROVENANCE
Private collection

ANTONI TÀPIES

1923 — 2012

Hojas secas

1978

Mixed media on cardboard
Signed on the lower left
75 x 53 cm | 29.5 x 20.9 in

PROVENANCE

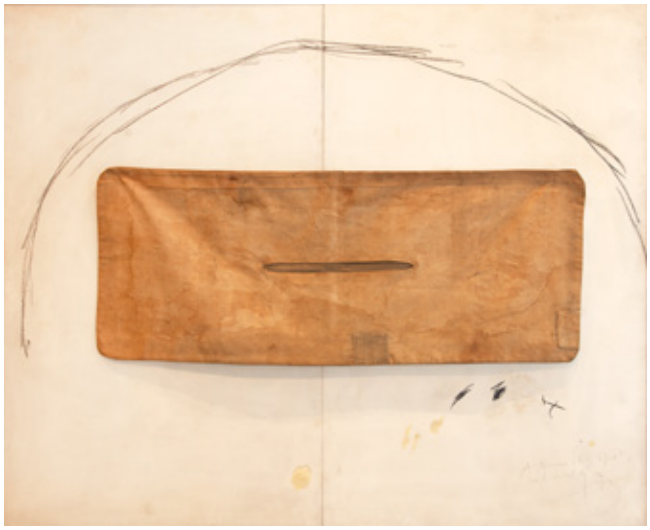
Galerie Maeght, Paris, France
Galerie Adrien Maeght, Paris, France
Private collection

EXHIBITED

Barcelona, Galerie Maeght, "Tàpies", December 1978–January 1979, exh. cat.,No. 62
Paris, Galerie Maeght, "Tàpies", 17 May 1979–12 July 1979, exh. cat., No. 21, ill. p. 12

LITERATURE

Anna Agusti (ed.), *Tapiès, Obras Completas, Vol. IV, 1976-1981*, Ediciones Poligrafa, Madrid, 2009, No. 3431, ill. p. 171



ANTONI TÀPIES

1923 — 2012

Alforja sobre madera
1971

Pencil and collage on wood
Dedicated and signed 'A Nanana i Fritz Heret, / record cordial de / Tapies' on the lower right
146 x 178 cm | 57.5 x 70.1 in

PROVENANCE

Private collection

“

BEING CONSTANTLY SURROUNDED BY THE IMPACT OF ADVERTISING AND THE CHARACTERISTIC SIGNAGE OF OUR SOCIETY ALSO LED ME TO SEARCH FOR A MORE INTERNALISED COLOUR, WHICH COULD BE DEFINED AS THE SHADOWS, THE LIGHT OF DREAMS AND OUR INNER WORLD.*

”

ANTONI TÀPIES

*El hecho de estar rodeado continuamente por el impacto de la publicidad y las señalizaciones características de nuestra sociedad también me llevó a buscar un color más interiorizado, lo que podría definirse como la penumbra, la luz de los sueños y de nuestro mundo interior.

MANOLO VALDÉS

b. 1942

Constructivismo Azul
2022

Wood and polychromated steel
Signed 'M.V.' on the back of the head
Unique piece
116,8 x 76,2 x 53,3 cm | 46 x 30 x 21 in

PROVENANCE
Artist's studio

MANOLO VALDÉS

b. 1942

IVY

2023

Alabaster head with alabaster and steel headdress, bronze base
Signed and numbered ' M.V. 1/8' on the back bottom
Edition of 8
270 x 130 x 60 cm | 106.3 x 51.2 x 23.6 in

PROVENANCE

Artist's studio

“

THE ART OF STAINED GLASS HAS ALWAYS FASCINATED ME, MOSTLY BECAUSE OF ITS TRANSPARENCY AND HOW THE LIGHT CHANGES AS IT FILTERS THROUGH IT. IT IS A FABULOUS ART FORM, ESPECIALLY WHEN STUDYING THE EFFECT OF LIGHT ON COLOUR. I'VE FOUND A NEW CHROMATIC LANGUAGE THROUGH GLASS IN MY SCULPTURES.*

”

MANOLO VALDÉS

*El arte de las vidrieras siempre me ha fascinado, sobre todo por sus transparencias y como cambia la luz al filtrarse a través de ellas. Es un arte fabuloso, también para estudiar el efecto de la luz en el color. He encontrado un nuevo lenguaje cromático a través de los cristales en mis esculturas.

OPERA GALLERY

OPERA GALLERY MADRID

COLOURS

17 De noviembre de 2023 — 5 de enero de 2024

C/ Serrano, 56, 28001 Madrid
T. + 34 810 831 308
madrid@operagallery.com

Horarios
Lun – Sáb: 10:00 – 19:00 h
Domigos y festivos cerrado

CREDIT
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