

PABLO
ATCHUGARRY
IN SINGAPORE

OPERA GALLERY



PABLO ATCHUGARRY WORKING IN HIS STUDIO
Lecco, Italy



PABLO ATCHUGARRY WORKING ON THE
SCULPTURE VIA CRUCIS, 2012

FOREWORD

Opera Gallery is delighted to present renowned Uruguayan sculptor Pablo Atchugarry, one of the most important living South American artists, for the first time in Singapore. In conjunction with the 2018 Formula One Grand Prix Season, five monumental sculptures by the artist will line the boardwalk of Orchard Road, together with an extensive exhibition of his sculptures within the Gallery.

Making his mark as his country's representative in the 50th Venice Biennale, Atchugarry's abstract sculptures gained recognition for their reworking of classical techniques and materials into a new visual language. Drawing directly on stone, like sculptors of the Renaissance, Atchugarry's mastery of material calls to mind the works of Bernini, Michelangelo and Donatello. However, what makes his sculptures indisputably contemporary are their exquisite minimalism, with distinct ovoid apertures, undulating folds and pleated forms.

Pablo Atchugarry's passion for volume, matter and colour began early on, following numerous voyages in Europe at the end of the 1970s, particularly Spain, France and Italy. The artist decided to settle in Lecco, Italy, where he started working on a series of monumental sculptures that he continued in many European cities. Atchugarry is particularly interested in working with marble, notably that of Carrara, which has become the emblematic material of his work.

Atchugarry has developed a singular visual aesthetic within the traditions of modern art, with tapering and angular lines that endow his voluminous sculptures with pace and rhythm. A Laureate of numerous sculpture prizes, Pablo Atchugarry has an eponymous museum inaugurated in Lecco, Italy, in 1999, as well as a foundation in Manantiales, Uruguay, that opened in 2007, along with its international park of monumental sculptures. His works are presented in important private and public collections worldwide, notably in Argentina, Brazil, the United States, Spain, Italy, Belgium and Monaco.

Starting with Marc Chagall's solo exhibition in 2000 and Salvador Dalí in 2006, Opera Gallery Singapore is now well recognised for its annual 'Masterpiece' exhibits. We are especially honoured to be hosting Pablo Atchugarry in the 19th year of this tradition.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Stéphane Le Pelletier
Director Asia Pacific
Opera Gallery

PABLO ATCHUGARRY WORKING ON THE
SCULPTURE *THE LIGHT OF SOUTH*, 2012



PABLO ATCHUGARRY WORKING ON A MARBLE
Manantiales, Uruguay



David Rosenberg
Paris, 2018

SYMBOLIC WRITING ABOUT PABLO ATCHUGARRY

Beauty will save the world.

F. Dostoyevsky

Atchugarry: a musical name that sounds Basque; the name of the artist's ancestors who left their homeland to settle in Uruguay. Today Pablo Atchugarry lives between Lecco, near Lake Como in Italy, and Manantiales in Uruguay. The first thing that strikes you is the man's stature: a peaceful giant, his eyes filled with kindness. Hands made both to grasp and to caress blocks of stone. Rooted, but his head turned skywards; we feel the unique relationship and contact he has with nature and the elements. And his art, simultaneously telluric and celestial, resembles him. When he speaks of his work, he does so directly: 'what's important in a sculpture, he says, is the connection between the space, the light and the material'. Looking at his works we can but feel the momentum, the aspiration running through each sculpture. A feeling of elevation and spirituality — like trees seeking the light — his sculptures reach up towards the sky, without ever denying their materiality, their weight and all the gravity that connects them to the earth. How did this artist shift from figurative art focused on human figures in the 1970s — let us recall that Atchugarry began as a painter — to tapered abstract forms? Quite simply by stylising and purifying the silhouette to the extent that it became a visual sign, a pure geometrical shape that slowly led the artist to explore the third dimension.

Steel, wood, bronze, marble: all kinds of materials, as long as they are 'natural', touch him in a particular way. He poetically calls the blocks of marble he sculpts 'the sons of the mountain', these very blocks that waited millions of years to become sculptures. And in his work, as in that of his precursors, the form emerges from within. It is not an abstract design forced upon the surface of things. To understand this you only have to look at photos of the artist at work, drawing majestic black lines on the block of stone to guide his hand as he advances. The white of the statuary marble from Carrara, the Portuguese pink, the Bardiglio grey or the Belgian black marble: the shades and colours also play a key role. At times they serve to reinforce, at others to soften, the veins and the streaks, the creases and folds of large marble works that evoke, among other things, the drapery of the classical statuary. And it is he, and he alone, who shapes the material as 'sculpture emerges from the mind, the heart and the hands'. A noble credo. And then there are the lost wax bronzes born of fire, an ancient technique that offers the advantage of repetition. He gives patina or sometimes covers these works in industrial colours similar to automobile gloss. A radical gesture that he explains by his desire to create a hyphen between the ancient, the primitive and the contemporary world. When he talks of his monumental sculptures destined to live outside, amidst nature, he thinks of Stonehenge, or maybe Easter Island, places where his sculptor-builder precursors left a lasting mark on the landscape with their enigmatic creations. This is also his own personal way of embracing the world, anchoring himself, leaving his mark and sharing. His personality is materialised in art, but also in the pedagogical and humanistic aspect of the foundation and the sculpture park he created that is named after him, as well as in his personal art collection. Atchugarry is the name of an artist, and also of a family. We cannot end without mentioning his wife Silvana, and their two children Catherine and Piero. When you see them together, you are struck by the strength of the ties that bind them, and you cannot help feeling the artist would be incomplete without them.

