

GALERIE THOMAS

FERNANDO BOTERO IN MUNICH AT THOMAS

The ample figures and objects by the 81 year-old Columbian artist Fernando Botero can be viewed in Munich again – on canvas, on paper and as sculptures. After 1997, 2007 and 2009, Galerie Thomas again presents an exhibition of his works.

The works of the most famous contemporary South American artist are instantly recognizable and known all over the world. Vacationers know his monumental sculpture *Reclining Woman* at the airport of Palma de Mallorca. At the Florence airport Amerigo Vespucci, a sculpture also greets travellers – fittingly that of a bird.

The most beautiful cities in the world have already invited the artist to present his giant sculptures on their squares and grand boulevards, be it Paris on the Champs Elysées, New York on Park Avenue, Florence, Monte Carlo, Madrid, Singapore, and Venice along the Grand Canal.

In 2009 Botero donated the art he had missed as a young man to his homeland Colombia: nearly 200 paintings and sculptures worth 100 Million Dollars from his own art collection, among them works by Pablo Picasso, Claude Monet, Salvador Dali, Joan Miro, Wifredo Lam, and

Edgar Degas. Today they are exhibited at the Museo de Antioquia in Medellin and at the Donacion Botero in Bogota. In Medellin a whole city quarter was named after him: die Ciudad Botero, where numerous of his sculptures have been placed.

The exhibition at Galerie Thomas can be visited from June 7 to July 27 in Munich at Maximilianstrasse 25, 3rd floor. Opening hours: Mon-Fri 9am - 6pm, Sat 10am - 2pm



"THE FIRST IDEA FOR A WORK IS USUALLY SATIRICAL, BUT THAT SOON TAKES A BACK SEAT. IT BECOMES LOVE – AND PAINTING. FROM A CERTAIN MOMENT ON, THE PICTURE BECOMES A STILL LIFE FOR ME. TO ME, EVERY PAINTING IS A STILL LIFE." FB



"MY KIND OF FIGURATIVE ART IN A WAY STEMS FROM THE EXPERIENCE OF ABSTRACTION. MY COMPOSITIONS, FOR INSTANCE, ARE CONCEIVED FROM LAWS OF COLOUR AND FORM, SO THAT SOMETIMES I STAND A PAINTING ON ITS HEAD TO EXPERIENCE IT AS AN ABSTRACT WORK." FB

"IT IS NOT THE REPRESENTATION OF REALITY THAT IS THE INTENTION OF ART, BUT THE CREATION OF ONE'S OWN WORLD." FB





Cheerful, beautiful, innocent and stiff is Botero's world ... Contrary to the human world it is a frozen one, time that has become space. Its fruit, people, animals, trees or flowers abide in a moment of splendid maturity before they begin to decay, to rust, to decompose or die. It is this moment of abundance that Botero's painting perpetuates, by wresting it away from time, i.e. decay. This arrested time is the time of memories and longing ... It is the time of his childhood and youth in the province, to which he, the cosmopolitan and wanderer through the whole geography of art, remains obstinately faithful and which he has transformed into the rich mythology of his pictures.

Mario Vargas Llosa, from: Evelyn Benesch and Ingrid Brugger (ed.),
Fernando Botero, exhibition catalogue Bank Austria Kunstforum Wien,
Ostfildern/Ruit 2011.

WORKS



STILL LIFE
oil on canvas
1962, 27 1/2 x 31 1/2 in.
signed lower left



LOVERS ON A FRENCH SOFA
oil on canvas
1972, 65 1/8 x 77 in.
signed and dated lower right



RECLINING PRIEST
oil on canvas
1977, 57 1/2 x 76 in.
signed and dated below right



MAN SMOKING
oil on canvas
1995, 39 1/4 x 33 in.
signed and dated lower right



FIGURE IN THE BATHROOM
oil on canvas
1998, 38 x 30 in.
signed and dated lower right



WOMAN WITH A FAN
oil on canvas
2003, 45 x 27 1/4 in.
signed and dated lower right



