

ALEX KATZ

FACE TO FACE

JULIAN OPIE



OPERA GALLERY

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30 November – 23 December 2026

MIAMI

OPERA GALLERY

Foreword

'Face to Face' brings the work of Alex Katz and Julian Opie into a direct conversation around one of the most enduring subjects in art, the human figure. Working in distinct visual languages, both artists have developed practices built on reduction; paring away detail in order to heighten what is most immediately legible in a face, a posture, a gesture, or a silhouette. The result is an art of recognition, in which remarkably little information is needed for a figure to feel present.

Katz has remained committed to figurative painting throughout the postwar period and beyond, developing a language defined by flattened space, crisp contours, and an economy of detail. His images often appear immediate, yet their apparent simplicity is carefully calibrated. In *Nikki II*, the tightly cropped composition brings us face to face with the sitter's gaze, creating a direct interaction with the viewer, while *Yvonne in Green* isolates the figure against a dark ground, allowing color, expression and posture to carry the image. Across both works, individuality is preserved even as description is reduced.

Opie approaches the figure through an equally concise visual language, shaped by the systems of contemporary life, from signage and digital graphics to animation and the circulation of images. In *Angel Couple 9.*, two bodies are distilled into clean, graphic forms, while *The Angel 8.* extends this process of reduction across a group, using repetition and the illusion of movement to evoke the dynamism of urban life. His figures can appear almost symbolic, yet retain a distinctly human presence.

Seen together, Katz and Opie reveal how portraiture and the representation of the body can operate between specificity and universality. Their differences are important; Katz's painted surfaces retain the tension of observation and composition, while Opie often translates the body across technological and industrial media. Yet, both depend on the same perceptual question: how much can be removed before recognition is lost?

In an image culture defined by speed, repetition and constant visibility, this question feels particularly resonant. 'Face to Face' suggests that reduction does not necessarily diminish presence. In the hands of Katz and Opie, it can sharpen it, allowing a glance, a stance, or a single line to become enough. Their works prompt reflection on how we recognize others through fragments of visual information, and on how contemporary image culture encourages us to simplify, frame, and read the people around us.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Dan Benchetrit
Director
Opera Gallery Miami

FACE TO FACE

NICOLAS TREMBLEY

The human figure, and the body in particular, has been one of the most persistent subjects in the history of art. From ancient sculpture to religious painting, from portraiture to photography, artists have repeatedly returned to the body as a means of representing not only an individual, but also identity, status, desire, movement and presence. Yet what happens when representation is reduced to its minimum? How little information do we actually need in order to recognize a face? A person?

This question provides an unexpected point of encounter between Alex Katz and Julian Opie. Belonging to different generations and emerging from very different artistic contexts, both artists have made the human figure central to their work while eliminating many of the conventions traditionally associated with portraiture. Their approaches differ, however. Katz reduces the illusion of depth through broad areas of color and carefully controlled compositions, while Opie translates the figure into a graphic language in which even facial features can disappear. In both cases, the apparent simplicity of the image raises questions about what makes a portrait a depiction of a person.

According to a legend recounted by Pliny the Elder in his *Natural History*, a young woman in ancient Corinth, faced with the departure of her lover, traced the outline of his shadow cast upon a wall by lamplight. Her father, a potter, subsequently transformed this drawing into a clay relief. Pliny relates the story as one of the founding myths of portraiture. The young woman did not attempt to reproduce the details of her lover's face. She wanted to preserve something of his presence after he had gone. A contour was enough.[1]

Centuries later, in *De pictura* (1435), Leon Battista Alberti attributed to painting an almost divine power: that of making the absent present and allowing the dead to remain visible to the living. The portrait could preserve someone's appearance beyond the limits of a human life, establishing a relationship between the person represented and future generations of spectators.[2]

These accounts remind us that portraiture has never been exclusively concerned with resemblance. An image records someone's appearance, but it also stands in for someone who is not there. And if a simple shadow can evoke a person, perhaps the history of portraiture is not only one of increasingly convincing likenesses, but also of the extraordinary power of the most elementary signs.

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1. Pliny the Elder, *Natural History*, Book XXXV, §151. The passage recounts the origins of modelling in clay through the tracing of a shadow.

2. Leon Battista Alberti, *De pictura*, Book II, §25, 1435. Alberti discusses painting's ability to make the absent present and to preserve the appearance of the dead.

A FACE BECOMES A SURFACE

Alex Katz, who will turn one hundred in 2027, began developing his distinctive approach to portraiture in New York during the 1950s, when Abstract Expressionism dominated American painting. Rather than abandoning the figure, Katz incorporated some of abstraction's most radical lessons into figurative painting. He gradually eliminated much of the modelling and spatial illusion traditionally associated with portraiture, allowing color to occupy large, uninterrupted areas of the canvas. His paintings remain immediately legible, yet their apparent simplicity conceals a sophisticated understanding of composition. At the same time, his work acknowledged another rapidly expanding visual culture, particularly that of cinema, advertising, fashion photography and illustrated magazines.

His models are often people close to him: friends, artists, poets and, most famously, his wife Ada, whom he has painted repeatedly since the late 1950s. Yet his portraits rarely attempt to reveal a hidden psychological dimension. Katz seems more interested in the immediate experience of seeing someone, in that brief moment when a face or gesture captures our attention. The emotional quality of these works emerges from the painter's sustained observation of his subjects, from familiarity and from encounters repeated over time.

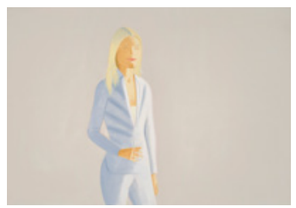


Alex Katz, *Nikki II*, 2006

Katz has described his ambition as a desire to paint the present.[3] His portraits offer neither biographies nor explanations. They confront us with an appearance that seems to belong to a single instant, even when the painting itself has been carefully constructed over time. The sense of immediacy is partly an illusion: the image looks effortless because the painter has decided what can be left out.

The selection brought together for 'Face to Face' spans more than forty years of Katz's production, from works dating from around 1980 to *Elizabeth I* of 2021. It reveals the consistency of his investigation of the human figure while allowing us to follow its development across different formats and materials, from paintings on board to large canvases and painted aluminium cut-outs.

In works such as *Crolie*, *Yvonne in Green*, *Sissel* and *Nikki II*, Katz explores how far the representation of a person can be simplified without sacrificing its presence. At times, the face expands to occupy almost the entire surface of the painting. In *Nikki II* and *Elizabeth I*, the close framing brings the spectator into an unusually direct relationship with the subject. We look at a face, but also at the arrangement of shapes and colors that makes it appear. Both experiences occur simultaneously.

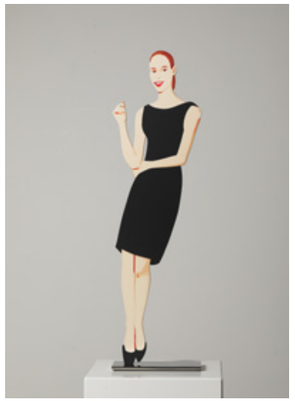


Alex Katz, *Sissel*, 2000

His investigation of flatness eventually led the figure beyond the conventional limits of the canvas. Beginning with the cut-outs he developed at the end of the 1950s, and later produced in painted aluminium, Katz allowed the painted image to enter the physical space occupied by the spectator. These works possess the presence of sculpture while refusing the modelling and volume traditionally associated with it.

