

DREAM BIG



MANOLO VALDÉS (B. 1942)

Reina Mariana (Queen Mariana)

bronze
70 7⁄8 x 47 1⁄4 x 53 1⁄2in. (180 x 120 x 135cm.)
Executed in 2017, this work is number six from an edition of nine plus two artist's proofs

Price on request

PROVENANCE:
Acquired directly from the artist by the present owner.

"The shadow of Velázquez came over Valdés work in an obsessive manner. Queen Mariana, with hair spread out like a fan, shortened neck and ample skirts over the farthingale is repeated in his work with the most widely varied techniques: phantasmagorical paintings with diverse colours and textures or sculptures made of bronze, these monumental pieces nevertheless preserve the feeling that inspired them, a certain je ne sais quoi of sorrow and fragility." - A. E. Perez Sanchez

The *Reina Mariana* sculptures stemmed from a series of paintings that Valdés pursued until the 1980s. In an exhibition in 1982, Valdés transformed the two-dimensional *Reina Mariana* into a three-dimensional sculpture and began to analyse its volumetric potential. The paintings convey a dense materiality, with torn and stitched cloths, burlap sacks and

layered paint, adopting a fresh pictorial language. Valdés closely studied the work of Old Masters such as Rubens and Rembrandt, Monet and Matisse, Spanish artists Francisco de Zurbarán, Diago Velázquez and Francisco Goya, and also contemporary artists such as Pablo Picasso and Joan Miró. The figure of *Reina Mariana* recalls the iconographic theme of Velázquez's *Queen Mariana* (1652-1653) and *Las Meninas* (1656). As the artist noted, 'I am fascinated by this painting, and I always choose the same figures from it: Reina Mariana and the Infanta Maria Teresa ... It's an image I can keep linking to different motifs, a subconscious motivation that can look like a bell or other similar imagery ... *Las Meninas* is an image that continues to interest me and which is, for me, an extremely powerful one' (M. Valdés, quoted in *Manolo Valdés: Paintings and Sculptures*, exh. cat., Istanbul, 2013, p. 27).

Throughout his career, Valdés has sought creating immersive experiences through the medium of sculpture. As the artist explained, 'the patina emerges finally because people touch it' (M. Valdés quoted in K. Nordahl (ed.), *Manolo Valdés - Las Meninas: in Düsseldorf*, Düsseldorf 2006, p. 15). As such, *Reina Mariana (Queen Mariana)* stands autonomous, without a pedestal, seeking vicinity to its viewer on a human scale.



TONY CRAGG (B. 1949)

David

stamped with the artist's signature and foundry mark 'Cragg' (on the underside)

bronze

108 ¼ x 43 ¼ x 55 ½ in. (275 x 110 x 140 cm.)

Executed in 2011

Price on request

PROVENANCE:

Buchmann Galerie, Berlin.

Acquired from the above by the present owner in 2012.

EXHIBITED:

Berlin, Buchmann Galerie, *Tony Cragg*, 2011 (illustrated in colour, unpagged).

LITERATURE:

J. Wood (ed.), *Anthony Cragg: Sculpture 2001-2017, Volume IV*, Cologne 2019, p. 563 (another example illustrated in colour, pp. 382-383).

Making sculpture involves not only changing the form and the meaning of the material but also, oneself ... the popular and unhelpfully simplifying dichotomies of form and context, ugly and beautiful, of abstract and figurative, expressive and conceptual, dissolve into a free solution, out of which a new form with a new meaning can crystallise

— Tony Cragg



MARC QUINN (B. 1964)

Broken Sublime (The Hunger)

stainless steel

88 5⁄8 x 118 1⁄8 x 66 7⁄8 in. (225 x 300 x 170 cm.)

Executed in 2015, this work is number one from an edition of three plus two artist's proofs

Price on request

PROVENANCE:

Private Collection, London.

EXHIBITED:

London, White Cube, *The Toxic Sublime*, 2015.

London, Somerset House, *Marc Quinn: Frozen Waves, Broken Sublimes*, 2015.



BARRY FLANAGAN, R.A. (1941-2009)

Large Troubador

signed with monogram, numbered and stamped with foundry mark '6/8 /-16' (on the base)
bronze with a black patina
72⅞ x 55⅞ x 44⅞in. (185.1 x 140 x 114cm.)
Conceived in 2004 and cast in an edition of 8, plus 3 artist's casts
Cast in 2016 by AB Fine Art Foundry, London

Price on request

PROVENANCE:

The artist's estate, 2016.
Private collection, London.

EXHIBITED:

London, Waddington Galleries, *Paintings, Sculpture and Works on Paper*, 2004, no. 29, another cast exhibited.
Dublin, Irish Museum of Modern Art, *Barry Flanagan Sculpture: 1965-2005*, June - September 2006, exhibition not numbered, another cast exhibited.
New York, Paul Kasmin Gallery, *Barry Flanagan Sculpture*, February - March 2007, another cast exhibited, catalogue not traced.
London, Waddington Galleries, *Barry Flanagan: Sculptures 2001-2008*, April - May 2008, no. 7, another cast exhibited.
Chesterfield, Chatsworth House, *Sotheby's, Beyond Limits: Chatsworth House*, September - October 2012, exhibition not numbered, another cast exhibited.
Birmingham, IKON, *Barry Flanagan*, September - November 2019, exhibition not numbered, another cast exhibited.
London, *Mayfair Sculpture Trail*, October 2020, no. 8, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Paintings, Sculpture and Works on Paper*, London, Waddington Galleries, 2004, pp. 62-63, 108, no. 29, another cast illustrated.
E. Juncosa (ed.), exhibition catalogue, *Barry Flanagan Sculpture: 1965-2005*, Dublin, Irish Museum of Modern Art, 2006, p. 160, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Barry Flanagan: Sculptures 2001-2008*, London, Waddington Galleries, 2008, pp. 22, 69, no. 7, another cast illustrated.
Exhibition catalogue, *Sotheby's, Beyond Limits: Chatsworth House*, Chesterfield, Chatsworth House, 2012, pp. 100-105, 113, exhibition not numbered, another cast illustrated.
J. Harvey, 'Sculpture exhibition will run and run', *Yorkshire Post*, 6 December 2012.
'Getting to the Point', *The Independent*, 6 September 2012.
'On point - The balletic bunny rabbit', *The Daily Telegraph*, 6 September 2012.
'Limitless', *The Morning Star*, 8 November 2012.
C. Preston (ed.), *Barry Flanagan*, London, Waddington Galleries, 2017, p. 285, pl. 137, another cast illustrated.
Exhibition catalogue, *Barry Flanagan*, Birmingham, IKON, 2019, pp. 2-3, 5, 88, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *Mayfair Sculpture Trail*, London, 2020, p. 41, no. 8, another cast illustrated.



A ROMAN MARBLE VENUS

CIRCA 2ND CENTURY A.D.

47¼ in. (120 cm.) high

Price on request

PROVENANCE:

Jean-François Bartholoni (1796-1881), Château Sans-Souci, Versoix, Switzerland; thence by continuous descent within the family at Château Sans-Souci.

Jacques-Arnold Amstutz, acquired *en masse* along with the contents of Château Sans-Souci, 1926.

SI Sans-Souci, Château Sans-Souci, Versoix, Switzerland, acquired from the above *en masse* along with the contents of Château Sans-Souci, shortly after 1926.

LITERATURE:

Château Bartholoni, domaine "Sans-Souci", Route de Suisse, Versoix près Genève: Vente aux enchères, Ch. Amann and J.-P. Junot, Geneva, 25-27 September 1957, lot 324.

Kunstwerke der Antike, Auktion XXII, Münzen und Medaillen, Basel, 13 May 1961, lot 20.

Henri E. Smeets, Weert, The Netherlands, acquired by 1975.

The Smeets Collection of Antiquities, Sotheby's, London, 7 November 1977, lot 194.

Property of Henri Smeets of Weert, The Netherlands;

Antiquities, Sotheby's, London, 4 December 1978, lot 210.

Private Collection, Switzerland, acquired from the above.

Journal de Genève, 16 September 1957, p. 6.

E. Godet, et al., *A Private Collection: A Catalogue of The Henri Smeets Collection*, Weert, 1975, no. 217.

A. Corso, *The Art of Praxiteles, Vol. II: The Mature Years*, Rome, 2004, pp. 151, 225, n. 269.



...superior to all the statues,
not only of Praxiteles, but
of any other artist that ever
existed, is his Cnidian Venus;
for the inspection of which,
many persons before now have
purposely undertaken a voyage
to Knidos.

— Pliny the Elder, *The Natural History* XXXVI, iv, 23

One of the most celebrated works of art in antiquity was the cult statue of the goddess Aphrodite at her temple in Knidos, sculpted by the Greek artist Praxiteles around 350 B.C. According to the Roman naturalist and philosopher Pliny the Elder (*The Natural History* XXXVI, iv, 23-27), the genesis of the Aphrodite of Knidos originated from a commission ordered by the citizens of neighboring Kos. As Pliny relays, Praxiteles offered for sale two variations of the goddess: one where she was depicted with drapery, and the other which portrayed the goddess completely nude. Owing to their “propriety and modesty,” the people of Kos chose the draped sculpture, and the Knidians purchased the rejected nude version (op cit.).

Praxiteles’ contribution to the history of art and his groundbreaking depiction of the human form was not lost on the citizens of Knidos. Believed to be the first large-scale depiction of the nude female in Greek art, the Aphrodite of Knidos was erected in an open-air temple, affording a view of Praxiteles’ masterpiece from all angles. In time, the renown of the cult statue drew visitors from across the ancient world to Knidos to view the work; for some, it even became the object of lustful desire. For Pliny (op. cit.), the Aphrodite of Knidos represented not only Praxiteles’ best sculpture, but was also the finest work of art known to the writer.

Considered across millennia as an exemplar of feminine beauty and power, the Aphrodite of Knidos is today known only through numerous copies and variations made during the Hellenistic and Roman periods (in the Roman world the goddess was known as Venus), from full-scale replicas in marble for temples and villas (see fig. 1), to small bronze and terracotta statuary for household shrines (see fig. 2), to depictions on engraved gems for personal adornment. The general schema for these variations always depicts the goddess nude, undressing for her bath, with her right hand typically over her pudenda and her left hand to her side, usually holding a garment. Further variations on the Aphrodite of Knidos include the famed Capitoline Venus (Musei Capitolini, Inv. no MC0409) and the Medici Venus (Galleria degli Uffizi, Inv no. 1914, 224). For a discussion on the dispersal of the Praxitelean original, see M. Bieber, *The Sculpture of the Hellenistic Age*, pp. 18-19.

Praxiteles’ key innovation with the Aphrodite of Knidos was to portray the female goddess with the same “heroic nudity” afforded to her male counterparts. Previous scholarship interpreted the Aphrodite of Knidos and its later variants through the lens of a voyeuristic gaze: the goddess, caught by the viewer in a private moment, attempted to cover herself with her hands and drapery. This interpretation is now recognized as

a 19th century conceit since there is no mythological basis to support it (see B.S. Ridgeway, *Fourth-Century Styles in Greek Sculpture*, p. 263). Instead, the goddess of love “is depicted as an epiphany, not in an unexpected glimpse, and in ‘heroic nudity’ as unconscious and glorious-as attribute-as that of the male gods. The gesture of her right hand is meant to point to, not to hide, her womb, emphasizing her fertility and complementing the action of her left hand” (op cit.).

Thus the nudity observed in the Aphrodite of Knidos and its later iterations, as in the example presented here, positions the goddess outside the realm of desire and voyeurism; indeed, she is outside the plane of human experience. Here, Venus is put on equal footing with the likes of Zeus, Poseidon, Herakles and the numerous other male deities who are shown nude across media in Greek and Roman art for the sole purpose of heightening their heroic qualities and godliness.

The Aphrodite of Knidos is an iconic art historical image that has captivated artists for millennia. In the Roman world, having lost the religious implications of the Greek original, Venus became more abstractly associated with love and beauty but also came to symbolize Rome’s imperial power (see p. 157 in C. Kondoleon and P.C. Segal, eds., *Aphrodite and the Gods of Love*). The numerous extant Roman copies and variations of Praxiteles’ original sculpture suggests that patrons prized this model’s elegant proportions and forms, and clamored to decorate their villas and household shrines with the image.

