

An abstract sculpture composed of several thick, dark red, curved bands that overlap and intersect in a complex, geometric pattern. The bands have a smooth, slightly reflective surface and are set against a plain white background. The lighting creates soft shadows and highlights the edges of the bands, emphasizing their three-dimensional form and the dynamic composition of the piece.

"SCULPTURES"

OPERA GALLERY

18 - 31 MARCH 2020

"SCULPTURES"

OPERA GALLERY

Preface

Opera Gallery Dubai is excited to present its first ever *Sculptures* exhibition.

Since the dawn of art practice, sculpture has been an important medium of expression. Over centuries, artists from all over the world have expressed their vision and ability using multi-dimensional form utilising all manner of materials including wood, clay, stone and bronze, to name a small selection.

Our fascination with the natural world has, from very early on, prompted artists to emulate what they see. Sacred images are common in many cultures with sculptures found in evidence from all ancient civilisations. Whilst arguably, for a long time, sculptors did not share the same level of prestige as painters, their status changed during the high Renaissance era, where recognition was elevated to the same level as their peers.

The historical importance of sculpture is widely reflected in museum displays, which regardless of their nature (art, anthropology, history, etc...) feature in permanent collections.

More recently, during Modernism, sculpture moved to the forefront of art practice and appreciation, thanks to masters like Modigliani, Brancusi, Picasso, Calder and Duchamp amongst others. New materials and elaboration from the primary perception or function of sculpture have allowed artists to craft works that have become iconic and permanent fixtures of the art pantheon. Nowadays, sculpture parks achieve the same notoriety and acclaim as museums, with sculpture achieving unprecedented levels of interest from collectors and institutions alike.

Sculptures has been curated to encompass selected pieces from important artists, highlighting a broad spectrum of medium and expression. We invite you to revisit iconic works of Modigliani and Rodin, and discover Contemporary pieces from artists such as Anthony James, Manolo Valdés or Valay Shende.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Sylvain P. Gaillard
Director
Opera Gallery Dubai

The many languages of sculpture

Maria Vezza

To sculpt is to shape matter, to remove it, to stretch and transform it. To give it meaning, sometimes as an act of urgency, when words do not suffice. What does a sculptor express through the material they work with? "The essential idiom of the poem, the piece of music, of the painting or sculpture is that of survival," wrote Georges Steiner in his book *Real Presences*. So is marble carved out of necessity or wood in a state of urgency? What survival, or evidence does sculpture express?



1. Manolo Valdés, *Reina Mariana*, 2017, bronze, edition of 9, 180 x 120 x 135 cm - 70.9 x 47.2 x 53.1 in, Château Saint-Martin & Spa, Vence, France, May - October 2019



2. Fernando Botero, *Horse*, 1992, bronze, 2 artist proofs, 154.9 x 109.2 x 68.6 cm - 61 x 43 x 27 in

Manolo Valdés' works are rooted in history: filled with references to Western art, they evoke an artistic trend or academic genre. In 2005 the Spanish artist exhibited his twenty-one *Meninas*^[1] at the gardens of the Palais Royal in Paris, France. These works were inspired by the famous painting by Diego Velázquez, whose work is preserved at the Prado Museum in Madrid, Spain. A supporter of the American Pop Art movement, the Spanish artist contributed to its transposition to Europe where he founded the collective *Equipo Crónica* in 1964, along with Rafael Solbes and Juan Antonio Toledo. He made numerous portraits of women, in a tradition derived from Renaissance portraits, enhancing their sensuality with the addition of large earrings or huge headdresses, like the one showing a cloud of butterflies. His bronzes utilise different coloured patinas: white, golden or even blue, a colour that is particularly pertinent in his work and is always employed in a referential context. It was the prominent colour used by the ancient Greeks, of representing truth for the Egyptians, of purity in the Christian tradition, or that of dreams in psychoanalysis. Blue is imbued with a range of meanings and allows us to read Manolo Valdés' works at different levels. The story Fernando Botero's work recounts is more geographically situated. The Colombian painter and sculptor, who defines himself as the "Most Colombian of Colombian artists", likes painting the prosaic experience of Colombian society or bullfighting scenes. The recurrent painted or sculpted forms Fernando Botero creates are curvaceous, simplified, smooth and generous as with his monumental *Bronze Horse* (1999). Designed in the continuity of his body of painting, this sculpture has been recreated at various scales^[2]. While both of these artists create figurative works, sculptors also express themselves in various ways through their works. Some even use text. This was the case for Robert Indiana, who recently passed away. He is an artist known worldwide for his Pop "LOVE" totems, with their iconic typography that has been widely emulated. He created them in every size and format, and the word "Love" became a sort of fetish for the artist, who was already using it in the postcards he designed in the 1960s. Commercial Pop Love, directly inspired by capitalist consumer society during the "Thirty Glorious Years" in the United States, is completely different from the subjects depicted by the Italian painter and sculptor Amedeo Modigliani, who is forever associated with the myth of the struggling artist. His sculptures depict faceless men and women who are so thin they seem to be constantly on the verge of collapsing. The artist lived