The *Black Dress* works included in the exhibition make this ambiguity particularly

3. Alex Katz, interview by Anna McNay, *Studio International*, 23 October 2017. The reference to painting the present is paraphrased rather than presented as a verbatim quotation.



Alex Katz, *Black Dress 5 (Ulla)*, 2018

visible. *Ulla*, *Yvonne*, *Carmen* and *Christy* appear as painted silhouettes, their figures defined by the contours of their bodies and dresses. Their relatively small scale distinguishes them from life-size representations, yet they occupy actual space. One can move around them, becoming aware of their edges and material thickness. They remain insistently flat. What was once a boundary drawn around a figure has become the physical boundary of an object.

A BODY BECOMES A SIGN

This transformation from painting to freestanding image offers a revealing way to approach Julian Opie. Katz begins with the encounter between painter and sitter and carries that image into space. Opie starts from a different question: how to make an image instantly readable, even when it contains almost nothing of the person it depicts. Their works can look surprisingly close, but they arrive at their apparent simplicity by different routes.



Julian Opie, *Esther.*, 2026

Emerging in Britain during the 1980s, Opie gradually developed a vocabulary in which the human figure is translated into a system of simplified forms. A head can become an empty oval, while a body may be reduced to a few contours indicating its posture or movement. If Katz generally maintains the recognizable features of his models, Opie frequently eliminates them altogether. Yet the result is not necessarily anonymity. Like Katz, Opie frequently uses the first names of his subjects as titles. *Bruce.*, *Kiri.*, *Teresa John Amy Tim.* and *Esther.* designate individuals even when the visual information traditionally associated with portraiture has largely been removed. A tension develops between the specificity of the title and the apparent anonymity of the image. We know the name of the person represented but sometimes have almost no access to their face.

Opie's approach has much to do with the visual languages that surround us in everyday life. Signs and pictograms are designed to be understood at a glance, without demanding the close attention usually expected of a painting. He has explored what happens when such a language is applied not to a generic pedestrian or a figure on a public sign, but to an actual individual. A person becomes as immediately legible as a symbol, yet the symbol continues to suggest a life beyond the image.

His figures also belong to a long history of representing the body through conventions. Ancient Egyptian painting and classical friezes developed systems for making human presence legible without relying on the realism of later Western portraiture. Opie brings this clarity into contact with the visual environment of the contemporary city, where signs, screens and moving images compete for our attention. He has developed a distinctly urban language, informed by his observation of passers-by, their movements and everyday gestures. His figures seem to belong to the anonymous crowds we constantly encounter, while retaining something that distinguishes one person from another.

Clothing plays an important role in this process. Throughout the history of portraiture, particularly in aristocratic and bourgeois painting, garments have communicated social position, profession, wealth and belonging. A portrait was not only an image of

an individual but also a representation of the place that person occupied in society. Modern fashion has transformed these codes without eliminating them: what we wear continues to shape how others perceive us.

Opie's figures can be painted, printed on acrylic or animated on electronic screens. Works such as *Dance 3 figure 3 step 2.*, *Kiri* and *Sprint Women.* show how readily his vocabulary passes between different supports. A figure may remain identifiable when its scale, material or state of motion changes. This adaptability distinguishes Opie's practice from the traditional idea of a portrait as a unique painted object.

Movement introduces another difference. Katz's portraits generally preserve the impression of an instant, as though the sitter had been briefly removed from the flow of life. Opie has made movement itself one of his subjects. His figures walk, run and dance, sometimes in endlessly repeated sequences. In the animated works, time does not lead towards a conclusion. The action continues, and the person represented never quite arrives anywhere.

YET THE INDIVIDUAL REMAINS

The title 'Face to Face' promises an encounter. Traditionally, portraiture has often relied on the exchange of looks between sitter and spectator. The gaze seems to acknowledge our presence, or to withhold that acknowledgment. But what happens when there is no gaze to meet? Or when a figure turns away, walks past us, or offers nothing more than the outline of a body?

Opie takes the problem further. In an image without facial features, recognition depends on what we bring to it. The body has become a sign, but not a closed one. A slight difference in posture, a movement of the arms or the tilt of a head may suggest fatigue, confidence or hesitation. We are tempted to imagine the person whom the image refuses to describe.

There are also unexpected visual and thematic echoes between the works brought together in the exhibition. Dance, for instance, appears in both artists' vocabularies, although with different implications. Katz's studies for *Pas de Deux* evoke the relationship between two bodies, the intimacy of a shared gesture, while Opie's *Dance* works break movement down into figures, steps and rhythms, suggesting a more codified choreography.

The contrast becomes particularly striking when they depict more than one person. In Katz's studies for *Pas de Deux*, the couples are bound together by their gestures, proximity and subtle exchanges. There is a sense of intimacy, of bodies sharing the same space and responding to one another. Even in their apparent stillness, Katz's figures retain something of the flesh, of the physical and emotional presence of the people he paints.

In Opie's *Teresa John Amy Tim.*, by contrast, the four figures appear together yet remain strangely isolated, each enclosed within its own outline. Their proximity does not necessarily imply a relationship. There is something almost anesthetized,



Julian Opie, *Dance 3 figure 3 step 2.*, 2022



Alex Katz, *Study for 'Pas de Deux'*, 1983



Julian Opie, *Teresa John Amy Tim.*, 2022

even sterile, about this world, as though human contact had been replaced by the coexistence of separate signs. Beyond their formal differences, Katz and Opie seem to reflect two distinct moments in our relationship to the body and to others.

Katz and Opie do not offer quite the same vision of the individual, nor of the relationships that connect people to one another. Their works suggest how profoundly our perception of the body has changed, from the flesh-and-blood presence of Katz's figures to the more detached, almost disembodied world of Opie.

Seen together, their portraits reveal how contemporary art has transformed one of its oldest subjects. A portrait no longer needs to depend on a faithful likeness, or even on the presence of a face. It can take the form of a painted surface, a sculptural silhouette or a moving sign. Yet the question that began with the shadow traced on a wall in Pliny's account remains unresolved: what does it mean to preserve the presence of another human being in an image?

ALEX KATZ

ART— WORKS

JULIAN OPIE



Alex Katz standing in front of one of his paintings of life-size figures, 1993 © Nancy Lee Katz (Library of Congress)

A L E X K A T Z

(b. 1927)

Alex Katz is one of the most celebrated figurative artists working today, recognized globally for his filmic portraits and landscapes, which distil the people and moments they capture to their most basic visual constituents. Working across painting and printmaking, he is renowned for the immediacy of his images, which are often closely cropped or set against fields of color, focusing the viewer's attention on their central subjects. Having begun his artistic career in the mid-20th century, at a time when abstraction was dominant, his precise and economical approach to figuration anticipated the emergence of a new artistic paradigm.