In more modern times, the Aphrodite of Knidos and its successors became apt material for artists to appropriate toward their own ends, interpreting a quintessential form of classical antiquity to assume their own place within the larger canon. As the scholar R. Barrow remarks, “The reception of the ancient past makes a distinctive and vital contribution to the aesthetic continuum: in the visual sphere, in particular, renewals and reworkings of classical models claim a privileged position in the canon of art-historical achievement” (p. 344 in “From Praxiteles to de Chirico: Art and Reception,” in *International Journal of the Classical Tradition* 11, no. 3). Giorgio de Chirico, Salvador Dalí, and Yves Klein each translated and incorporated

the nude Aphrodite into their own visual languages and, either through subversion or replication, assumed an unbroken artistic chain from Praxiteles to the present day (see fig. 3).

This splendid figure, a later Roman variation of Praxiteles’ Greek original, depicts the goddess of love nude, bent slightly forward, standing with her weight on her right leg. The left leg is advanced and bent at the knee with the remains of an original support preserved on her outer thigh. The right arm was originally lowered with the now-missing hand positioned over her pudendum. The left shoulder is pulled slightly back, the arm perhaps once leaning on a support or holding a piece of drapery. In form and modeling, this torso is close to that of one in the Louvre (Inv. no. Ma 2184; see S. Reinach: *Repertoire de la Statuaire Grèque et Romaine*, vol. II, p. 366, no. 6).

This Venus has a long and illustrious modern provenance. Its first reordered owner, Jean-Francois Bartholoni (1796-1881), housed the sculpture at his home in Versoix, Switzerland, Château Sans-Souci. Bartholoni was a Geneva-born recorded magnate who oversaw the construction of the Geneva to Lyon rail line and was instrumental in the unification of Switzerland’s rail network. Bartholoni’s largesse also established the Conservatoire de Musique de Genève, the oldest music conservatory in Switzerland, which still stands today on the Place Neuve. Photographs of this Venus shot in-situ at Château Sans-Souci show it with extensive 18th century restorations, in the manner of Grand Tour era collecting. It has been noted that as the Bartholoni family originated from Florence, it is possible that the work was in the family long before its first documented appearance in Versoix (see E. Godet, et al., op. cit.).

After Bartholini’s death, the Venus remained at Château Sans-Souci until its dispersal at auction in 1957. After a brief reappearance at a Münzen und Medaillen auction in 1961, the work then entered the collection of Henri Smeets (1905-1980) in Weert, The Netherlands. This work was then later sold as part of the Smeets Collection in London in the late 1970s, and has remained in the same collection since.

BALTASAR LOBO (1910-1993)

Grande Jeune Fille à Genoux

signed and numbered 'Lobo E.A. 2/4' (on the top of the base) and stamped with the foundry mark 'FONDERIA ART. FLLI BONVICINI' (on the back of the base)
bronze with brown patina
Height: 84 ¼in. (215cm.)
Conceived in 1987; cast in an edition of eight, plus four artist's proofs, this example cast in 1995

Price on request

PROVENANCE:

The artist's estate.
Acquired from the above by the present owner.

LITERATURE:

G. Diehl & F. Palomero, *Baltasar Lobo. La Perennidad de la Escultura, un problema primordial*, Caracas, 2005, pp. 42-43 & 187 (illustrated).
M. Jaume, K. de Barañano & M. Luz Cárdenas, *Baltasar Lobo, Catalogo Razonado de Esculturas*, vol. II, Madrid, 2021, no. 8708, p. 431 (illustrated).

Throughout his artistic career, Baltasar Lobo focused almost exclusively on the female form, continuously exploring the sensuality of its volumes in a variety of dynamic poses. Lobo discovered his affinity for the female figure when working with sculptor Henri Laurens in Montparnasse in the 1940s, after he fled his home country during the Spanish Civil War. In the 1950s, Lobo parted from Laurens and transitioned toward

his uniquely elegant and refined style informed by the work of Constantin Brancusi and Jean Arp. Drawing inspiration from the Iberian and Cycladic sculpture he first encountered on a visit to the Archaeological Museum in Madrid, in Lobo's oeuvre we find a powerful fusion of ancient and modern sources. With its soft curves, abstracted minimal form, and towering presence, *Grande Jeune Fille à Genoux* exemplifies the most desirable qualities of twentieth-century sculpture in its exploration of the *éternel féminin*.

An avid draughtsman, his intensive study of the female subject enabled Lobo to develop an in-depth knowledge of human anatomy, its movements and gestures, its contours and angles, which he then translated into a lyrical, semi-abstract sculptural vocabulary of curvilinear forms. Conceived during the final few years of his life, the present work is a testament to the extraordinary depth and range of Lobo's mature approach. With her elongated, hourglass physique, *Grande Jeune Fille à Genoux* is a composite of smooth angles, her hard, rippling contours accentuated by the rich brown patina. Vertical in composition, Lobo imbues this sculpture with a palpable tension: her elbows and knees bent, the "jeune fille" is captured mid-stretch. Standing over two metres tall, the present work conjures an imposing impression of the female body in motion through a nuanced interplay of carefully balanced forms, re-imagining the figure in Lobo's own dynamic, stylised terms. A cast of *Grande Jeune Fille à Genoux* can be found in the Sydney and Walda Besthoff Sculpture Garden of the New Orleans Museum of Art.



GERMAINE RICHIER (1902-1959)

L'Ouragane (Hurricane Woman)

incised with the artist's signature and stamped with the foundry mark 'G. Richier Alexis Rudier Fondeur Paris' (on the base)
bronze
70 ½ x 26 ¾ x 16 7⁄8in. (179 x 67 x 43cm.)
Conceived in 1948-1949, this work is from an edition of eleven proofs: 1/6 to 6/6, HC1, HC2, HC3, EA and 0/6

Price on request

PROVENANCE:

Private Collection, Switzerland (acquired in 1955).
Thence by descent to the present owner.

LITERATURE:

Venice, XXVI La Biennale di Venezia, 1952, no. 146 (another from the edition exhibited).
Varese, Villa Mirabello, *Il Rassegna Internazionale di Scultura all'Aperto*, 1953, no. 132 (another from the edition illustrated).
Basel, Kunsthalle Basel, *Germaine Richier, Bissière, H.R. Schiess, Vieira da Silva, Raoul Ubac*, 1954, no. 6.
Bienne, Le collège des Prés Ritter, *Exposition suisse de sculpture en plein air*, 1954, no. 170.
Amsterdam, Stedelijk Museum, *Vieira da Silva, Germaine Richier*, 1955, no. 30.
Paris, Musée d'Art Moderne de la ville de Paris, *Germaine Richier*, 1956, no. 11 (illustrated, pl. I).
Brussels, Palais International des Beaux-arts, *Exposition universelle et internationale 50 ans d'art moderne*, 1958, no. 271.
Dortmund, Museum am Ostwall, *Französische Plastik des 20. Jahrhunderts*, 1959, no. 135.
Antibes, Musée Picasso, *Germaine Richier*, 1959, no. 74.
Paris, Musée Rodin, *Il Exposition internationale de sculpture contemporaine*, 1961, no. 142.
Paris, Grand Palais, *Art contemporain*, 1963.
Zurich, Kunsthalle Zürich, *Germaine Richier*, 1963, p. 19, no. 34.
Paris, Musée Rodin, *Formes humains*, 1964, no. 26.
Arles, Musée Réattu, *Germaine Richier*, 1964, no. 20.
Paris, Musée d'Art Moderne de la ville de Paris, *LXXXI Salon de l'Union des femmes peintres, sculpteurs, graveurs, décorateurs*, 1965.
Athens, *I Exposition internationale de sculptures panathénées de la sculpture mondiale*, 1965, no. 2.
Saint-Paul-de-Vence, Fondation Maeght, *Dix ans d'art vivant, 1945-55*, 1966, no. 9.
Paris, Galerie Creuzevault, *Germaine Richier 1904-1959*, 1966 (studio view illustrated; another from the edition illustrated).
Montreal, *Exposition universelle et internationale de Montréal*, 1967.
Annecy, Château des ducs de Nemours, *Germaine Richier*, 1967.

London, Barbican Art Gallery, *Aftermath: France 1945-54*, 1982, p. 69, no. 43 (another from the edition illustrated). This exhibition later travelled to Humlebaek, Louisana Museum of Modern Art.
Saint-Paul-de-Vence, Fondation Maeght, *Un musée éphémère*, 1986, no. 64.
Saint-Etienne, Musée d'Art Moderne, *L'art en Europe, les années décisives: 1945-1953*, 1987-1988.
Humblebaek, Louisana Museum of Modern Art, *Germaine Richier*, 1988, p. 8-17, no. 11.
Paris, Hôtel de la Monnaie, *Regards sur la femme*, 1993.
London, Tate Gallery, *Paris Post War, Art and Existentialism 1945-55*, 1993, pp. 161-162, 226, no. 97 (another from the edition illustrated, pp. 165).
Antibes, Musée Picasso, *L'envolée l'enfouissement*, 1995.
Paris, Musée d'Art Moderne de la ville de Paris, *Passions privées*, 1995-1996, no. 9.
Villeneuve-d'Ascq, Musée d'Art Moderne, *L'envolée l'enfouissement*, 1996.
Saint-Paul-de-Vence, Fondation Maeght, *Germaine Richier Rétrospective*, 1996, pp. 84, 86, 204, no. 33 (another from the edition illustrated in colour, p. 85).
Berlin, Akademie der Künste, *Germaine Richier*, 1997, p. 191, no. 38 (studio view illustrated, p. 15; another from the edition illustrated, p. 94).
Dominique Lévy / Galerie Perrotin, *Germaine Richier, Sculpture 1934-1959*, 2014, p. 48 (studio view illustrated, p. 48; another from the edition illustrated, pp. 49, 50).
Mont-Saint-Michel, Abbaye du Mont-Saint-Michel, *L'Ouragane - Germaine Richier*, 2017 (another from the edition exhibited).
Paris, Galerie Christophe Gaillard, *Maryan, Germaine Richier*, 2019 (another from the edition exhibited).
A. Pieyre de Mandiargues, 'Germaine Richier', in *Le Disque vert*, no. 3, July-August 1953, p. 97-100.
C.S.T., 'Germaine Richier, A Great Woman Sculptor', in *Harper's Bazaar*, no. 2903, October 1953, p. 177-180.
J. Grenier, 'Germaine Richier, sculpteur du terrible', in *L'Oeil*, no. 9, September 1955, p. 26-31.
D. Chevalier, 'Un grand sculpteur: Germaine Richier', in *Prestige français et Mondanités*, no. 19, September 1956, p. 60-65.
D. Rolin, 'Germaine Richier ou la main d'ombre', in *Carrefour*, 10 October 1956.
B. Milleret, 'Envoûtement de Germaine Richier', in *Les Nouvelles littéraires*, 11 October 1956.
A. Chastel, 'Germaine Richier: la puissance et le malaise', in *Le Monde*, 13 October 1956.
D. Chevalier, 'Dans son atelier, vaste forêt de plâtres et de bronzes, Germaine Richier, chef d'école, sculpte les grands mythes sylvestres', in *Femme*, October-November 1956, p. 81-83.



P. Chatard, 'Germaine Richier', in *Nouvelle gauche*, 18 November-1 December 1956.

P. Schneider, 'Art news from Paris', in *Art News*, no. 55, December 1956, p. 48.

A. Pieyre de Mandiargues, 'Art et humour au XX siècle: l'humour cruel de Germaine Richier', in *XX siècle*, no. 8, January 1957.

M. Conil-Lacoste, 'Germaine Richier ou la confusion des règnes', in *Cahiers du sud*, February 1957, p. 307-311.

Germaine Richier, exh. cat., Antibes, Musée Grimaldi, 1959.

C. Roger-Marx, 'Cette héritière inspirée des grands maîtres: Germaine Richier', in *Le Figaro littéraire*, 8 August 1959.

R. Couturier, 'La force de son oeuvre', in *Tribune de Lausanne*, 9 August 1959.

A. Giacometti, 'Assis parmi ses sculptures', in *Tribune de Lausanne*, 9 August 1959.

V. da Silva, 'Son atelier était plein d'une étrange musique', *Tribune de Lausanne*, 9 August 1959.

A. Pieyre de Mandiargues, 'Germaine Richier', in *Synthèses*, 1959, pp. 3-8.

F. Hellens, 'Le première exposition posthume de Germaine Richier', in *Les Beaux-arts*, no. 894, 22 April 1960, p. 12.

P. Schneider, 'To Germaine Richier', in *Art News*, vol. 59, no. 4, Summer 1960, pp. 49-50, 66.

J. Cassou (ed.), *Sculptures modernes*, Paris 1961.

Germaine Richier, exh. cat., Arles, Musée Réattu, 1964.

