

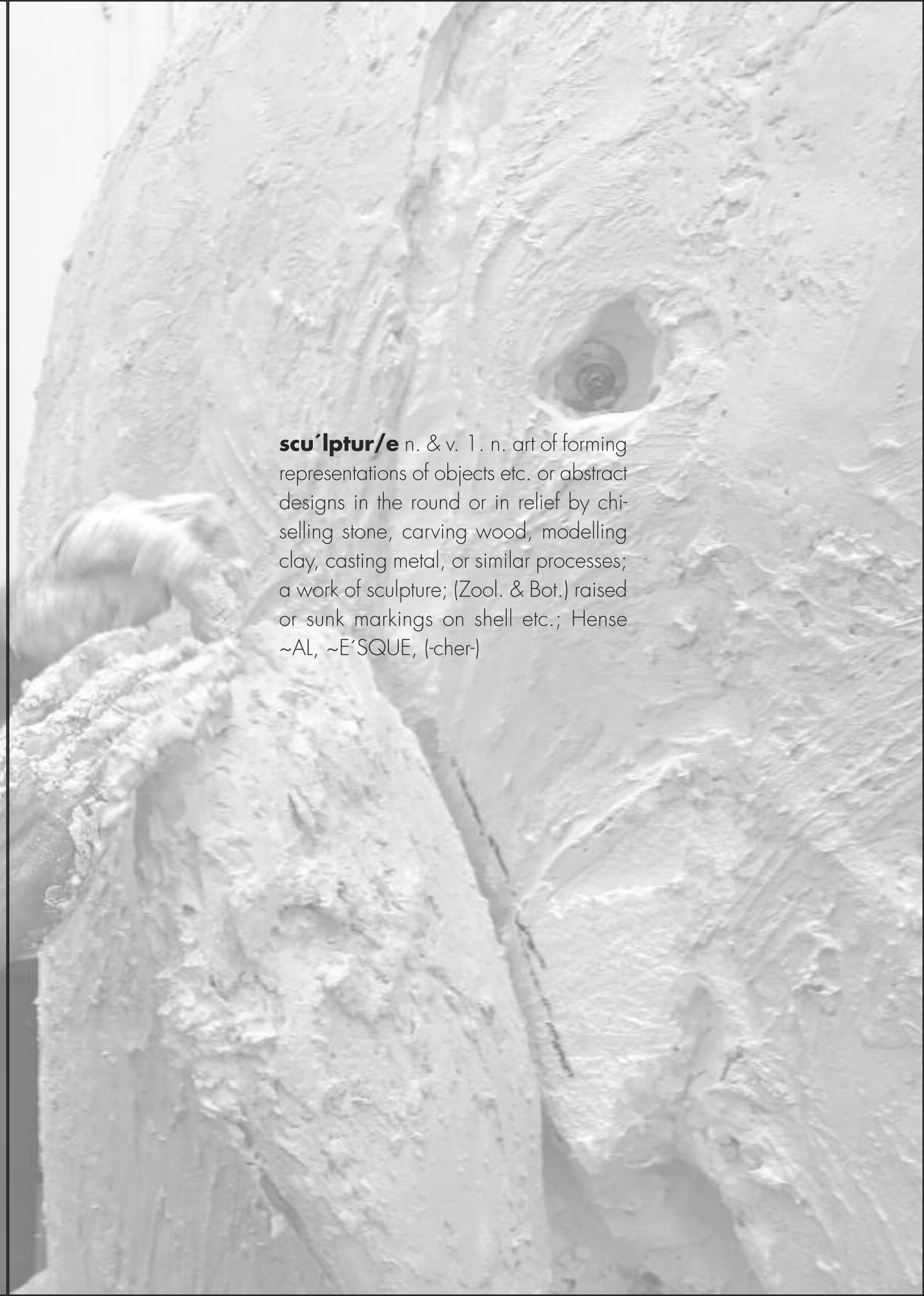
SCULPTURES



GALERIE THOMAS



scu'ltur/e n. & v. 1. n. art of forming representations of objects etc. or abstract designs in the round or in relief by chiselling stone, carving wood, modelling clay, casting metal, or similar processes; a work of sculpture; (Zool. & Bot.) raised or sunk markings on shell etc.; Hense ~AL, ~E'SQUE, (-cher-)



CONTENTS

in alphabetical order

HANS (JEAN) ARP	Star Amphora	50
STEPHAN BALKENHOL	Tall Man, Black and White	98
FERNANDO BOTERO	Dressed Woman	90
LYNN CHADWICK	Beast VII	58
LYNN CHADWICK	Sitting Couple II	66
TONY CRAGG	Elliptical Column	26
JIM DINE	Jim's Head with Branches	82
MAX ERNST	Objet mobile recommandé aux familles	42
BARRY FLANAGAN	The Juggler	78
SUBODH GUPTA	OK Mili	18
JEPPE HEIN	Mirror Angle Fragments	122
ALBERT HIEN	Bicycle	126
ROBERT INDIANA	HOPE	102
ALICJA KWADE	Absorption (Dolomit)	114
WOLFGANG LAIB	Milchstein	70
FERNAND LÉGER (NACH)	La grande fleur qui marche	22
FERNAND LÉGER (NACH)	Les femmes au perroquet	34
RICHARD LONG	Georgia Granite Line	6
JOAN MIRÓ	L'oiseau	38
HENRY MOORE	Mother and Child Round Form	54
LOUISE NEVELSON	Untitled	94
MARC QUINN	Etymology of Desire	30
GEORGE RICKEY	Two Lines Up, Oblique	10
ULRICH RÜCKRIEM	Untitled	118
SIMON SCHUBERT	Gordi	106
KATJA STRUNZ	Einfalt und Ort	110
KATJA STRUNZ	Kreatur des Einfalls	14
WILLIAM TURNBULL	Eve 1	46
WILLIAM TURNBULL	Figure 1	62
GÜNTHER UECKER	White Mill	74
ERWIN WURM	Misconceiveable	86

CONTENTS

in order of pages

RICHARD LONG	Georgia Granite Line	6
GEORGE RICKEY	Two Lines Up, Oblique	10
KATJA STRUNZ	Kreatur des Einfalls	14
SUBODH GUPTA	OK Mili	18
FERNAND LÉGER (NACH)	La grande fleur qui marche	22
TONY CRAGG	Elliptical Column	26
MARC QUINN	Etymology of Desire	30
FERNAND LÉGER (NACH)	Les femmes au perroquet	34
JOAN MIRÓ	L'oiseau	38
MAX ERNST	Objet mobile recommandé aux familles	42
WILLIAM TURNBULL	Eve 1	46
HANS (JEAN) ARP	Star Amphora	50
HENRY MOORE	Mother and Child Round Form	54
LYNN CHADWICK	Beast VII	58
WILLIAM TURNBULL	Figure 1	62
LYNN CHADWICK	Sitting Couple II	66
WOLFGANG LAIB	Milchstein	70
GÜNTHER UECKER	White Mill	74
BARRY FLANAGAN	The Juggler	78
JIM DINE	Jim's Head with Branches	82
ERWIN WURM	Misconceiveable	86
FERNANDO BOTERO	Dressed Woman	90
LOUISE NEVELSON	Untitled	94
STEPHAN BALKENHOL	Tall Man, Black and White	98
ROBERT INDIANA	HOPE	102
SIMON SCHUBERT	Gordi	106
KATJA STRUNZ	Einfalt und Ort	110
ALICJA KWADE	Absorption (Dolomit)	114
ULRICH RÜCKRIEM	Untitled	118
JEPPE HEIN	Mirror Angle Fragments	122
ALBERT HIEN	Bicycle	126

RICHARD LONG

Bristol 1945 – lives in Bristol

Georgia Granite Line

white granite

1990

c. 55.8 x 86.4 x 594 cm / c. 22 x 34 x 233 ⁷/₈ in.

With a certificate, signed and dated by Richard Long.

Provenance

- Sperone Westwater Gallery, New York
- Toby Schreiber, San Francisco
- Gian Enzo Sperone and Galerie Cardi
- Maria Maretti Farrow Shrem, California (since 2006)

Exhibited

- Center for Contemporary Art, Cleveland 1993. Richard Long, Georgia Granite Line.



Richard Long's work moves in the fields of Land Art and Concept Art, without it being possible to assign it clearly and exclusively to either category. In addition to their self-referential existence, his works are at the same time parts of a documentation of an event that must be regarded with equal justification as an element of the artwork. However, the combination of authentic testimonies is the only aspect of these events that remains tangible as the starting point of the work. Long places 'plastic units' in different weightings and selections as stone settings, or else changes in the broadest sense in nature or in the exhibition space next to drawings, plans or photographs of the hike that generated the work. The memory of the actual event of a hike, a stone layering or the like, remains ever present as part of the whole.

The lines or circles of stratified stones were initially created directly in the open air during Long's hikes. The artist deliberately left these sculptures, which are reminiscent of prehistoric stone settings, to be

subjected to further changes caused by weather, animals, plants or other influences. More and more, however, the material itself became important in Long's work, such as slate or granite. In his *Georgia Granite Line*, Long used the typical white granite of the US state, which has been sought after as a building material since the early 19th century because of its colour. Long arranged the completely raw quarry stones in a line several meters long, in which the roughness of the individual stones contrasts with the obvious geometric, artificial order created by man. This setting, and in particular the moment of the artist's setting, immortalises a completely contemporary artistic act, whose meditative character can be recalled by the viewer at any time.

Presentation is a key word for understanding Richard Long's artistic work, because, in addition to the presentation of the specific event experienced, Long tries above all to make himself and the viewer aware of his individual presence.



GEORGE RICKEY
South Bend 1907 – 2002 Saint Paul

Two Lines Up, Oblique

stainless steel
1977 / 1984
640 x 305 cm / 252 x 120 in.
signed, dated and numbered on the base
Edition of 3

Provenance
- Private Collection





Inspired by the steel sculptures of David Smith and the mobiles of Alexander Calder, George Rickey began working with kinetic objects in 1945. His training as an engineer strongly influenced his imagination and the later realisation of his works. The technical reduction and simultaneous perfection have their origin in this background. Since the fifties, Rickey worked mainly as a sculptor and became one of the most important artists of kinetic art.

George Rickey does not allow any indirect association or symbolism in his works. In this respect, his sculptures are on the one hand committed to the theory of Concrete and Constructivist art, in part also to Purism, while they are on the other hand also genetically related to the sculptures of Minimal Art. Rickey also provides no additional information or literary allusions to anything 'meant' in the titles. They are concise, sober designations of the tangible, existing, visible relationship of the geometric forms used with one another.

All the poetry of his works is revealed in their appearance and in their gentle movement, which, without a motor or other form of propulsion, are set in motion only by the slightest draught of air.

In *Two Lines Up, Oblique*, George Rickey transposes another concept of his kinetic sculpture, which, in this case, due to the movement caused by natural influences, can result in very different views and formal effects and, above all, assume very different extensions. It is only through the movement of the 'lines' from the title that the sculpture becomes space-filling and three-dimensional.

In fact, the steel lines can align so synchronously that they form a single line and do not describe any further space apart from their own physicality. Depending on the angle at which the lines move away from each other from their anchor point in the towering 'Y' of their base, they indicate directions and spatial extensions, like in a coordinate system. At the same time, however, they move continuously and denote not only direction but also movement in itself. Thus, it is practically a three-dimensional system of vectors that incessantly oscillates between the indication of spatial bodies and directions of movement. This temporal component makes the work a kind of 'vector sculpture' that includes the fourth dimension.

George Rickey has consequently succeeded in exploiting all the possibilities of kinetic space-time sculpture in a completely clear and strictly reduced manner.



KATJA STRUNZ
Ottweiler 1970 – lives in Berlin
Kreatur des Einfalls

steel, painted
2019
height 350 cm / 137 ³/₄ in.

Provenance
- Studio of the Artist





The sculpture by Katja Strunz, rising high from the ground, tempts the viewer to make associations in order to give the form a meaning. Is it a UFO, a rocket or an oversized paper airplane that has landed here? Or is it a remnant of a larger structure or even a materialized flash? None of these attempts at interpretation is promising; this geometrically folded metal object seems too erratic.

The title *Creature of Incidence*, which at first seems a little straddled, plays with different meanings. On the one hand it can be understood that the visible form, created by folding and positioning in this way, is a creation, a creature of incidence, a spontaneous idea. On the other hand, one could read the title in such a way that the specific creature of this form arose by the gravitationally induced 'incidence', i.e. by falling and bouncing at the present location. In the first case, it was an active creation of form, more or less deliberate and in keeping with an idea. In the second case, the now visible form is based on several involuntary, random events of detachment, falling and impact, whose forces and effects have led to the present state of the object.

In fact, the artist is interested in the exploration of movement and gravity, but also in the relationship between time and space, the visualisation of a passage of time; from the structure of origin through the falling and rising on the ground to the emergence of the folded structure that has come to rest. By observing this sequence of events, the theoretical reversibility of the folds can be considered at the same time, i.e. the apparently rigid, unchangeable state can be returned to a state of flux.

In these sculptures, Katja Strunz reflects upon a figure of Heidegger's thoughts, which tries to abolish the placelessness of man and things through a thought 'square': a coordinate system of the four dimensions in which the ego locates itself, or, to use Heidegger's words, in which it 'dwells'.

Katja Strunz understands her sculpture as fallen fragments of a larger construction, the 'square', which ask the viewer questions about his own orientation in space and time.



SUBODH GUPTA

Khagaul, India 1964 – lives in New Delhi

OK Mili

stainless steel tiffin boxes, armature, sound
2005

height c. 500 cm / c. 197 in.

