

CHRISTIE'S

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SCULPTURE
IN THE
SQUARE

CHRISTIE'S PRESENTS SCULPTURE IN THE SQUARE SECOND EXHIBITION OF MODERN AND CONTEMPORARY SCULPTURE

PART OF '20TH CENTURY AT CHRISTIE'S'
ON VIEW 18 MAY TO 20 JUNE 2018



Tony Cragg, *Red Figure*, 2009, estimate: £250,000-350,000

London – Christie's will present the second iteration of *Sculpture in the Square*, an outdoor sculpture garden set within St James's Square, London, on view to the public from 18 May to 20 June 2018. The exhibition will display nine works that will be offered in the Modern British Art Evening Sale as part of '20th Century at Christie's', a series of sales that take place from 15 to 28 June 2018. Artists include Tony Cragg, Barry Flanagan, Dame Elisabeth Frink, William Turnbull, and Emily Young. Presented in the garden square adjacent to Christie's headquarters on King Street, *Sculpture in the Square* will coincide with the opening of this year's Chelsea Flower Show, which runs from 22 to 26 May 2018.

Exhibition curator **Nicholas Orchard, Head of Department, Modern British Art at Christie's:** "Following the success of the inaugural exhibition, 'Sculpture in the Square', we are delighted to present nine Modern and Contemporary sculptures in the landscape setting of St James's Square for our second edition of the exhibition. Bringing together works by artists such as Dame Elisabeth Frink and Barry Flanagan and showcasing them alongside Tony Cragg and Emily Young, 'Sculpture in the Square' will offer viewers a tranquil sculpture garden within which they can contemplate the sculptures anew. By moving beyond the boundaries of the gallery space these leading highlights from the Modern British Art Evening Sale can be seen in the context that the artist's intended, at a time when London comes into bloom."



Dame Elisabeth Frink, *Walking Madonna*, 1981, estimate: £500,000-700,000

A focal point of the exhibition is *Walking Madonna* by Dame Elisabeth Frink (1981, estimate: £500,000-700,000, *illustrated above*). Within Frink's oeuvre, this sculpture is an unusual exception to her preference for working with the male nude, depicting instead the Madonna captured mid-pace, and executed with such sensitivity that it has been described by Frink's biographer as 'without question her greatest achievement for a standing figure'. Despite being such an extraordinarily singular example of the artist's sculpture, the work still translates Frink's remarkable ability to capture movement in static bronze, using exceptionally simple means. The motif of the head was a crucial one throughout Frink's career, spanning from 1959 to the end of the 1980s. From the semi-abstract heads of 1959, the 'Dormant Head' and 'Fish Head' of 1961, the 'Soldier's Head' series of the mid 1960s and the 'Tribute Heads' of 1975-76; these culminate in her last heads, the monumental 'In Memoriam' heads of 1981-83. The 'In Memoriam' heads are larger than life forms and each one emanates a sense of suffering and stoicism, persecuted men who have endured injustice and inhumanity. *In Memorium III* (1983, estimate: £200,000-300,000) stands amongst one of the finest examples of this series. Whether the heads evoke Christian martyrs or political prisoners, their specific timeline is unimportant as the concept of suffering is universal and stretches over centuries of injustice.



Barry Flanagan, *Nijinski Hare*, 1985, estimate: £700,000-1,000,000

Nijinski Hare by Barry Flanagan, offered from the Collection of Joan and Preston Tisch, is one of Flanagan's most iconic and monumental sculptures, which typified his figurative work from 1979 onwards (1985, estimate: £700,000-1,000,000, *illustrated above*). Regarded as Flanagan's most recognisable motif, the hare has become synonymous with his artistic practice. One of the most celebrated qualities of Flanagan's hare sculptures is their ability to imbue a sense of wit, humour and playfulness, with the artist often manipulating their anthropomorphic characters into sporting roles as they wrestle, box or dance. This can be seen to dramatic effect in *Nijinski Hare*, which is based on the Polish-born Russian ballet dancer Vaslav Nijinsky (1890-1950), who became known as the most celebrated male dancer of the early 1900s and most beloved member of the Ballet Russes. *Boxing Hare on Anvil* by Barry Flanagan (1989, estimate: £500,000-700,000) is another example of Flanagan's playful use of his favourite subject transferring human attributes to animals, similarly on a monumental scale and imbued with great dynamism. Barry Flanagan's *Field Day 2* (1987, estimate: £100,000-150,000) (also known as *Kore Horse*), perfectly captures the symbolism of the horse in art history. The horse represents power, gallantry and elegance whilst still embodying a style typical of Flanagan and more usually depicted in his animated sculptures of hares.



Emily Young, *Cautha*, 2012, estimate: £200,000-300,000

The exhibition also includes a bronze by William Turnbull, inspired by earlier totemic idols, *Queen 2* (1988, estimate: £300,000-500,000) harks back to earlier cultures. Tony Cragg's *Red Figure* (2009, estimate: £250,000-350,000, *illustrated page one*) continues to explore the relationship between two apparently aesthetic descriptions of the world, whilst Emily Young's *Cautha* (2012, estimate: £200,000-300,000, *illustrated left*) is the first time a monumental work by the artist will be offered for sale at auction.

PRESS CONTACTS:

Sara Macdonald | +44 (0)20 7752 3136 | saramacdonald@christies.com
Emily Burke | +44 (0) 20 7389 2054 | eburke@christies.com

Sculpture in the Square Exhibition: 18 May to 20 June 2018

Modern British Art Sales: 19 to 20 June 2018

Impressionist & Modern Art Sales: 20 to 21 June 2018

20th Century at Christie's: 15 to 28 June 2018

About Christie's

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Alongside regular sales online, Christie's has a global presence in 46 countries, with 10 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, Hong Kong, and Shanghai.

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