H. Cingria, 'Arles', in *Les Lettres françaises*, 30 July-5 August 1964.

G. Marchiori (ed.), *Modern French Sculpture*, London 1964, pp. 52-53.

'Ier Panathénées de la sculpture mondiale', in *Journal de chefs-d'oeuvre de l'art*, no. 130, 8 September 1965.

R. Varia, 'Un poet tragic', in *Secolul 20*, no. 3, Summer 1968.

E. Crispolti (ed.), *I maestri della sculptura*, Milan 1968, p. 50-52, no. 65.

M. Conil-Lacoste (ed.), *Nouveau dictionnaire de la sculpture moderne*, Paris 1970, pp. 262-264.

L'animal de Lascaux à Picasso, exh. cat., Paris, Muséum national d'histoire naturelle, 1976-1977, pp. 13-14.

E. Lucie-Smith (ed.), *L'Art d'aujourd'hui*, Paris 1977, p. 508.

R. Barotte, 'A la recontre de Germaine Richier (1904-1959), le sculpteur qui va...au delà de', in *Vision sur les arts*, November 1978.

Brassaï (ed.), *Les Artistes de ma vie*, Paris 1982, pp. 194-197.

I. Jianou, G. Xurigura, A. Lardera (eds.), *La Sculpture moderne*, Paris 1982, p. 178.

J. L. Daval, *L'Art en Europe, les années décisives, 1945-1953*, Geneva 1987, pp. 91-94.

J. L. Ferrier and Y. Le Pichon (eds.), *L'Aventure de l'art au XXe siècle*, Paris 1988, p. 563.

G. Neret (ed.), *30 ans d'art moderne, peintres et sculpteurs*, Paris 1988, pp. 114-134.

E. Lebovici, 'L'atelier de Germaine Richier vu par Pierre-Olivier Deschamps', in *Beaux-arts magazine*, no. 73, November 1989, pp. 94-99.

F. Montreynaud (ed.), *Le XXe siècle des femmes*, Paris 1989, pp. 366-367.

J. Beaufet (ed.), *L'Ecriture griffée*, Saint-Etienne 1993, pp. 163-171.

Towering larger than life-size, L'Ouragane (Hurricane Woman) (1948-1949) is a masterpiece by Germaine Richier that stands among her most magnificent monumental bronzes. The present example was acquired by the famed Swiss collector Walter Bechtler in 1955, and has remained in the family ever since: others are held in the permanent collections of major museums worldwide, including the Tate, London; the Louisiana Museum of Modern Art, Humlebaek; the Astrup Fearnley Museet, Oslo; and the Centre Pompidou, Paris. One of the most important sculptors in postwar France, Richier’s works reflected the existential angst of her era. L'Ouragane was conceived as the sister sculpture to L’Orage (Storm Man), who—with his weathered features, broad physique and pitted, excoriated skin—could be seen either as the victim of a storm, or a personification of the tempest’s destructive power. L'Ouragane has a more strongly defined face than her male counterpart, and stands upright with tensed muscles, outspread hands and a steadfast expression. She gazes—despite the wreckage of the world—towards a future of regeneration and survival. A defining icon of Richier’s oeuvre, L'Ouragane has been exhibited at many international retrospectives across Europe over the past half-century.

Unlike her contemporaries Alberto Giacometti and Jean Fautrier—or, indeed, the British ‘Geometry of Fear’ sculptors such as Reg Butler and Lynn Chadwick, upon whom she had a great influence—Richier consistently observed her figures from life. Rather than working with a grid-based system of division, she would trace dynamic ‘lines of force’ on the skin of her models before using enlarging compasses to transfer these proportions to the sculpture in progress. The model for L'Ouragane was a woman named Thérèse, a former member of the ‘Bluebell Girls’—an elite group of Parisian cabaret dancers formed in the 1930s—whose body retained its athletic power. In Richier’s hands, her strong female form may even have taken on an aspect of self-portraiture. In fitting tribute to her own forceful character and vision, the artist herself would later be nicknamed L'Ouragane after the sculpture.

The model for L’Orage, meanwhile, was Libero Nardone, who in his youth had posed for Auguste Rodin. By working with the man featured in such works as The Kiss some five decades earlier, Richier consciously placed her work in dialogue with Rodin, the modern master of monumental sculpture. Following her studies at the École des Beaux Arts in Montpellier, Richier had spent a formative three years working with the influential sculptor Antoine Bourdelle, who himself had been taught by Rodin. She remained in Bourdelle’s Paris studio until his death in 1929, encountering other students of his including Giacometti and Henri Matisse. Richier spent the war years in Provence and

Switzerland; it was not until her return to Paris in the postwar years that she arrived at her signature style. In both L'Ouragane and L’Orage, Richier invoked her antecedents while making a radical stylistic break with the past. In the latter, her model himself bore the marks of time—now in his eighties, his body paunchy and frail compared to the muscular young frame Rodin had observed—and the sculpture’s rough, pitted and incised surface posited a state of degradation, picturing the philosophy of malaise that hung over Paris after the Second World War.

In her earlier responses to the war, Richier had created human-animal hybrids in works such as La Mante (The Praying Mantis) (1947), a frightening creature that seemed to capture the

aggression and horror the world had witnessed. In L’Orage and L'Ouragane, however, she shifted her focus to entirely human figures, reaffirming her commitment to working from nature. The impact of a 1935 visit to the ruins of Pompeii also resurfaced, the entombed casts of bodies she saw there informing her sculptures’ poignant physical presence. For all her precarity, L'Ouragane carries herself with a touching dignity, and her scarified surface is charged with a compressed sense of energy. She is a relic of violence, but also of fortitude and endurance. ‘The further I go,’ Richier wrote to her husband Otto Charles Bänninger in 1956, ‘the more certain I am that only the human counts’ (G. Richier, quoted in V. da Costa, *Germaine Richier: Un art entre deux mondes*, Paris 2006, p. 14).

Entering Germaine Richier’s studio for the first time, I had the impression of penetrating a strange world after the ravages of the atomic deluge

— Brassaï

MANOLO VALDÉS (B. 1942)

Cabeza de Mariposas (Green Patina)

bronze

176 x 181 x 102in. (447 x 459.7 x 259.1cm.)

Executed in 2018, this work is number one from an edition of four plus two artist's proofs

Price on request

PROVENANCE:

Acquired directly from the artist by the present owner.

One day, while strolling in Central Park, I saw butterflies fluttering over a person's head. That inspired me! From that moment, I saw butterflies everywhere! That's how ideas start. You never know when one is going to pop in

— Manolo Valdés



JOAN MIRÓ (1893-1983)

Femme et oiseau (Woman and Bird)

signed and numbered ‘Miro 1/4’ (on the base to the right); with the foundry mark and inscribed ‘Susse Fondeur, Paris 1999’ (on the base at the back)
bronze with brown patina
129 7⁄8 x 28 ¾ x 23 ½in. (330 x 76 x 60cm.)
Conceived in 1982; cast in an edition of four, this example cast in 1999

Price on request

PROVENANCE:

Private collection, Spain.

EXHIBITED:

Baden-Baden, Museum Frieder Burda, *Miró, Les couleurs de la poésie*, July – November 2010.
Wakefield, Yorkshire Sculpture Park, *Miró, Sculptor*, March 2012 – January 2013, p. 158 (illustrated p. 26).
Amsterdam, Rijksmuseum, *Miró in the Rijksmuseum gardens*, June – October 2015.

Antibes, Musée Picasso, March 2013 – June 2022 (on long term loan).

LITERATURE

E.-F. Miró & P. Ortega Chapel, *Joan Miró, Sculptures. Catalogue raisonné, 1928-1982*, Paris, 2006, no. 392, p. 361 (another cast illustrated).

Although Miró had created Surrealist painting-objects during the late 1920s and 1930s, it was not until a decade later, while he was living in Palma, Montroig and Barcelona during the Second World War, that he considered making free-standing sculptures. He wrote in his *Working Notes, 1941-1942*, “it is in sculpture that I will create a truly phantasmagoric world of living monsters; what I do in painting is more conventional”





(quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 175). He began to create sculptures as a further development of the ceramic objects that he was making in collaboration with Josep Artigas. The possibility of undertaking larger and more imposing sculptures became a reality when Miró's "big studio", of which the artist had dreamed for years, was finally built in Palma in 1956. In his comprehensive monograph on the artist, Jacques Dupin details how he initially perceived Miró's sculptures as secondary counterparts to his better-known paintings, collages and ceramics. However, in light of the scope and scale of the artist's later work in bronze, Dupin, happily, revised his view: 'The sculptures from the last two decades of Miró's productive life took on a broad place and force ... For Miró, sculpture became an intrinsic adventure, an important means of expression that competed with the canvas and sheet of paper – the domains and artistic spaces proper to Miró – without ever simply being a mere derivative or deviation from painting. Miró's approach and conception of sculpture offered him an immediate contact with a reality that, in painting, was attainable through the screen of an elaborately constructed language' (in *Miró*, Barcelona, 2004, pp. 361 & 367). Conceived during the final year of the artist's life, *Femme et oiseau* is a fine example of Miró's late bronze work within which he builds upon the motifs, symbolisms and practices established over the course of his long and esteemed career. Having long been renowned for his imaginative ceramics, it is only fitting that *Femme et oiseau* was initially conceived in 1962 as a large-scale earthenware sculpture, now at the Fundació Miró Mallorca, Palma. Twenty years later, Miró would return to this composition to design what would become perhaps his most famous sculpture of all time, the twenty-two metre tall *Dona i Ocell* (*Woman and Bird*), commissioned as a public monument for the Parc Joan Miró in the artist's native city, Barcelona. Created in 1982, the same year as the Barcelona

sculpture, *Femme et oiseau* signals a truly landmark moment in the artist's career – the culmination of his favourite and most iconic motif pairings: the woman and the bird. The present work is a playful fusion of this subject. Various iterations can be found throughout the artist's painted, graphic, ceramic and sculpted oeuvre, from as early as 1940. Having married Pilar Juncosa in 1929, in 1930 Maria Dolors Miró, the couple's only child, was born. During the half century of their marriage, Pilar exerted a discrete but considerable influence on the artist. In Miró's own words: "My wife Pilar is the ideal companion for me. Without her, I would be an orphan lost in this world. Other than my work, I have no idea of anything or how to organize things. She is my guardian angel." (quoted in G. Raillard, *Conversaciones con Joan Miró*, Barcelona, 1978). As a devoted husband and father, Miró spent the remainder of his artistic career celebrating both the aesthetic beauty and life-giving force of women – his eternal muse. The present sculpture explores both of these capacities. With a long, dark crevice running vertically up her sinuous, stylised body, the woman is transformed into a birthing vessel; perched atop her head is a bird, which acts, in this instance, as an ornamental device – almost a crown – the perfect accessory for the "dazzling woman". Shaped like a tilting crescent moon, the bird acts as a bridge, a messenger between celestial and earthly realms, between the animal and human kingdoms, between divine idolisation and base mortality. The bird is a vessel which, as José Corredor-Matheos writes, "we can interpret as sacred trees of life, by which we can to climb upwards to heaven". (J. Pierre & J. Corredor-Matheos, *Céramiques de Miró et Artigas*, Paris 1974, p. 151.) A triumphant development of key motifs within in the artist's career, with its richly textured surface and graceful contours, in *Femme et oiseau* we find a rich combination of technical prowess, executed within the lexicon of Miró's highly imaginative and deeply symbolic late oeuvre.

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From this moment on, Miró began to create sculptures as a further development of the ceramic objects that he was making in collaboration with Josep Artigas. The possibility of undertaking larger and more imposing sculptures became a reality when Miró's "big studio", of which the artist had dreamed for years, was finally built in Palma in 1956.

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tall *Dona i Ocell* (Woman and Bird), commissioned as a public monument for the Parc Joan Miró in the artist's native city, Barcelona. Created in 1982, the same year as the Barcelona sculpture, *Femme et oiseau* signals a truly landmark moment in the artist's career – the culmination of his favourite and most iconic motif pairings: the woman and the bird.

The present work is a playful fusion of this subject. Various iterations can be found throughout the artist's painted, graphic, ceramic and sculpted oeuvre from as early as the late 1930s. Having married Pilar Juncosa in 1929, in 1930 Maria Dolors Miró, the couple's only child, was born. During the half century of their marriage, Pilar exerted a discrete but considerable influence on the artist. As a devoted husband and father, Miró spent the remainder of his artistic career celebrating both the aesthetic beauty and life-giving force of women – his eternal muse.