STILL LIFE WITH MIRROR
oil on canvas
2003, 29 3/4 x 40 in.
signed and dated lower right



ON A STROLL
oil on canvas
2003, 58 3/4 x 39 in.
signed and dated lower right



CIRCUS LADY WITH TIGER
oil on canvas
2007, 31 1/2 x 23 5/8 in.
signed and dated lower right



CIRCUS MAN WITH TIGER
oil on canvas
2008, 52 x 39 in.
signed lower right



AMAZON
oil on canvas
2008, 24 1/2 x 22 in.
signed and dated lower right



TWO MUSICIANS
oil on canvas
2010, 78 3/4 x 52 3/4 in.
signed and dated lower right



STILL LIFE
watercolour on thick paper
1959-1962, 19 3/4 x 26 in.
signed lower left
verso *Portrait of a Young Girl*, water-
colour, 1959-1962, vertical format



CELESTINA
watercolour on paper
2006, 15 3/4 x 12 in.
signed and dated lower right



WOMAN WITH FRUIT
watercolour on paper
2007, 41 1/4 x 29 1/2 in.
signed and dated lower right



CIRCUS WOMAN
watercolour on paper
2007, 37 x 29 1/2 in.
signed and dated lower right



WOMAN WITH FOX
watercolour on paper
2009, 40 1/8 x 25 5/8 in.
signed and dated lower right



THE SINGER
watercolour on canvas
2010, 52 x 39 in.
signed and dated lower right



CYCLIST
watercolour and chalk on canvas
2008, 50 3/8 x 39 3/8 in.
signed and dated lower right



LITTLE WHORE
pencil on paper on board
1980, 17 1/4 x 13 7/8 in.
signed and dated lower right



MASTER OF CEREMONIES
graphite and crayon on paper
2008, 15 3/4 x 11 3/4 in.
signed and dated lower right



SITTING WOMAN
sanguine on canvas
2010, 58 1/4 x 39 in.
signed and dated lower right



HORSE
bronze, 45 5/8 x 48 7/8 x 23 5/8
with signature and numbered
edition of 6 + 2 EA



RECLINING WOMAN
bronze, 1985
33 x 54 x 31 3/4 in.
with signature and numbered
edition of 3 + 2 EA



LEDA AND THE SWAN
bronze with grey patina, 1995
15 3/4 x 29 x 9 1/2 in.
with signature and numbered
Edition of 6 + 2 EA



WOMAN IN BED, 2002
bronze, 11 3/4 x 20 3/4 x 9 3/4 in
with signature and numbered
Edition of 6 + 2 EA



VASE WITH FLOWERS
bronze, with grey patina, 2002
20 3/8 x 12 1/2 x 11 7/8 in.
with signature and numbered
Edition of 6 + 2 EA



MAN ON A HORSE
bronze, 2005
15 1/2 x 10 1/4 x 20 3/4 in.
with signature and numbered
Edition of 6 + 2 EA



RAPE OF EUROPE
bronze, 2005
26 3/4 x 17 1/4 in
signed and numbered
Edition of 6 + 2 EA



HAND
white marble, 2005
15 x 9 3/4 x 7 in.
with signature unique piece



WOMAN ON A HORSE
bronze, 2010
46 x 32 1/2 x 21 1/4 in.
signed and numbered
Edition of 6 + 2 EA



RECLINED WOMAN
bronze, 2011
9 x 24 1/2 x 10 in.
with signature and numbered
edition of 6 + 2 EA



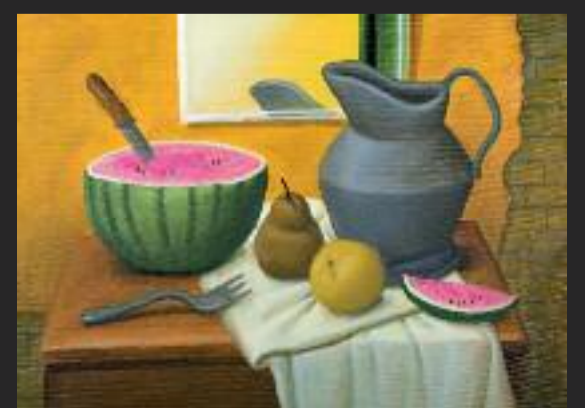
KNEELING WOMAN
bronze, 2011
16 x 13 x 13 in.
with signature and numbered
edition of 6 + 2 EA