PABLO ATCHUGARRY MAKING A PREPARATORY DRAWING ON A MARBLE
Manantiales, Uruguay







MONUMENTAL SCULPTURES ON ORCHARD ROAD

Five monumental sculptures will be displayed on the iconic Orchard Road in Singapore from September 14th to October 14th 2018. With his monumental works Atchugarry explores the idea of infinity, giving movement and life to materials such as marble, bronze and steel.

'When I go to a quarry, I establish a very profound relationship with the blocks of marble: they are the sons of the mountain and they have been waiting for millions of years from the moment of their birth to take the form of a sculpture.'

Pablo Atchugarry





PRESERVE THE DREAMS (WORK IN PROGRESS), 2018
Statuary Carrara marble, unique piece
252x45x30 cm | 99.2x17.7x11.8 in
Price on request

NATURALEZA, 2000
Statuary Carrara marble, unique piece
282x105x80cm | 111x41.3x31.5in
Price on request





SEARCH OF THE FUTURE, 2018
Polished stainless steel, unique piece
500x220 cm | 196.9x86.6 in
Price on request

PABLO ATCHUGARRY AND HIS TEAM WORKING ON A CAST FOR A BRONZE SCULPTURE





IL FIORE, 2018
Bronze with red automotive enamel, edition of 3
315x120x50 cm | 124x47.2x19.7 in
Price on request



DESTINE, 1999
Statuary Carrara marble, unique piece
284x60x20 cm | 111.8x23.6x7.9 in
Price on request



MODERNA VERTICO

Verticality has a complex definition in the Apuan Alps, specially in Carrara. Here the mountains on a sunny winter day are not covered in snow but rather the white marble dust that collects after giant boulders are cut out from the mountainsides creating a luminous white scape. The rays of the sun are reflected back onto you, making it particularly warm as you stand in the exposed mountain scape. Some mines cut into the rock, creating enormous white cubes within these mountains, where stone has been carved out with precision leaving hallow square spaces that resemble the tank of infinity. The artist sculpts himself the sculptures, and has his studio in the city of Lecco, Lombardy. Pablo goes to Carrara only to make the choice of the marble he uses. Carrara has a unique political history - the miners, workers and sculptors have all adhered to anarchism as a political tool to organise their work. They also work in large collectives that own the mine or contract it. Of recent they have

been cautious in selling the stone as the demand outreaches supply in the burgeoning economies of India and China, and the workers are keen the marble is used for monuments and sculpture rather than sanitary ware.

Pablo Atchugarry inherently uses the perspective of verticality to sculpt his visions. He believes the columns allow the illusion of infinity, something he essentially adheres as the objective of his practice. Atchugarry is gentle with the stone even though it needs much might to carve such stone. Marble is a peculiar stone, specially the one from Carrara. Renowned sculptor Krishna Reddy describes his time in Carrara in the 1960s as a period where he realised that resisting the marble was not wise, rather following its contours and composition allowed a sculptor a conceptual play in arriving with his vocabulary, an act that almost replicates the divine.

Atchugarry says that sculpting in marble is a complex process, it insures a practice that is based on experimentation and a mastery of technique. The stone is expensive and rare but the knock of a chisel can render it unusable and wasted. When one sculpts, the flow of etching the image onto the rock is essential, but with a great deal of cautiousness as there is no going back from each inch of progress.

The debris that collects from each session of sculpting reminds us of the nature of production, where destruction and creation compliment each act. Atchugarry is known for his monumental pieces that dot public places in his native Uruguay and the landscape where he dictates his vocabulary - Italy. Living in Lecco on the banks of the Lake Como, Atchugarry has a long relationship with Italy, sculpting his first monolith sculpture in Carrara marble in 1979 called *La Lumière*. Atchugarry found a magical echo on Carrara; the stone, the mountainsides and the marble resonated Michelangelo. It was like the famed Renaissance sculptor was present. In 2002 he was awarded the Michelangelo Prize by the city of Carrara. In 1998, the city of Milan organised his first ever retrospective after having arrived in Lecco in 1978 where he had his first exhibition. Much like Marino Marini, Atchugarry's first statue back home in Montevideo was a horse, in 1971. It was built in cement and perhaps cement formed the modernist idiom of materiality as an aesthetic that allowed sculptors to participate in production that was international as well as rooted. Cement is a complex material to work with dexterous, slow forming and long-lasting. Apt for public sculptures and a monumental approach. Latin America had imported complex ideologies