Born in Brooklyn, New York, in 1927, Katz moved to Queens the following year, where he was raised by Russian émigré parents. After graduating from the Cooper Union Art School in Manhattan in 1949, he was awarded a scholarship to the Skowhegan School of Painting and Sculpture in Maine. There, he learned to paint from life and became particularly fond of working en *plein air*. He then returned to Manhattan, where he began exhibiting his work in 1954, initially continuing to focus on landscape painting before moving increasingly towards portraiture at the end of the 1950s. His subjects were generally his family and friends, fellow artists and writers, as well as well-known figures in New York's art world. Like his landscapes, these works were admired by critics and collectors for their ability to intuitively translate fleeting moments and feelings onto canvas. Through flattened forms and simplified details, he was able to subtly and sensitively draw the viewer's attention to the ways in which emotion and identity manifest themselves in his subjects' appearances. Across Katz's oeuvre—whether in the flicker of a smile across a face or an incremental change in the color of leaves—he commits life's easy-to-miss moments to canvas in their most essential forms.

Since the 1980s, Katz's practice has increasingly returned to landscapes and natural imagery. Cropping photographs and reproducing them on large-scale canvases, he focuses as much on the texture of the paint as on the overall image. While retaining his recognizable figurative style, this method incorporates a sensitivity to gesture and form comparable to that of the Abstract Expressionists alongside whom he worked in New York during the 1950s and 1960s. "With the close-ups, I could make a realistic painting that could compete with a de Kooning or a Pollock," the artist commented. Today, he lives and works between New York City and Lincolnville, Maine, where he continues to paint en plein air and in his studios.

Katz's work has been exhibited globally, and he continues to present new work today. He has been the subject of numerous retrospective exhibitions at institutions including the Whitney Museum of American Art in New York (1986), the Albertina in Vienna (2020), and the Solomon R. Guggenheim Museum in New York (2022–23). His work is held in more than 100 public collections worldwide, including the Art Institute of Chicago; the Centre Pompidou in Paris; the Hirshhorn Museum and Sculpture Garden and the Smithsonian American Art Museum in Washington, D.C.; the Museo Reina Sofía in Madrid; and Tate in London.

Alex KATZ
(b. 1927)

Cynthia
Circa 1980

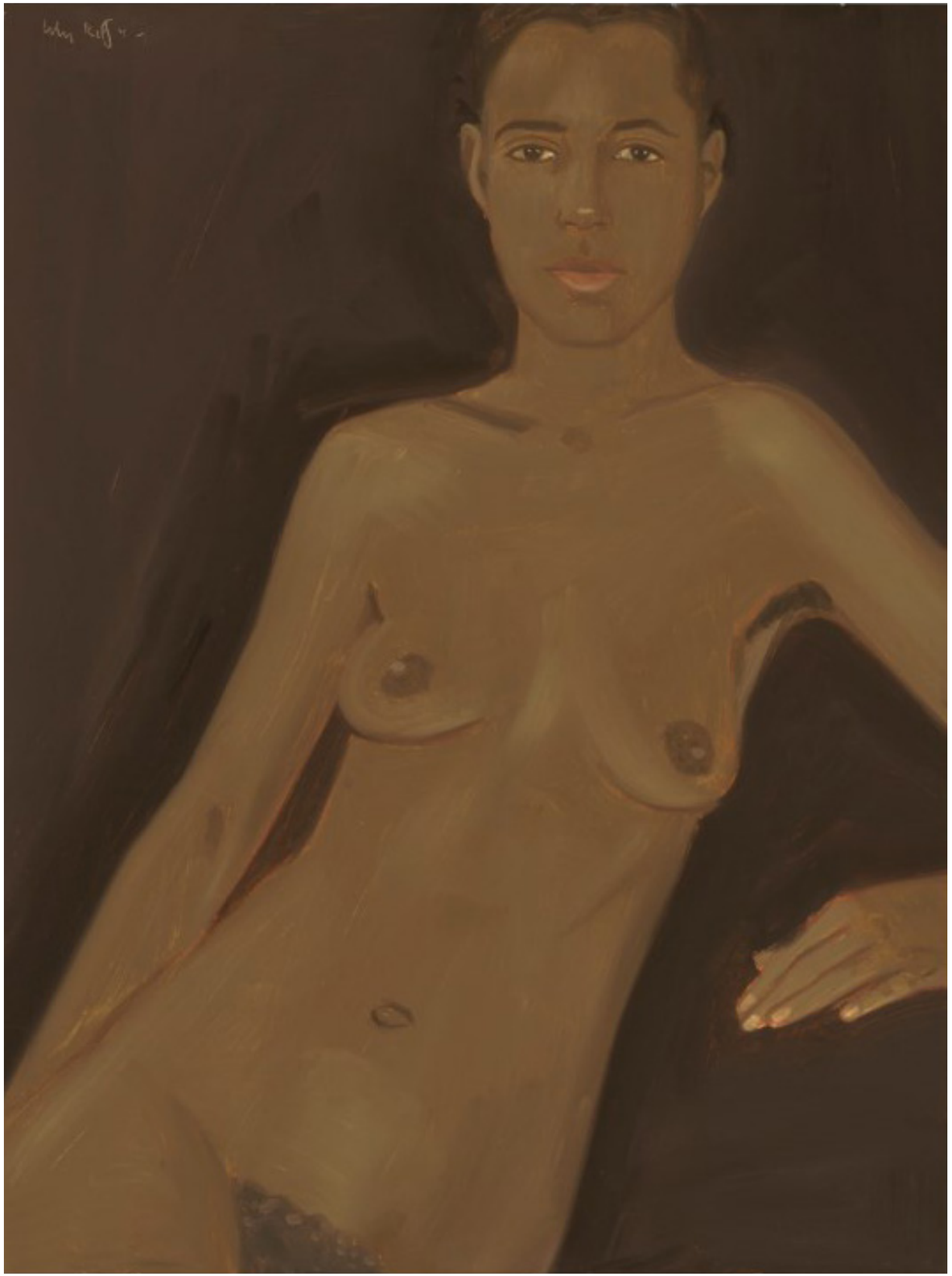
Oil on aluminium
71 x 8 in. | 180.3 x 20.3 cm

PROVENANCE
Benjamin Mangel Gallery, Bala Cynwyd, USA
Annabelle and Bernard Fishman collection, USA
Sotheby's, New York, 14 July 2026, lot 69
Private collection



Front Back





Alex KATZ
(b. 1927)

Crolie
1982

Oil on board
Signed and dated 'Alex Katz 82' on the upper left
24 x 18 in. | 61 x 45.7 cm

PROVENANCE
Private collection, New Jersey, USA
Diego Cortez Arte Ltd., New York
Gerald Fineberg collection, Boston, 1986
Christie's, New York, 18 May 2023, lot 934
Private collection
Anon. sale; Christie's, New York, 17 July 2026, lot 51
Private collection

Alex KATZ
(b. 1927)

Study for 'Pas de Deux'
1983

Oil on board
Incised with the artist's signature and dated '83' on the upper right; numbered '#5' on the reverse
24 x 18 in. | 61 x 45.7 cm

PROVENANCE

Robert Miller Gallery, New York
Paul J. Schupf collection, New York
Margaret Lipworth Fine Art, Boca Raton, USA
Private collection, Florida, December 1992
Anon. sale; Sotheby's, New York, 19 November 2025, lot 265
Private collection

EXHIBITED

Brunswick, Bowdoin College Museum of Art, 'Alex Katz', September–October 1985, exh. cat., No. 22, p. 23