Edition 2/2

Provenance

- Private collection (until 2006)
- Private collection, USA (until 2010)
- Private collection, Europe

Exhibited

- Nerman Museum of Contemporary Art, Kansas City 2008. Distant Nearness.
- Mori Art Museum, Tokyo; National Museum of Modern Art, Seoul; Essl Museum, Vienna 2008/2009. Chalo India.



Subodh Gupta is one of the most important and influential Indian artists of his generation and is represented in important exhibitions worldwide. His works, mostly space-consuming sculptures and installations, mainly deal with intercultural themes of his homeland and its history, yet of course on a contemporary level, which is why he belongs to the category of Postcolonial Art. What at first sounds so unwieldy is one of the most important philosophical and cultural-historical currents of the late 20th century and the present. In the case of Gupta, it leads to works that are as impressive as they are demanding.

OK Mili is a very typical example. Gupta has assembled more than 400 so-called 'tiffin boxes', or 'dabba' in Indian, bread boxes made of stainless steel, like a gigantic bunch of grapes to form a structure about five meters high. This is already fascinating in its sheer material presence and unusual appearance. Behind it is a processing of the colonial history of India, as well as of the artist's very personal childhood history. During their presence in India, the British colonialists were not satisfied with the local cuisine and food, so they received their

usual and welcome lunch in such tiffin boxes. However, historical developments led on the one hand to the British colonial masters ultimately taking a good share of Indian cuisine back to their old homeland and integrating it into their eating habits, while at the same time they exported the concept of tiffin boxes to India. It became extremely popular, as it was throughout Asia: today, in Mumbai alone, over 200,000 such lunch boxes are delivered every lunchtime.

Thus, *OK Mili* is a parable of mutual cultural transformation, in which Gupta processes his own childhood memories, while at the same time providing an effective commentary on post-colonial globalisation and cultural mixing. *OK Mili*, whose title is moreover an ambiguous allusion to various slang terms of Commonwealth English, consequently embodies, also through the sheer mass of uniform, shiny steel boxes, a positive as well as a warning message. On the one hand, the levelling of differences and cultural distances between formerly unequal peoples, on the other, the loss of cultural identity and the facelessness of the masses.



AFTER FERNAND LÉGER
1881 – 1955

La grande fleur qui marche

bronze with dark green patina
1952 / cast 2018
600 x 500 x 200 cm / 19 3/4 x 16 1/2 x 6 1/2 ft.
with signature stamp and numbered 'I/II'
and foundry mark 'Fonderia d'Arte Tesconi'
Edition of 3 + 2 H.C. + 1 museum cast

With an original certificate from Georges Bauquier issued June 21, 1990.

Museum cast in the collection of Musée National Fernand Léger, Biot, France.
Ceramic maquette (64 x 59 x 20 cm / 25 1/4 x 23 1/4 x 7 7/8 in.) of 1952 also in the collection of
Musée National Fernand Léger, Biot.

Provenance
- Private collection, France

Literature
- Brunhammer, Yvonne. Fernand Leger, The Monumental Art. Milan 2005,
fig. 178, p. 168 (another cast), p. 213, no. 178 (another cast).





In 1952, Fernand Léger conceived his *Fleur qui marche*, as a maquette for large size outdoor sculptures. This maquette still exists and is housed in the collections of the Musée National Fernand Léger at Biot, France, as well as the museum cast of the monumental patinated bronze sculpture.

The original concept was created for an architectural project planned by Franco-American architect Paul Nelson, a close friend of Fernand Léger, who asked Léger to work with him on this project creating the artistic decoration program of the building. The building Nelson was about to conceive was the Memorial Hospital of France and the United States ('Hôpital-Mémorial France-États-Unis') in St. Lô, a city in Northern France. The hospital was intended to be the most modern and progressive medical center in France and Europe, reflecting the French-American friendship, and opened its doors in 1956.

Fernand Léger did several wall reliefs and mosaics for this architecture, the monumental *Grand fleur qui marche* being projected to mark the main entrance.

From this intention came the legitimization of Léger's heirs and estate to cast the *Fleur* in two larger dimensions, the original maquette already conceived for a monumental realization in proportion.

While the edition of the smaller version has been done in glazed ceramics, the large 6 meters edition was cast in bronze. The first edition of this size is patinated, and the very first copy, a museum cast, was adopted by the collection of the Musée National Fernand Léger, inaugurated 1960, under Bauquier's directorate. Several of the second edition in 6 meters height, which are in polychromed bronze, are in museum collections today.

"It is not in a museum that I wanted to see my *Fleur qui marche*, but in a public space, in a parc, in the midst of beautiful new houses that absorb the light and the breath of the trees."
Fernand Léger 1954

above and right: museum cast in Biot,
Musée National Fernand Léger



TONY CRAGG

Liverpool 1949 – lives in Wuppertal, Germany

Elliptical Column

stainless steel
2013
260 x 90 x 85 cm / 102 $\frac{3}{8}$ x 35 $\frac{3}{8}$ x 33 $\frac{1}{5}$ in.
unique

With a certificate from the artist.

Provenance
- Studio of the artist
- Private collection, Germany





In his sculptural and plastic works, Tony Cragg is primarily interested in the visual impact, while he subordinates haptic and physical qualities to this primacy. In fact, it is even a synesthetic experience, thus the blending of sensory perceptions, which Cragg explores in his works. The title of his sculpture *Elliptical Column* seems to allude to this, since the statics of the 'column' contradict its 'elliptical' form.

This apparent mysteriousness, however, is typical of Cragg's approach in all his works, as he negates any philosophical, spiritual or transcendent ambition: his sculptures have no symbolism, they are pure visual structure.

The material character of the work is also mysterious, for it seems to disappear, at least to become unreadable. Formed from stainless steel, Cragg succeeds in blending different aggregate states of his material, as the steel pours out in a kind of frozen cascade, of which it is not clear whether it is in a state of melting or of solidification.

This contradiction between the fleeting, flowing impression and the massiveness and stability of the material dynamises the viewing of the sculpture, and it is precisely this visual impression that Tony Cragg is concerned with.

While Cragg was still fascinated by natural forms and their inexhaustible variety in his early works to such an extent that he directly incorporated them into his work unchanged in the form of found objects, he increasingly began to recreate this repertoire of shapes in his continuing work and to recombine them. *Elliptical Column* already belongs to a work phase in which Cragg himself recreated amorphic and biomorphic forms that are analogous to such natural shapes. He developed his sculptures from these formulations, no longer from the pure combination of existing material. The impression of flowing, of the fleetingness and constant change of the visible, the incomprehensible, which contrasts with the massiveness of the object – this is the exploration of visual perception and its interpretation by the viewer that Tony Cragg's sculptures are engaged in.



MARC QUINN
London 1964 – lives in London

Etymology of Desire

painted bronze
2010
246 x 250 x 160 cm / 96 ⁷/₈ x 98 ¹/₂ x 63 in.
Edition of 4 + 2 A.P.

Provenance
- Private collection



In his works, whether paintings or sculptures, Marc Quinn has from the start occupied himself with the duality of corporeality and spirituality, as well as with the concept of beauty, one of the integral questions of artistic representation. These two thematic complexes are closely related, and principally revolve around the ancient body-mind problem, which has been central to art, philosophy, religion and science since antiquity. All this flows directly into Quinn's work, as with this sculpture, which Marc Quinn entitled *Etymology of Desire*.

Represented is an orchid flower enlarged to a monumental scale, in this case a specimen of the cymbidium orchid, which, due to its form, is also referred to in German as 'Kahnlippe' (barge lip) or 'Kahnorchidee' (barge orchid), because the tongue leaf of the bloom has the shape of a boat, a barge.

Orchids are just as symbolically charged as other types of flowers (just think of the rose) and are read as symbols of beauty due to their conspicuous form, which is generally perceived as beautiful and extravagant. Other properties associated with the orchid are fertility and lust, longing and passion, and this of course also due to the special appearance, which by all means allows unambiguous associations with the female sexual organ, which Quinn is no doubt invoking. This is also conveyed directly by the title given to the work by the artist. The white colour further complements this spectrum of attributes

with purity and grace. This colouring also results in a certain alienation of the in any case supernaturally enlarged blossom.

For Marc Quinn, blossoms stand for his consistent theme of becoming and fading, with which he refers to Baroque perceptions of vanitas, but also for the opposition of permanence and transience, which is contained in the initially addressed question of the relationship of the physical and spiritual worlds. Here is where the concept of beauty comes into play, because the orchid blossom is of course also an outstanding symbol for the beautiful. In this context, the 'desire' named in the title possesses special significance, because Quinn's works ask whether desire is originally a physical or a psychological-spiritual need. For millennia, the answer of art to the question of how one might catch sight of the soul has been to understand beauty as an expression of the soul and of the spiritual. At the same time, beauty is also the cause, which evokes this desire and the concentration on the physical. It is this dichotomy that Marc Quinn coalesces in his works in a surprising linking of classic symbolism and modern form to create a both post-modern and profoundly humanist work, which at the same time overcomes spiritual symbolism and modern scientific knowledge through artistic transformation. Or, as Marc Quinn formulated it himself:

"I still think science is looking for answers and art is looking for questions."



AFTER FERNAND LÉGER

1881 – 1955

Les femmes au perroquet

patinated bronze
1952 / cast 2020
342 x 494 cm / 134 ³/₄ x 194 ¹/₂ in.
signed, numbered and with foundry mark lower right
Edition of 3 + 2 H.C., numbered 3/3
cast by Fonderia Tesconi

With a certificate from the Musée National Fernand Léger, Biot, France.

No. 1/3 in Biot, Musée National Fernand Léger.

No. 2/3 in St. Louis, Citygarden, The Gateway Foundation.

Provenance
- Private collection, France

Literature
- Brunhammer, Yvonne. Fernand Leger, The Monumental Art. Milan 2005,
fig. 164, p. 158 (another cast), p. 213, no. 164 (another cast).





Polychrome ceramic versions of the relief in Toulouse, Les Abbatoirs, and in Léger's studio in Gif-sur-Yvette 1954



In *Les femmes au perroquet*, Léger looked back on his painterly masterpiece of the pre-war period, the *Composition au perroquet* (1935-1939, today at the Musée National d'Art Moderne, Paris). In this monumental, wall-sized painting, Léger created the paradigm for the pictorial concept that was to bear fruit in his magnificent post-war compositions, particularly with regard to his interest in monumental designs for exterior spaces. Léger wrote to a friend in 1939: "We have all achieved one reality, a reality indoors, but perhaps another is possible, more outdoors ... What is new about this kind of overall picture is that it is ten times more intense than ... We can achieve this intensity by using contrasts, pure tones and groupings of forms ... This is the solution for the whole picture."

Léger used the parrot motif again in two large compositions he painted after his arrival in New York: *La femme au perroquet* from 1941 and *Les deux femmes au perroquet* from 1942, from which Léger borrowed the poses of the two women and the parrot, as well as the tree trunk and leaf shapes. He also repeated them in his later drawings and reliefs.

These paintings were the model for a large ceramic relief, which Léger executed in 1952. The ceramic relief *Les femmes au perroquet*, the model for the monumental bronze relief, was Léger's first large-format work in this medium. In works of this kind, Léger ultimately fulfilled his aspirations for 'the big picture'. The symbol of the parrot, which may have had a private meaning for the artist, remained a constant motif in this search. Léger wrote that his relief sculpture "represents a very specific development towards the goal of integration into architecture. This was a preoccupation with me from the beginning, but I gradually began to use my easel as a starting point. Now a wall art can be defined, for a use for the exterior or interior of buildings."

Since 1952, ceramic and bronze reliefs have subsequently been produced according to Léger's designs, which have given reality to his ideas of large-scale interior design. Various versions of the *Femmes au perroquet* as ceramic or bronze reliefs can be found in public institutions such as the gallery of Yale University, the Pérez Art Museum in Miami and of course the Musée National Fernand Léger in Biot.



Georges Bauquier, founding director of Musée National Fernand Léger in Biot, in front of the first cast of the relief

JOAN MIRÓ

Barcelona 1893 – 1983 Palma de Mallorca

L'oiseau

bronze, concrete base

1970 / lifetime cast

60.5 x 41 x 40 cm / 23 7/8 x 16 1/8 x 15 3/4 in.

with signature and inscribed 'N.3', and with foundry stamp 'Clementi cire perdue (Paris)'

edition of 5, 1/4 - 4/4 plus N O for Fundacion Miró, plus 1 nominative cast (gift to Fondation Maeght)

Miró 197

According to the catalogue raisonné, some of the casts, instead of having the slash form of numbering, i.e. 3/4, bear an N followed by the cast number, as on the present bronze.

Provenance

- Pierre Matisse Gallery, New York
- Acquavella Galleries, New York
- Private collection, Madrid

Exhibited (this or another cast)

- Walker Art Center, Minneapolis; The Cleveland Museum of Art; The Art Institute of Chicago 1971/72. Miró Sculptures. Nr. 86.
- Hayward Gallery, London 1972. Miró Bronzes. Nr. 37, p. 48.
- Kunsthaus, Zurich 1972. Joan Miró: Das Plastische Werk. Nr. 88, p. 53.
- Fundacio Joan Miró, Barcelona 1975. Pintura, escultura, i sobreteixims de Miró a la Fundacio. Nr. 243, p. 129.
- Fondation Maeght, Saint-Paul-de-Vence 1979. Joan Miró: Peintures, sculptures, dessins, ceramiques, 1956-1979. Nr. 247, p. 36.
- La Caixa, Madrid 1980. Miró escultor. Nr. 20, ill.
- Fondation Maeght, Saint-Paul-de-Vence 1984. Hommage à Joan Miró. no. 181, p. 36.
- Isetan Museum of Art, Tokio; Daimaru Museum, Osaka; Museum of Modern Art, Toyama; Art Museum, Fukuoka; Sogo Museum of Art, Yokohama; Prefectural Museum, Nagasaki, 1986. Joan Miró. no. 155, p. 159, col. ill., p. 135.
- The Museum of Fine Arts, Montreal 1986. Joan Miró. no. 73 ill., p. 134 and 253.
- Kunsthalle der Hypo-Kulturstiftung, Munich 1990. Joan Miró: Skulpturen. no. 72, col. ill.
- The Museum of Modern Art, New York 1994. Joan Miró. no. 24, col. ill. p. 305.
- Fondation Maeght, Saint-Paul-de-Vence 2001. Joan Miró: Metamorphose des formes. no. 109, p. 227, col. ill. p. 122.
- Basil & Elise Goulrandris Foundation, Andros 2002. Joan Miró: In the Orbit of the Imaginary. no. 83, col. ill.