PABLO ATCHUGARRY'S STUDIO
Manantiales, Uruguay



LA LUMIÈRE, 1979
First sculpture on marble
Carrara marble

around the vocabulary of modern art from Europe during World War II, but often these practices were authored by Southern Americans in Europe. Concrete Art found its resonance in Latin America after Max Bill organised the first international exhibition in 1944. Concrete Art did not have anything in particular to do with concrete except for its use of concrete in sculpture. Rather it preferred a non reference in the subject of an artwork and a work that stood away from sentimentality and

other causes that would influence its shape - the artist would have to have the complete conception in his or her mind before executing the artwork. Joaquín Torres-García, an Uruguayan artist, rejected this idea of abstraction and preferred to establish his own *Cercle et Carré* as a collective of abstract artists in Paris in 1929. Atchugarry grew up under multiple influences in Montevideo as his parents were enthusiasts of art and at some point decided to decipher his own path, beginning with painting. In neighbouring Brazil, where Atchugarry has shown often, the capital Brasilia is constructed in concrete slabs by architects Lucio Costa and Oscar Niemeyer is an ode to brutal modernism, something that is functional, aesthetic and simple to construct, but rich in vocabulary with curves that meander and rest. What one sees upon visiting the city is the use of verticality to create architectural vistas for a city designed like a curve resembling the spread of a bird's wings.

Pablo Atchugarry had his first solo exhibition in 1972, and one of the first places he exhibited outside Montevideo was Brasilia. His horse (*Cavallo*) though reminiscent of the horses of Marini, rather were elevated, almost in flight motion. This verticality allowed him to depict speed through elevation, essential to depict a horse and a subject he often revisits in marble. But his connection to the vocabulary of abstraction through architecture can be easily speculated here. Henry Moore found his element in the reclining figure. In fact it was influenced by a Mayan figure he had seen in a museum. A natural flow developed imitating the lines in stone or bronze, somewhat eradicating the pointed edges after WWII. Moore experimented with this form for decades. His peers Jean Arp and Alberto Giacometti had similar obsessions. Atchugarry has a distinct design where figures seem to huddle together as if reaching out to something in the sky, perhaps a revolution, the son for hope, victory and collective strength. His early works have been named *Cosmic Structure*, *Symbolic Sculpture*, *Maternity* and *Feminine Form*. They have classic modernist notes but also speak of a revisit. Ossip Zadkine, a Russian artist who lived in Paris, began his practice in Cubism and began to later author his own style based on ancient Greek and African sculpture. Zadkine believed that constant work on the stone allowed one to find one's own ease with the medium. Like Henry Moore, numerous videos of Pablo Atchugarry can be seen with him chipping away on the stone, a practice continued by him even after the invention of 3D carving technology based on scanning smaller maquettes into large sculptures by bespoke software. A representative work of Atchugarry's practice is his *Pietà*. The lines, its sculpting and formation are straight, well conceived and Cubist. It was made in 1983 out of 12

CAVALLO, 1971
Concrete



LA PIETÀ, 1982
Carrara marble



tonnes of Carrara marble. *La Pietà* was first sculpted by his conceptual mentor Michelangelo between 1498-99. The statue of the Virgin Mary holding Christ after Crucifixion has been replicated many times for Catholic churches around the world, but each replica has stood loyal to the original. Atchugarry attempts a change that allows one to be moved again by the story the stone narrates. Atchugarry has been exploring the idea of infinity in his statues as they get monumental, using various other stones such as Portuguese pink marble and find complex structures that move away from abstraction, allowing us to recognise the form

they once might have been such as the human body or the horse. His retrospective was called "infinite evolutions of marble" and his sculptures like a public monument in Belgium are often named after the idea and image of movement. Thus trying to put movement and speed are one of Atchugarry's trysts with sculpture. This attempt essentially addresses the dichotomy as the weight of marble cannot allow such speed. His sculptures often appear as if they were suspended and floating, a certain lightness is attributed to a material that is known to stick its feet to the ground.

Atchugarry opened the Fundación Pablo Atchugarry in 2007 in Manantiales, Uruguay where sculptures from his career inhabit a public sculpture park. The space is also a museum and space for pedagogy around sculptures and his practice. Atchugarry, along with his work, is constantly involved in internationally projects that are within the purview of the public and is always pursuing monumentality. Repetition is gathered and erased through constant acts of experimentation in stone and his visual achievement of vertical space. The negative space is hazy and ambiguous around his sculptures.

Born in Montevideo, Uruguay, in 1954, Pablo Atchugarry lives between Lecco in Italy and Manantiales in Uruguay. He is one of the last sculptors to use the modernist language in his work. Between abstraction and lyricism, Atchugarry works the stone and revisits sculpture. His most unique works are present in numerous prestigious collections (Patricia and Phillip Frost Art Collection in Miami, Museo Nacional de Bellas Artes in Buenos Aires or Museo Coleção Berardo in Lisbon) definitely makes Pablo Atchugarry a rare artist on the contemporary art scene.

THE LIGHT OF SOUTH, 2013
Carrara marble, unique piece
450 x 154 x 82 cm | 177.1 x 60.6 x 32.3 in
Private collection, Brazil





PABLO ATCHUGARRY WORKING IN HIS STUDIO
Lecco, Italy

INTERVIEW

How did you start sculpting and what was your inspiration?