Alex KATZ
(b. 1927)

Study for 'Pas de Deux'
1983

Oil on board
Incised with the artist's signature and dated '83' on the upper right; numbered '#1' on the reverse
24 x 18 in. | 61 x 45.7 cm

PROVENANCE
Robert Miller Gallery, New York
Paul J. Schupf collection, New York
Margaret Lipworth Fine Art, Boca Raton, USA
Private collection, Florida, December 1992
Anon. sale; Sotheby's, New York, 19 November 2025, lot 265
Private collection

EXHIBITED
Brunswick, Bowdoin College Museum of Art, Alex Katz, September–October 1985, exh. cat., No. 22, p. 23

Alex KATZ
(b. 1927)

Study for 'Pas de Deux'
1983

Oil on board
Incised with the artist's signature and dated '83' on the upper right; numbered '#3' on the reverse
24 x 18 in. | 61 x 45.7 cm

PROVENANCE
Robert Miller Gallery, New York
Paul J. Schupf collection, New York
Margaret Lipworth Fine Art, Boca Raton, USA
Private collection, Florida, December 1992
Anon. sale; Sotheby's, New York, 19 November 2025, lot 265
Private collection

EXHIBITED
Brunswick, Bowdoin College Museum of Art, 'Alex Katz', September–October 1985, exh. cat., No. 22, p. 23



Alex KATZ
(b. 1927)

Darinka
1986

Oil on linen
Diptych
96.1 x 144.1 in. | 244 x 366 cm

PROVENANCE

Marlborough Gallery, New York
Galerie Daniel Templon, Paris
The Essl collection, Vienna, acquired by 1999
Private collection, Austria
Private collection, Germany
Anon. sale; Sotheby's, London, 15 October 2026, lot 22
Private collection

EXHIBITED

London, Saatchi Gallery, 'Alex Katz: Twenty Five Years of Painting from the Saatchi Collection', 15 January–12 April 1998, exh. cat., ill. p. 78

Vienna, Sammlung Essl, 'The Essl Collection - the first view', November 1999, exh. cat., ill. in colour pp. 238-239,

Vienna, Albertina Museum, 'Alex Katz: Cool Painting', 4 February–29 May 2023

Incheon, Museum L, 'Albertina Museum Collection: Alex Katz', 26 July–17 November 2024





Alex KATZ
(b. 1927)

Yvonne in Green
1995

Oil on canvas
48.1 x 72.1 in. | 122.3 x 183.1 cm

PROVENANCE

Marlborough Gallery, acquired directly from the artist

Anon. sale; Sotheby's, London, 17 October 2025, lot 209

Private collection

EXHIBITED

New York, Marlborough Gallery, 'Alex Katz: Recent Paintings', 17 April–11 May 1996

Braga, Galeria Mário Sequeira, 'Alex Katz: Pintura', 17 May–20 June 1997, exh. cat., p. 26, ill. in colour p. 27

Dublin, Irish Museum of Modern Art, 'Alex Katz: New York', 27 February–20 May 2007, exh. cat., p. 84, ill. in colour p. 34, with wrong medium

New York, Marlborough Gallery, 'A Tribute to Alex Katz', 3–26 November 2022



Alex KATZ
(b. 1927)

Bill
2000

Oil on linen
Signed and dated 'Alex Katz 00' on the overlap
48 x 72 in. | 122 x 183 cm

PROVENANCE

Pace Wildenstein, New York
Galerie Thaddaeus Ropac, Salzburg
Private collection, 2002
Anon. sale; Christie's, London, 14 October 2022, lot 321
Private collection, Europe
Anon. sale; Bonhams, London, 16 October 2026, lot 210
Private collection

EXHIBITED

New York, Pace Wildenstein, 'Alex Katz: Large Paintings', 17 October–10 November 2001, exh. cat., ill. in colour



Alex KATZ
(b. 1927)

Sissel
2000

Oil on linen
Signed and dated 'Alex Katz 00' on the overlap
48.2 x 72.3 in. | 122.4 x 183.6 cm

PROVENANCE
Galleria Emilio Mazzoli, Modena
Alessandro Grassi collection, Italy, 2001
Private collection, by descent
Christie's, London, 16 October 2025, lot 215
Private collection

EXHIBITED
Modena, Galleria Emilio Mazzoli, 'Alex Katz',
20 January–20 February 2001, exh. cat., n.p., ill. in colour

Rovereto, Museo di arte moderna e contemporanea di Trento e Rovereto,
'L'altro ritratto', 5 October 2013–12 January 2014, exh. cat., p. 109, ill. in colour
p. 59, with wrong medium

Prato, Centro per l'arte contemporanea Luigi Pecci, 'Codice colore.
Opere dalla collezione di Alessandro Grassi', 7 September–2 December 2018,
exh. cat., ill. in colour p. 262, with wrong medium





© Enrique Palacio

Alex Katz in his Manhattan studio, 2017 © Photography by Todd Eberle for Architectural Digest

I like to make an image that is so simple you can't avoid it, and so complicated you can't figure it out.