Literature

- Jouffroy, Alan und Teixidor, Joan. Miró Sculptures. Paris 1980. Nr.169, p. 236.
- Fucacio Joan Miró. Obra de Joan Miró: Dibuixos, pintura, escultura, ceramica, textils. Barcelona 1988. no. 1580. p. 432.
- Gimferrer, Pere. The Roots of Miró. Barcelona 1993. no. 1252, p. 406.
- Miró, Emilio Fernández und Chapel, Pilar Ortega. Joan Miró Sculptures. Catalogue raisonné 1928-1982. Paris 2006. no. 197, col. ill. p. 198.





Miró, who throughout his life advocated the "murder of painting", not only provocatively transgressed the boundaries of genre with his collage and assemblage, but also relinquished part of his artistic control to chance and invalidated the traditional concept of genius. In his grotesque figures, hybrid beings of man, animal and plant, he combined figurative-objective forms with abstract-ornamental parts and, behind the façade of the artistically valuable material bronze, vehemently opposed the bourgeois-classical ideal of beauty.

Miró's sculptures predominantly follow the principle of material collage, in which the versatile artist has been mounting his 'objets trouvés', such as tin cans, tools, wire, pieces of wood, etc., in largely freely modelled clay forms since the 1940s. Already in the plaster cast and even more so in the subsequent bronze casting, the boundaries between real and fantasy parts become blurred in favour of a uniform overall impression that underlines the character as an independent work of art.

L'oiseau, 'the bird', is a particularly impressive example of the sculptural principle that Miró pursued. The combination of the erratic bronze casting, whose abstract forms allow multiple associations, without, however, immediately revealing the 'bird' of the title, with a banal concrete brick as a base corresponds both to Miró's concept of form and to the aesthetic theses of Surrealism. The combination of the incompatible is intended to trigger a spark in the viewer, which, through the hermetic appearance of the work of art and the enigma thus posed, opens the perception for a world beyond visible reality.

The bird plays a prominent role in Miró's world of symbols beside the female figure and the stars. As they are characteristic for the works of the Surrealists, these symbols always have a latent sexual connotation, especially in Miró's work, which he in turn counteracts in an irritating way through the absurd forms and material combinations.



MAX ERNST
Brühl 1891 – 1976 Paris

Objet mobile recommandé aux familles

wood, hemp
1936, multiples 1970
98.5 x 40 x 43 cm / 38 ³/₄ x 15 ³/₄ x 16 ⁷/₈ in.
inscribed 'Max Ernst 1936-1970'
numbered 4/9
edition of 9 + 3 H.C.

Spies/Metken 2251,1

Provenance
- Private collection, Germany

Exhibited
- Le Point Cardinal, Paris 1961. Max Ernst, Oeuvre Sculpté 1913-1961. No. 19, ill. (the original object).
- Centre Pompidou, Musée d'Art Moderne, Paris 2013/14. Le surréalisme et l'objet. The present example exhibited.

Literature
- Spies, Werner und Metken, Sigrid. Max Ernst Oeuvre-Katalog (catalogue raisonné). Werke 1929-1938. No. 2251,1, ill.
- Pech, Jürgen. Mythologie und Mathematik – Zum Plastischen Werk von Max Ernst. In: Max Ernst Skulpturen. Klagenfurt 1997, p. 39 ill.





Max Ernst's living room with the original *Objet mobile*.

In 1936, a large exhibition of Surrealist objects and sculptures with over 200 exhibits took place in the Parisian gallery Ratton. For this occasion, Max Ernst created the *Objet mobile recommandé aux familles*. The work was created in St-Martin d'Ardèche, a small village in the south of France, to which Ernst had retreated with his new mistress Eleonora Carrington, partly to avoid the disputes in the group of Surrealists, partly to escape the reproaches of his then wife Marie-Berthe Aurenche, who remained behind in Paris.

Max Ernst had created wooden objects and especially wooden reliefs from 'objets trouvés' since at least the twenties. Many of these works have not survived, and the *Objet mobile* was also considered lost until 1969, when it was rediscovered. After its rediscovery, it was shown in a Max Ernst exhibition at the Württembergischer Kunstverein (art association) in Stuttgart in 1970. The artist decided to use the work as a model for a multiple of 9 copies (+ 3 artist copies), which was realised in the same year. The original from 1936 is now in the collections of the Wilhelm-Lehmbruck-Museum in Duisburg.

The object is reminiscent of a spindle crowned by the still unprocessed flax. On the transverse arm of the object, the artist has placed a complex, movable structure, like a three-dimensional net, which can be moved back and forth, changing its extension in the process. The more than latent eroticism, which Max Ernst smugly hints at in his playful title, can hardly be overlooked due to this mechanism and the phallic shape of the wooden frame. The kinetic structure, reminiscent of a spider's web, is a typical symbol of the Surrealists, which explicitly refers to the female anatomy and takes up the traditional symbolism of the spider's web.

Such classical references are quite common and frequent for the Surrealists in general and for Max Ernst in particular. The strange spindle also refers, like the balls of wool or the like in other works by Ernst, to Greek mythology. They directly cite the myth of the three Parcae, the goddesses of fate who spin, measure and cut the thread of life. Max Ernst also quite obviously refers to the most famous poem of Paul Valéry, one of the essential precursors of Surrealism. *La Jeune Parque*, 'the young Parca', created by Valéry in 1917, is a work full of erotic allusions and hermetic symbolism, which Max Ernst follows up on with his *Objet Mobile*.



WILLIAM TURNBULL
Dundee, Schottland 1922 – 2012 London

Eve 1

bronze, East Indian rosewood (Sonokeling)
1959
156.2 x 38.1 cm / 61 1/2 x 15 in.
monogrammed and dated at base of bronze part
unique

Provenance
- E. J. Power
- Private collection (by descent in the family)
- Private collection, Great Britain

Exhibited
- Molton Gallery, London 1960. William Turnbull: Sculpture. No. 9 ill. (incorrectly captioned 'Eve 2')
- The Tate Gallery, London 1973. William Turnbull: sculpture and painting. No. 47, p. 40, ill. p. 41.

Literature
- Alloway, Lawrence. The Sculpture and Painting of William Turnbull. Art International, vol. 5, no. 1.1, 1961, p. 46-52, ill. p. 47, fig. 4.
- Davidson, Amanda A. The Sculpture of William Turnbull. The Henry Moore Foundation 2005, cat. no. 93, p. 50, 108 ill.





William Turnbull is one of the most important British sculptors of the second half of the 20th century and was an important representative of post-war abstraction. In the late 1940s, Turnbull, who had initially worked as a painter and draughtsman, came into contact in Paris with Constantin Brancusi and Alberto Giacometti, who exerted a decisive influence on him.

Turnbull's sculptures of the fifties are characterised by a progressive, radical simplification and abstraction, which is further underlined by an intensive and direct language of materials. Turnbull is thus one of the most important pioneers of Minimal Art. The artist quickly attracted attention to such an extent that he already took part in the Venice Biennale in 1952.

Another important point of reference for Turnbull was Asian art, as well as ancient and non-European sculpture. Both led to Turnbull's approach of the greatest possible reduction and concentration, from which his sculptures derive their unmistakable calm and power.

In many of his works, including *Eve 1*, Turnbull combined found and natural objects, which he left as unprocessed as possible, with metal and bronze artifacts, which he also processed as sparingly as possible. The result is reminiscent of archetypes or

idols in its material presence, as well as in its hermetic visual language. He himself described the works of this phase of his oeuvre as 'totems'. However, they also appear to be completely timeless and placeless, i.e. they cannot be placed in a clear cultural context. It was this effect of an imperishable modernity that Turnbull recognised in the archaic works of earlier times, which he valued highly for their immediate and undying power.

Turnbull himself described his preoccupation with non-Western, early art in this way:

"I am always amazed how objects that are three thousand, four thousand or more years old can look as if they were made much later, fifty or sixty years ago. In this way they can jump directly through time. Being able to look at objects without hierarchy, without feeling that this is higher and more developed than that, is very refreshing."

Turnbull promotes this liberation of the eye even more by the contrast created in the combination of a natural material, an 'objet trouvé', with the moulded bronze cast. Although the bronze part of *Eve 1* has a sparse, very simple treatment, and the title also leaves room for interpretation, the work ultimately remains an impressively independent and almost self-confident work.



HANS (JEAN) ARP

Straßburg, Alsace 1886 – 1966 Basel, Switzerland

Star Amphora

bronze

1965 / posthumous cast 2012

108 x 50 x 38 cm / 42 1/2 x 19 3/4 x 15 in.

with monogram, numbered 0/3 and with foundry mark 'H. Noack Berlin'

edition of 3 + 1

Trier 331 / Hartog 331

The plaster of *Star Amphora* dates from 1965. During Arp's lifetime two marble versions were executed.

The bronzes were all cast posthumously: numbers 1-3 were cast in 1976/1977, the present number 0/3 in 2012.

Provenance

- Stiftung Arp e.V., Rolandswerth/Berlin

Exhibited

- Chateau de Villeneuve, Vence 1998. Arp et ses amis. Ill. p. 60 (ed. marble 2/2).

- Casa Rusca, Locarno 2000. Arp e le avanguardie nelle collezioni della Città di Locarno. Ill. p. 119 (ed. marble 2/2).

- Fundació' Juan Miró, Barcelona 2011. Jean Arp. Invenció de formes. Ill. p. 137 (ed. marble 2/2).

- Palais des Beaux-Arts, Brussels 2004. Arp. L'invention de la forme. Ill. p. 76 (ed. marble 2/2).

Literature

- Trier, Eduard. Jean Arp Sculpture 1957-1966. New York 1968. P. 95, ill. (marble) and p. 127, no. 331.

- Jianou, Ionel. Jean Arp. Catalogues des reliefs et des sculptures par Marguerite Arp-Hagenbach. Paris 1973, no. 331.

- Hartog, Arie / Fischer, Kai. Hans Arp, Skulpturen – Eine Bestandsaufnahme. Ostfildern 2012, No. 331, p. 205s., ill. (marble).





Nature was one of the main sources of inspiration for Hans Arp, who admired the laws of nature and their possibilities of metamorphosis. He, however, strictly refused to copy or imitate nature. Guided by intuition and chance, the artist created his own organic, irregular geometry. He wanted to make the development and growth of natural life visible and tangible, yet not at all in a mimetic way. Arp interlinked the biomorphic forms of his sculptures with the elements of the natural world to reveal the mysterious and poetic elements hidden in the world around us.

The human body itself recedes in his oeuvre. Nevertheless, his forms sometimes remain recognisable, as in the *Star Amphora* sculpture, which plays on our associations with the shapes of a female torso. Inspired by an ancient Greek amphora, the triform sculpture seems to grow like a plant, simple and elegant. It shows Arp's artistic vision of the origin of life and all its varied growth processes.

Like in Arp's earlier sculptures, the term torso is more of an association of the human body than a representation in the classical sense. In his late work, the motif of the torso regains special significance, as in the amphorae of stars, the poetic title of which also refers to a cosmic idea. In these sculptures, Arp retains his principle of the metamorphosis of forms, which appear as an emerging organism and an

element of growth in terms of their structure and appearance. The *Star Amphora* does not suggest a static state, but instead a process of becoming, a state of formal possibility before reaching its final destiny, which is at the heart of Arp's artistic language.

On the one hand, the sculpture is a vessel. In other words, it is ready to receive and absorb everything the imagination of the viewer mentally fills it with. On the other hand, it is a body in its own right, a growing, uniformly living structure. His organic forms suggest an impression of movement. At the same time, Arp adds an ambivalence to the material, as the visual aspect conveys the idea of both a soft surface and a solid, hard metal object.

Finally, Arp reverts to the classical concept of the corpus quasi vas – the body as a vessel for the immaterial soul. From this perspective, he enables the recognition of the existence of a spiritual world beyond the material surface of things.

Arp enjoyed seeing his sculptures in natural surroundings, including the large bronzes and reliefs that were placed in the garden in front of his villa in Meudon on the outskirts of Paris, where they could blend into the landscape and become one with nature.



HENRY MOORE

Castleford, Yorkshire 1898 – 1986 London

Mother and Child Round Form

bronze
1980
19.7 x 11 x 13.6 cm / 7 ³/₄ x 4 ¹/₄ x 5 ³/₈ in.
signed and numbered
edition of 9

Bowness 789

cast by Fiorini in 1980

Provenance
- Studio of the Artist
- Private collection, New York (acquired directly from the artist)
- Private collection, New York
- Private collection, London (1996)
- Jeanne Frank Gallery, New York
- Private collection (acquired from the above on March 17, 1997)
- Private collection, London

Literature
- Bowness, Alan (ed.). Henry Moore, Complete Sculpture, 1980-1986. London 1988, vol. 6, p. 51, no. 789, pl. 38 (another cast).