WOMAN ON A HORSE
bronze, 2012
105 x 62 x 139 in.
with signature and numbered
edition of 3 + 2 EA

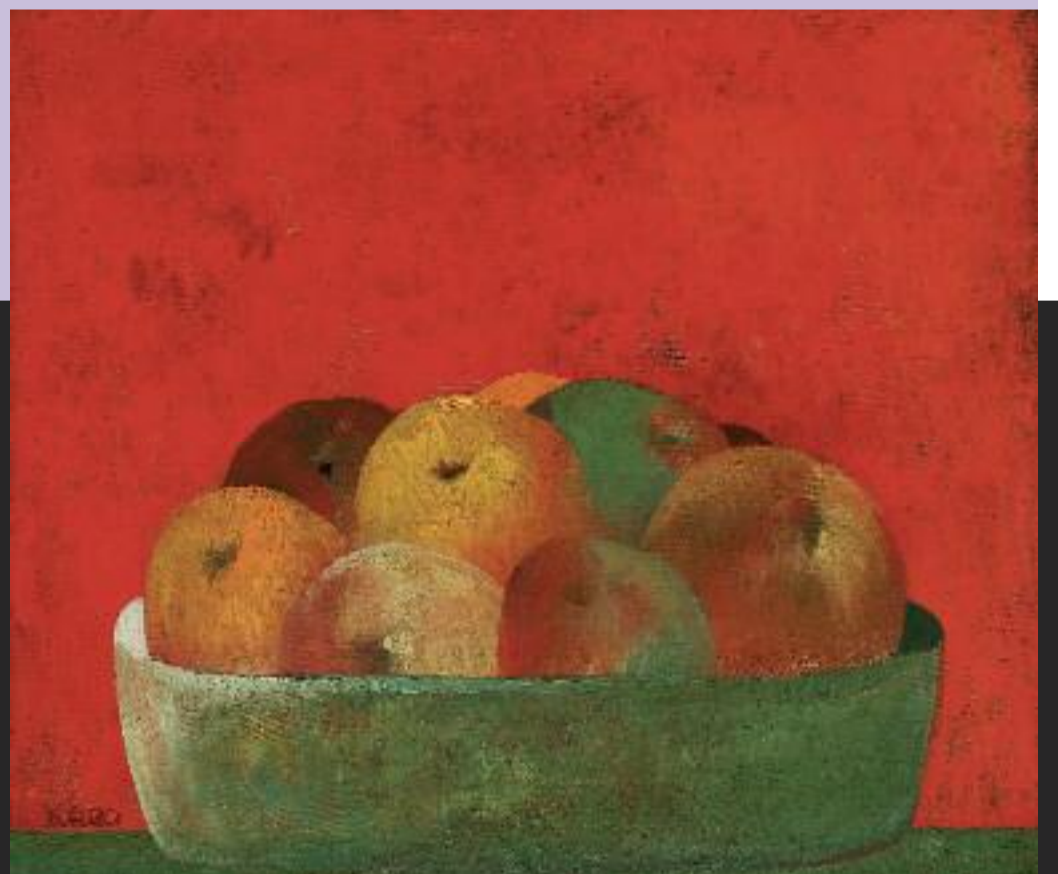


ADAM AND EVE
bronze, 1990
Adam 141 3/4 x 72 7/8 x 39 3/8
Eve 141 3/4 x 44 1/8 x 47 1/4
with signature and numbered
edition of 3 + 2 EA