ALEX KATZ

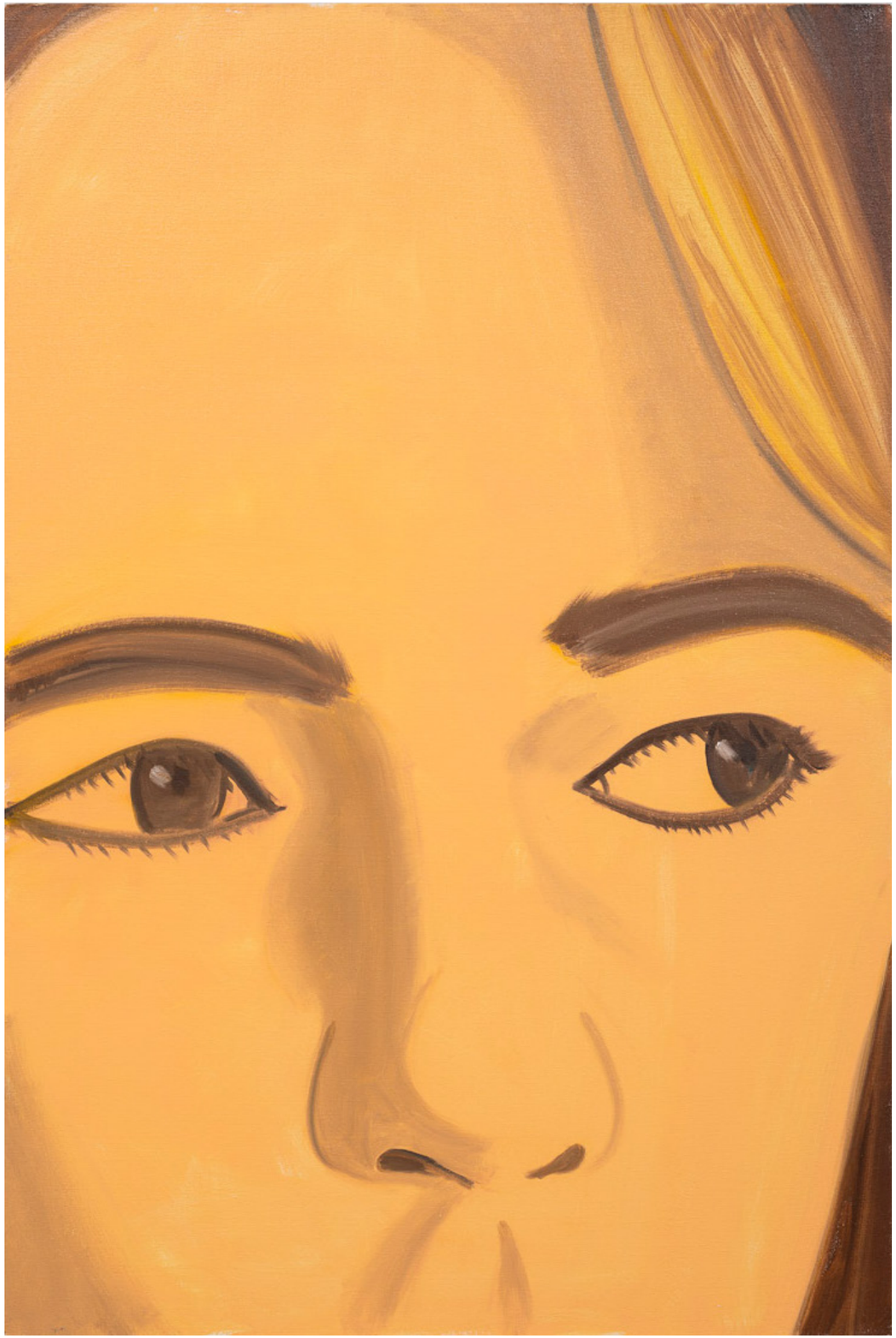


Alex KATZ
(b. 1927)

Nikki II
2006

Oil on canvas
Signed and dated 'Alex Katz 06' on the overlap
48.1 x 96.3 in. | 122.3 x 244.5 cm

PROVENANCE
Timothy Taylor Gallery, London
Private collection, London
Anon. sale; Christie's, New York, 14 May 2008, lot 230
Private collection
Anon. sale; Christie's, Hong Kong, 27 September 2025, lot 232
Private collection



Alex KATZ
(b. 1927)

Elizabeth I
2021

Oil on linen
Signed and dated 'Alex Katz 21' on the overlap
72.2 x 48.3 in. | 183.5 x 122.7 cm

PROVENANCE
Artist's studio
Private collection, USA

Alex KATZ
(b. 1927)

Black Dress 5 (Ulla)
2018

Powder coated aluminium

Edition: 27/35

Incised with the artist's signature on the top of the base;
stamped with date, edition number, artist and publisher copyright on the underside of the base

24 x 6.3 x 3.1 in. | 61 x 16 x 8 cm

PROVENANCE

Lococo Fine Art Publisher, St. Louis



Back



Front



Alex KATZ
(b. 1927)

Black Dress 6 (Yvonne)
2018

Powder coated aluminium
Edition: 27/35
Incised with the artist's signature on the top of the base; stamped with date, edition number, artist
and publisher copyright on the underside of the base
25 x 7.9 x 3.1 in. | 63.5 x 20 x 8 cm

PROVENANCE
Lococo Fine Art Publisher, St. Louis

Alex KATZ
(b. 1927)

Black Dress 7 (Carmen)
2018

Powder coated aluminium
Edition: 27/35
Incised with the artist's signature on the top of the base;
stamped with date, edition number, artist and publisher copyright
on the underside of the base
24.8 x 8.3 x 3.1 in. | 63 x 21 x 8 cm

PROVENANCE
Lococo Fine Art Publisher, St. Louis





Alex KATZ
(b. 1927)

Black Dress 9 (Christy)
2018

Powder coated aluminium
Edition: 27/35
Incised with the artist's signature on the top of the base; stamped with date, edition number, artist and publisher copyright on the underside of the base
25.6 x 7.5 x 3.1 in. | 65 x 19 x 8 cm

PROVENANCE
Lococo Fine Art Publisher, St. Louis

Alex KATZ
(b. 1927)

Homage to Degas
2020

Archival pigment ink on Innova Etching Cotton Rag
315 gsm fine art paper

Edition: 90/100

Signed and numbered on the lower left; stamped with the artist and publisher copyright stamp on the reverse