Mother and Child Round Form is one of numerous examples of Henry Moore's preoccupation with the theme of the human figure, especially the resting figure. In 1951, he wrote: "In my opinion, the long and thorough study of the human figure is the necessary foundation for the sculptor. The human figure is extremely varied and subtle, it is difficult to bring it into the grip of form and construction – therefore, it is the most demanding form for learning and understanding." His starting point, however, was not the classical-naturalist tradition, but instead an abstracting concept of figures, for which examples could be found in pre-classical and non-European works of art. The reclining figures that inspired Moore were Etruscan sarcophagus covers and Central American 'Chac Mo'ol' figures, whose forms he abstracted, dissolved and recombined. Natural and organic forms, such as stones, bones or other found objects, often influenced the individual shapes of the newly composed figures.

Yet, the mother-child figures have a clear occidental tradition. Their roots are found in the hieratic, medieval depictions of the Madonna, which are in turn based on Byzantine models, painted and sculpted icons. Here, Moore takes up one of the oldest motifs of the Madonna with Child, namely the 'Madonna lactans' or 'Glycotrophousa', i.e. the Virgin Mary

nursing the Christ Child. This representation of the Madonna in turn goes back to an ancient Egyptian motif tradition, namely of Isis nursing the Horus child, which was taken up by Coptic Christianity and reinterpreted within the framework of Christian dogma. Moore continues this very old pictorial tradition in his interpretation in order to arrive at a generally valid sculptural and symbolic form. In the early 1980s, Moore increasingly concentrated on swelling, full forms, abandoning the earlier concept of the contrasting, concave, hollow form or perforation of the sculptural elements. Motifs of completion rather than of becoming are now more important. This aspect, too, has certainly contributed to Moore's re-selection of this theme of mother and child, which has been recurrent in his work over the decades.

The fact that for Moore, however, the main focus of his sculpture was not on the iconographic side of representation, but on the finding of the form chosen, the composition of organic elements into a harmonious whole, is expressed by the artist, as so often, in the title. 'Round Form' describes a way of articulating the theme that Moore was concerned with, and which constitutes the core of his sculptural formal will.



LYNN CHADWICK

London 1914 – 2003 Lypiatt Park, Gloucestershire

Beast VII

Bronze
1956/cast 1999
63.5 x 112 x 22 cm / 25 x 44 x 8 5/8 in.
stamped with monogram, numbered and stamped with foundry stamp
Edition of 9

Farr Chadwick 206

Provenance
- Studio of the artist
- Galeria Freites Caracas, Venezuela
- Private collection, Florida
- Private collection, New York
- Private collection, New York

Exhibited
- Wiener Secession Vienna. Ivon Hitchens, Lynn Chadwick. Vienna 1956, cat. no. 20 (as Beast VIII), (another cast), produced with the British Council for the Venice Biennale, with tour to Städtische Galerie, Munich; Musée National d'Art Moderne, Paris; Stedelijk Museum, Amsterdam; Palais des Beaux-Arts, Brussels and Arts Council Gallery, London.

Literature
- Farr, Dennis/Chadwick, Lynn. Tate Publishing. London 2003, pp. 45-47 (another cast).
- Farr, Dennis/Chadwick, Eva. Lynn Chadwick Sculpture. With a Complete Illustrated Catalogue 1943-2003. Lund Humphries, Farnham 2014, no.198, p.136, ill. (another cast).





Chadwick began in 1955 to explore the motif of the animal as a theme that would become iconic for his work in the group of *Beasts*. Earlier that year, he had visited Mykonos and Delos, where he saw the ancient remains of the famous Lion Avenue of Delos, dating from the 6th century BC. The threatening posture of the animal figures and their weathered forms inspired him to create the first *Beasts*.

Here, Chadwick created an archetypal form of an unspecified animal, which can be understood as the epitome of the living creature. The construction of the sculpture from basic stereometric forms based on a framework of lines is derived from Chadwick's training as an architect and is a legacy of Constructivism.

The filigree structure that can be felt in this way is further enhanced by the contrast between the taut, massive body and the slender legs on which the figure rests. This is what defines the sculpture's particular dynamic expression and creates an irritating ambiguity. The impression of strength and heaviness is confronted on the other hand with a certain lightness, whereby Chadwick stages an interplay between stability and instability.

In addition to the geometric principles of Constructivism, the influence of Alexander Calder's *Stables*

and *Mobiles* becomes tangible here. Yet, the draughtsman Chadwick was obviously also interested in Picasso's formal experiments of the 1940s and 1950s, since the bulls in Picasso's line drawings seem to be close relatives of Chadwick's *Beasts*.

It is in this sense that Chadwick drives the form, the extension of the respective body surface to the extreme, to the limit of absurd distortion, in order to fully reveal the dynamics of movement and volume. Furthermore, beyond this sense of form and movement, Chadwick offers no guidelines for meaning or possibilities for interpretation, despite the threatening sounding title *Beast*, which he understands, however, in the completely neutral sense of 'creature' or 'animal'. For Chadwick, it is about the artistic expression of a vital force, as he himself formulated it in 1954:

"Art must be the manifestation of some vital force coming from the dark, caught by the imagination and translated by the artist's ability and skill ... Whatever the final shape, the force behind is ... indivisible. When we philosophise upon this force, we lose sight of it. The intellect alone is too clumsy to grasp it." (Lynn Chadwick, *The Listener*, October 21, 1954).



WILLIAM TURNBULL
Dundee, Schottland 1922 – 2012 London

Figure 1

bronze
1992
161.3 x 52 x 26 cm / 63 1/4 x 20 1/2 x 10 1/4 in.
with monogram stamp, dated and inscribed 'A/C' on the base
edition of 6 + artist cast

Provenance
- Estate of the artist
- Offer Waterman, London
- Private collection, Great Britain

Exhibited
- Waddington Galleries, London 1998. William Turnbull. Nr. 13, with ill. p. 41.

Literature
- Davidson, Amanda A. The Sculpture of William Turnbull. London 2005. Nr. 287, p.185, with ill.



William Turnbull's *Figure 1* appears as an erratic stele with an inverted centre of gravity, shaped almost like a pendulum, yet completely static and obviously designed for frontal view. The indecipherable marks also speak for this, appearing partly geometric and partly like letters. Precisely this character of an unknown object with a hieroglyphic designation enables Turnbull to evoke a suspicion of meaning in the viewer.

The work seems to be part of an unknown archaic culture or an unexplainable rite. The chosen form and the marks have a clear hint function, but without allowing any legibility.

In his works, however, Turnbull is not only concerned with texture and surface, but also with questions of balance, perspective and principles of representation. Turnbull incorporates his fascination for the artistic achievements of antiquity, early times and non-Western cultures, from which he draws an amalgam of new pictorial language, which at the same time contains something pictorial, picturesque in the frontality of the three-dimensional figure. Turnbull himself described this formal idea in this way:

"The idea was one of frontality, an idea which was not very current at the time. The prevailing view ...

was that sculpture had to be what they call multifaceted. You went round and it kept changing all the time. I remember someone telling me that I wasn't making proper sculpture because mine had front, back and sides. That of course is typical of what is normally called archaic sculpture."

Turnbull himself also emphasises the painterly interest in his sculptures:

"I've always been very interested in metamorphosis. Ambiguity can give the image a broad frame of reference ... It creates a cross-reference between something that looks like an object and something that looks like an image. For me there's always a tension between sculpture as an object and sculpture as an image."

Patrick Elliott summarised Turnbull's approach in this way:

"Turnbull's work is full of these unexpected, usually hidden references to old and new forms, high art and low art, Western and non-Western art. The persistence of certain elementary forms in different cultures through the ages is one of the driving forces of his art, and it is partly this multivalence of meaning and source that gives his art its formal and metaphorical richness."



LYNN CHADWICK
London 1914 – 2003 Lypiatt Park, Gloucestershire

Sitting Couple II

bronze
1980
45.7 x 93 x 74 cm / 18 x 36 1/2 x 29 1/8 in.
with monogram and numbered 3/9

Farr & Chadwick 797

cast by Burleighfield, May 1980

Provenance
- Studio of the Artist
- Private collection (acquired directly from the artist, September 7, 1981)

Literature
- Farr, Dennis / Chadwick, Eva. Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-2005. Aldershot 2006,
no. 797, ill. p. 339 (another cast).





All abstraction aside, Lynn Chadwick has always based his work on nature. His sculptures are largely based on human or animal forms. Although he attached great importance to the primacy of formal and technical considerations, he nevertheless expressed the fundamental conditions of life with the figures of humans and animals. The animals represent different states of aggression and vulnerability, as of their interaction, while the later figures depict details of human movement, interaction and sexuality.

Chadwick's sculptures appear archetypal, an aspect that is further reinforced by the later standardised form of the female and male heads as triangle and rectangle, which also appears in this work. In general, he concentrated on the relationship between inner tension and external force. Chadwick did not model his sculptures, he constructed them. His sculptural art clearly draws on architectural and drawing sources. Chadwick was a trained architect, yet worked only artistically after the war, initially mainly drawing. These prerequisites are easily

recognisable in his steel sculptures: he first built a linear scaffolding or skeleton, onto which he applied a skin until the surface represented a solid form. Initially he created aggressive, bird-like creatures that expressed the experiences of war and its aftermath. Gradually, the dramatic, problematic aspects of these forms diminished as smoother surfaces and less aggressive forms came to the fore. Stylistic formulas of pyramids and wing spans were reduced to anecdotal, more emotional symbols: sitting couples, walking figures or standing forms. These static shapes, seemingly monumental at any size due to their flatness, were mostly designed for outdoor installation.

Also, and especially here, Chadwick's sculptures do not emphasise volume and plasticity, but instead an architectural understanding of spatial references, basic stereometric forms, statics and dynamics.



WOLFGANG LAIB
Metzingen 1950 – lives in Metzingen
Milchstein

white marble, milk
1978
31.7 x 36 x 5.4 cm / 12 1/5 x 14 1/8 x 2 1/8 in.
signed and dated on the underside

Provenance
- Private collection Rolf Preisig, Basel (acquired 1978)
- Private collection, Germany (1997-2014)
- Private collection, Switzerland (since 2014)



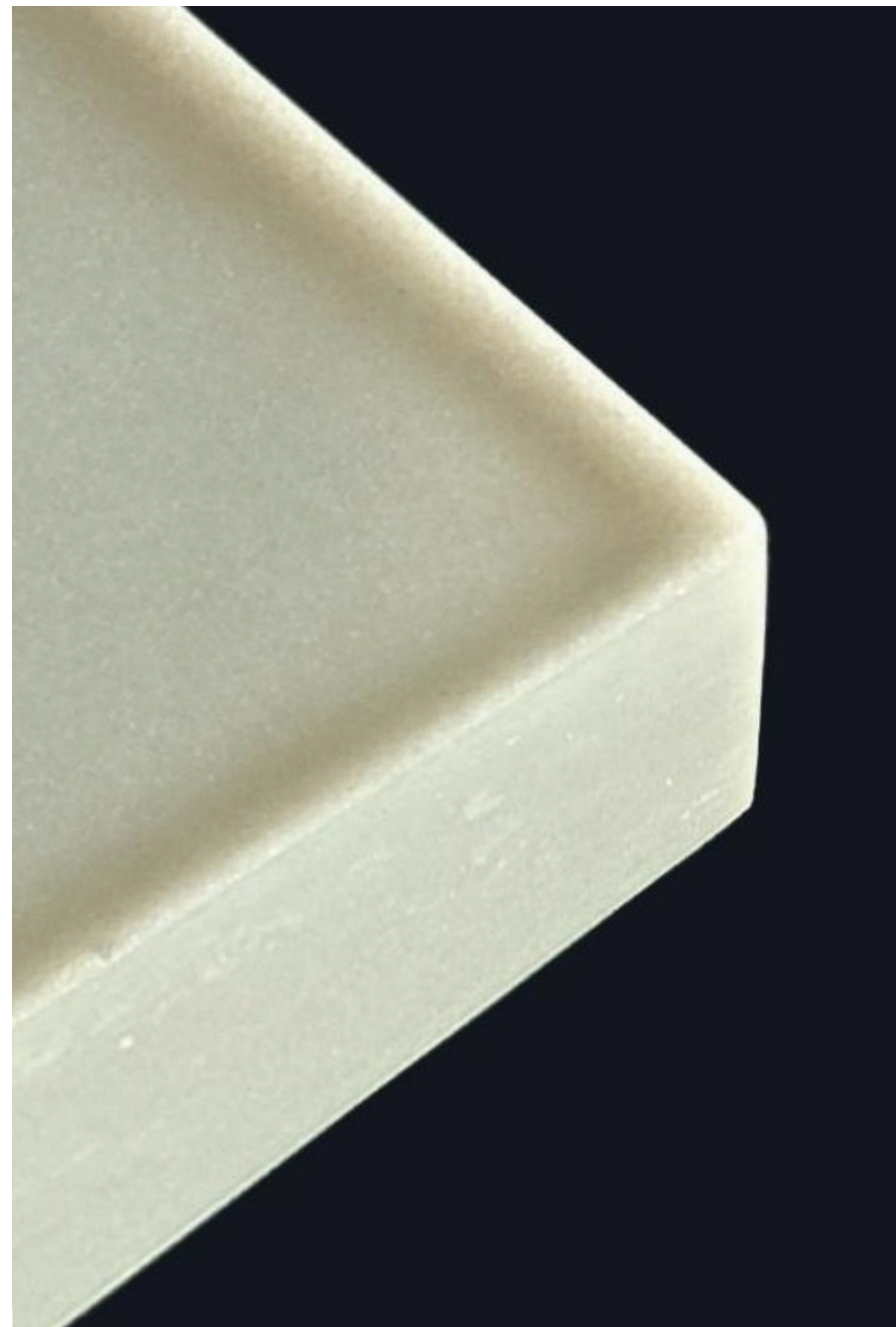


In 1975, Wolfgang Laib created the first of his famous *Milkstones*, a series of works that he has continued with to the present day. These *Milkstones* are rectangular plates of polished white marble with a minimal indentation ground into the upper plane. The artist then fills this void with milk, creating the illusion of a solid white structure. For Laib, the pouring of milk into the stone's cavity is a ritual in which others should also participate. He himself only poured the first milk; the owner of the work or the staff of the exhibiting gallery or museum are tasked with emptying and cleaning the stone's cavity at the end of each day and then filling it with fresh milk again the next morning.