"I WANT TO PAINT AS THOUGH I AM ALWAYS DEPICTING FRUIT. CÉZANNE ALWAYS SAID TO HIS WIFE WHEN SHE WAS SITTING FOR HIM: 'JUST SIT DOWN AS IF YOU WERE AN APPLE.' ... THAT IS THE RIGHT ATTITUDE. I HAVE NO CONFIDENCE IN PAINTERS WHO EXAGGERATE THE EXPRESSION SO MUCH THAT YOU ONLY SEE THE EXPRESSION AND NOT THE PAINTING ANYMORE." FB



"I CONSIDER MY WORK AS 'FIGURATIVE POST-ABSTRACTION', SINCE I TAKE ALMOST THE SAME FREEDOM IN MY COLOURS AND SHAPES AS ABSTRACT ARTISTS DO. FIRST OF ALL, I SEE THE PICTURE I AM WORKING ON AS COLOUR: SO I PUT THE COLOUR TONES FLAT ON THE CANVAS UNTIL IT IS COMPLETELY COVERED - ALMOST LIKE AN ABSTRACT PAINTING. IT IS ONLY LATER THAT I TRANSFORM THE COLOUR ELEMENTS INTO THREE-DIMENSIONAL SHAPES. FOR ME IT IS ABOUT THE STATEMENT 'BEHIND' THE COLOURS AND LINES ..." FB



The Painter who ate his Model

Luis Vélez Posada was born in Abejorral, and already at an early age his sensitive soul displayed an affinity to art and the beauty of landscape. Those who knew him when he was a child recounted that even then he painted the magical sunsets of his home province and, in his watercolours, captured all shades of the red and yellow tinted dusk.

Later he he achieved admirable results in still life. The fruit in luminous colours, the jugs, the huge knives and the other kitchen implements fired his imagination and became the centre of his artistic work. But he had yet to master the representation of the human body.

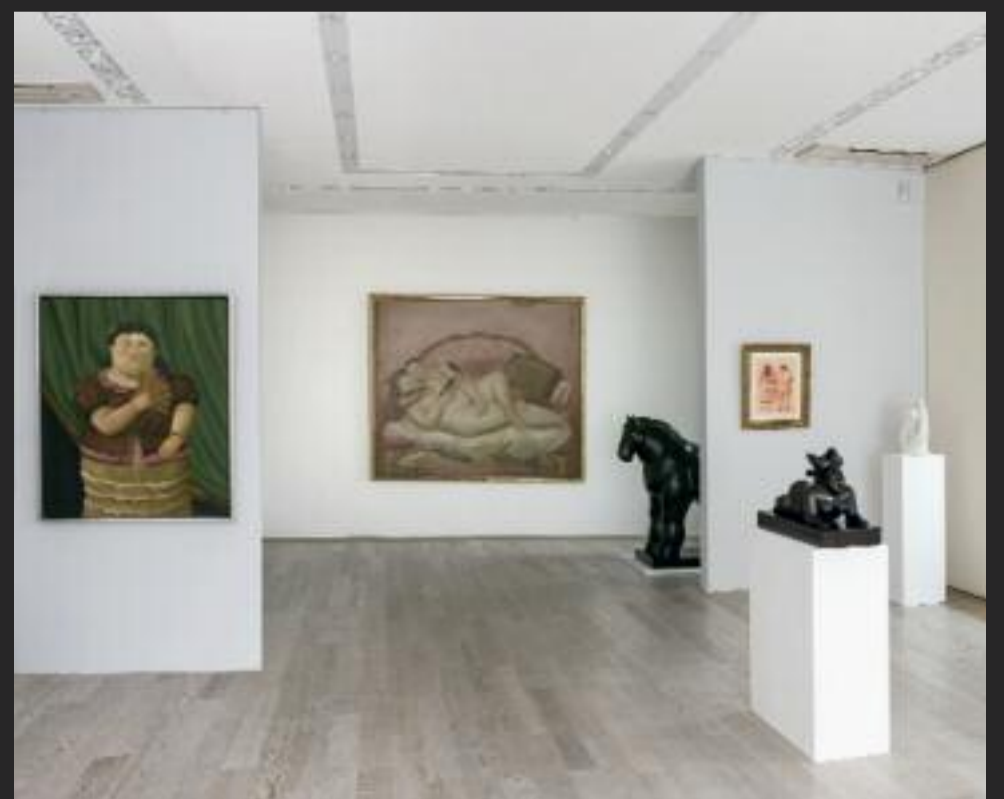
He often saw a young girl walking past his house, her name was Amparo and she had appetizing thighs and firm breasts. He thought "she looks good enough to eat". What a model she would be! He

eventually overcame his shyness, won her friendship and by and by, he was able to convince her what a great service she would render to art if she posed for him.