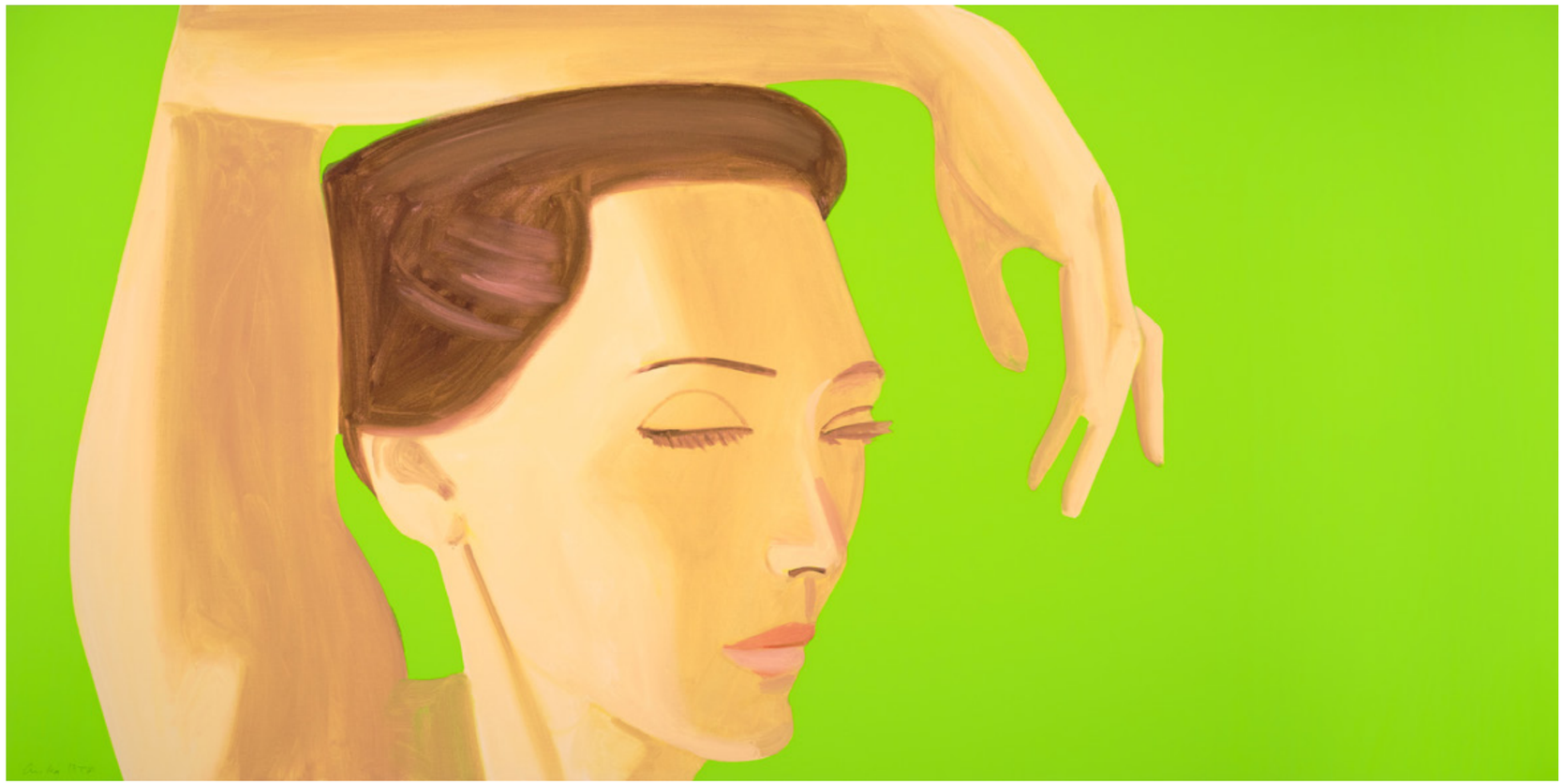
35 x 70.1 in. | 89 x 178 cm

PROVENANCE

Lococo Fine Art Publisher, St. Louis

CERTIFICATE

Lococo Fine Art Publisher has confirmed the authenticity of the work.





Alex KATZ
(b. 1927)

Ada 8
2022

Silkscreen in colours on Saunders Waterford High White HP 425 gsm

Edition: 30/100

Signed on the lower left; numbered on the lower right; stamped with the artist and publisher copyright stamp on the reverse

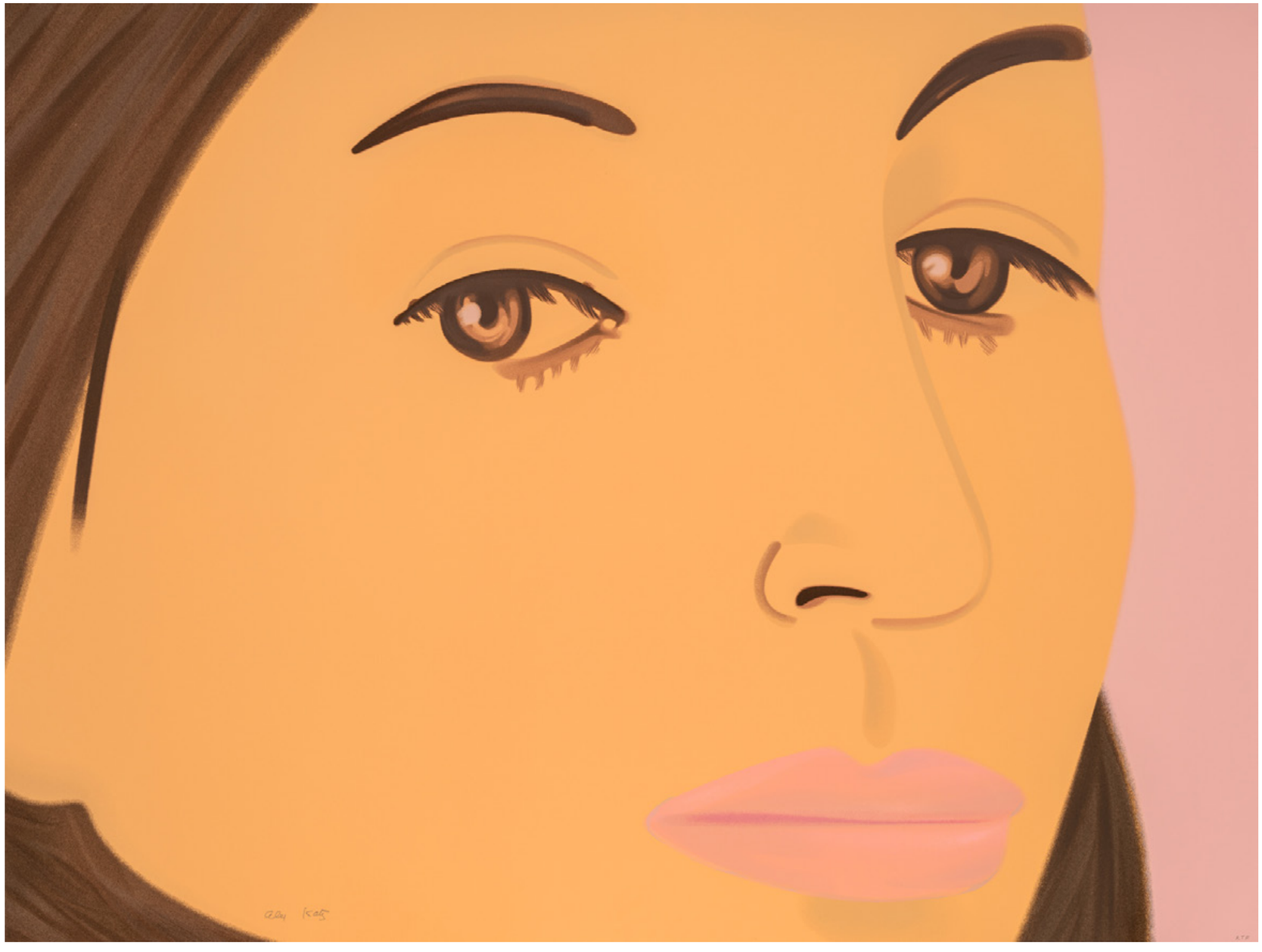
40.6 x 53.9 in. | 103 x 137 cm

PROVENANCE

Lococo Fine Art Publisher, St. Louis

CERTIFICATE

Lococo Fine Art Publisher has confirmed the authenticity of the work.





Alex KATZ
(b. 1927)

Sunrise I
2022

Archival pigment ink on Innova Etching Cotton Rag 315 gsm fine art paper

Edition: 14/100

Signed on the lower left, numbered on the lower right; stamped with the artist and publisher copyright stamp on the reverse

53.9 x 40.6 in. | 137 x 103 cm

PROVENANCE

Lococo Fine Art Publisher, St. Louis

CERTIFICATE

Lococo Fine Art Publisher has confirmed the authenticity of this work.





Julian Opie © Kisa Toyoshima for Time Out

JULIAN OPIE

(b. 1958)

Julian Opie is a British artist known for his distinctive approach to portraiture, landscape and the human figure, developed across painting, sculpture, drawing and digital media. Born in London in 1958 and raised in Oxford, he studied at Goldsmiths School of Art, graduating in 1983. Emerging within the context of the New British Sculpture movement in the 1980s, Opie initially worked primarily with three-dimensional forms before gradually expanding his practice to encompass painting, printmaking, animation and large-scale public installations. Over the course of his career, he has developed an immediately recognizable visual language based on simplified outlines, flat areas of color and the reduction of figures and objects to their most distinctive features.

Opie is known for combining both cutting-edge and ancient approaches in his work. His artistic style is reductive, seeking to reinterpret the everyday visual language through which we experience the world around us. Drawing inspiration from classical portraiture, Egyptian hieroglyphs, Japanese woodblock prints, and road signs, Opie establishes a dialogue between contemporary visual language and fundamental traditions in art history. He moves readily between traditional and contemporary techniques, employing materials and processes including painting, aluminum, mosaic, LED and LCD displays, computer animation and laser cutting. Rather than treating digital technology as separate from established artistic media, he considers each technique as another means through which an image can be constructed and experienced.