After my experience as a painter, I felt the need to express myself through sculpture, to discover that third dimension. Seeing the object in space and how it interacted with light was a revolution in my life. My first 'mentors', apart from my father, were Picasso and Michelangelo.

How do you view the relationship of your work with creative peers of your generation, such as Richard Serra, Tony Cragg and Richard Deacon?

There is a global scene of contemporary sculpture in which very important artists emerged, such as the ones you mention and others. I think that my work fits in to this contemporary scene but uses my own developed language, as the important thing about sculpture is ultimately the relationship between space, light and material – that relationship remains the universal dilemma of sculpture.

On that note, how do you relate to abstract sculpture, or abstraction in general?

In the 20th century, we had extraordinary examples of abstraction. In terms of sculpture, I think of Brancusi, Jean Arp and Calder; in terms of painting, revolutions such as those created by Mondrian, Kandinsky and Soulages, to name a few examples. I believe that these pioneers of abstraction bequeathed to us a world with freedom of expression, which I could then in some way use to redirect my work.

Your works often present fused and almost aerodynamic forms. Can you elaborate on the origin of these forms?

In the 1970s, I was interested in oil on canvas painting and the subjects that most interested me were faces, heads and bodies, as they joined to each other and formed a set of partially descriptive and synthesised figures that tended to flow in a vertical direction. These subjects gradually synthesised over time until the work itself became an abstraction through that synthesis. These images then became three-dimensional by way of sculpture, but the original search for the infinite is the same as ever.

A feeling of elevation and spirituality, induced by verticality, is prominent in a number of your works. Is this something you aspire to render?

I think that sense of elevation and spirituality has always been present in my work and that sense of verticality has been with me from the very start, with the first work I created in marble, *La Lumière*, a project I undertook in Paris (1979). I also imagine parallels between my works and nature, in the way that trees always seek light. It is exactly like Picasso said, 'I do not seek, I find.'

How would you describe your creative process? Does drawing play an important part in your practice?

The creative process has a direct relationship with the materials that I choose to use to create the work and drawing is the mainstay of that process; with marble, I continue to draw on the same block until the drawing has been realised in the form of that sculpture.

Why is marble your predominant working material of choice?

The discovery of marble was very important in my life. When I go to a quarry, I establish a very profound relationship with the blocks of marble: they are the sons of the mountain and they have been waiting for millions of years from the moment of their birth to take the form of a sculpture. I also choose other materials such as iron, bronze and sometimes wood: all of them are ultimately natural materials.

Some of your works are cast in bronze and often coloured. How do you go from direct carving to casting and how do you apprehend these different sculptural techniques?

Lost wax bronze casting has gained importance in my work over recent years. It is also a very ancient technique, dating back to the sculptures of Phidias, Donatello and Rodin. I am also drawn by the difference that bronze offers compared to direct carving on marble. With marble, I try to create multiple colours by working with different types of marble: Carrara statuary marble, Portuguese pink marble, Bardiglio grey marble and Belgian black marble. With bronze sculptures, I am also interested in polychromy and therefore primary colours are present.

Should we comprehend your techniques as traditional or do you look to create your own idiosyncratic and working methods?

The techniques I use in my work are traditional. I carve the work in marble entirely by myself, because I believe that the sculpture has to pass through the mind, the heart and the hands of the artist.

Can you elaborate on your decision to use certain very vivid colour on some of your sculpture?

The first time I used a vivid colour, it was a 'Ferrari' red on a bronze sculpture exhibited at the FIAC in Paris, a few years ago now. That dialogue that occurs between the bronze and the colours used in the motor industry seemed to me like a 'unifier' between a very ancient sculpting technique and the contemporary colours we see today.

You have created a number of monumental sculptures that are exhibited outdoors. Can you tell us a bit more about your relationship to space and to nature?

Monumental sculpting is special in numerous ways, one being the sculpture's relationship with the outside world, whether that is an urban setting or in the middle of nature. That relationship makes us think about temporality, so they are works that are destined to last for a long time within the same context, and that is where the proportions of the work have an influence; the dimensions needed to establish that dialogue in some manner with the context in which the works exist. I try to imagine the thoughts of primitive Man, when he created Stonehenge, and how that was related and interpreted according to its context.

LYING FEMENINE
FIGURE, 1980
Carrara marble



You have an art foundation in your name. Can you talk to us about this project; its genesis and objectives?

Atchugarry is a Basque name originating from the Pyrenees on the French Atlantic coast. My ancestors travelled from France to Uruguay, where I was born, and the Foundation that bears my name was created in Uruguay, as a way to create a place where art and nature could meet, where the two elements could coexist. There is a park of monumental sculptures there in which the differences in languages and materials create a path toward appreciating diversity and the Foundation's main objective is to promote art and to discover, develop and stimulate the creativity of human beings. We try to promote meetings between preschool, primary and high school students and artists.

You have hosted numerous exhibitions and conferences at your foundation. Can you talk about your efforts to frame art within a theoretical and critical discourse? Do you have an interest for the role of curators?

I think it is very important to bring together the perspectives that exist in the world of art, including the work of creators, the work of curators, of art critics and the media. I am interested in the role of a curator in the sense that there can be a relationship between different works and I often like the way the objectives of an artwork and those of a specific space can coexist.