How delicious she was! The atmosphere in the studio could not have been more favourable. She slowly undressed, while Vélez Posada's eyes literally popped out of his head with every piece of clothing that softly slid to the floor.

He directed her to lie on the bed opposite his easel, drew his revolver – and with a sure shot he pierced her heart. Then he fetched the huge knives, which he was always carefully to keep safe, and cut off a piece of meat from every part. And while he was eating her with pleasure, he thought that he would never again eat a model as delicious as Amparo.

Short story by Fernando Botero, translated from: Werner Spies (ed.), Fernando Botero, exhibition catalogue Hypo-Kulturstiftung München, Prestel 1986, p. 187 f.





"ALAS, I CANNOT CHANGE ANYTHING.

I CAN ONLY BEAR WITNESS.

WHEN THE NEWSPAPERS

HAVE BECOME TRASH

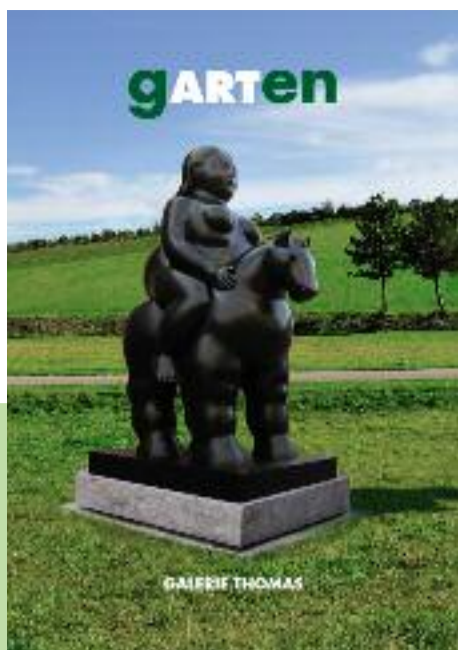
AND THE PEOPLE FORGET,

THEN ART IS THE

ONLY THING THAT REMAINS." *FB*







Botero in your **GARTEN**

The monumental outdoor sculptures by Fernando Botero are known and popular around the world, that is why also in 2013 selected outdoor sculptures are again included as an integral part of our **GARTEN** catalogue.

In the **GARTEN** catalogue, each year we introduce outdoor sculptures by major artists of the 20th and 21st century, in the 2013 edition among others Alexander Archipenko, Stephan Balkenhol, Fernand Léger, Robert Indiana and – in pride of place on the cover – by Fernando Botero.

You can order the catalogue for Euro 15,- plus postage at:

e.beyer@galerie-thomas.de
 Fax: +49-89-29 000 888
 (from the US prefix 01149-89)

or you can scan the QR-Code and have online a look in the **GARTEN** catalogue 2013.



Sculptures in public spaces (selection)

- Bird*, Republic of Singapore
- Bird*, Florence, Italy
- Reclining Woman*, Vaduz, Liechtenstein
- Reclining Woman with Fruit*, Bamberg, Germany
- Gertrudis*, Cartagena, Colombia
- El Gato*, Medellín, Colombia
- El Gato de Raval*, Barcelona, Spain
- Mujer Recostada*, Palma De Mallorca, Spain
- 2 sculptures in New York City, USA

Botero in Berlin 2007

Botero's monumental sculptures can be admired in the capitals of the world: New York, Paris, Tokyo, Singapore, Mexico City, Bogotá... to name just a few. In 2007 the slogan was 'Botero in Berlin'.