Opie has exhibited widely in the UK and internationally, with major museum exhibitions including shows at the Kunstverein in Cologne; Hayward Gallery and the ICA in London; Lenbachhaus in Munich; K21 in Düsseldorf; MAK in Vienna; Mito Tower in Japan; CAC Málaga and IVAM in Valencia; MOCAK in Kraków; Taidehalli in Helsinki; Fosun Foundation in Shanghai; and Suwon I'Park Museum of Art in South Korea. He has also participated in the Delhi Triennial, Venice Biennale and documenta.

He has presented numerous public projects in cities around the world, including at the Dentsu Building in Tokyo in 2002; City Hall Park in New York in 2004; the Mori Building at Omotesando Hills in Japan in 2006; the River Vltava in Prague in 2007; Phoenix Art Museum in the United States in 2007; Dublin City Gallery in Ireland in 2008; Seoul Square in South Korea in 2009; and Regent's Place in London in 2011. Further projects have been presented in Calgary, Canada, and at the Lindo Wing of St Mary's Hospital in London, alongside more recent permanent installations at SMETS in Belgium, PKZ in Zurich, Arendt & Medernach in Luxembourg, Taipei in Taiwan and Tower 535 in Causeway Bay, Hong Kong.

Julian OPIE
(b. 1958)

Woman dressed. 4.
2002

Vinyl on wooden stretcher
149.6 x 92.1 in. | 380 x 234 cm

PROVENANCE
Artist's studio
Private collection



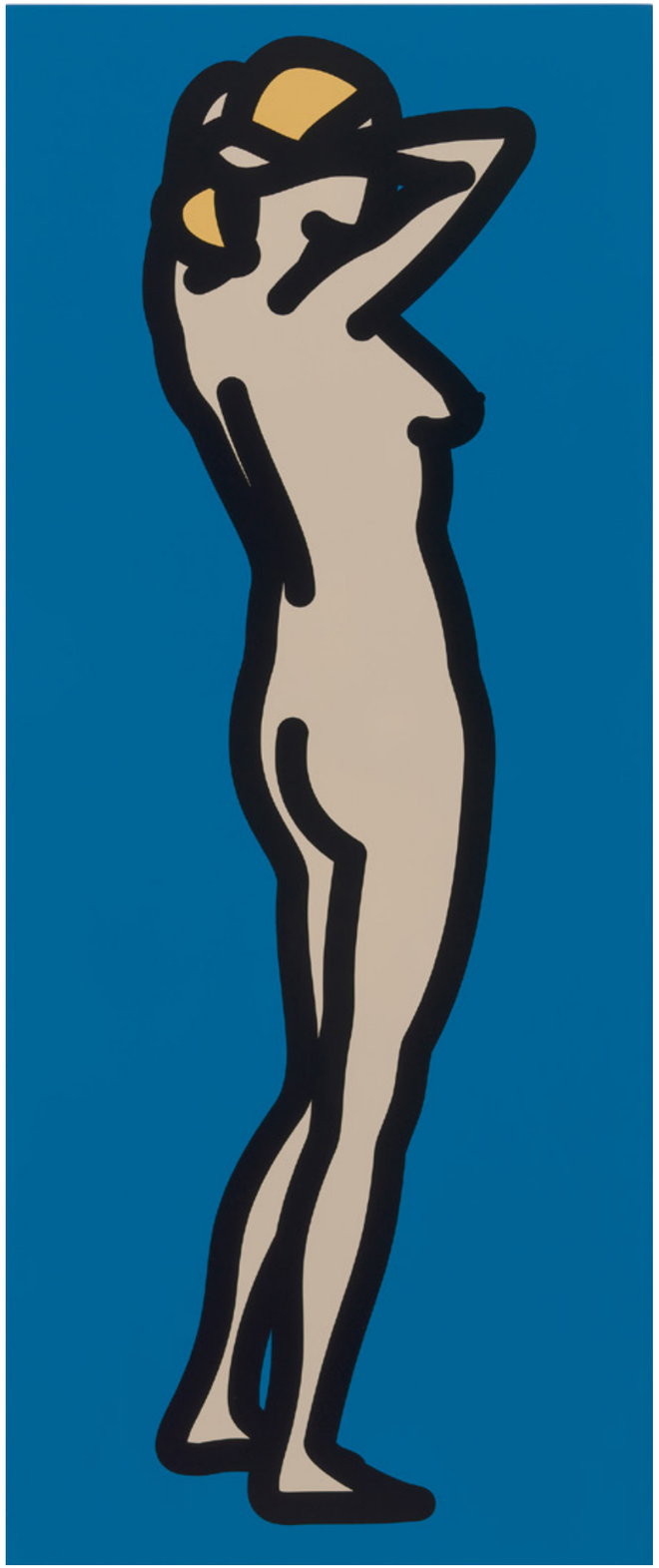


Julian OPIE
(b. 1958)

Bruce.
2006

Vinyl on painted steel
Signed on the underside of the base
81.3 x 33.9 in. | 206.5 x 86 cm

PROVENANCE
Artist's studio
Private collection



Julian OPIE
(b. 1958)

Aniela bathing. 2.
2013

Silkscreen on painted wooden board
Signed on the reverse
39.4 x 16.4 x 1.2 in. | 100 x 41.7 x 3 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
Boston, Krakow Witkin Gallery, 'Julian Opie', 20 April–1 June 2024





Julian OPIE
(b. 1958)

Dance 3 figure 3 step 2.
2022

Mosaic tiles
Signed on the reverse
47.6 x 23.2 x 2.1 in. | 121 x 59 x 5.4 cm

PROVENANCE
Artist's studio

Julian OPIE
(b. 1958)

Dance 1 synced 1.
2022

Vinyl on aluminium stretcher
Signed and numbered on a label on the reverse
90.6 x 150 in. | 230 x 381 cm

PROVENANCE
Artist's studio
Private collection





© Enrique Palacio



Julian Opie at his Shoreditch studio in London, November 2006 © Tom Stoddart/Getty Images

I am always aiming for the minimum that tells the maximum.

JULIAN OPIE



Julian OPIE
(b. 1958)

Dance 4 synced 2.
2022

Vinyl on aluminium stretcher
Signed and dated on the label on the reverse
90.6 x 150 in. | 230 x 381 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
Boston, Krakow Witkin Gallery, 'Julian Opie', 20 April–1 June 2024



Julian OPIE
(b. 1958)

Dance 5 synced 1.
2022

Vinyl on aluminium stretcher
Signed and dated on the label on the reverse
90.6 x 150 in. | 230 x 381 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
Boston, Krakow Witkin Gallery, 'Julian Opie', 20 April–1 June 2024





Julian OPIE
(b. 1958)

Teresa John Amy Tim.
2022

Cut acrylic overlaid on acrylic panel
Signed on the reverse
35.4 x 36.6 x 2 in. | 90 x 93 x 5 cm

PROVENANCE
Artist's studio
Private collection





Julian OPIE
(b. 1958)

The Angel 8.
2025

Vinyl on aluminium stretcher
Signed on the reverse
79.9 x 83.1 x 1.2 in. | 203 x 211 x 3 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
Boston, Krakow Witkin Gallery, 'Julian Opie', 20 April–1 June 2024