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JESÚS RAFAEL SOTO (1923-2005)

Untitled (penetrable sonoro)

acrylic and metal
92 ½ x 206 ¾ x 204 ¾in. (235 x 525 x 520cm.)
Executed *circa* 1980

Price on request

PROVENANCE:

Galería Elvira González, Madrid.
Acquired from the above by the present owner.

In the Penetrables, the spectator walks through vertical threads or bars that fill the entire available space and make up the work. From that moment on, spectator and artwork are physically and inextricably entwined

— Jesús Rafael Soto





A vast, immersive structure spanning more than five metres in width, *Untitled (penetrable sonoro)* is a rare and entrancing work from Jesús Rafael Soto's ground-breaking series of *Penetrables*. The viewer is invited to move through its forest of suspended yellow vertical rods; as they do so, the tubes create a hollow chiming sound, creating a resonant, rippling chorus of tonal variation. The work's sonic component distinguishes it within the series: Soto made only a handful of works of this type, with another example held in the Fundación Museo de Arte Moderna Jesús Soto, Ciudad Bolívar. Begun in the mid-1960s, and pursued throughout his career, the *Penetrables* set a new benchmark within the evolution of Conceptual, Kinetic and Op Art, radically reconceiving the relationship between spectator and artwork. Other works from the series have been installed in locations worldwide, and are represented in major public collections including the Museum of Fine Arts, Houston, the Fondation Louis Vuitton, the Los Angeles County Museum of Art, the Fondation Maeght and the Museo Nacional Centro de Arte Reina Sofía, Madrid.

The *Penetrables* evolved from Soto's early fascination with serial structures, demonstrated in formative series such as the *Répétitions* and *Progressions*. Underpinning these creations was a desire to dematerialize the artwork, and—in doing so—to reveal the density and fullness of the space it inhabited. By repeating and cycling through different structures, Soto believed, the artwork ceased to be a static object designed for sustained viewing, but instead reflected back upon its surroundings, giving form to the seemingly invisible, intangible space that contained it. In the *Penetrables*, these investigations were taken to a new level, inviting the viewer to experience this revelation in sensory terms: to touch, feel and—in the case of the present work—to hear the volumetric, cavernous depths of the void. 'My concept of

space is very different from that of the Renaissance, where man was in front of space, he was the viewer, the judge of that space', he explained. '... [With] the *Penetrables*, I reveal that man ... is part of space. And this is the sensation of those who enter them, and the feeling of joy and elation that you witness is similar to getting in the water and being completely liberated from gravity' (J. R. Soto, quoted at <https://unframed.lacma.org/2020/05/26/lacma-acquires-blue-penetrable-kinetic-artist-jes%C3%BAs-rafael-soto>).

Born in Venezuela in 1923, Soto moved Paris in 1950. Buoyed by the influence of artists such as Paul Klee and Piet Mondrian, he became fascinated by the idea of setting geometric relations in motion, and in 1955 participated in the seminal Kinetic Art exhibition *Le mouvement* (The Movement) at Galerie Denise René. Taking his place alongside artists such as Jean Tinguely and Victor Vasarely, Soto would become a key figure within a generation that rigorously probed the mechanics of human perception: by the time of the present work, he had achieved widespread international recognition, having mounted major solo exhibitions at the Solomon R. Guggenheim Museum, the Louisiana Museum of Modern Art and the Centre Georges Pompidou during the 1970s. The 'sonoro' subgroup of *Penetrables* occupy a particularly intriguing position within this trajectory, highlighting the artist's fascination with musical structures at a time when composers were increasingly concerned with breaking down the acoustic spectrum. In the present work, space becomes an aural phenomenon as much as a visual one, the viewer's movement creating a rhythmic, harmonic and melodic progression that radiates beyond the confines of the work. It is a thrilling manifestation of Soto's central conviction: that emptiness and silence are not vacant states, but rather wellsprings of possibility waiting to be activated.

NIKI DE SAINT PHALLE (1930-2002)

Fontaine aux Nanas (fond noir) (Fountain of Girls)

stamped with the artist's signature and number '1/3 Niki de Saint Phalle' (on the rim)
painted polyester resin fountain
31 ½ x 92 ⅞ x 92 ⅞in. (80 x 236 x 236cm.)
Executed in 1990, this work is number one from an edition of three plus two artist's proofs

Price on request

PROVENANCE:

Guy Pieters Gallery, Knokke-Heist.
Private Collection, France.
Acquired from the above by the present owner.

Niki de Saint Phalle became an internationally renowned artist in the 1960s thanks to her hugely successful *Tirs* ("Shootings") paintings. An avant-garde figurehead, thanks to televised media, and a member of the Nouveaux Réalistes ("New Realists"), in 1967 she continued to reflect on the role of women and represent femininity by creating her first Nanas. Through this series, which shows a desire to shake up the moral codes of her time, the artist gave a provocative role to her works spread out in the public space.

Indeed, her Nanas—a series of sculptures representing voluptuous, colourful, chubby, joyful, dancing women—are the artist's ode to femininity. Larger and more imposing than the average man, these strong characters must be able to go up against their male counterparts. They are cheerful, light, exuberant and free—they stand in festive poses, they caper, they dance—all while inviting the viewer to join them. In the present work, *Fontaine aux Nanas (fond noir) (Fountain of Girls)* we see a group of Nanas gathered together in what is actually a polychrome resin fountain, joyously embracing as if ready to splash around in the fountain itself.

Niki de Saint Phalle took part in the feminist and anti-racist social movements of the latter half of the 20th century. In 2014, she was the subject of a major retrospective in the Grand Palais in Paris, which moved to the Guggenheim Museum in Bilbao in the spring of 2015. Niki de Saint Phalle, whose work asserts itself due to its radicalness, has cemented herself as a major artist of her time, as well as a figure of 20th-century feminism.

For me, my sculptures depict the large-scale world of women, women’s delusions of grandeur, women in today’s world, and women in places of power.

— Niki de Saint Phalle



JOHN CHAMBERLAIN (1927-2011)

Wandering Bliss Meets Fruit of the Loom (a.k.a. America on Parade)

painted and chromium-plated steel
73 ½ x 92 x 35in. (186.7 x 233.7 x 88.9cm.)
Executed in 1980

Price on request

PROVENANCE:

Sydney and Rita Adler Collection, Sarasota (acquired directly from the artist in 1980).
Anon. sale, Sotheby's New York, 15 May 2013, lot 260.
Acquired at the above sale by the present owner.

EXHIBITED:

Sarasota, The John and Mable Ringling Museum of Art, *International Florida Artists Exhibition*, 1981.

LITERATURE:

J. Sylvester, *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-1985*, New York 1986, p. 176, no. 649 (illustrated in colour, p. 177).

"I wasn't interested in the car parts per se, I was interested in either the color or the shape or the amount. I didn't want engine parts, I didn't want wheels, upholstery, glass, oil, tires, rubber, lining, what somebody'd left in the car when they dumped it, dashboards, steering wheels, shafts, rear ends, muffler systems, transmissions, fly wheels, none of that. Just the sheet metal." - John Chamberlain

Unfurling in an ecstasy of jagged form and vivid colour, *Wandering Bliss Meets Fruit of the Loom (a.k.a. America on Parade)* is a lavish and monumental example of John Chamberlain's revolutionary abstract sculpture. Chamberlain first made a sculpture out of a car part in 1957 at the house of the painter Larry Rivers, who had a rusting 1929 Ford convertible on his property. 'I took a fender', Chamberlain recalled. 'I didn't want to use it as a fender, so I drove over it a few times to rearrange its shape, which was the beginning of what I now know as *process*' (J. Chamberlain, quoted in J. Sylvester, 'Auto/Bio: Conversations with John Chamberlain', in *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954-85*, New York 1986, p. 15). This directness of approach would continue to characterise Chamberlain's work for decades to come. While some have read an irony into his cannibalising of automobiles – the destruction, after all, of the emblematic product of the post-industrial American Dream – Chamberlain was less interested in his material's origins than in its immediate visual qualities; he often said that it was simply

available and easy to manipulate, much as marble was for Michelangelo. With its integral surface of readymade colour, auto metal also allows a narrative interaction of the work's individual parts, mapping the stages, choices and procedures in its construction. For, much as the Abstract Expressionist canvases of his friends Willem de Kooning and Franz Kline are partly *about* their painting, Chamberlain's work is about its making, and how structure is derived from process. Liberating his medium from the planar, planned construction and anthropomorphic baggage that limited even his radical forebear David Smith, Chamberlain finally made sculpture as free as painting.

Although he made elegant and intriguing art works from a wide range of astonishing materials during his long career, Chamberlain is best known for sculptures such as the present example, works that helped to redefine a bold new approach to sculpture during the post-war period. He fashioned his unique creations from industrial steel, the painted, chrome plated, and stainless materials that defined the iconic 20th century look of the American automobile, transforming these castoff metal forms into stunning and original works of art. In Chamberlain's hands, these rough materials assumed shapes that were remarkably graceful and voluptuous, as can be seen in the present work. His choice of material led Chamberlain to be associated early in his career in the 1960s with the strategies of Pop, with its interests in consumer objects and consumer culture. But Chamberlain had his own unique voice and style and his instantly recognizable work can truly be considered *sui generis*, in a class by itself. Never interested in referring to automobiles, as such, as the explicit subject of his work, his real interest was in re-using and ultimately transforming everyday materials through his art practice, and this was consistent with the Assemblage Art aesthetic with which he was sometimes associated (He was included in the 1961 group exhibition "Art of Assemblage," a landmark group show at the Museum of Modern Art in New York).

John Chamberlain was among a mere handful of truly trailblazing artists who worked in the mid to late 20th and early 21st centuries. He was an artist who introduced novel, new materials for creating sculpture, and new ways of presenting his work, both in indoor and outdoor settings. He helped to introduce techniques of collage to the three-dimensional medium of sculpture, observing "I'm basically a collagist. I put one thing together with another thing. I sort of invented my own art supplies" (J. Chamberlain quoted in J. Chamberlain and S. Davidson, *John Chamberlain: Choices*, New York, 2012, p. 27).



FERNANDO BOTERO (B. 1932)

Woman on a Horse

signed
bronze
126 ½ x 90 ½ x 55in. (321 x 230 x 140cm.)
Executed in 2012.

Price on request

PROVENANCE:
Acquired directly from the artist.
This work is accompanied with a certificate of authenticity
signed by the artist.



BALTASAR LOBO (1910-1993)

Pièce d'Eau sur socle 2ème version

Signed and numbered 'Lobo E.A. 2/4' (on the top of the base) and stamped with the foundry mark 'FONDERIA ART. FLLI BONVICINI' (on the top of the base)
bronze with black patina
57 ½ x 74 ¾ x 47 ¼in. (146 x 190 x 120cm.)
Conceived in 1971; cast in an edition of eight, plus four artist's proofs, this example cast in 1995

Price on request

PROVENANCE:

The artist's estate.
Acquired from the above by the present owner.

LITERATURE:

R. Thomas & R. Melcher, eds., *Galerie Thomas, Figures 2021*, 2021, pp. 152-153 (illustrated).
M. Jaume, K. de Barañano & M. Luz Cárdenas, *Baltasar Lobo, Catalogo Razonado de Esculturas*, vol. II, Madrid, 2021, no. 8605, p. 422 (another cast illustrated p. 423).

Throughout his artistic career, Baltasar Lobo focused almost exclusively on the female form, continuously exploring the sensuality of its volumes in a variety of dynamic poses. Lobo discovered his affinity for the female figure when working with sculptor Henri Laurens in Montparnasse in the 1940s, after he fled his home country during the Spanish Civil War. In the 1950s, Lobo parted from Laurens and transitioned toward his uniquely elegant and refined style informed by the work of

Constantin Brancusi and Jean Arp. Drawing inspiration from the Iberian and Cycladic sculpture he first encountered on a visit to the Archaeological Museum in Madrid, in Lobo's oeuvre we find a powerful fusion of ancient and modern sources. With its soft curves and abstracted minimal form, the present work exemplifies the most desirable qualities of twentieth-century sculpture in its exploration of the *éternel féminin*.