Your achievements no doubt offer a creative benchmark in Latin America. What is your outlook for the younger generation of Uruguayan and South American artists?

I think that the new generations in Latin America

and Uruguay are creating some very profound works, in which there are global influences and an international sense of communication, but they are also filtered through local artists' own sensibilities.

How would you describe this selection of works presented at Opera Gallery for your first solo exhibition in our Singapore gallery?

Most of the works that will be exhibited at Opera Gallery are recent, from the last two years, but there are also works from before, which should show how my art has developed over time. There are sculptures made from all the materials I use: marble, bronze and stainless steel.



PABLO ATCHUGARRY WORKING ON A MARBLE
Lecco, Italy



SELECTION OF SCULPTURES

'I carve the work in marble entirely by myself, because I believe that the sculpture has to pass through the mind, the heart and the hands of the artist.'

Pablo Atchugarry

UNTITLED, 1999 (DETAIL)
PINK PORTUGUESE MARBLE



FOREST BIRD, 1998
Pink Portuguese marble, unique piece
210x40x28 cm | 82.7x15.7x11 in
Price on request



CHALLENGE, 1999
Statuary Carrara marble, unique piece
117x70x34 cm | 46.1x27.6x13.4 in
Price on request



EMBRACE, 1999
Pink Portuguese marble, unique piece
49x30x24 cm | 19.3x11.8x9.4 in
Price on request



FLORAL NATURE, 2004
Statuary Carrara marble, unique piece
115x43x13cm | 45.3x16.9x5.1in
Price on request



COLOMBINA, 2005
Grey Bardiglio marble, unique piece
58x19x15cm | 22.8x7.5x5.9in
Price on request





UNTITLED, 2005
Pink Portuguese marble, unique piece
170x40x24 cm | 66.9x15.7x9.4 in
Price on request



UNTITLED, 2006
Statuary Carrara marble, unique piece
107x25x14 cm | 42.1x9.8x5.5 in
Price on request





REBORN, 2007
Statuary Carrara marble, unique piece
59 x 28 x 25 cm | 23.2 x 11 x 9.8 in
Price on request



UNTITLED, 2008
Pink Portuguese marble, unique piece
88 x 21 x 20 cm | 34.6 x 8.2 x 7.9 in
Price on request



SLIDE OF LOVE, 2010
Statuary Carrara marble, unique piece
193 x 30 x 26 cm | 76 x 11.8 x 10.2 in
Price on request



ELEVATION, 2010
Bronze with black acrylic patina, edition of 8
116 x 32 x 30 cm | 45.7 x 12.6 x 11.8 in
Price on request



UNTITLED, 2013
Bronze with black acrylic patina, edition of 8
92x31x27 cm | 36.2x12.2x10.6 in
Price on request



UNTITLED, 2013
Bronze with red automotive enamel, edition of 8
101x40x27 cm | 39.8x15.7x10.6 in
Price on request



UNTITLED, 2014
Bronze with black automotive enamel, edition of 8
97x48x9cm | 38.2x18.9x3.5 in
Price on request



UNTITLED, 2014
Bronze with blue automotive enamel, edition of 8
97x48x9cm | 38.2x18.9x3.5 in
Price on request



STELLAR FIGURE, 2014
Bronze with red automotive enamel, edition of 8
148x42x28 cm | 58.3x16.5x11 in
Price on request

PREPARATION OF A CAST FOR A
BRONZE SCULPTURE



PREPARATION OF A CAST FOR A
BRONZE SCULPTURE





UNTITLED, 2014
Bronze with black acrylic patina, edition of 8
76x27x14 cm | 29.9x10.6x5.5 in
Price on request



UNTITLED, 2014
Bronze with green acrylic patina, edition of 8
80x32x20 cm | 31.5x12.6x7.9 in
Price on request



UNTITLED, 2014
Bronze with black acrylic patina, edition of 8
75 x 17 x 15 cm | 29.5 x 6.7 x 5.9 in
Price on request



UNTITLED, 2014
Bronze with red automotive enamel, edition of 8
133.5 x 30 x 15 cm | 52.6 x 11.8 x 5.9 in
Price on request



UNTITLED, 2015
Pink Portuguese marble, unique piece
112x47x26cm | 44.1x18.5x10.2in
Price on request



UNTITLED, 2016
Statuary Carrara marble, unique piece
211x39x24.5cm | 83x15.4x9.6in
Price on request



UNTITLED, 2016
Bronze with red automotive enamel, edition of 8
30x39x21 cm | 11.8x15.3x8.3 in
Price on request



UNTITLED, 2016
Bronze with red automotive enamel, edition of 8
50x16x14 cm | 19.7x6.3x5.5 in
Price on request

VELAS DE ORIENTE, 2016
Polished stainless steel, unique piece
122x48x30 cm | 48x18.9x11.8 in
Price on request





EL ABRAZO, 2017
Bronze with blue automotive enamel, edition of 8
74.5x39.5x34 cm | 29.3x15.5x13.4 in
Price on request



EL ABRAZO, 2017
Bronze with red automotive enamel, edition of 8
74.5x39.5x34 cm | 29.3x15.5x13.4 in
Price on request