Julian OPIE
(b. 1958)

Esther.
2026

Paint on stone
Signed on the reverse
18.9 x 15 x 1.2 in. | 48 x 38 x 3 cm

PROVENANCE
Artist's studio
Private collection

EXHIBITED
Boston, Krakow Witkin Gallery, 'Julian Opie', 20 April–1 June 2024





Julian OPIE
(b. 1958)

Angel couple 9.
2026

Inlaid and overlaid acrylic panel
Signed and dated on a label on the reverse
73.6 x 42.1 x 1.8 in. | 187 x 107 x 4.5 cm

PROVENANCE
Artist's studio

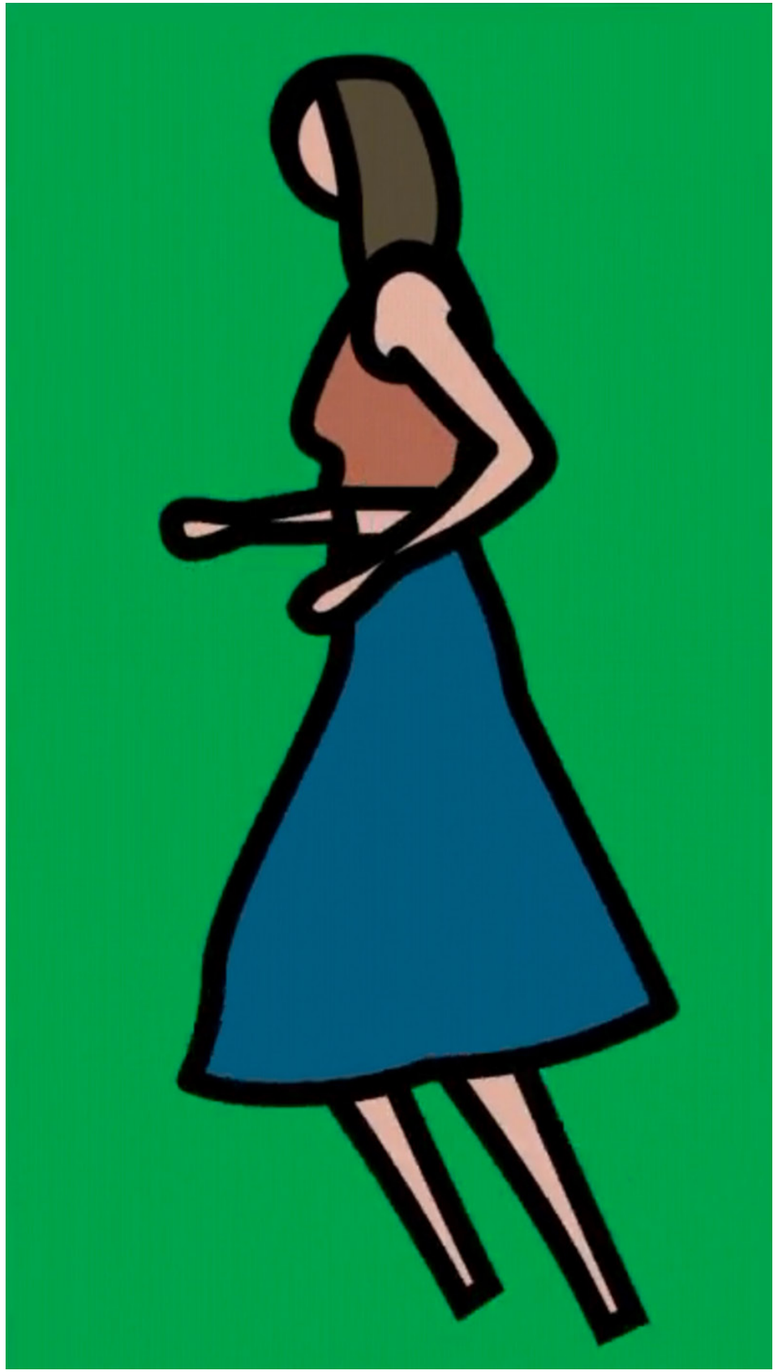


Julian OPIE
(b. 1958)

Kiri.
2019

Continuous computer animation on a 55" LCD screen
Edition: 3/4
Signed and numbered on the reverse
50.4 x 29.5 x 2.9 in. | 128 x 75 x 7.3 cm

PROVENANCE
Artist's studio
Private collection



Julian OPIE
(b. 1958)

Sprint Women.
2025

Continuous computer animation on LED screen
Edition: 3/4
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PROVENANCE
Artist's studio



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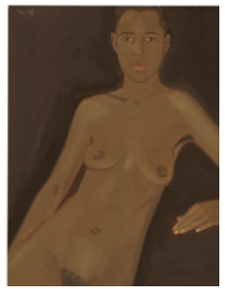

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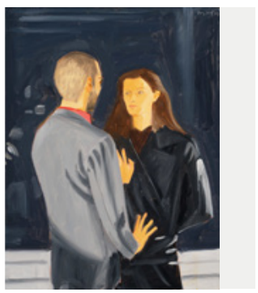

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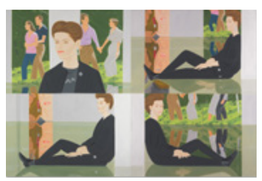

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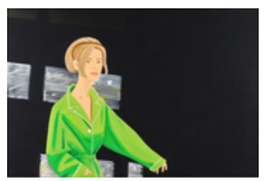

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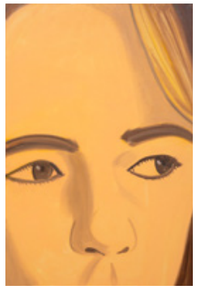

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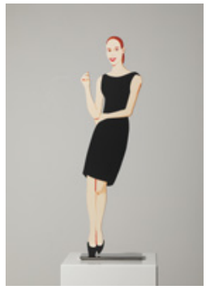

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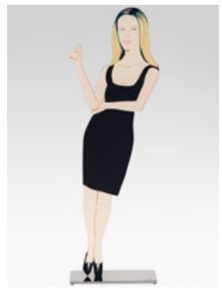

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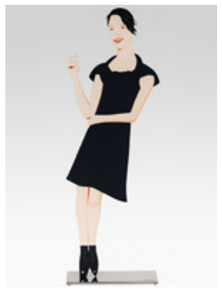

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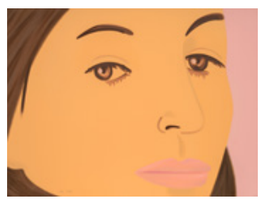

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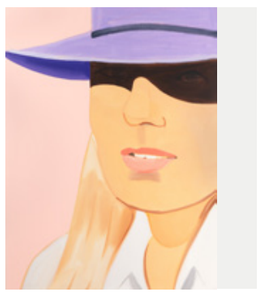

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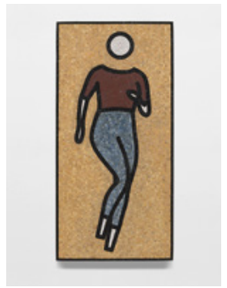

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Alex Katz, *Nikki II* (detail), 2006
Julian Opie, *Esther.* (detail), 2026

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