An avid draughtsman, his intensive study of the female subject allowed Lobo to develop an in-depth knowledge of human anatomy, its movements and gestures, its contours and angles, which he then translated into a lyrical, semi-abstract sculptural vocabulary of curvilinear forms. *Pièce d'Eau sur socle 2ème version* is a testament to the extraordinary depth and range of Lobo's approach, treating the female torso as a dynamic configuration of streamlined shapes that revels in the suggestive potential of the partial figure. Focusing solely on the juncture between the legs and the upper body, Lobo imbues this sculpture with a palpable tension, the torso pulled taut as it twists towards the viewer, while the lower limbs stretch away, acting as a counterweight. Recalling the fragmented sculpture of antiquity, as well as the art of Rodin, who championed the partial figure as a sculptural form in its own right, the present work conjures a rich impression of the female body in motion through a nuanced interplay of carefully balanced, compact forms, re-imagining the figure in Lobo's own dynamic, stylised terms. Other casts of *Pièce d'Eau sur socle* are included in the collections of the Museo Español de Arte Contemporáneo in Madrid and the Museo de Arte Contemporáneo, Caracas.



HENRY MOORE, O.M., C.H. (1898-1986)

Working Model for Two Piece Reclining Figure: Points

signed, numbered and stamped with foundry mark 'Moore/ 7/10'
(on the base)
bronze with a brown patina
30⅓ x 47⅞ x 23⅝in. (76.5 x 121 x 60cm.)
Conceived in 1969-70 and cast by H. Noack Foundry, Berlin

Price on request

PROVENANCE:

Acquired directly from the artist in the early 1970s, and by descent to the present owner.

EXHIBITED:

London, Lefevre Gallery, *Small Bronzes and Drawings by Henry Moore*, November - December 1972, no. 33, another cast exhibited.

A supreme expression of one of the sculptor’s most important and enduring subjects, Reclining Mother and Child (1960-1961) is a captivating monumental bronze by Henry Moore. With its sinuous, interlocking organic forms—the embryonic shape of the child embraced by the undulating, open frame of the mother, which extends more than two metres across—it encapsulates the power of Moore’s mature practice, which explored timeless, resonant and primal themes in a unique humanist idiom. At once conjuring figure and landscape, containment and independence, tension and harmony, it bears witness to the rich, multivalent poetry he found in the ‘mother and child’ motif. The eminent critic David Sylvester considered the work a ‘major masterpiece’: in 1968, he declared that ‘the Reclining Mother and Child of 1960-1 [is] possibly the greatest of Moore’s works in bronze’ (D. Sylvester, *Henry Moore*, exh. cat. Tate Gallery, London 1968, p. 85). Other versions are held in the collections of the Sara Hildén Art Museum in Finland, and the Minneapolis Sculpture Garden, Walker Art Center, in the United States.

Among Moore’s earliest surviving works is a Mother and Child carved in stone in 1922. As he developed his practice over the decades—informed equally by Neolithic and Pre-Columbian sculpture and the landscape of his native Yorkshire, and working towards abstraction on an ever-grander scale—the image retained a central significance, offering endless emotional and formal potential. ‘The “Mother and child” idea’, he explained in 1979, ‘is one of my two or three obsessions, one of my inexhaustible subjects. This may have something to do with the fact that the “Madonna and Child” was so important in the art of the past and that one loves the old masters and has

New Haven, Yale Center for British Art, *Henry Moore and the Heroic: A Centenary Tribute*, January - March 1999, no. 17, another cast exhibited.

Exhibition catalogue, *Small Bronzes and Drawings by Henry Moore*, London, Lefevre Gallery, 1972, pp. 7, 72-73, no. 33, another cast illustrated.
A. Bowness (ed.), *Henry Moore: Complete Sculpture 1964-73, Vol. 4*, London, 1977, pp. 56-57, no. 605, pls/ 134-135, another cast illustrated.
D. Finn, K. Clark and H. Moore, *Henry Moore: Sculpture and Environment*, New York, 1977, p. 476, another cast illustrated.
P. McCaughey, exhibition catalogue, *Henry Moore and the Heroic: A Centenary Tribute*, New Haven, Yale Center for British Art, 1999, n.p., no. 17, another cast illustrated.

learned so much from them. But the subject itself is eternal and unending, with so many sculptural possibilities in it—a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it’ (H. Moore, quoted in *Henry Moore: Drawings 1969-79*, exh. cat. Wildenstein, New York 1979, p. 29).

Reclining Mother and Child is a showcase of this complexity, its seemingly simple form bringing together nuanced reflections on motherhood, nature and art, and enfolding many of Moore’s key concerns. The work was one of the artist’s personal favourites. ‘I have a particular liking for this Reclining Mother and Child’, he said. ‘...This work combines several of my different obsessions in sculpture. There’s the reclining figure idea; the mother and child idea; and the interior-exterior idea. So it is the amalgamation of many ideas in one sculpture’ (H. Moore in H. Moore & J. Hedgecoe, *Henry Moore*, New York 1968, p. 356). Conceived in the round, the sculpture offers different perspectives according to the viewer’s position: the forms are by turns interdependent and separate, the ‘child’ either cradled by the mother or straining to escape. For Sylvester, ‘The child-form is powerfully ambiguous—at once explosively aggressive and a blunt huddled baby animal. The mother appears from the front to be nursing it, retaining it, from the back to be giving birth, expelling it’ (D. Sylvester, *ibid.*, p. 85). Moore’s use of the void, meanwhile—what he called the ‘interior-exterior’ aspect of his sculpture—creates a window through which the viewer can see the surrounding environment. The mother’s body frames a view of ever-changing, volatile nature as part of the work itself.



Indeed, the dialogue between figure and landscape was a guiding principle of Moore’s work. The present sculpture’s staging of child- and mother-forms might even be seen to analogise this relationship, with the nebulous smaller being both contained within and defined against the mother’s swelling, topographical contours. Its burnished surface and swooping positive and negative silhouettes demonstrate the virtuosity Moore had achieved by the 1960s, working in biomorphic, abstracted shapes that were themselves inspired by the natural world. Having spent his childhood in the Yorkshire Dales, Moore was deeply in tune with the land’s essential strength, rhythm and beauty, from glacier-carved valleys to weathered mountains, polished pebbles and wind-bent trees. With the smooth angles and apertures of works like the present—evocative of pelvis, scapula and socketed joints—he expressed his particular affinity for the strong, inherently sculptural structure of bones, which he had admired and collected since his youth. ‘You can feel’, Moore said, ‘that a bone has had some sort of use in its life; it has experienced tensions, has supported weights and has actually performed an organic function’ (H. Moore in H. Moore & J. Hedgecoe, *ibid.*, p. 75).

Within its universal, archetypal image, Reclining Mother and Child offers a rich synthesis of aesthetic and poetic possibilities. New vistas unfold as the viewer—like someone moving through a landscape—explores its forms and relates to its presence in space. The mother-child dyad emerges as potent as it has been across all eras and cultures, from the statuary of prehistoric fertility cults to Old Masterly depictions of the holy family. The sculpture appears as strong and perpetual as some excavated artefact. At the same time, it is shaped by deep, human thought, and animated—alive and kicking—with the push and pull of its making. ‘The theme of the mother and child,’ Gail Gelburd has written, ‘the mother giving birth, the child struggling to emerge from the maternal womb, is like the stone giving birth to the form, the form struggling to emerge from the block of stone’ (G. Gelburd, ‘Introduction’, in *Mother and Child: The Art of Henry Moore*, exh. cat. Hofstra University Museum, New York 1987, p. 37). Beyond its vision of maternal nurture, Moore’s sculpture ultimately becomes a resplendent metaphor for the act of creation itself, and for the birth of a work of art.

ANISH KAPOOR (B. 1954)

Untitled

signed and dated 'Anish Kapoor 2006' (on the reverse)
stainless steel
55 x 55 x 11¾in. (139.7 x 139.7 x 29.8cm.)
Executed in 2006

Price on request

PROVENANCE:

Private Collection (acquired directly from the artist).
Anon. sale, Christie’s, New York, 16 May 2013, lot 455.
Acquired at the above sale by the present owner.

Untitled (2006) is a generous concave mirror polished to luminous perfection, presenting the viewer with an inverted reflection of themselves and their surroundings. Like a giant silver contact lens that seems to consist entirely of the reflective light around it, the work envelops the viewer with its majestic scale and mercurial surface. At close range, the viewer experiences a dizzying sense of disorientation, beguiled by the alternate reality that exists within the confines of the sphere. For Kapoor, this effect speaks directly to the illusive nature of all appearances: “The interesting thing about a polished surface to me is that when it is really perfect enough something happens – it literally ceases to be physical; it levitates”, he explains; “... it is that ceasing to be physical that I’m after” (A. Kapoor, quoted in *Anish Kapoor*, exh. cat., Institute of Contemporary Art, Boston, 2008, p. 53). Indeed, Kapoor refers to his mirror sculptures as “non-objects”, suggesting that their true meaning lies not in their materiality, but rather in their effects upon the world around them.

Kapoor began his series of mirror sculptures in the mid-1990s, fascinated by the pairing of curved structures and

polished stainless steel surfaces. They have since become an integral strand of his practice, giving rise to prominent public commissions such as *Sky Mirror* for the Rockefeller Centre in New York and *Cloud Gate* for Chicago’s Millennium Park. Kapoor is particularly interested in the transcendental properties of these works, which he views as an extension of the Romantic notion of the “sublime”. “I have worked with concave mirror space for twenty years now because concave mirror space is in front of the picture plane and it is a new kind of space and a new sublime”, he explains. “A modern sublime, a ‘now’ sublime, a ‘here’ sublime” (A. Kapoor, quoted in D. de Salvo, ‘Anish Kapoor in Conversation,’ in D. Anfam (ed.), *Anish Kapoor*, London 2012, p. 403). Standing in front of *Untitled*, the viewer experiences the inarticulate sensation of being transported by visual illusion: what appears to be a solid, physical mass turns out to be nothing more than a fleeting reflection.

The Indian-born British artist was part of a generation of sculptors who came to international prominence in the 1980s. Throughout his career, Kapoor has worked on a variety of scales and with diverse materials – mirrors, stone, wax and PVC – exploring both biomorphic and geometric forms with a particular interest in negative space. He locates the true power of his works in their visceral, physical impact upon the viewer, in particular what he refers to as the moment of immediate recognition. Kapoor explains, “an object lives in a space in a particular way. You walk into the space and you say yes that’s it.... The theoretical stuff comes later... I’m much more interested in the effect that the body has, or that the body receives if you like, from a work” (A. Kapoor, quoted in K. Stiles and P. Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings*, Berkeley 2012, p.189).



GIUSEPPE PENONE (B. 1947)

Pelle di Cedro (Citron Skin)

leather and bronze
58 x 69 in. (147.5 x 175 cm.)
Executed in 2004

Price on request

PROVENANCE:

Galerie Alice Pauli, Lausanne.
Private Collection (acquired from the above in 2008).
Anon. sale, Sotheby's London, 1 July 2014, lot 199.
Acquired at the above sale by the present owner.

It's like a sort of bas-relief, where the veins are sunk in the material, like the veins of the hand, yet emerge slightly from the skin. I want to bring out the idea of vitality and inherent animality in the material.

— Giuseppe Penone



MARINO MARINI (1901-1980)

Grande guerriero

signed with the initials 'M.M.' (on the base)
bronze
length: 53 7⁄8in. (137cm.)
Conceived in 1958-1959 and cast in an edition of three

Price on request

PROVENANCE:

Galerie Rosengart, Lucerne.
Private collection, by whom acquired from the above on 15 June 1961.
Acquired from the above by the present owner.

LITERATURE:

A. M. Hammacher, *Marino Marin, Sculpture, Painting, Drawing*, London, 1970, no. 273 (illustrated; titled 'Study for Warrior').
H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, no. 351, p. 374 (another cast illustrated p. 265).
C. Pirovano, *Marino Marini, Scultore*, Milan, 1972, no. 358 (another version illustrated).
'Hommage à Marino Marini', in *XXe siècle Numéro Spécial*, Paris, 1974 (illustrated; titled 'Guerrier, étude').
M. Meneguzzo, *Marino Marini, Cavalli e cavalieri*, Milan, 1997, no. 102 (another version illustrated p. 231).
Fondazione Marino Marini (eds.), *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 434b, p. 303 (the plaster cast illustrated).
P. Casè, *Marino Marini*, Milan, 1999, p. 261 (another version illustrated).

The authenticity of this work has been confirmed by the Fondazione Marino Marini.