The *Milkstones* are a combination of nature and Minimal Art, of strength and vulnerability, of liquid and solid. They reflect Laib's deeply felt philosophical world view, with its decisive influences from Far Eastern and Arabic spirituality. As a trained physician, Laib has strived from an early stage of his artistic career to obtain a holistic view of life, long before this term became fashionable. Purely scientific knowledge hardly seemed sufficient to comprehend life, so that artistic expression became

his path to insight. It is very much a meditative attitude that is reflected in his works and to which they should also guide the viewer. In form and content, Laib thus refers to several approaches of contemporary art since the 1970s, from the aforementioned Minimal Art through Conceptual Art and Arte Povera to Performance and Joseph Beuys' concept of art, which is as mystical about nature as it is critical of society.

Laib's first pollen fields appeared as of 1977 and are among the most famous manifestations of contemporary art. Wolfgang Laib gained international recognition towards the end of the 1970's with these two groups of works, especially in the USA and Japan. His artistic position has since established itself as one of the most independent achievements, and led to Laib, who had also participated in the documenta and had already represented Germany at the 1982 Venice Biennale, winning the coveted Praemium Imperiale, the so-called 'Nobel Prize for the Arts', in 2015.



GÜNTHER UECKER

Wendorf 1930 – lives in Duesseldorf

White Mill

nails on canvas on wood, electric motor

1964

58 x 58 x 58 cm / 22 ³/₄ x 22 ³/₄ x 22 ³/₄ in.

pedestal height c. 90 cm / 35 ¹/₂ in.

Honisch 394

Provenance

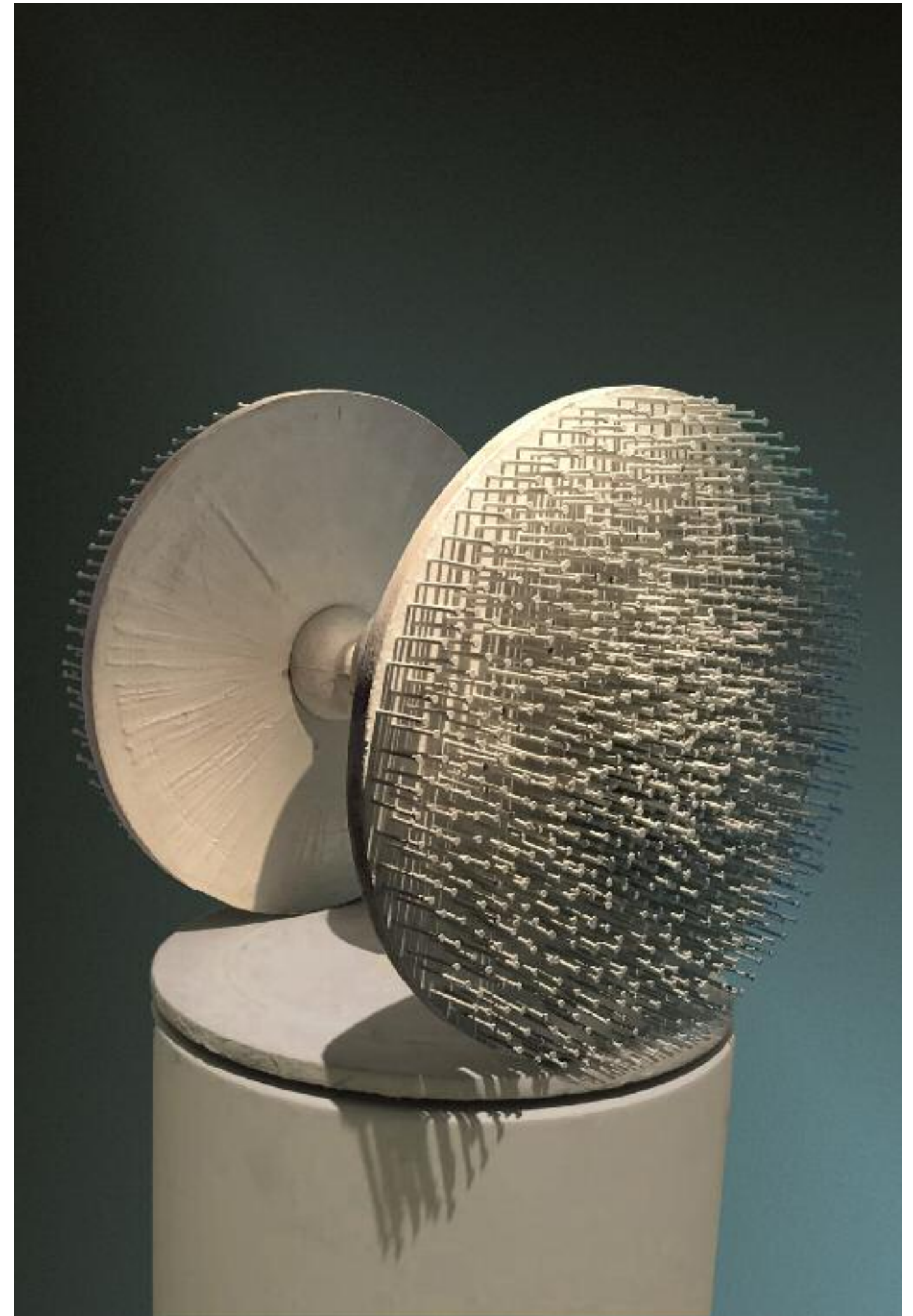
- Howard Wise Gallery, New York (1964)
- Hans Mayer, Dusseldorf (acquired from the above in 1975)
- Mayor Gallery, London (2010)
- Private collection, South America (acquired from the above in 2011)
- Private collection, Baden-Württemberg (since 2015)

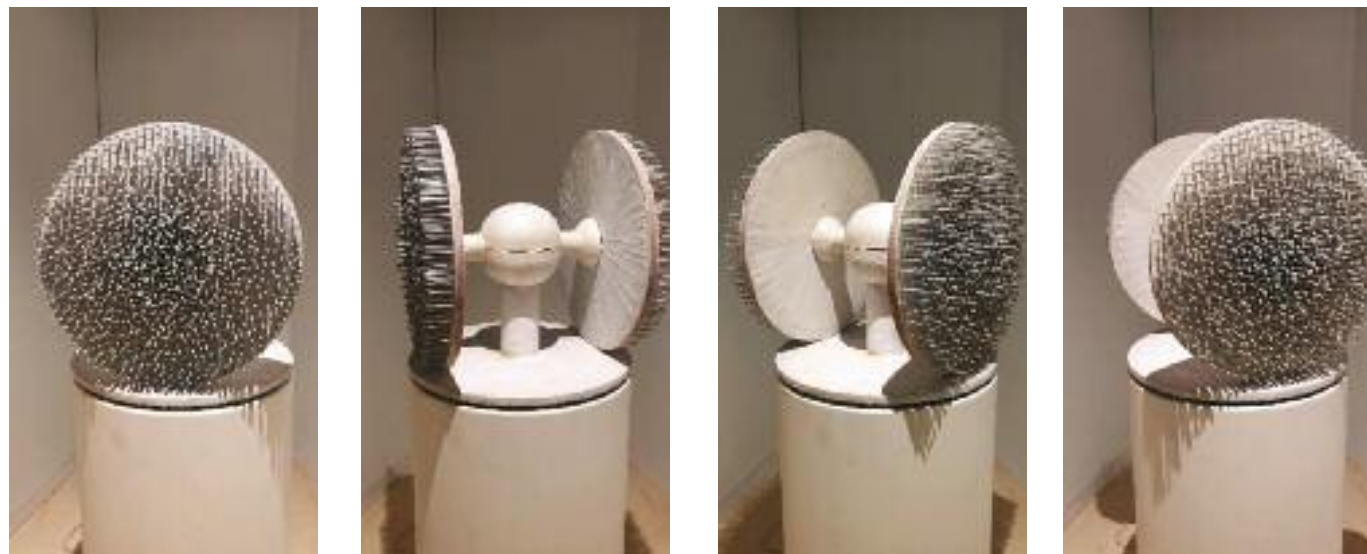
Exhibited

- Howard Wise Gallery, New York, 1964. ZERO. Mack Piene Uecker. No 21.
- Galerie der Stadt Esslingen, Villa Merkel, 1999/2000. ZERO aus Deutschland 1957-1966. Und heute.
- Gallery Sperone Westwater, New York 2008. ZERO in New York.
- Stedelijk Museum Schiedam/Rotterdam 2011/12. NULL = 0. Nederlandse Avant-Garde in een internationale Context 1961-1966.
- Passage de Retz, Paris 2013. ZERO – Paris-Düsseldorf.
- Galerie Reckermann, Cologne 2013. Accrochage.
- Guggenheim Museum, New York 2014/15. ZERO Countdown to Tomorrow, 1950s-60s.
- Gropius Bau, Berlin 2015. ZERO Die Internationale Kunstbewegung der 50er und 60er Jahre.
- Stedelijk Museum, Amsterdam 2015. ZERO Let us explore the stars.

Literature

- Wise, Howard. Zero 1964. New York, 1964. No 21.
- Honisch, Dieter. Uecker. Stuttgart, 1986. No 394, p. 199.
- Richter, Horst. Geschichte der Malerei im 20. Jahrhundert. Cologne, 1981. No 79, p. 201.





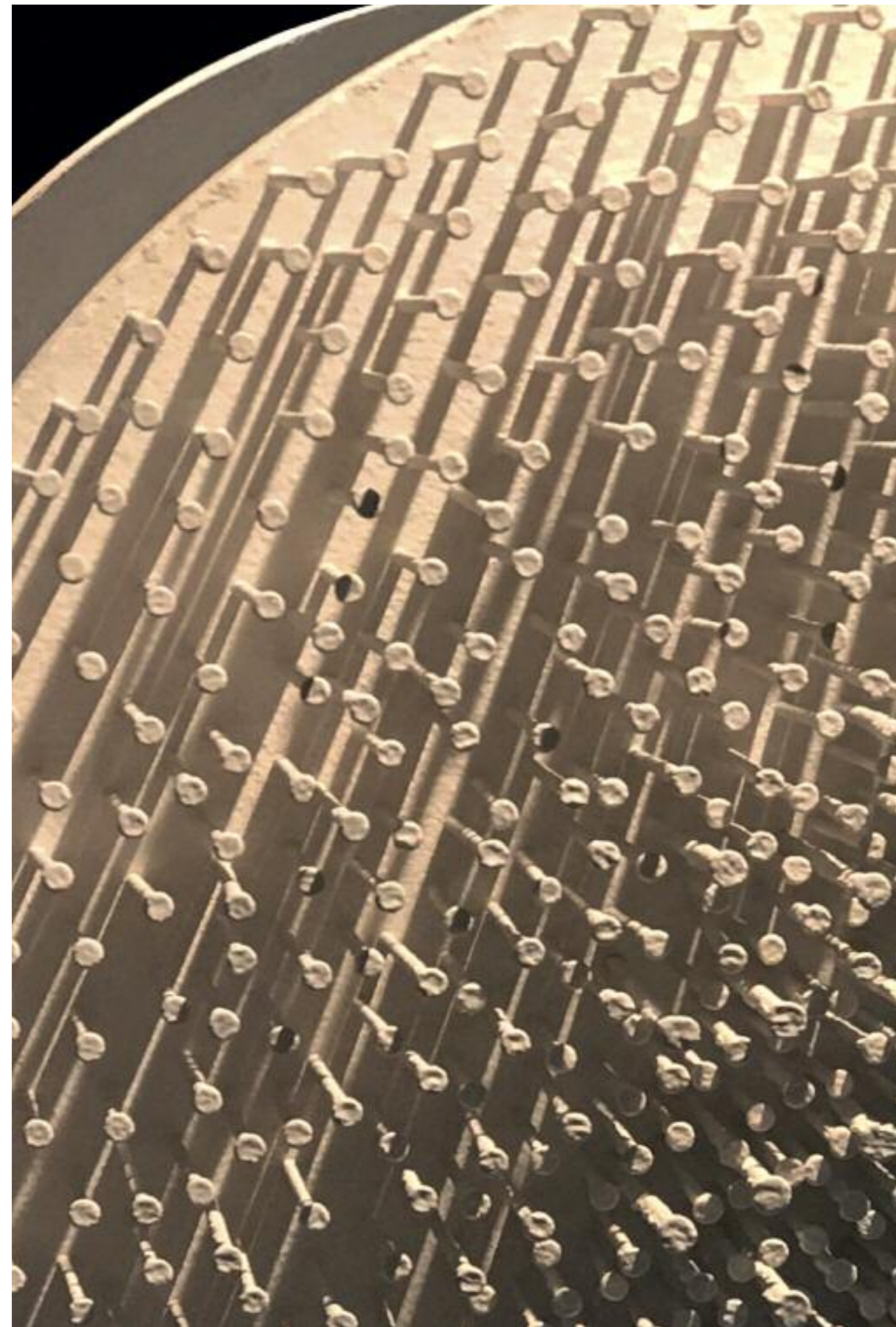
Günther Uecker belonged to the ZERO Group, which was founded in 1958, from 1961 to 1965, together with Heinz Mack and Otto Piene. The highlight of this European artists' movement was the major exhibition dedicated to it at the Stedelijk Museum in Amsterdam in 1962, at which Uecker's work was prominently represented.