PABLO ATCHUGARRY WORKING ON A MARBLE SCULPTURE
Lecco, Italy





UNTITLED, 2017
Pink Portuguese marble, unique piece
46.5x25x13.5 cm | 18.3x9.8x5.3 in
Price on request





UNTITLED, 2017
Bronze with red automotive enamel, edition of 8
120.5x41.5x21.5cm | 47.4x16.3x8.5in
Price on request



UNTITLED, 2017
Bronze with blue automotive enamel, edition of 8
123.5x29.5x13.5cm | 48.6x11.6x5.3in
Price on request



UNTITLED, 2017
Bronze with yellow automotive enamel, edition of 8
80 x 32 x 20 cm | 31.5 x 12.6 x 7.9 in
Price on request



UNTITLED, 2017
Bronze with blue automotive enamel, edition of 8
139x27.5x17 cm | 54.7x18.8x6.7 in
Price on request



UNTITLED, 2017
Statuary Carrara marble, unique piece
185x62x26cm | 72.8x24.4x10.2 in
Price on request

PABLO ATCHUGARRY WORKING ON MARBLE
Lecco, Italy





UNTITLED, 2017
Statuary Carrara marble, unique piece
66.5 x 20.5 x 13 cm | 26.2 x 8.1 x 5.1 in
Price on request



UNTITLED, 2017
Statuary Carrara marble, unique piece
173 x 29 x 19 cm | 68.1 x 11.4 x 7.5 in
Price on request



UNTITLED, 2017
Bronze with red automotive enamel, edition of 8
136x31x23cm | 53.5x12.2x9.1in
Price on request



SEARCH OF THE FUTURE I, 2018
Polished stainless steel, unique piece
74 x 20 cm | 29.1 x 7.9 in
Price on request





UNTITLED, 2018
Bronze with yellow automotive enamel, edition of 8
92x31x27cm | 36.2x12.2x10.6in
Price on request



UNTITLED, 2018
Statuary Carrara marble, unique piece
90.5x21x20cm | 35.6x8.3x7.9in
Price on request



CORAL FIGURE, 2018
Pink Portuguese marble, unique piece
108.5x31x24 cm | 42.7x12.2x9.4 in
Price on request



BIOGRAPHY

Pablo Atchugarry was born in Montevideo, Uruguay, on August 23rd, 1954. His parents, Maria Cristina Bonomi and Pedro Atchugarry Rizzo, avid art enthusiasts, identified Pablo's artistic talent and interest when he was still a child and encouraged him to pursue a career as an artist. In his earliest works, he expressed himself through painting, gradually discovering other materials such as concrete, iron and wood.

In 1971, his first concrete sculpture was entitled *Cavallo* (horse); this was followed by other concrete and iron sculptures including *Escritura simbólica*

(1974), *Estructura cósmica* (1974), *Metamorfosis prehistórica* (1974), *Maternidad* (1974) and *Metamorfosis femenina* (1974). In the late 1970s, after taking part in several exhibitions in Montevideo, Buenos Aires, Porto Alegre and Brasilia, Atchugarry made a number of trips to Europe to study and perfect his art. He travelled to Spain, France and Italy, where he mounted his first solo exhibition in Lecco in 1978. His paintings were subsequently exhibited in a variety of European cities, including Milan, Copenhagen, Paris, Bergamo and Stockholm.

After experimenting with a range of different materials, Atchugarry discovered in 1979 the extraordinary expressive possibilities and elegance of marble as he carved his first sculpture in Carrara, entitled *La Lumière*. His first monumental sculpture carved from Carrara marble was completed in 1982. That same year, the artist settled permanently in Lecco, Italy, working on the sculpture *La Pietà*, carved from a single block of marble weighing 12 tonnes.

In 1987, he held his first solo sculpture exhibition in Bramantino's Crypt in Milan, curated by Raffaele de Grada. During the decade of the 90s, the artist concentrates on the participation of personal and collective shows as well as in numerous art fairs throughout Europe. Late 1996 saw the installation of the sculpture *Semilla de la Esperanza* in the monumental sculpture park in the grounds of Uruguay's government building. In 1999, the artist founded in Lecco the Museo Pablo Atchugarry in Lecco to house works spanning his entire career alongside bibliographical documentation and archive.

Twenty years after his arrival in Italy, the Province of Milan organised a retrospective of Atchugarry's