Equestrian images have a long and esteemed tradition in Western art. Throughout the centuries, paintings and sculptures of men on horseback, often depicting noble cavalrymen or generals mounted on their steeds, celebrated the glories and victories of an era or an empire. For Marini, the time-honoured relationship between the horse and rider – the

cavallo e cavaliere – symbolised man's relationship to the world as a whole, and to nature. It is for his *cavallo e cavaliere* works that the artist has become best known.
During the 1950s, the riders had been depicted in an increasingly degraded relationship with their horses, losing control and on the brink of falling. No longer satisfied with the renderings of heroic figures on horseback, Marini, like many post-war artists such as Giacometti and Picasso, invested his work with an emotional intensity that had not been present in his earlier sculpture. This same period saw the smooth, pared-back roundness with which Marini had modelled his earlier sculptures give way to a jutting angularity. The various planes and forms in the present sculpture, *Guerriero*, hint at a language of geometry, or even machinery – the subject of horse and rider has now become barely distinguishable.
Conceived in 1958-1959, *Guerriero* explores the dark and fundamental crisis that Marini felt characterised the modern era following two World Wars. Marini's sculptures from this post-war period harness the frenetic energy of an imminent existential apocalypse. Explaining his artistic evolution, 'My equestrian statues express the torment caused by the events of this century. The restlessness of my horse grows with each new work, the rider appears increasingly worn out, he has lost his dominance over the beast and the catastrophes to which he succumbs are similar to those which destroyed Sodom and Pompeii. I hope to make the last stage of the dissolution of a myth - the myth of heroic and victorious individualism, of the Humanists' virtuous man - visible. My work from these last years is not intended to be heroic, but tragic' (Marini, quoted in Fondazione Marino Marini, ed., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 14).
Yet the fact that the rider remains mounted, against the odds, on a horse whose legs have a rigid and almost pyramidal stability tells of humanity's miraculous survival. Marini explained that the fall of the rider could in itself become an apotheosis, the dawn of a new age, Man rising from the ashes of his relationship with the horse to evolve into something new. Thus, in the midst of his own existential angst, Marini provides us with an image of hope.



LI CHEN (B. 1963)

Landscape in Heaven

signed in Chinese, signed and numbered 'Li Chen 2/8' (incised on the lower back)
bronze
64 5⁄8 x 42 1⁄8 x 35 7⁄8 in. (164 x 107 x 91cm.)
Executed in 2001, this work is number two from an edition of eight

Price on request

PROVENANCE:

Asia Art Center, Taipei.
Acquired from the above by the present owner.

Li Chen began his career as an artist by carving Buddhist sculptures for local temples in his native Taiwan. Of this time, he said, “I felt I knew very little about the subject, and what I did was not good enough. So I bought many books and began reading about Buddhism, religion, and philosophy, and even ventured into Taoism. At the same time, I visited museums to look at original Buddhist sculptures. The more I was exposed to them, the more deeply moved I became.” His aesthetic style eventually evolved from more traditional depictions of Buddhist figures into minimalist forms composed of soft, rounded lines.

The contrast between the luminous reflective surfaces of the gold against the shining black lacquer-like body express a play on the balance between light and shadow, a quintessential component in Li Chen’s work. The artist achieves this vast diversity of surface effects through use of a single material-bronze. In addition to his deep understanding of material, *Landscape in Heaven* is a testament to Li Chen’s virtuosic comprehension of form. Though the figure’s bronze rendered body bulges out, expanding in every direction, as if inflated, the figure appears light and free, as if it may drift away if a gentle wind pushed him from his perch. In contrast, the rocks beneath his feet appear solid, anchoring the entire composition to the ground. This heightens the materiality of the medium in a way that is nearly spiritual in and of itself. The effect is a powerful juxtaposition between heaviness and lightness, mass and void, which is fundamentally a statement that invites viewers towards a serene and spiritual meditation on the Buddhist concept of “emptiness”. Although the figure is aware of his precarious position, Li Chen renders the figure with a calm expression, reminding us of the importance of remaining mindful in the moment and finding contentment with one’s own place within the universe.

A heavenly god in charge of the mountains and rivers, Heaven has bestowed upon me a wild and untamable nature. Able to summon the winds and the rain, I can easily maneuver nature. Full of knowledge and holding my liquor well, I’ve never fancied the position of power. I don’t even want to live in the Heavenly Palace, I would rather ride on the breeze in a pure and clear state, and being enchanted in Loyang.

— Zhu Dunru, Partridge in the Sky



PAUL MCCARTHY (B. 1945)

Rebel Dabble Babble, Hollywood Sign, Inverted

LEDs and electric light boxes
30 x 164 x 14 ¾in. (76.2 x 416.6 x 37.5cm.)
Executed in 2011-2012, this work is number two from an edition of three plus one artist's proof and is accompanied by a certificate of authenticity.

Price on request

PROVENANCE:

Hauser & Wirth, New York.
Acquired from the above by the present owner.

Paul McCarthy / Damon McCarthy, 'Rebel Dabble Babble, Hollywood Sign, Inverted (large)', 2011-2012, Electrical light boxes, LED 157.5 x 834.4 x 39.1 cm / 62 x 328 1/2 x 15 3/8 inches

© Paul McCarthy. Courtesy the artist and Hauser & Wirth.
Photo: Genevieve Hanson

Much of my work is about the initiation from innocence to culture. Its generational, meaning that blame cannot be specific. It's passed down. Where does the perception or action come from? It becomes you. You are it. Culturalized into absurdity. I'm in it, too.

— Paul McCarthy



LYNDA BENGLIS (B. 1941)

Warrior

bronze, stainless steel and copper
72 7/8 x 51 1/8 x 47 1/4 in. (185 x 130 x 120 cm.)
Executed in 2015

Price on request

PROVENANCE:

Kappatos Gallery, Athens. Private Collection.
Acquired from the above by the present owner.



ARNALDO POMODORO (B. 1926)

Sfera di San Leo

bronze
diameter: 216 ½in. (550cm.)
Executed in 1996-2000, this work is from an edition of one plus one artist's proof

Price on request

PROVENANCE:

Private Collection, Milan (acquired directly from the artist in 2005).
Acquired from the above by the present owner in 2007.

EXHIBITED:

San Leo, Palazzo Mediceo, *Arnaldo Pomodoro, Sculture per San Leo e per Cagliostro*, 1997-1998 (another from the series illustrated, pp. 34, 82-83, 85-86).
Paris, Jardins du Palais-Royal, *Arnaldo Pomodoro dans les Jardins du Palais-Royal, Sculptures 1962-2000*, 2002 (illustrated, pp. 18-19, 44-47).

LITERATURE:

A. Fiz, 'Riscoprire la scultura', in *MF*, 15 August 1997, p. 20 (another from the series illustrated).
G. Ballo, 'Il mistero del segno', in *Arte In*, no. 55, vol. XI, May-June 1998, pp. 32-37 (another from the series illustrated).
Arnaldo Pomodoro, exh. cat., Palma, Círculo de Bellas Artes, 1999 (another from the series illustrated, pp. 64-65).
R. Barilli, 'Pomodoro, la scultura degli opposti', in *l'Unità*, 5 May 2002 (illustrated, p. 29).
E. Cao, 'Il prodigio delle sfere di Arnaldo Pomodoro', in *Fri-Mart*, no. 6, vol II, October-December 2002 (illustrated, p. 60).
L. Caprile, 'Le sfere di Pomodoro a Parigi', in *Il Secolo XIX*, 13 April 2002 (illustrated, p. 17).
A. Fiz, 'Pomodoro, il grande ritorno', in *W&W, Milano Finanza*, 29 June 2002 (illustrated, p. 19).

L. Lambertini, 'Metafore senza fine', in *Arte In*, no. 80, vol. XV, August-September 2002 (illustrated, p. 49).
A. Masoero, 'Alte sfere', in *Vernissage, Il Giornale dell'Arte*, no. 28, vol. III, June 2002 (illustrated, p. 5).
D. Mazingarbe, 'Pomodoro sculpteur d'éternité', in *Madame Figaro*, no. 4, 4 March 2002 (illustrated, p. 74).
M. G. Minetti, 'Il mio segno nello spazio', in *Specchio, La Stampa*, no. 326, 18 March 2002 (illustrated, p. 87).
P. Montanari, 'Arnaldo Pomodoro, l'estate Royal', in *Il Messaggero*, 26 April 2002 (illustrated, p. 33).
S. Petrignani, 'Sfere misteriose nei giardini di Parigi', in *Panorama*, no. 20, vol. XL, 16 May 2002, p. 199.
S. Porta, 'L'arte in fonderia', in *Fonderia Pressofusione*, no. 6, December 2002 (illustrated, p. 79).
E. Pouchard, 'Il cuore di Parigi batte con i ritmi sincopati di Pomodoro', in *Il Gazzettino*, July 2002 (illustrated, p. 15).
M. Serra, 'El Palais Royal de Paris acoge una antológica de Arnaldo Pomodoro', in *Ultima Hora*, 19 April 2002 (illustrated, p. 71).
D. Valembois, 'Metafore senza fine', in *Paris*, no. 79, 15 March-15 June 2002 (illustrated, p. 39).
L. Valerio, 'Arnaldo Pomodoro dal 1962 al 2000', in *Ville Giardini*, no. 381, June 2002 (illustrated p. 100).
G. G. Vecchi, 'Parigi val bene una sfera', in *lo donna, Corriere della Sera*, no. 16, 20 April 2002 (illustrated, p. 98).
Arnaldo Pomodoro alla Torre Guevara di Ischia, exh. cat., Ischia, Torre Guevara, 2003 (illustrated, p. 14).
F. Gualdoni (ed.), *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Milan 2007, vol. I, p. 233, no. 955 (illustrated in colour, p. 232-235).
F. Gualdoni (ed.), *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Milan 2007, vol. II, p. 730-731, no. 955b (illustrated).
"Sculpture for me is a process of excavation and relief, without defining a space, and without establishing a centre." - Arnaldo Pomodoro



BERNAR VENET (B. 1941)

Indeterminate Line

rolled steel
63 3/4 x 72 x 45 5/8in. (162 x 183 x 116cm.)
Executed in 1996

Price on request



WILLIAM TURNBULL (1922-2012)

Female

signed with monogram and numbered '4/6' (on the edge of the base)
bronze with a brown patina
75½ x 20½ x 12½in. (191.8 x 52 x 31.7cm.)
Conceived in 1989

Price on request

PROVENANCE:

with Waddington Galleries, London, where purchased by the present owner *circa* 1991.

EXHIBITED:

London, Waddington Galleries, *William Turnbull: Recent Sculpture*, September - October 1991, no. 10, another cast exhibited.
Caracas, Galeria Freites, *William Turnbull*, October - November 1992, exhibition not numbered, another cast exhibited.
Berlin, Galerie Michael Haas, *William Turnbull*, October - November 1992, exhibition not numbered, another cast exhibited.
Munich, Galerie Thomas, *William Turnbull: Skulpturen*, April - June 2002, exhibition not numbered, another cast exhibited.
West Bretton, Yorkshire Sculpture Park, *William Turnbull: Retrospective 1946-2003*, May - October 2005, exhibition not numbered, another cast exhibited.
London, Waddington Galleries, *William Turnbull: Beyond Time*, June - July 2010, no. 19, another cast exhibited.
Exhibition catalogue, *William Turnbull: Recent Sculpture*, London, Waddington Galleries, 1991, pp. 24-25, 52, no. 10, another cast illustrated.

LITERATURE:

Exhibition catalogue, *William Turnbull*, Caracas, Galeria Freites, 1992, p. 25, exhibition not numbered, another cast illustrated.
Exhibition catalogue, *William Turnbull: Skulpturen*, Munich, Galerie Thomas, 2002, p. 6, exhibition not numbered, another cast illustrated.
A.A. Davidson, *The Sculpture of William Turnbull*, Much Hadham, 2005, p. 176, no. 265, another cast illustrated.
Exhibition catalogue, *William Turnbull: Beyond Time*, London, Waddington Galleries, 2010, pp. 58-59, 103, no. 19, another cast illustrated.



THOMAS HOUSEAGO (B. 1972)

Large Owl (For B)

bronze and redwood
102 x 69 x 69in. (259.1 x 175.3 x 175.3cm.)
Executed in 2011, this work is number one from an edition of
three plus two artist's proofs

Price on request

PROVENANCE:

L&M Arts, Venice, California.
Acquired from the above by the present owner.