By this time, Uecker had already developed his nail pictures and nail objects from his previous structure pictures, with which he became famous. Of particular importance to him is the possibility of using this material to create a three-dimensional material image that can capture movement and light in the panel painting. The development of the nail pictures leads Uecker via spirals and organic forms to 'over-nailings' of other objects. In this way, Uecker carries out a highly independent transformation of his structure pictures, which were still strongly based on the concrete painting of the fifties, into a pictorial language of its own, which contains a strong sensual element.

Of particular importance are the light and the constant change of the work through the effect of light and the angle of observation. In this way,

Uecker succeeds in integrating movement and the passage of time into his works, i.e. the kinetics so important to the ZERO artists. However, Günther Uecker does not limit himself to a purely purist aesthetic, but also incorporates a transcendental, spiritual level.

Today, Uecker's *White Mill* is clearly a museum piece and a pioneering work of the ZERO artist. He combines his characteristic nail-covered, often white surfaces with double rotating discs to create an almost surrealistic kinetic sculpture. Uecker's mill aims to involve the viewer in an experience of time and space and to intensify this experience through the constantly changing aspects of the seemingly floating surfaces created by the nails. It is this perceptual experience, which is completely self-referential and elevates the appearance of the work of art above any interpretation, that has been central to ZERO's intentions. In this case, however, Uecker allows the association of a mill; in fact, his work is destined to grind up the viewer's entrenched perception.



BARRY FLANAGAN

Prestatyn, Wales 1941 – 2009 Santa Eulalia, Ibiza

The Juggler

bronze

1994

222 x 96 x 67 cm / 87 ³/₈ x 37 ³/₄ x 26 ³/₈ in.

signed with monogram, numbered '4/8' and inscribed on the base 'Hello Joseph He Cried'
edition of 8 + 3 A.P.

Provenance

- Waddington Galleries Limited, London
- Private collection
- Private collection, France

Exhibited

- University of Iowa Museum of Art, Iowa City 1995. Barry Flanagan: Recent Sculptures. (another cast exhibited).
- Park Avenue, New York 1995-96. Barry Flanagan on Park Avenue. (another cast exhibited).
- Grant Park, Chicago 1996. Barry Flanagan in Grant Park, Chicago. (another cast exhibited).
- Galerie Hans Mayer, Düsseldorf 1997. Barry Flanagan: Skulpturen. (another cast exhibited).

Literature

- Irish Museum of Modern Art, Dublin 2006. Exh. Cat. Barry Flanagan: Sculpture 1965-2005. p. 115, 200, 212, col. ill.





Before Barry Flanagan began to allow his work to be dominated by bronze rabbit sculptures in 1979, and the hare became an iconic synonym for his work over the following thirty years, he was involved in minimalist fabric works and conceptual settings close to Land Art and Arte Povera. Thus, his early oeuvre of the sixties and seventies is more reminiscent of Robert Morris or the fabric objects of Richard Serra than of the steel sculptures of his mentor Anthony Caro or even the sculptures of Alberto Giacometti, whose elongated, vibrating human figures were to exert a great formal influence on Flanagan's hares.

From the very beginning, however, Flanagan combined an interest in materiality, movement and time with the search for a humanistic insight into the human condition, i.e. a completely ontologically influenced artistic question.

The hare entered his life and work in an almost banal way, through its sheer presence in the countryside, the fascination that this creature exerts and, of course, through diverse reading. The hare is a common motif in all the cultures in which it occurs and has many symbolic meanings. Fertility, happiness,

speed and being threatened by enemies are only a few of these levels of connotation, which have been linked to the hare in Europe, Asia and beyond for centuries.

For Flanagan, the hare thus became a metaphor for man, his life and fate. Flanagan combined the anthropomorphic shape that can easily be given to the hare with the elongated form and the almost informal, iridescent surface that gives his bronzes an additional impression of dynamism and movement.

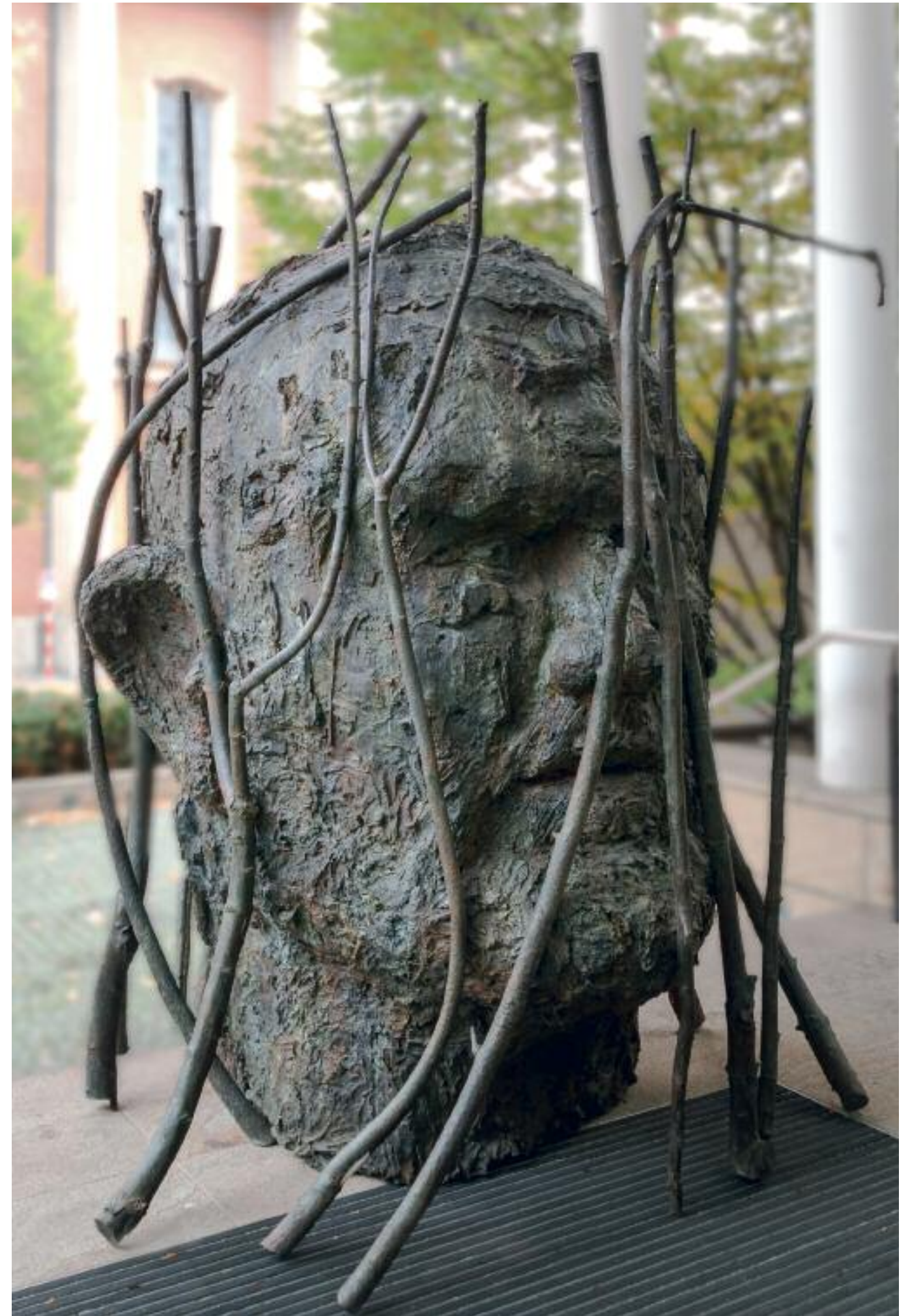
Flanagan's hares not only jump and run; they also philosophise, make music, fight, dance or, as here, perform acrobatic feats. The juggling motif of the *Juggler* is not only a reminiscence of his uncle, who was a circus acrobat, but Flanagan naturally also uses it metaphorically as a symbol for the vicissitudes of human life. Flanagan's delight in associative play is likewise expressed in the inscription he added to his *Juggler*: the line is taken from a drawing by Jack Butler Yeats, brother of the famous Irish poet William Butler Yeats, which Barry Flanagan owned.



JIM DINE
Cincinnati 1935 – lives in Paris and Walla Walla
Jim's Head with Branches

Bronze, acrylic
2018
c. 269 x 203 x 290 cm / c. 106 x 80 x 114 1/8 in.
height of the head: 239 cm / 94 in.
with signature and year, numbered '1/3'
edition of 3 + 1 A.P.

Provenance
- Studio of the Artist





Jim Dine is one of the most important artists of the American post-war avant-garde. Often referred to as a representative of American Pop Art, Jim Dine's work can hardly be fully grasped with this description. His iconic symbols and artistic techniques reach far beyond this classification, and his oeuvre is impressively interwoven with autobiographical references.

In his work, Jim Dine consistently deals in depth with such autobiographical themes, which he condenses in his typical symbols, such as the heart and the bathrobe. Thus, the theme of the self-portrait, one of the most important genres in art history, also plays a major role, as the hearts and bathrobes are nothing more than metaphors for the artist himself.

His monumental sculpture *Jim's Head with Branches* is likewise a direct self-portrait with a variety of allusions to autobiographical and art historical themes. Formally, it is a reminiscence of colossal ancient statues, in particular the metre-high ancient head of Emperor Constantine the Great in Rome.

The classical references in Dine's work are also noticeable in this, as he repeatedly paraphrased other ancient sculptures, such as the Venus of Milo.

Scattered over the almost painterly, lively surface of the head are imprints of tools, a frequent motif in Jim Dine's work, whose grandfather owned a hardware store. The branches surrounding the head, in turn, refer to psychology and symbolise the artist's world of thought as he confronts his unconscious and his memories. The direct reference here is to a famous study by Freud, the so-called 'Wolf Man', who, in his dreams, thought he saw wolves in the branches of the tree outside his bedroom. Jim Dine has illustrated this text by the father of psychoanalysis in an artist's book. The artist has moreover metaphorically processed the theme of the view from outside on one's own inner soul life in his sculpture *Jim's Head with Branches*.



ERWIN WURM

Bruck an der Mur 1954 – lives in Vienna

Misconceiveable

epoxy resin, car paint

2007

69 x 57 x 115 cm / 27 1/8 x 22 1/2 x 45 1/4 in.

edition of 7 + 3 A.P.

Provenance

- Galerie Xavier Hufkens

- Private Collection, Paris





Erwin Wurm's model of the yacht *Misconceivable* is a highly typical example of his alienation technique, which ironises and leads social conventions and rankings ad absurdum.

Formally, this seemingly soft-looking ship, whose bow bends downwards, almost tiredly, under the force of gravity, is a successor to Pop Art and especially of soft sculpture, as created above all by Claes Oldenburg. Whereas Oldenburg was concerned with the effect of alienating everyday objects such as washbasins or other furnishings, which acquired a new identity through their translation into soft material, in Oldenburg's case vinyl, and thus a reality as artistic objects through the loss of their purpose, Wurm's alienation aims at something else.

In his early works, and above all in his performances, Wurm took up the typical form of Austrian performance art, from the still completely serious mystery plays of Hermann Nitsch to the already bizarre and often socially critical works of Valie Export, Peter Weibel and Franz West. Wurm's play with proportions and materiality was evident not only in his performative works, but also in his *Fat Cars* or *Fat Houses*. The *Misconceivable*, a

particularly sarcastic name for a yacht whose utility is reduced to the point of absurdity by the softening of the material, also belongs in this group.

Erwin Wurm made this model the basis for a full-scale installation. He presented this proud yacht at various locations in typical, predictable surroundings, i.e. in harbours or along watercourses. The effect of the yacht stranded on a quay wall or lock wall, and then flaccid, melting away, undermined all habits of perception and did not only ironise the heroic approaches of the classic 'soft sculpture' of the sixties. Moreover, even in the model of the *Misconceivable*, Wurm's astonishing sense of form is combined with a cunning criticism of the ridiculousness of the inflated representational addiction of the affluent, which, on closer inspection, collapses on account of its social irrelevance, like the slack bow of this proud ship.



FERNANDO BOTERO
Medellin, Colombia 1932 – lives in Monaco and Pietrasanta

Dressed Woman

bronze
2000
185 x 70 x 70 cm / 72 7/8 x 27 1/2 x 27 1/2 in.
signed and numbered on the plinth
edition of 3 + 2 A.P.

Provenance
- Studio of the artist
- Private collection, Greece
- Private collection, Athens





Fernando Botero's sculptural style, like that of his painting, is as distinctive as it is unique. The grotesquely exaggerated curves of his figures make his sculptures appear monumental, an impression which is further enhanced by the hieratic posture of the figures and the smooth, unwrinkled and shiny surfaces.

These representations are by no means meant to be caricatures but are rather an exaggeration, which, for Botero, leads to the core of the pictorial problem, both in sculpture and in painting.

In his works, Botero fuses a variety of influences from both Western art and the South American art of his country of origin. His themes, when not taken from Colombian everyday life, often refer to classical motifs of Western art or to famous works of old masters, which he himself studied, mainly in Italy and Spain.

In formal terms, Botero employs the language of forms of old cultures, of both pre-Columbian and prehistoric art. The unrealistic exaggeration of forms is not to be understood as a distortion, but as an emphasis, as an accentuation. His theme is the

design of the body in space, culminating in a stringency that contrasts with the volume of the body, which is initially perceived as ironic. This is conveyed by the almost always perceptible absence of a relationship, including of the figures with one another, but also in their attitude toward the viewer.

It is precisely at this point that Botero's critique of aesthetic norms and pictorial canonisation sets in, rejecting both a formal aesthetic restriction of 'correct representation' and avant-garde aberrations as 'colonisation attempts' of art for their own sake. Nevertheless, it is precisely in this respect that an artist like Picasso, whose pictorial endeavours and continuous demolition, alteration and recombination of forms of representation, has perhaps had the most important influence on Botero's artistic development.