3. Seon-Ghi Bahk, *An Aggregate* 201103, 2011, charcoal, nylon threads and stone, unique piece, 270 x 45 x 45 cm - 106.3 x 17.7 x 17.7 in (detail)

in Paris in extremely difficult circumstances—his work encountered little success during his lifetime—and he expressed his suffering in his visual creations. Amedeo Modigliani was not the only artist to endure the human condition misery and economic precariousness he represents in his works; the contemporary artist Marc Sijan also works on this theme. Fascinated by anatomy and biology, the American sculptor makes hyper-realistic works using plaster moulds created on living models. Once he has cast the figure in resin, he covers it in several layers of paint and varnish. Disturbingly realistic, Sijan's sculptures seem to be alive, about to move, and they depict people like male or female cleaners, who are often overlooked or even forgotten in Western society. Beyond their value as sculptures, these works recall the often precarious nature of existence and speak of a capacity for survival. Hence, sculpture speaks of us; it recounts our past, our personal history and the wider history of our times.

Without overtly claiming to be activists, some artists choose to address burning contemporary issues. Thus, in the current alarming and unstable ecological context, Seon-Ghi Bahk and Bia Doria's works seem to represent things that are already lost: the former's installation-sculptures, made of floating pieces of charcoal^[3], echo the Korean tradition of purification, of warding off of spirits through the use of this material. The artist employs it as a basis for his reflections on the connection between humans and nature. Bia Doria draws her inspiration directly from the Brazilian forests: moved by the wave of deforestation in Amazonia (which rose by a phenomenal 85% in 2019), the artist sculpts small gashes in the wood of indigenous trees saved from incineration or deforestation. Will this deforestation force humanity to replace vegetal material with man made avatars? By *ersatz* similar to Lee Gil-Rae's torturous trees^[4]? Made of pieces of copper soldered together, the South Korean artist's trees stand as so many artificial simulations of a disappearing nature. So does this make sculpture the final evidence of ancient traditions and a declining nature in an increasingly globalised world?

4. Lee Gil-Rae's project, KB SaChun Training Institute, South Korea, 2012



5. Pablo Atchugarry, *La Pietà*, 1982, Carrara marble

While certain sculptors invite us to view our world through their works, we can also simply marvel at their art as an aesthetic expression. The construction and equilibrium that emanates from John Helton's bronze sculptures contributes to embellishing our environment through its rhythm, spatial dynamics or even its gravity. Without being a clearly perceptible expression or language, the American artist's sculptures infiltrate our collective unconscious, like the works of Henry Moore, to lastingly implant its shapes and forms into our consciousness. Famous for his monumental sculptures that dot public spaces in his homeland Uruguay, Pablo Atchugarry is captivated by materials, particularly marble. His sculptures explore the many ways of making it reflect, vibrate and respond to light. However, although he is better known for his abstract, vertically climbing works, Atchugarry anchors his sculptures in a sculptural lineage: Michelangelo is his "conceptual mentor". The famous *Pietà*, created by the Italian artist between 1498 and 1499, pervaded his mind to such an extent that Pablo Atchugarry has reinterpreted it innumerable times, with each representation more luminous than the last^[5]. Unlike the Uruguayan sculptor who works on his material to display it in natural light, the British artist Anthony James seeks to explore the potential of artificial illumination. Constructed following precise mathematical principles, the artist's sculptures are made of highly contemporary materials including LED^[6], and with this he states that art is timeless, but has multiple languages.