EXHIBITED:

Edinburgh, The Modern Institute, *The Beat of the Show (Outdoor Sculpture)*, 2011-2012.
London, Hauser & Wirth, *Thomas Houseago*, 2012.
Yorkshire, Yorkshire Sculpture Park, *Thomas Houseago, Large Owl (For B)*, 2014.

As a sculptor, bottom line, I am trying to put thought and energy into an inert material and give it truth and form, and I believe that there is nothing more profound than achieving that. I try to be honest to the experience of looking and recording... You could argue that sculpture is a dramatisation of the space between your eye and the world, between looking and recording, between what you see and feel and memory. I try to allow as much as possible to happen while I'm working on the piece and yet keep it contained within a single object. That seems to get the most truthful results.

— Thomas Houseago



PROPERTY FROM THE COLLECTION OF EMILY YOUNG

EMILY YOUNG (B. 1951)

The Sun King Dreams of Peace

Giallo di Siena marble, unique
39⁷/₈ x 78³/₄ x 72⁷/₈in. (100 x 200 x 185cm.)
Executed in 2022

Price on request

"*The Sun King Dreams of Peace* is carved form Giallo di Siena showing it's origin in the natural world. *The Sun King Dreams of Peace* is a poetic cry to human kind's desperate situation." - Emily Young



PROPERTY FROM THE COLLECTION OF EMILY YOUNG

EMILY YOUNG (B. 1951)

Red Tear

Persian Onyx, unique
42½ x 27½ x 35½in. (108 x 70 x 90cm.)
Executed in 2022

Price on request

Red Tear shows the beautiful complexity of natural stone. The expression of the face is one of compassionate thoughtfulness. The red tear appeared as I carved into the stone. It's like a prayer, for the potential of humanity to exist in true connection with the planet.

— Emily Young



MARINO MARINI (1901-1980)

Gentiluomo a cavallo

numbered and stamped with the initials 'DER14 M.M.' (on the base); stamped with the foundry mark 'FONDERIA D'ARTE MILANO M.A.F.' (on the base)
bronze with brown and green patina hand-chiselled by the artist
Height: 61 ¾in. (156cm.)
Conceived in plaster in 1937 and cast during the artist's lifetime in a numbered edition of three, plus one artist's proof

Price on request

PROVENANCE:

Folksam, Stockholm, by whom acquired directly from the artist, in 1955; their sale, Auktionsverk, Stockholm, 29 April 2014.
Acquired at the above sale by the present owner.

EXHIBITED:

Gothenburg, Göteborgs Konstmuseum, *Marino Marini*, January - February 1953, no. 3 (illustrated).
Stockholm, Svensk-Franska Konstgalleriet, *Marino Marini*, February – March 1953, p. 7 (illustrated p. 9).
Copenhagen, Statens Museum, *Marino Marini*, May 1953, no. 2 (illustrated).

LITERATURE:

G. Giani, *Pittori e scultori italiani contemporanei, monografie*, Milan, 1941, pl. 32 (original wax model illustrated).
R. Carrieri, *Marino Marini scultore*, Milan, 1948, pls. 10-11 (another cast illustrated).
E. Trier, *Marino Marini*, Cologne, 1954, pp. 1-2 (another cast illustrated).
U. Apollonio, *Marino Marini, Sculptor*, Milan, 1958, pls. 10-11 (another cast illustrated).
E. Langui, *Modern Sculptors, Marino Marini*, Amsterdam, 1958, pl. 3 (another cast illustrated).
H. Fuchs, *Marino Marini, il miracolo 1953*, Stuttgart, 1961, pl. 2 (another cast illustrated).
E. Trier, *The Sculpture of Marino Marini*, London, 1961, p. 138 (another cast illustrated pp. 16-17).
J. Setlik, *Marini*, Prague, 1961, p. 6 (another cast illustrated).
H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, no. 80, p. 329.

A.M. Hammacher, *Marino Marini, sculpture, painting, drawing*, London, 1970, no. 55-56 (another cast illustrated).
C. Pirovano, *Marino Marini scultore*, Milan, 1972, no. 91-93 (another cast illustrated).
G. di San Lazzaro, *Omaggio a Marino Marini*, Milan, 1974, p. 41 (another cast illustrated).
M.A. Szinyei, *Marini*, Budapest, 1977, no. 5 (another cast illustrated).
C. Pirovano, *Marino Marini*, Milan, 1988, no. 56-57, pp. 74 & 214 (original wax model illustrated).
C. Pirovano, *The Marino Marini Museum in Florence*, Milan, 1990, no. 27 (original wax model illustrated).
M. Meneguzzo, *Marino Marini, Cavalli e cavaliei*, Milan, 1997, no. 6, pp. 60-61 & 205 (another cast illustrated).
Fondazione Marino Marini, ed., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 122, pp. 86-87 (another cast illustrated; titled 'Gentleman on Horseback').

Gentiluomo a cavallo is one of the finest and earliest examples of Marino Marini's enduring theme of the rider on horseback. This large-scale bronze was previously in the collection of Folksam, when it was purchased in 1955 as one of the decorations for the company's head office in Skanstull in Stockholm.

Created in 1937, this magnificent bronze develops the equestrian theme that first appeared in Marini's three-dimensional sculptural work two years previously. Marini spent much of the 1930s formulating motifs that evoke a simple archaic beauty, and he embraced the time-honoured iconographic tradition of the horse and rider as a means of invoking a sense of mystery and primal energy. *Gentiluomo a cavallo* clearly demonstrates the elegant and simple forms of Etruscan sculpture, and uses a majestic solidity to celebrate the ancient relationship between man and horse. By looking at the art of his forbearers, Marini has managed to successfully transform the aesthetic traditions of the ancient world to give the new as great a profundity as the old.

The static equilibrium of *Gentiluomo a cavallo* represents Marini's desire to create his own myth of the humanist, virtuous man who derives his force from the beast he dominates and



drives. Noble, serene and poised with a solemn gravity, the horseman embodies an elevated state of being in which there is a symbiosis between the forces of nature and man's reason and intellect, an image Marini felt summarised universal concepts that cross all cultural boundaries. Marini sought an artistic style that conveyed originality, simplicity and emotion. The pared-down forms in *Gentiluomo a cavallo* demonstrate this perfectly, crystallising figurative form to its essential elements in order to bestow a greater expressive force. The horse and rider have been translated into almost life-sized proportions, and yet the shapes are reduced, creating the impression that these figures represent all horses and all riders, and therefore all mankind. Born in Pistoia, Tuscany in 1901, Marini was fully aware of the evolution of statues of mounted military leaders and their significance as emblems of political power in Italy, notably expressed in the mounted figure of Marcus Aurelius that dominates the Capitol in Rome. Yet, Marini consciously avoided the authoritarian nature of most equestrian sculpture and claimed not to be influenced by the monuments he observed in Rome, Venice and Padua. He instead became interested in exploring alternatives to the classical, turning to the gothic sculpture of Germany's Bamberg Cathedral and the earthy Etruscan art of his native Tuscany for inspiration. At the time *Gentiluomo a cavallo* was conceived, the militaristic union of man and horse was becoming a predominant symbol of Mussolini's nationalist government, which aimed to align his rule with the prestige and heroism of Imperial Rome. This symbol perhaps took its most monumental form at the Paris World Exposition in 1937, where a colossal saluting horseman sculpted by Giorgio Gori fronted the Italian pavilion. Whilst Marini's own work shared some of the aims of the State sponsored Novecento Italiano movement in their desire to promote a renewed yet traditional Italian art following the call to order after the First World War, he did not wish to align himself with political ideology and alternatively chose to instil his sculptures with a deep sense of spirituality. Marini's deliberately retrospective vision implies a desire to start again, to abandon contemporary sophistication in order to seek out elemental and authentic expression. He believed

that the refined art of the Romans, which was derived from that of the Greeks and the Etruscans, lacked the true creative spark of originality, while by contrast the Etruscans had made a discovery of their own. They had made an art that was fresh, new and filled with life and honesty. He perceived the 'kernel of a civilisation' in the art of the Etruscans and his interest in the relationship between Man and Nature, and indeed man and his land, extended to a fierce pride in his own local heritage: 'For me,' he stated, 'Tuscany is a starting point, which is innate and is part of my being... My discovery of Etruscan art was an extraordinary event. This is why my art lies on themes from the past, such as the link between man and horse, rather than on modern subjects like the man-machine relationship' (Marino Marini quoted in G. Carandente, *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 343). Marini has tackled his subject primarily as a study of formal relationships and not as a direct imitation of nature, creating a composition of almost architectonic masses in which a tension is derived from a sense of potential movement. Marini is supremely successful at conveying emotion through the slightest human gesture within the confines of this motif and expresses an extraordinary range of feelings through subtle changes in the position of an arm or the angle of the head. Every variant of Marini's *cavaliere* contain a new vital charge and a different arrangement of rhythms and in the present sculpture the bareback rider is slightly unbalanced, his legs spread outwards and his head turned as if attention caught by something in the distance. This motion contrasts with the rooted-in-the-earth stability of the horse and indicates the fragile nature of their harmonious relationship. In this way, *Gentiluomo a cavallo* represents a moment of calm, in which the sacred unity between Man and Nature has not yet been ruptured by a modern world that would soon become embroiled in the violence and destruction of war. *Gentiluomo a cavallo* was cast in an edition of three plus one artist's proof. Two of the four sizable sculptures reside in public collections: the National Gallery of Canada, Ottawa and the Camera dei Deputati, Rome. The original plaster cast is housed at the Museo Marino Marini, San Pancrazio, Florence.



SIR ANTHONY CARO, O.M., R.A. (1924-2013)

Air

painted steel, unique
14 x 72 x 78in. (35.5 x 183 x 198cm.)
Constructed in 1971

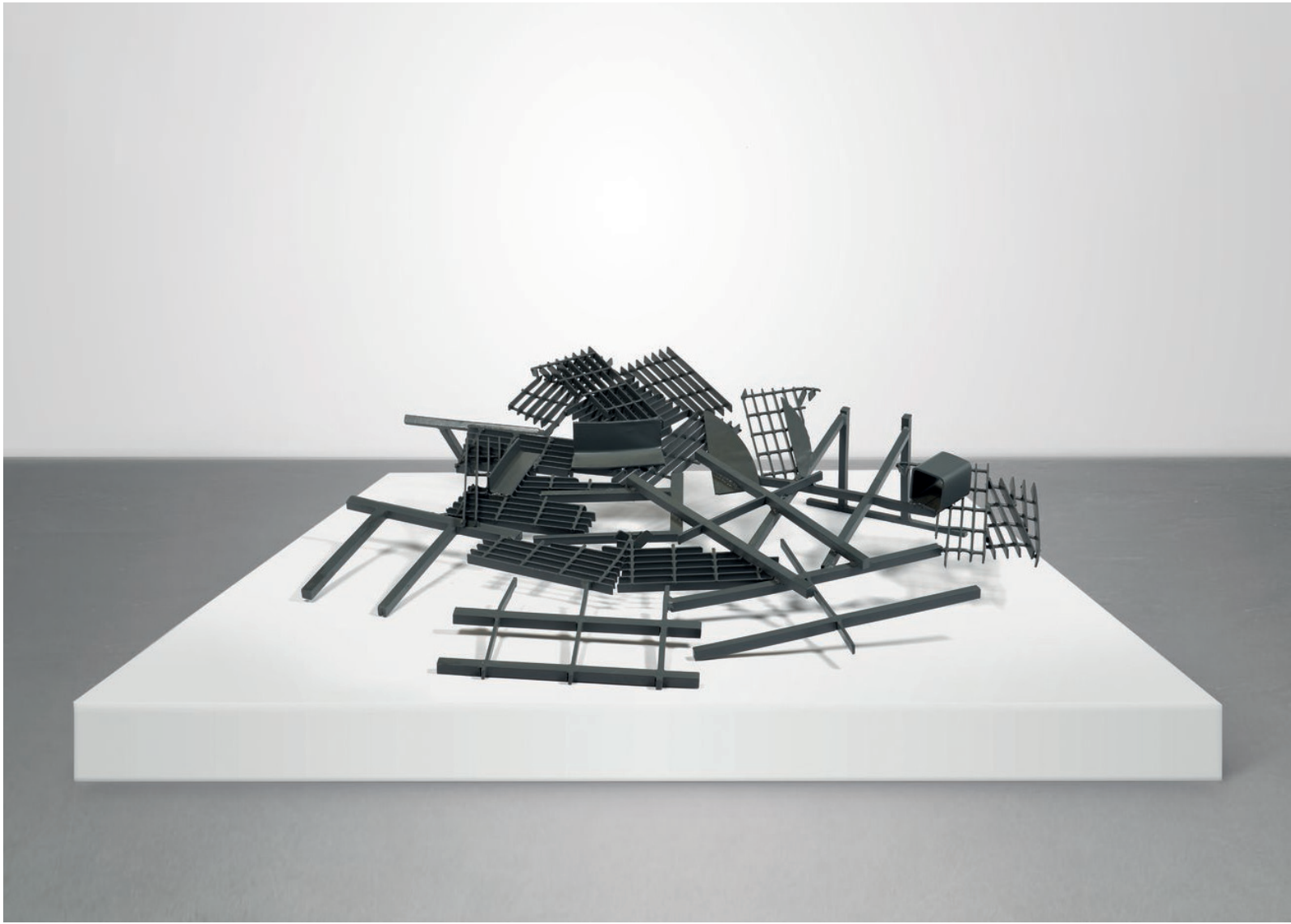
Price on request

PROVENANCE:

with Kasmin Gallery, London, by 1975.
Anonymous sale; Christie's, London, 7 June 2002, lot 120.
with Annely Juda Fine Art, London, where purchased by the
previous owner. Acquired from the above by the present owner.

