



JULIE CURTISS (b. 1982)

D'apres l'Olympia

(According to Olympia)

acrylic and oil on canvas

30 x 40 in.

81.28 x 101.6 cm

2017

43027

PROVENANCE:

Private Collection, California

Born in 1982, French native and Brooklyn-based artist Julie Curtiss is celebrated for her beguiling paintings that reimagine a surrealist's conceptual and aesthetic principles for the contemporary era. Her work draws heavily on the Surrealist fascination with Freudian psychology and the subconscious, themes championed by figures like André Breton and Louis Aragon. By blending these Surrealist influences with the dreamlike, graphic qualities reminiscent of the Chicago Imagists, Curtiss creates a visual language that is both referential and distinctly hers. Her imagery often focuses on deconstructing the female form and symbolically representing stereotypical feminine aesthetics, echoing the work of early 20th-century female Surrealists who used dreamlike settings and humor to explore and critique the female experience.

"D'apres l'Olympia" epitomizes Curtiss's painterly approach to 21st-century sexuality, combining a distinctive yet referential visual lexicon that has earned her international acclaim. By destabilizing the art historical trope of the female nude and reinterpreting Manet's iconic painting of the same name, Curtiss melds elements of French modernism with the graphic sensibilities she developed after moving to Tokyo in 2006, where she honed her signature comic book-like aesthetic. The large red shoes—a striking departure from Manet's original—introduce a sense of humor, simultaneously evoking pop-cultural references while critiquing stereotypical femininity. These oversized, vivid shoes might symbolize the exaggerated expectations placed upon women or serve as a playful nod to the absurdity of societal norms. While her admiration for Manet is evident, it is Curtiss's ability to merge these historical references with contemporary concerns and aesthetics that makes *"D'apres l'Olympia"* a powerful commentary on the evolving nature of female.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.

