work entitled 'Le infinite evoluzioni del marmo' (The Infinite Evolutions Of Marble) at the Palazzo Isimbardi in Milan. In the same year, he sculpted the monumental work entitled *Obelisk of the Third Millennium*, a six-metre-high Carrara marble sculpture for the Italian town of Manzano (Udine). He also won the competition to create Lecco's *Monument to the Culture and Civilisation of Work*, a sculpture in Carrara marble, measuring six metres high and weighing in at 30 tonnes. In 2002, Pablo Atchugarry was awarded the Michelangelo prize in Carrara in recognition of his career as an artist. He was also committed to a range of projects that year, including his *Ideals* sculpture, which stands on Avenue Princesse Grace in Monaco and was created to commemorate the 50th anniversary of the coronation of Prince Rainier. In 2003, he participated in the 50th Venice Biennale - International Art Exhibition with the sculpture *Soñando la paz*, a work consisting of eight pieces, five in Carrara marble and three in Bardiglio della Garfagnana marble. Also in 2003, he sculpted *Ascension* for the Fundación Fran Daurel in Barcelona. In 2004, he carved *Vital Energy*, a Portuguese pink marble sculpture for the Beilinson Center in Petah Tikva, Israel. The following year the National Museum of Fine Arts in Buenos Aires staged a solo show exhibition of his work. From June to November 2006, the Groeningemuseum in Bruges, Belgium held a major retrospective exhibition reflecting the artist's career, including works from international private collections; in the same year, the Museu Coleção Berardo in Portugal acquired *Vital Path*.

In early 2007, Atchugarry opened the Fundación Pablo Atchugarry in Manantiales, Uruguay, with the aim of providing a stimulus for the arts and creating a place for artists of all disciplines to meet in an ideal

location that combines nature and art. In the same year, he completed an eight-metre-high monumental work *In the Light*, carved from a single 48 tonnes block of marble, for the Loris Fontana collection in Italy.

In 2007-2008, an itinerant retrospective exhibition dedicated to his work entitled 'The Plastic Space of Light' was held in Brazil, accompanied by a critical text written by Luca Massimo Barbero. Initially staged at the Banco do Brasil Cultural Centre in Brasilia, the exhibition travelled to the MuBe (Museu Brasileiro da Escultura) in São Paulo and the Museu Oscar Niemeyer in Curitiba. In 2008, the Museo Nacional de Artes Visuales in Montevideo dedicated a retrospective exhibition to Atchugarry's work of the preceding 15 years.

In 2009 Atchugarry created the work *Luz y Energía de Punta del Este*, carved from a single five-metre-high block of Carrara marble, for the hundredth anniversary of the city of Punta del Este.

In 2011, after seven years of work, he completed *Cosmic Embrace*, carved from a 56 tonnes, 8.5 metre high block of marble, and the same year the Hollis Taggart Galleries in New York organised a solo show, curated by Jonathan Goodman. In March 2012, the Times Square Alliance association selected *Dreaming New York* to be exhibited in Times Square during The Armory Show in New York City.

In April 2014, the 8.35 metre high Carrara marble sculpture *Movement in the World* was installed in the town of Kallo-Beveren, Belgium. In late 2013, Mondadori Electa published the *Catalogo Generale della scultura*, two volumes edited by Professor Carlo Pirovano cataloguing every sculpture produced by the artist between 1971 and 2013.