LITERATURE:

W. Rubin, *Anthony Caro*, London, 1975, n.p., illustrated.
D. Waldman, *Anthony Caro*, Oxford, 1982, p. 103, pl. 127.
D. Blume, *Anthony Caro: Catalogue Raisonné: Vol. III*, Cologne,
1986, p. 213, no. 987, illustrated.



A ROMAN MARBLE CANDELABRUM BASE

CIRCA MID 2ND CENTURY A.D.

33 in. (84 cm.) long

Price on request

PROVENANCE:

Pietro Stettiner (1855-1920), Rome.
with Cesare (1863-1922) and Ercole (1868-1929) Canessa, New York.
Saint Louis Art Musuem, acquired from the above, 1921 (Inv. no. 134:1921); deaccessioned 1989.
Private Collection, New York.
Property from a New York Estate; *Antiquities*, Sotheby’s, New York, 10 December 2009, lot 49.

LITERATURE:

Deutsches Archäologisches Instituts. Abteilung Rom, Fotothek, neg. nos. 29.342, 29.343.
C.P. Davis, “A Greek Candelabrum Base,” *Bulletin of the City Art Museum of St. Louis* 10, 1925, no. 2, pp. 24-25.
H.-U. Cain, *Römische Marmorkandelaber*, Mainz am Rhein, 1985, Kat. Nr. 154, pls. 56.1, 56.2.

This candelabrum base, triangular in form, is ornamented with a winged lion and paw at each corner surmounted by a filleted ram’s head. Each side is deeply carved with a broad leaf garland suspended from the ram’s heads, above which stands a water bird. This unusually large base would have supported a shaft, also made of marble and likely carved with foliage and vegetal motifs, surmounted by a basin or lamps to hold oil for illumination or a decorative element, such as a pine cone. The scale of this base indicates that it may have once stood in a temple, sanctuary or public building, but it also may have adorned the villa of a wealthy Roman. For a candelabrum base of similar size, see M.B. Comstock and C.C. Vermeule, *Sculpture in Stone: The Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*. For one square in section but also with ram’s heads at the corners, see A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities, British Museum*, vol. III, no. 2509.

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Such candelabra bases were popular during the Grand Tour era, when antiquarians such as Gavin Hamilton and Giovanni Battista Piranesi incorporated ancient and modern elements to produce creative “restorations” that drew on a variety of styles to create wholly unique designs (see J. Wilton-Ely, “The Ultimate Act of Fantasia: Piranesi’s Funerary Candelabrum,” *Apollo*, vol. 166, no. 546). Piranesi produced a series of etchings of ancient vases, funerary urns and candelabra to advertise across Europe the objects available in his workshop (see fig. 1). Indeed, Piranesi – concerned with his posthumous reputation – even “decided to recreate the most ambitious candelabrum of all to form a funerary monument to himself as an heir to the creative fantasia of ancient Rome” (op. cit.).



Figure 1: Giovanni Battista Piranesi, etching from vol. II of *Vasi, candelabri, cippi, sarcophagi, tripodi, lucerne, ed ornamenti antichi*, 1778-1780. New York, The Metropolitan Museum of Art, 41.71.13 (14).



JOAN MIRÓ (1893-1983)

Personnage (Personage)

signed and numbered 'Miró 6/6' (on the right side of the base);
stamped with foundry mark 'SUSSE FONDEUR.PARIS' (on the
back of the base)

bronze with brown patina

86 ⅝ x 39 ⅝ x 29 ½in. (220 x 100 x 75cm.)

Conceived in 1978; cast in an edition of six, this example cast in
2000

SOLD

PROVENANCE:

Private collection, Spain.

EXHIBITED:

Wuppertal, Skulpturenpark Waldfrieden, 2018 – June 2022 (on
long-term loan).

LITERATURE:

A. Jouffroy & J. Teixidor, *Miró Sculptures*, Paris, 1980, no. 296
(plaster version illustrated p. 213).

E.-F. Miró & P. Ortega Chapel, *Joan Miró, Sculptures. Catalogue
raisonné, 1928-1982*, Paris, 2006, no. 358, p. 334 (another cast
illustrated p. 335).

Exh. cat., *Miró, Sculptor*, Wakefield, 2012, pp. 26 & 158 (another
cast exhibited).

Exh. cat., *Joan Miró, Sculptures 1928-1982*, Santander, 2018, no.
71, pp. 214-215 (another cast exhibited).

Although Miró had created Surrealist painting-objects during
the late 1920s and 1930s, it was not until a decade later, while
he was living in Palma, Montroig and Barcelona during the
Second World War, that he considered making free-standing
sculptures. He wrote in his *Working Notes, 1941-1942*, “it is in
sculpture that I will create a truly phantasmagoric world of
living monsters; what I do in painting is more conventional”
(quoted in M. Rowell, ed., *Joan Miró: Selected Writings and
Interviews*, Boston, 1986, p. 175). He began to create sculptures
as a further development of the ceramic objects that he was
making in collaboration with Josep Artigas. The possibility
of undertaking larger and more imposing sculptures became
a reality when Miró’s “big studio”, of which the artist had
dreamed for years, was finally built in Palma in 1956.
In his comprehensive monograph on the artist, Jacques
Dupin details how he initially perceived Miró’s sculptures as
secondary counterparts to his better-known paintings, collages
and ceramics. However, in light of the scope and scale of

the artist’s later work in bronze, Dupin, happily, revised his
view: ‘The sculptures from the last two decades of Miró’s
productive life took on a broad place and force ... For Miró,
sculpture became an intrinsic adventure, an important means
of expression that competed with the canvas and sheet of
paper – the domains and artistic spaces proper to Miró –
without ever simply being a mere derivative or deviation from
painting. Miró’s approach and conception of sculpture offered
him an immediate contact with a reality that, in painting, was
attainable through the screen of an elaborately constructed
language’ (in *Miró*, Barcelona, 2004, pp. 361 & 367).
Conceived during the final decade of his life, *Personnage* is
a fine example of Miró’s late bronze-work within which he
builds upon the motifs, symbolisms and practices established
over the course of his long and esteemed career. Inspired
by a bar of Marseille soap he found lying on a ridged dish in
his wife’s bathroom, Miró recreates this everyday object in
the essential element of his sculpture. Tilted vertically and
with two spherical additions, the soap and dish become an
enormous ovoid head – balancing impossibly upon a roughly
modelled base. In *Femme monument* of 1970, another of Miró’s
late, large-scale sculptures, the soap bar forms the body of
an barely-discernible female figure, its rectangular edges
smoothed by use, its middle hollowed out into non-existence.
In this way, both *Personnage* and *Femme monument* build upon
the *assemblage-sculptures* of Miró’s early career: from as early
as the 1930s, the artist combed the beaches and landscape
of his native Catalonia, in search of discarded objects. From
his hoard, Miró would then join together incongruous debris to
form large and elaborate sculptures, charging his compositions
with a “poetic shock”. Finding inspiration wherever he went,
the artist’s many sketchbooks track the evolution of the present
sculpture. Whilst *Personnage* was initially formed in plaster, it’s
genesis and composition are strongly informed by this process.
The gestural gouges which score the figure’s visage and all four
corners of the base are reminiscent not only of the impressions
left in a water-softened soap bar, but are a subtle reiteration
of the artist’s graphic work of the late-1950s for which he is
renowned. Prompted by his encounter of Robert Motherwell
and Jackson Pollock in New York in 1959, from this moment
Miró’s brushstrokes became more robustly expressionistic and
graffiti-like. With its perplexed expression, smooth contours
and bulging eyes, in *Personnage* we find a rich combination
of technical inferences, executed within the lexicon of Miró’s
highly imaginative – and often humorous – late oeuvre.



It is in sculpture that I will
create a truly phantasmagoric
world of living monsters;
what I do in painting is more
conventional.

— Joan Miró

Although Miró had created Surrealist painting-objects during the late 1920s and 1930s, it was not until a decade later, while he was living in Palma, Montroig and Barcelona during the Second World War, that the artist considered making free-standing sculptures.

From this moment on, Miró began to create sculptures as a further development of the ceramic objects that he was making in collaboration with Josep Artigas. The possibility of undertaking larger and more imposing sculptures became a reality when Miró's "big studio", of which the artist had dreamed for years, was finally built in Palma in 1956.

In his comprehensive monograph on the artist, Jacques Dupin details how he initially perceived Miró's sculptures as secondary counterparts to his better-known paintings, collages and ceramics. However, in light of the scope and scale of the artist's later work in bronze, Dupin revised his view: 'The sculptures from the last two decades of Miró's productive life took on a broad place and force ... For Miró, sculpture became an intrinsic adventure, an important means of expression that competed with the canvas and sheet of paper – the domains and artistic spaces proper to Miró – without ever simply being a mere derivative or deviation from painting. Miró's approach and conception of sculpture offered him an immediate contact with a reality that, in painting, was attainable through the screen of an elaborately constructed language' (in Miró, Barcelona, 2004, pp. 361 & 367).

Conceived during the final decade of his life, Personnage is a fine example of Miró's late bronze-work within which he builds upon the motifs, symbolisms and practices established over the course of his long and esteemed career. Inspired by a bar of Marseille soap he found lying on a ridged dish in his wife's bathroom, Miró recreates this everyday object in the essential element of his sculpture. Tilted vertically and with two spherical

additions, the soap and dish become an enormous ovoid head – balancing impossibly upon a roughly modelled base. In Femme monument of 1970, another of Miró's large-scale sculptures, the soap bar forms the body of an barely-discernible female figure, its rectangular edges smoothed by use, its middle hollowed out into non-existence. Three years after contriving Personnage, the artist would reuse the motif to form the head of his comical Femme of 1981 – in which the bulging "eyes" of the present work are resituated to form the woman's rounded posterior.

Miró's three-dimensional bronzes of the 1970s and 1980s build upon the assemblage-sculptures of his early career: from the 1930s, the artist dedicated hours to coming the beaches and landscape of his native Catalonia in search of discarded objects. From his hoard, Miró would then join together incongruous debris to form large and elaborate sculptures, charging his compositions with a "poetic shock". Finding inspiration wherever he went, the artist's many sketchbooks track the evolution of the present sculpture.

Whilst Personnage was initially formed in plaster, it's genesis and composition are strongly informed by this assemblage process. The gestural gouges which score the figure's visage and all four corners of the base are reminiscent not only of the impressions left in a water-softened soap bar, but are a subtle reiteration of the artist's graphic work of the late-1950s for which he is renowned. Prompted by his encounter of Robert Motherwell and Jackson Pollock in New York in 1959, from this moment Miró's brushstrokes became more robustly expressionistic and graffiti-like. With its perplexed expression, smooth contours and protruding eyes, in Personnage we find a rich combination of technical inferences, executed within the lexicon of Miró's highly imaginative – and often humorous – late oeuvre.

UGO RONDINONE (B. 1964)

Black White Orange Mountain

painted stone and stainless steel
65 3/8 x 14 x 14 in. (166 x 35.5 x 35.5 cm.)
Executed in 2016

SOLD

PROVENANCE:

Gladstone Gallery, New York.
Neil Finn Collection, Auckland.
Acquired from the above by the present owner.

Stacking stones is such a universal impulse, an activity that has gone on around the world as long as humans have been here.

— Ugo Rondinone



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