15 of the art works weighing tons stood in the heart of the city of Berlin in the Lustgarten, another, a monumental horse, found its place in front of the Brandenburger Tor at the explicit request of Fernando Botero. For Botero the horse is a symbol of movement and change; that is why it was positioned in this place which, like no other, signifies the eventful history of Berlin and the Federal Republic of Germany.

In cooperation with the Embassy of the Republic of Colombia in Berlin and the support of Allianz Versicherung, in the autumn of 2007 Galerie Thomas was able to realize the presentation of Fernando Botero's monumental bronze sculptures in the German capital.

To document this gargantuan exhibition project in all its facets, Galerie Thomas published the illustrated book 'Botero in Berlin – Monumental-sculpturen' in three languages (German, English, Spanish) the same

year. It visualizes the whole exhibition – from the creation of the sculptures to the opening in Berlin - and at the same time it pays homage to Fernando Botero himself, the most important and prominent representative of contemporary Latin American art.

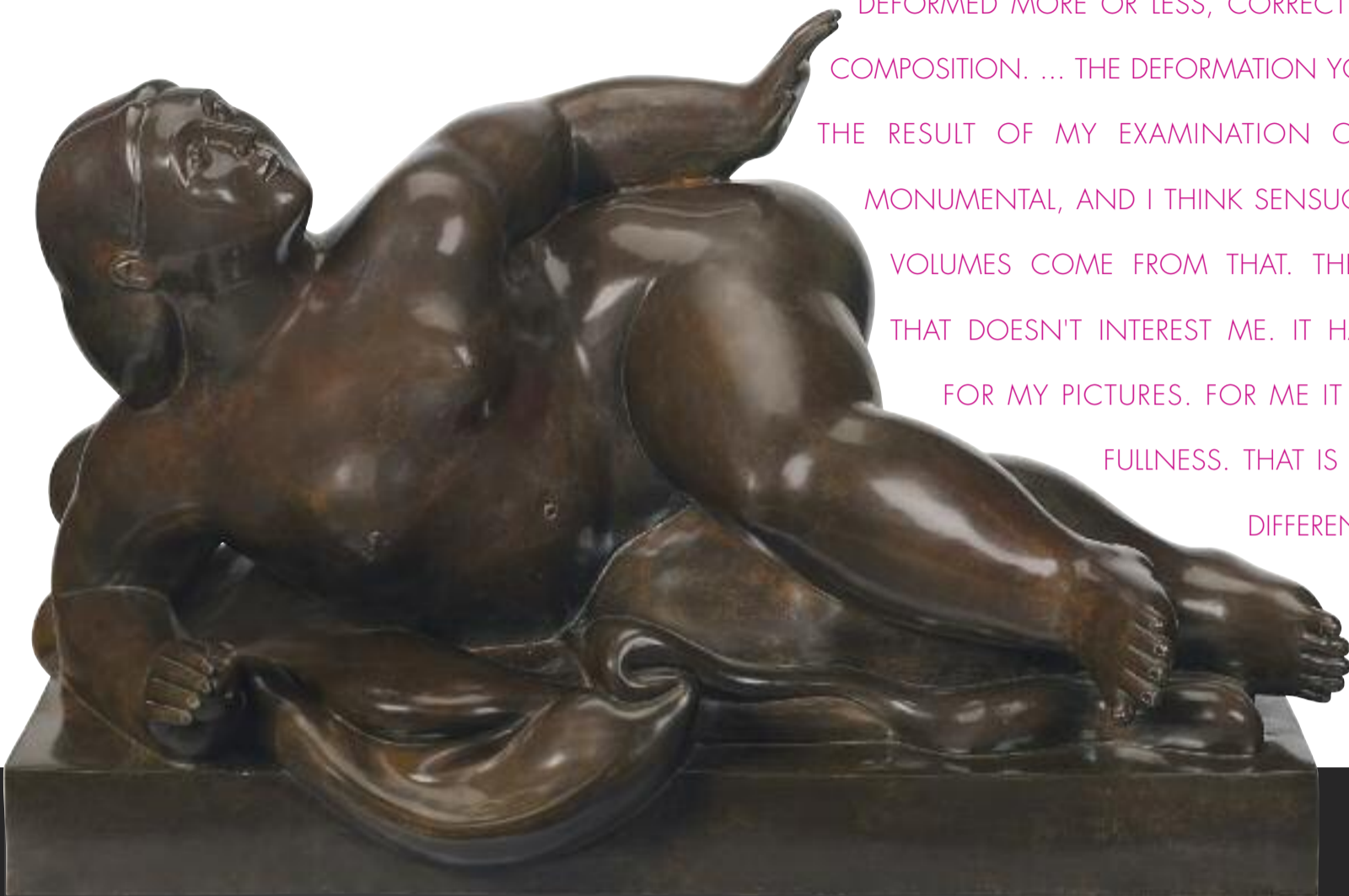
Order the catalogue, now at a special price of only Euro 20,- plus postage, (instead of Euro 34,50) from Eva Beyer: e.beyer@galerie-thomas.de, Fax: +49-89-29 000 888 (from the US prefix 01149-89) with reference to 'BOTERO Monumentalskulpturen zum Vorzugspreis'.