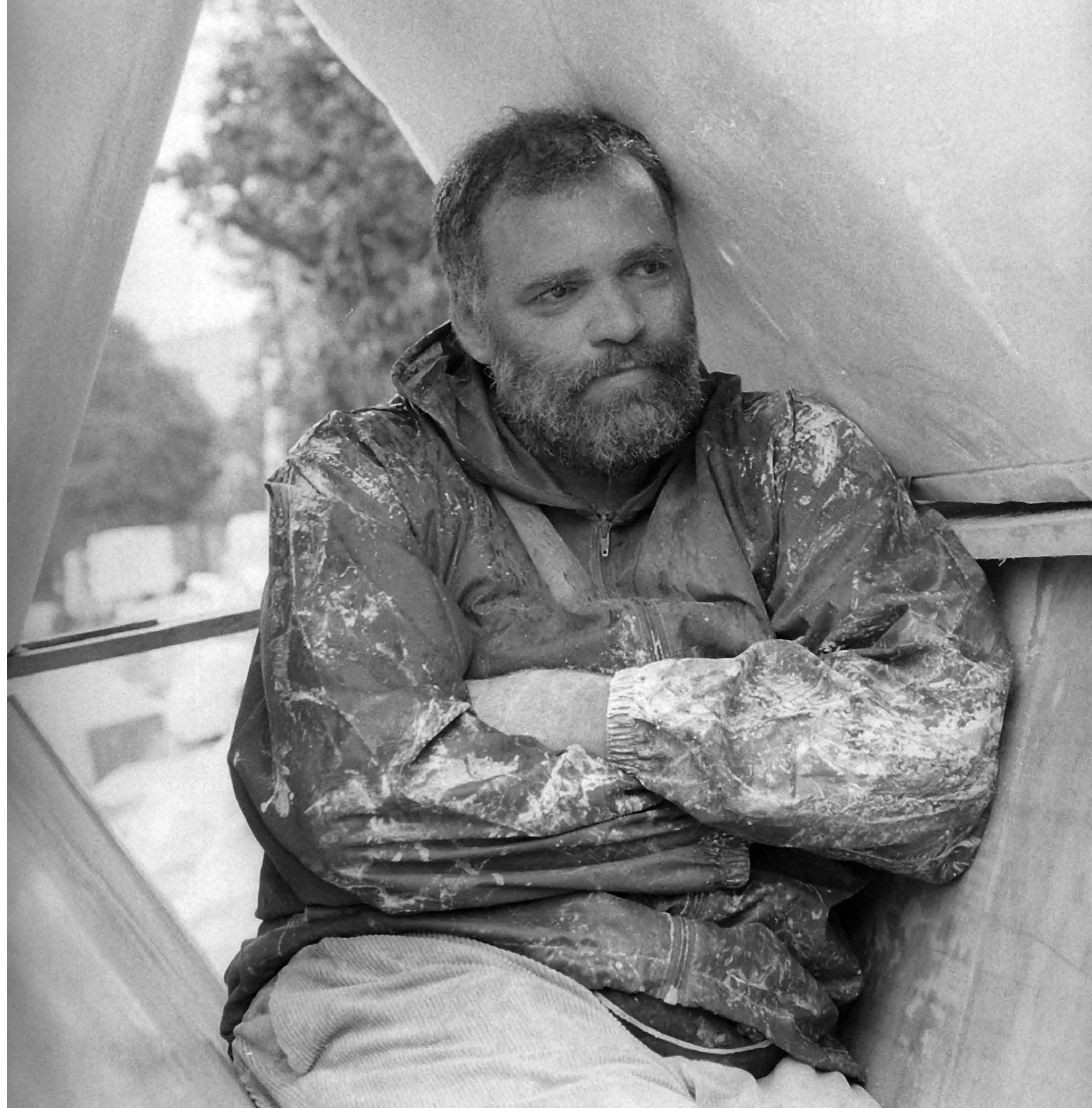
VENUS
PREHISTORICA, 1974
Concrete



The Museu Brasileiro da Escultura in São Paulo, Brazil dedicated a major retrospective to the artist's work, entitled 'A Viagem pela matéria' (A Journey Through the Material), from July to September 2014. The exhibition 'Eternal City, Eternal Marbles', featuring 40 sculptures, was exhibited at the Museo dei Fori Imperiali - Mercati di Traiano in Rome from 22nd May 2015 to 7th February 2016. Pablo Atchugarry's works have also been exhibited at the following museums and public institutions: Museo Nacional de Artes Visuales, Montevideo; Museo del Parco, Portofino; Museo Nacional de Bellas Artes, Buenos Aires; Museo Lercaro, Bologna; Collezione della Provincia di Milano a Palazzo Isimbardi; Collezione della Provincia di Lecco; Fundació Fran Daurel, Barcelona; Groeningemuseum, Bruges; Museu Coleção Berardo, Lisbon; Pérez Art Museum, Miami; The Patricia & Phillip Frost Art Museum, Miami; Chrysler Museum of Art, Norfolk; Museu Brasileiro da Escultura, São Paulo.

Atchugarry currently lives and works between Lecco and Manantiales, where he oversees the development of the Fundación Pablo Atchugarry and the international monumental sculpture park, as well as teaching and promoting art.

PABLO ATCHUGARRY LEANT AGAINST A MONUMENTAL SCULPTURE, 2001





SELECTED SOLO EXHIBITION

2018

Opera Gallery, Paris

2017

Fundación Pablo Atchugarry, Manantiales

Palazzo del Parco, Diano Marina

2016

Boon Gallery, Knokke - Heist

Hollis Taggart Galleries, New York

Albemarle Gallery, London

2015

Mercati di Traiano - Museo dei Fori Imperiali, Rome

Expo Internazionale 2015 - Uruguayan Pavilion,

Milan

Paulo Darzé Galeria de Arte, Salvador de Bahia

Costantini Art Gallery, Milano

Art Stage Singapore, Singapore

2014

Palazzo del Parco, Diano Marina

Bologna Fiere SH Contemporary, Shanghai

Museu Brasileiro da Escultura, Sao Paulo

Arte Fiera, Bologna

Albemarle Gallery, London

2013

Museo MIIT, Turin

Fundación Pablo Atchugarry, Manantiales

Hollis Taggart Galleries, New York

2012

Albemarle Gallery, London

2011

Hollis Taggart Galleries, New York

2010

Albemarle Gallery, London

Bienvenu Gallery, New Orleans

2008

Albemarle Gallery, London

Museo Nacional de Artes Visuales, Montevideo

2007

Museu Oscar Niemeyer, Curitiba

Museu Brasileiro da Escultura, São Paulo

Centro Cultural Banco do Brasil, Brasilia

Lagorio Arte Contemporanea, Brescia

Frey Norris Gallery, San Francisco

2006

Albemarle Gallery, London

Groeninge Museum, Bruges

Galeria Sur, Punta del Este - La Barra

Gary Nader Fine Art, Miami

2005

Museo Nacional de Bellas Artes, Buenos Aires

Park Ryu Sook Gallery, Seoul

Gary Nader Fine Art, Miami

2004

Galeria Tejeria Loppacher, Punta del Este

Galleria Rino Costa, Valenza

Villa Monastero, Varenna

Albemarle Gallery, London

2003

Fondation Veranneman, Kruishoutem

50th Venice Biennale - Uruguayan Pavilion, Venice

Fondazione Abbazia di Rosazzo, Rosazzo - Udine

Galleria Les Chances de l'Art, Bolzano



PABLO ATCHUGARRY'S SOLO SHOW, 2018
Opera Gallery, Paris, France



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 Polished stainless steel
 unique piece

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