Botero's *Dressed Woman* is a typical example of this approach, the charm of which also lies in the play with the discrepancy between the bourgeois, harmless habitus of the figure and its monumental, stoic presence.



LOUISE NEVELSON
Kiev 1899 – 1988 New York

Untitled

painted wood
c. 1980
252.5 x 44 x 51.7 cm / 99 ³/₈ x 17 ¹/₄ x 20 ³/₈ in.

Provenance
- Estate of the artist





Louise Nevelson, one of the most important sculptors of the 20th century, became famous for her enigmatic and fascinating relief sculptures, which she created from found objects, wood scraps and pieces of furniture, most of which she had found and collected in her adopted city, New York. The usually black, sometimes white or golden sculptures seem to come from another culture and are formally reminiscent of Mayan or Aztec artifacts. And yet, they are a direct expression of the artist's appropriation and reinterpretation of our contemporary culture.

In her untitled stele, Nevelson varies the concept of her reliefs by creating the impression of an inexplicable device, which is further enhanced by the antenna-like rods on top, or an abstract figure. Nevertheless, the forms of the sculpture remain indissoluble, their legibility replaced by the suspicion of meaning, just as the viewer unfamiliar with a language or foreign characters feels when confronted with such recordings. Various associations can be made, but they cannot be connected concretely to anything known. At the same time, Nevelson transforms her everyday finds into a new, closed whole through the composition and the alienation of the black-coloured version.

In this way, it becomes palpable how strongly both American Abstract Expressionism and Surrealism, which are in turn closely related, influenced Nevelson. In her works, Louise Nevelson creates a completely new world, a view beyond the sensually experienced, familiar world into another possibility of reality and meaning. She thus also realises a completely independent culture that feeds on the artifacts of known cultures, but at the same time expropriates them almost entirely from their traditional meaning and their usual contexts.

Louise Nevelson described her artistic approach to the world in this way:

"My fully conscious search in life was for a new way of seeing, a new image, a new insight. This search encompasses not only the object, but also the place in between. The dawn and the dusk. The objective world, the heavenly spheres, the places between land and sea ... Whatever creation man invents, the model for it can be found in nature. We cannot see anything that we are not yet aware of. The inner and the outer are one."



STEPHAN BALKENHOL
1957 Fritzlar/Hessen – lives in Karlsruhe and Meisenthal (France)
Tall Man, Black and White

painted wood
2017
260 x 105 x 43 cm / 102 $\frac{1}{3}$ x 41 $\frac{1}{3}$ x 16 $\frac{7}{8}$ in.

With a certificate from the artist, issued November 7, 2017.

Provenance
- Studio of the Artist





Since the eighties, Stephan Balkenhol has occupied a particularly independent position in contemporary sculpture. His work continues what for a long time seemed outdated during the avant-garde of the sixties and early seventies of the 20th century: figurative representations of people and animals, larger-than-life figures, heads or faces or peculiar hybrids of humans and animals.

The *Tall Man, black and white* shows the type of man often used by Balkenhol, with white shirt and black trousers on a pedestal, here the half slice of a tree trunk that has remained recognisable. As always, the figure and the pedestal are of one piece.

Even though the works carved in wood are elaborated down to the last detail, this is done without ever denying the structure of the material or the traces of the artistic treatment. At the same time, the rough surface contrasts with the almost delicate, precise and colourful setting applied by Balkenhol. The influence of the minimalist and geometric sculpture of the sixties and seventies, with its rejection of narrative elements, can be seen in Balkenhol's works, despite his adherence to the figure, on the tightrope walk between roughness and precision, proximity

and distance, presence and aloofness that is characteristic of his work and which lends his sculptures a good deal of their fascination. They resist the attempt to translate the supra-individual, timeless and unapproachable into something specific or personal. They refuse to offer the viewer paths to solutions or possible explanations for what they see.

Balkenhol's figures are unmistakable, yet puzzling in a curious way. What do these figures represent, what do they express? In the sculptor's oeuvre, one encounters figures with the same expression again and again, seemingly lost in themselves and strangely absent. They simply stand there, have no particular facial expressions or gestures, and yet still seem individual. They do not express any feeling, tell no story, but are astonishingly vital.

Stephan Balkenhol himself underlines the significance of the inexplicable nature of these figures, which at first glance appear to be common, but are in reality irritatingly hermetic, when he says: "My sculptures do not tell stories. There is something mysterious hidden in them. It is not my job to reveal it, but the viewer's to discover it."



ROBERT INDIANA
New Castle, Indiana 1928 – 2018 Vinalhaven

HOPE

aluminium, painted red and blue
2009
91.4 x 91.4 x 45.7 cm / 36 x 36 x 18 in.
with signature, dated, numbered and with foundry and copyright stamp
edition of 8 + 1 A.P.

Provenance
- Studio of the artist
- Private collection, New York





In 2008, Robert Indiana created *HOPE*, the successor to his world-famous *LOVE*. Picking up the now famous typography, the artist also inclined the O in *HOPE*. As with *LOVE*, Indiana developed different colour schemes for this version and executed the design in different media and formats.

Forty-five years after he created *LOVE*, which to no small degree reflected the social and political circumstances and was oriented in both form and content to the culture of the time, Indiana wanted to set a new mark for the mood of those years with *HOPE* as well. The contemporary occasion for the creation of *HOPE* was Robert Indiana's willingness to support the election campaign of the then presidential candidate Barack Obama. His campaign was based to an important extent on the slogan 'Hope', which the street art artist Shepard Fairey first implemented in a poster in 2008: a stylised portrait of Obama in the style of the typical graffiti 'stencil' aesthetic, under which the word 'HOPE' appeared in capital letters. The slogan and Fairey's poster quickly gained wide recognition and popularity. It was a logical step for Indiana to follow it up with his work.

However, Indiana had long before that time considered the possibility of transferring the now classic *LOVE* design to the word 'HOPE'. The artist had been experimenting with this plan for several years until 2008, when the external actual event also

provided the occasion for implementation. Indiana himself commented on the clear genetic connection between his two creations as follows:

"It is indeed a brother of *LOVE*, or a sister or a very close family member." Indeed, a great deal of American cultural history plays a role in Indiana's two works, in the Christian spirituality of which the relationship of love and hope in God, who is identified with those two terms much more directly than in the European tradition, plays a major role. One might think that Indiana had in mind a visualisation of the three Christian cardinal virtues of faith, love and hope.

Nevertheless, there is also a concrete autobiographical connection of Indiana with the word 'Hope', which again is very close to the mentioned, typically American cultural tradition. As early as 1969, Robert Indiana repeatedly stayed in the coastal town of Vinalhaven, which is home to a small colony of artists. In 1978, he finally bought the house in which he lived permanently from then on – a lodge called 'Star of Hope', a former seat of the humanistic secular order of 'Odd Fellows'.

Indiana's stainless-steel sculpture of *HOPE* adds lustre and strength to the idealistic concept through its material aesthetics. The signal-like effect of the red and blue setting in brilliant primary colours, entirely in the style of Pop Art, creates a unique, contemporary signal effect.



SIMON SCHUBERT
Cologne 1976 – lives in Cologne

Gordi

wood, graphite, varnish
2018
55 x 60 x 55 cm / 21 ⁵/₈ x 23 ⁵/₈ x 21 ⁵/₈ in.

Provenance
- Studio of the Artist





Spaces and interior views, perspectives and vistas play a prominent role in the work of Simon Schubert, not only in a literal and visible, but also in a metaphorical sense.

The folded works on paper of Simon Schubert show interiors and room lines; they are created in the eye of the viewer through the light and shadows cast by the surface. Moreover, they always play with the motif of the incidence of light represented in the picture itself. This gives them an ambivalent, ephemeral character, alternating between the impression of appearing and fading. There is also a sense of the presence of people, despite the almost always completely deserted rooms. The motifs, rooms, windows, doors, staircases, intonate, like the folds, the theme of moving into the space, of passing through it, and thus also the passage of time.

All of Schubert's works, and thus also sculptural works like *Gordi*, revolve around the theme of introspection and raise the physical, spatial aspect to a psychological level. The spaces that are not more precisely located have a labyrinthine connotation; they are at the same time metaphors for inner worlds.

Gordi raises the question of Schubert's works to a further meta-level. The inextricably intertwined profiles of a picture frame form a proverbial 'Gordian knot', as already suggested in the playful title of the work. Instead of the picture, its frame now appears enigmatic, compressed and robbed of the picture, of the view. A further association with the infinite Moebius strip arises, whose twists make it impossible to determine inside and outside. The possibility of a clear view of what the frame presents is no longer given, and only by force could this tangle, like the Gordian knot, be broken. Simon Schubert poetically plays with notions of what a picture should be and at the same time shows that the view into the room can be extended ad absurdum, as the flat frame around a two-dimensional representation suddenly forms a three-dimensional sculpture, develops a life of its own. All perceptible spaces and the plastic form of the frame, which metaphorically stands for the security and composure of the (expected) image, are conventions that deny the view of what lies behind. In Schubert's work, this is a symbol for the ramifications of the infinite building of the psyche. Furthermore, the knotted frame must be cut like the Gordian knot in order to open the vista to the whole picture beyond the stalled perception.



KATJA STRUNZ
Ottweiler 1970 – lives in Berlin
Einfalt und Ort

steel, stainless steel, paint
2011
160 x 99 x 71.5 cm / 63 x 39 x 28 1/4 in.

Provenance
- Studio of the Artist





With her folds of paper, cardboard and metal, Katja Strunz has found a completely independent artistic language, which can nevertheless not deny its reference to Constructivist art, Minimal Art, Conceptual Art and Land Art. Strunz herself refers explicitly to Land Art in many of her works, and Constructivist approaches are not only formally at the beginning of her oeuvre, but she herself describes her works as not only influenced by, but also as explicitly belonging to Constructivism. However, Katja Strunz clearly refines this Constructivism in her folds further by extending spatial references and geometric orders by the concept of time and, in addition, raises a completely different set of problems.

This is comprehensible in many ways in the sculpture *Einfalt und Ort*. The spatial relationships created by the folding of the metal are quite precarious, as they are not directly comprehensible. The folding as such suggests stability and fragility at the same time, as the stable materiality is obscured by the neutralising black colour. It could also be a far lighter and thus more unstable paper object, especially since the association with paper folding and the art of origami is immediately apparent.

The proportions likewise blur in a certain way, as Katja Strunz' sculptures can also be read as models and can be scaled virtually to any size. It is this relativity that Strunz adds to Constructivism, which, by definition, the latter would never have allowed.

There is also the temporal factor. The visible result of the folding includes the thought of the manufacturing process, and, more than this, points to the possibility of refolding. *Einfalt und Ort*, although a massive steel sculpture welded to its plinth, also suggests movement and instability by the fact that it seems to dance on the edge of the base and to be about to tip over at any moment. Massiveness and flexibility oscillate, but also the idea of a completed state, which is counteracted by the possibility of refolding. Katja Strunz thus plays an intelligent game of forms with perception, whose tendency to 'simple-minded' determination of reality is unsettled by the possibility of 'diversity'.



ALICJA KWADE
Katowice 1979 – lives in Berlin
Absorption (Dolomit)

stone, aluminium, mirror, powder coated stainless steel, patinated bronze
2018
height 250 cm / 98 1/2 in.
diameter 290 cm / 114 1/4 in.

Provenance
- Studio of the Artist

Exhibited
- Val Gardena-Biennale, Ortisei 2018.





Alicja Kwade's works, mostly sculptural or installations, are a complex game played with perception, the memory of what is already known and cited in her works and the conventions of perception – what value, level of communication and significance do the individual components of perceived reality have? According to Kwade's analysis, this mostly depends on the learned ordering criteria and hierarchies that the respective viewer brings with him.

Kwade is concerned with the question of actual reality and its evaluation and classification in her works. These usually provide the answer that the ultimate substance of what is perceived is not enough, as it is also subject to interpretation, mostly unconscious, thus changing the result of the respective individual perception.

Alicja Kwade therefore often works with the mechanism of alienation, as in her work *Absorption (Dolomite)*. Three wing walls mirrored on both sides create three spatial segments in public space, in each of which a boulder has found its place. However, this is only apparently the case: only one of the three boulders is actually a dolomite rock mentioned in the title. The other two, immediately distinguishable from natural stone in their colouring but not in their external form, are artefacts, which in this

way also address the old artistic problem of imitating nature. The mirrored surfaces that reflect and multiply the three 'boulders' take up this theme in a very concrete way, as they also reflect the 'real' surrounding reality and insert all three rocks into it. Although the mirrors are opaque, the illusion of transparency is created for the viewer by the repetition of the boulders. When looking over the edges of the mirrors, not only does the impression arise that one can see the next boulder through these mirrors, but the rock facing the viewer and the rock in the next segment also merge in the eye of the beholder to form a strangely coloured, yet uniform rock.

It is this multiplication and fragmentation, the blending of the levels of reality when looking over the edges of the mirror that leads to a sustained uncertainty in Kwade's work. Indeed, a large part of what the artist makes available as visible is not the perceived reality itself, but either the imitation of a boulder or its reflection, or the reflection of the surrounding reality, or even the reflection of an imitation of a boulder. It is this whirlpool of overlapping levels of perception with which Alicja Kwade creates dizziness in the viewer, which enduringly distances him from belief in the certainty of his perception.



ULRICH RÜCKRIEM
Duesseldorf 1938 – lives in Cologne and London

Untitled



granite sculpture, two parts
1983

130 x 143 x 35 cm / 51 x 56 1/4 x 13 3/4 in.
and 130 x 50 x 46 cm / 51 x 19 3/4 x 18 in.