The sculptures were on view in Berlin for two months and with more than 350 000 visitors it was a great success!



"NO, I AM NOT A CARICATURIST. I USE, JUST LIKE ALMOST EVERY ARTIST, DEFORMATION. IMAGES OF NATURE ARE DEFORMED MORE OR LESS, CORRECTED TO BENEFIT THE COMPOSITION. ... THE DEFORMATION YOU THEN NOTICE IS THE RESULT OF MY EXAMINATION OF PAINTING. THE MONUMENTAL, AND I THINK SENSUOUSLY PROVOKING, VOLUMES COME FROM THAT. THEY MAY SEEM FAT, THAT DOESN'T INTEREST ME. IT HAS NO RELEVANCE FOR MY PICTURES. FOR ME IT IS ABOUT FORMAL FULLNESS. THAT IS SOMETHING QUITE DIFFERENT." *FB*



Botero – Born in Medellín

a film by Peter Schamoni

“The happiness of the painter is being able to create his own world”, says Fernando Botero. In his cinematic artist portrait, Peter Schamoni invites us on a fascinating journey into the world of the famous painter and sculptor.

Peter Schamoni, who received numerous awards, passed away in Munich in 2011. He tells the moving success story of Fernando Botero. Initially, the Colombian artist had to struggle for recognition; today people on all continents are enthusiastic about his pictures and sculptures. Botero has found his very own style by which he is instantly recognizable: colourful and ample. However, Schamoni not only shows this side of Botero but also that behind the cliché of the naive, an artist can be detected who does not shy away from serious themes.

Schamoni not only accompanied the artist to his sculpture workshop in Tuscany and his painting studio in Paris, he even filmed in Colombia. The film director takes the audience on the journey they undertook, lets them participate in the world in which the artist lives and works, in the highs and lows of his life. Peter Schamoni, who had known Botero for forty years, made the artist visible in a whole new way for the cinema.



The film 'Botero – Born in Medellín' had its premiere at the 2008 Munich Filmfest. To mark the occasion, the monumental sculpture *Maternity* of 1999 was placed in front of the Gasteig in the presence of Peter Schamoni and Raimund Thomas.

Documentary about Fernando Botero
2007/2008 | 88 minutes
Available as a DVD



Botero at Galerie Thomas a film by Felix Kraus

Get an impression of the current Botero exhibition at Galerie Thomas and take a look at the newly shot film by Felix Kraus:

Felix Kraus, born in 1986, is a student at the Academy of Fine Arts in Munich. He regularly documents the exhibitions at Galerie Thomas. For the film about the current Botero exhibition, the young film artist also used clips from Peter Schamoni's Film 'Botero – Born in Medellín'.



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Photos: Walter Bayer | Michael Gerngroß | Javier Hornfeldt | Thomas Karsten

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