Provenance
- Private collection, Germany (acquired directly from the artist)



Since the 1960s, Ulrich Rückriem, a trained stonemason, has been an important representative of Minimalism and exerted a great influence on modern sculpture in his rejection of figurative representation. The volume of the stone and its interaction with the surrounding space is his theme. His sculptures clearly and intentionally show traces of the processing. Rückriem works according to the principle of division and with the techniques of splitting and cutting. He is concerned with elementary categories of sculpture: the object, its relationship to the location and the relationship of the viewer to the work. Rückriem has developed his own work technique, which focuses on the work material and the working process by doubling, dividing and reducing the material. He often cuts blocks of stone into individual pieces, which he then reassembles into a new form, as in the present untitled work.

The sculptor himself has put into words the immediacy and originality of his direct access to his material and the strict formal parameters on which his work is based: "I see a raw block and say, there's exactly one by one by one by one metre in it, and I'm going to cut it out of there. It's harder than making a sculpture, where you can always make up for it."

What remains unsoken in this laconic statement, but can be clearly read, is Rückriem's renunciation of all imitating, shape-altering sculptural interventions in his material that are not indispensable for the fundamental search for form, the creation of a concept of weight and materiality in space. Rückriem thus goes even further than the aesthetically and theoretically comparable approaches of Minimal Art or Land Art, as these also intervene in their material in a much more creative and abstract way. Rückriem's artistic approach, however, is far more rigorous. He understands the sculptural act as lying ahead of such subsequent elaborations, thus creating an idea of sculpture that is entirely its own, and in particular of sculpture in relation to the surrounding space and the viewer moving in it.



JEPPE HEIN

Copenhagen 1974 – lives in Berlin

Mirror Angle Fragments (3x60°)

high polished stainless steel, aluminium
2014
220 x 280 x 244 cm / 86 $\frac{2}{3}$ x 110 $\frac{1}{4}$ x 96 in.
edition 3/3 + 2 A.P.

Provenance
- Studio of the Artist





Jeppe Hein belongs to the second generation of conceptual artists who have intensively studied the interactive works and installations, especially of American artists in the field of Minimal Art. The work of Dan Graham is of particular importance to Hein, not only formally but also in terms of content. The influence is obvious in the work of Hein, who has also exhibited together with Dan Graham. And yet, Hein continues to develop Graham's labyrinthine mirror structures into a type of communication platform, while Dan Graham always attached more importance to the formal, playful approach of self-awareness than to social-theoretical approaches, which in turn play an essential role in Hein's work.

In contrast to Graham, Hein does not obscure the structure of his works in order to create a kind of surprise effect, but instead explains it to some extent in the title. In the present work, entitled *Mirror Angle Fragments* ($3 \times 60^\circ$), the artist has aligned three elements forming a triangular ground plan consisting of two parts, each of which collides at an angle of 60 degrees. These three *fragments of mirror angles* are positioned with their tips in such a way that they form an imaginary circle or star. The frames of the individual sides of the angles are provided with mirrored lamellas alternating with openings of equal width. This creates a complex and confusing interplay of views, reflections and repetitions that, depending on the point of view, leave the observer in the dark about the exact structure of the object, as

well as without a complete picture of the surroundings. Perception is thereby permanently irritated or experiences a manifold expansion, if one wishes to formulate it constructively, which is certainly closer to Hein's intentions.

This obscuring of the structure through the multiple alternation of reflection and perspective prevents a reliable differentiation between what is direct vision and what is reflection. Depending on the position and movement of the viewer, individual mirror lamellae lying one behind the other can come to coincide through the spaces in between, i.e. show only reflection. The opposite is of course not possible – the 'free view' remains an illusion.

The comparison with a labyrinth, which already had great significance in Dan Graham's installations, is obvious and is thus an interpretative approach that is important to Jeppe Hein. The fragmentation and multiplication of perception forces the viewer to constantly redefine his own position and his relationship to the environment or other viewers. The labyrinth, in Western art history a much-used symbol for the path of life, the tortuous paths of fate and the challenge to constantly reassure oneself of the right path, becomes for Hein a concrete experience of the changing necessities of permanently positioning oneself and others interactively. This work by Jeppe Hein is 'self-reflexive' in the literal sense – also for the viewer.



ALBERT HIEN

Munich 1956 – lives in Munich

Bicycle

aluminium sheet

1985

370 x 800 x 300 cm / 145 ³/₄ x 315 x 118 in.

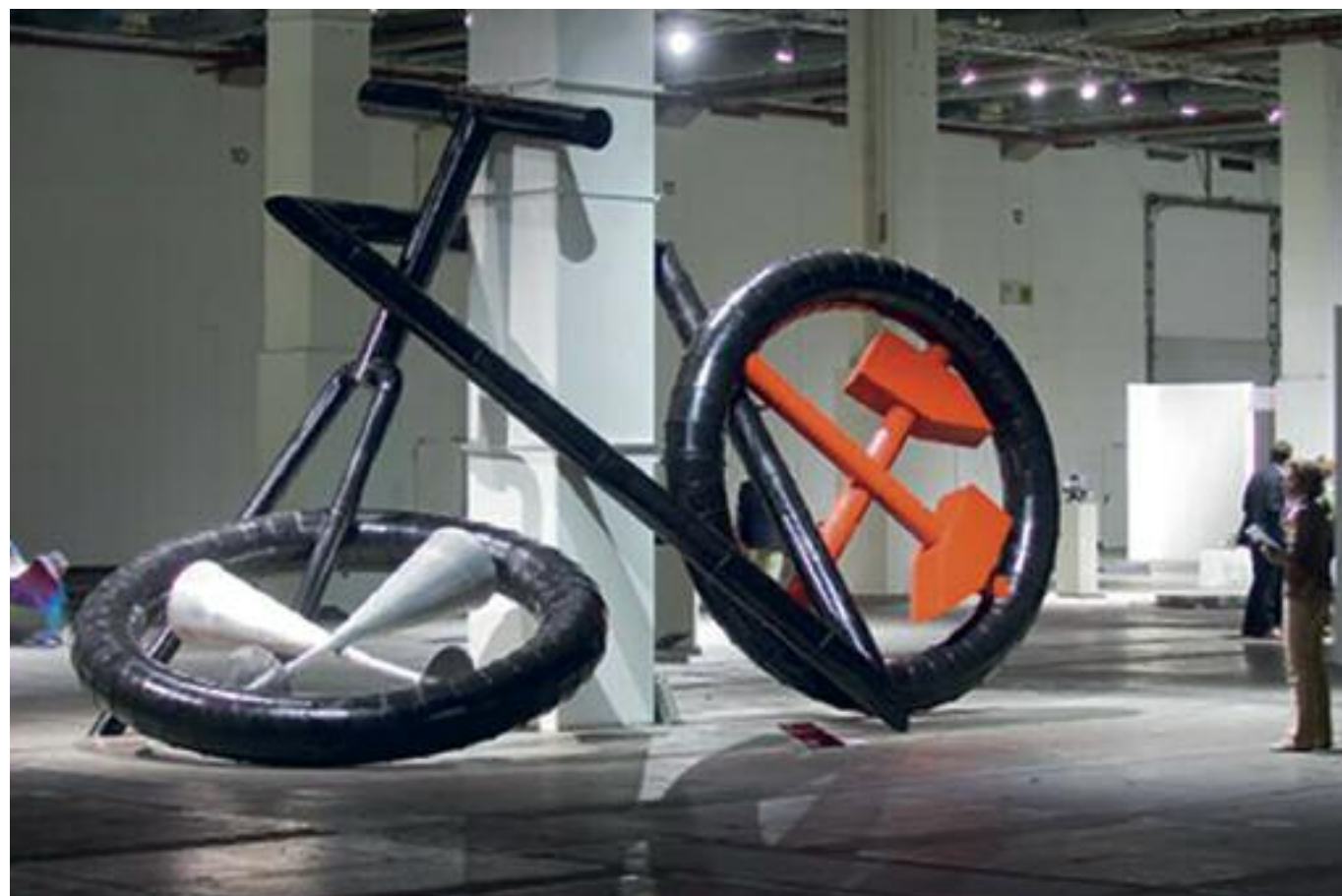
Provenance

- Private collection (acquired directly from the artist)

Exhibited

- Nationalgalerie Berlin 1985. Deutsche Kunst nach 1945.





His monumental work *Bicycle*, which Albert Hien installed at his first exhibition on a pillar of Mies van der Rohe's Berlin National Gallery, was not intended to be a structure that is ready to ride. Deconstructed yet intertwined, he shows the four components of his *Bicycle* made of aluminium sheets: the two wheels, the triangular frame and the fork with the handlebars; a saddle is missing. Instead, the spokes of the two wheels stand out in this oversized structure: the rear wheel is adorned with two crossed red hammers; the front wheel encloses two crossed, white-silver champagne glasses.

As is often the case with Albert Hien, who ironises modern society and its technoid and linguistic formulas, the *Bicycle* also offers a wealth of symbolic references and surprising changes of familiar forms. The *Bicycle*, a banal and omnipresent everyday object, is exaggerated by the sheer size of the sculpture. The crossed hammers, and then in red, are reminiscent of the mining symbol of mallets and iron, although in Hien's case they are rather like forge hammers and collectively remind us of a socialist symbol. Therefore, the rear wheel belongs to the

working class. The front wheel is quite different, with its contrasting champagne glasses, which clearly point to the other end of society. The colours in turn, red, white/silver and black, are the colours of Prussia (the *Bicycle* first leaned against a Berlin pillar). However, the vehicle is deconstructed, a procedure that Hien also regularly adopted to his language works, separating or connecting the letters of individual words. At second glance, the two tires and the frame correspondingly seem to form the word ODO – a reference to the odometer in the bicycle speedometer, i.e. the odometer of distance, or, according to the Greek word stem, simply 'the way'.

Taken as a whole, Hien's *Bicycle* is thus a social image that is as critical as it is ironic. It translates the tensions in society, as well as the path that lies ahead of it into a symbol that is both monumental and playful.

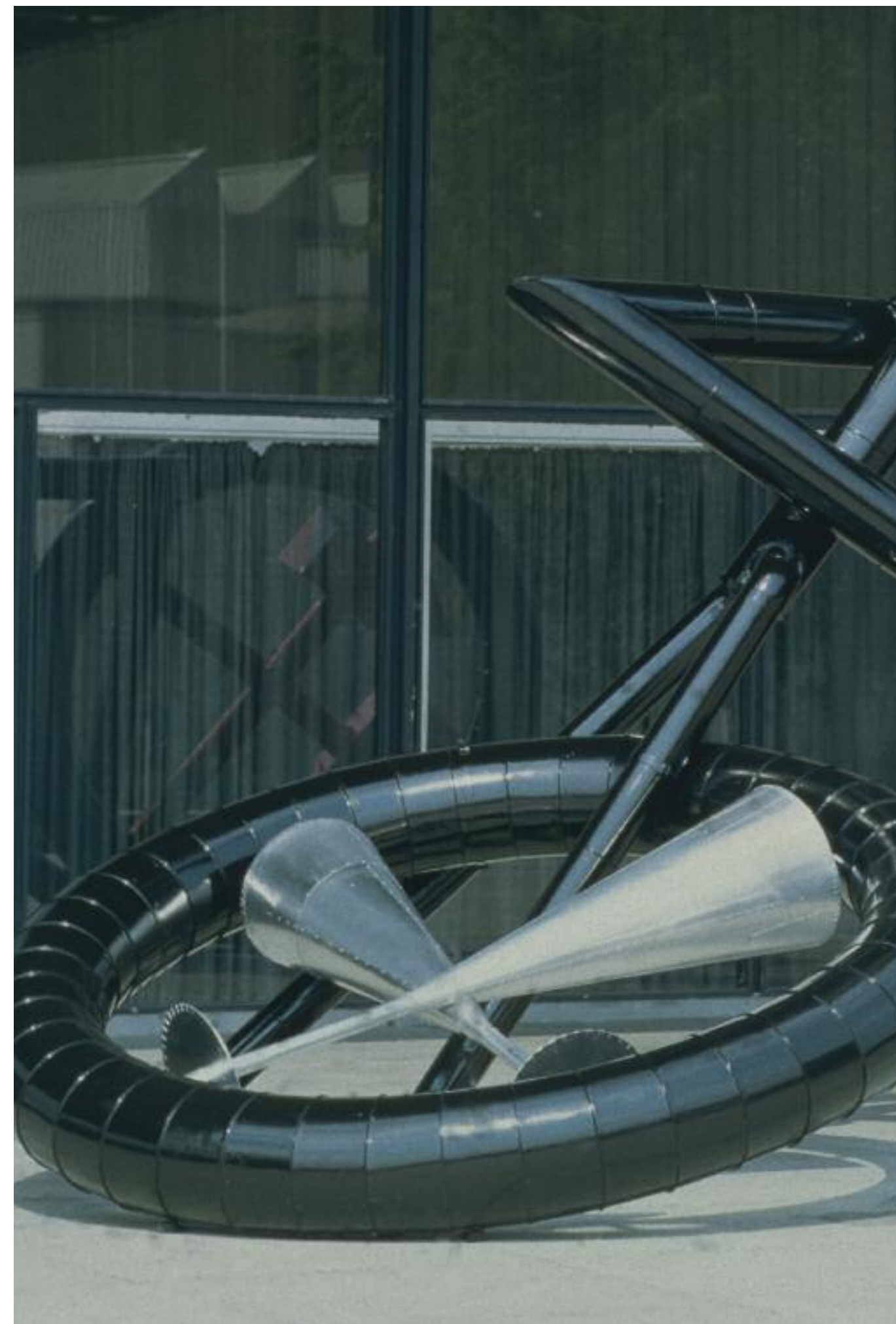


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