As a language of survival, sculpture is also the language of the evidence of artistic, religious and popular traditions. It is the evidence of a conscience, the conscience of artists, who continue to warn us about the state of our world, and to teach and enthrall us.

6. Anthony James, 70" *Dodecahedron*, 2019, powder coated stainless steel, glass and LED, 177.8 x 177.8 cm - 70 x 70 in (detail)



AMEDEO MODIGLIANI

(1884-1920)

Amedeo Modigliani was born in 1884 in Livorno, Italy. He is celebrated for his iconic portraits, which, with often mask-like faces, have become iconic works of the early 20th century. Inspired by Existentialist philosophy and a rejection of his *bourgeois* childhood, Modigliani chose not to paint landscapes, like many of his contemporaries, using portraiture instead to explore both his own psychology and that of his subjects, who were typically fellow artists or lovers. Modigliani also painted highly sexualised female nudes which at the time, were daringly erotic. His style is figurative but also highly expressive, and his subjects are shown with quirks and asymmetries, recalling the portraiture of Paul Cézanne, whose work Modigliani greatly admired. Modigliani befriended Pablo Picasso after moving to Paris in 1906, and like Picasso, he drew inspiration from the art of so-called 'primitive' cultures, with his work often resembling African or Pre-Columbian statuary.

Tête de Femme

1910

Signed on the lower part of the sculpture
Bronze with black patina
Edition of 8 + 4 artist proofs
H: 55 cm - 21.7 in

PROVENANCE

Jeanne Modigliani
Private collection, London
Private collection

CERTIFICATE

Jeanne Modigliani has confirmed the authenticity of this work



FERNANDO BOTERO

(B. 1932)

Fernando Botero is one of the most prominent and celebrated Latin American artists in the world. He was born in Medellín, Colombia, in 1932 and was only sixteen years old when his drawings were first published in a popular local newspaper. In 1958, he rose to national prominence when he won the first prize at the *Salón de Artistas Colombianos*, and during the subsequent four decades, he achieved international recognition for his contribution to Latin American art and culture.

His signature 'Boterismo' style, depicting figures with exaggerated volume in staged scenarios, represents an acute social and political critique alongside the more prosaic aspect of Colombian life. Recurrent themes address family life, religion, bullfight, and circus culture, all filtered through his unique, darkly humorous lens. His art is included in important private collections alongside numerous major museums collections. In 2012, he was awarded the *International Sculpture Center's Lifetime Achievement Award*.

Caballo

2005

Incised with the artist's signature and numbered on the base

Bronze

Edition of 6

86.4 x 101.6 x 50.2 cm - 34 x 40 x 19.8 in

PROVENANCE

Daniel Maman Fine Art, Miami

Private collection, 2013

CERTIFICATE

The artist has confirmed the authenticity of this work



MANOLO VALDÉS

(B. 1942)

Manolo Valdés is a painter, sculptor and mixed-media artist born in 1942 in Valencia, Spain. He studied for two years at the Escuela de Bellas Artes de San Carlos, where he established the artists' group *Equipo Crónica* with Joan Antoni Toledo and Rafael Solbes.

Influenced by historical masterpieces, Valdés creates large works in which the lighting and colours express a sensation of tactility. His work is forceful and decorated with historical art symbols. The timelessness of the image as the axis of the visual experience is the determining factor in his creations. In his works, image and matter are fused in a body of work that wanders between Pop Art and material art, between social and political commitment and a continuous search for reinvention.

Throughout his long career, Valdés has never stopped investigating and reinventing Art, with an insatiable appetite for conceptual and plastic experimentation.

Valdés' works feature in numerous public and private collections such as, among others, the Peggy Guggenheim Collection, Venice, Italy; the Metropolitan Museum of Art, New York, USA; the Centre Georges Pompidou, Paris, France; or the Museo Nacional Centre de Arte Reina Sofía, Madrid, Spain. The artist currently lives and works in New York, USA.

Golden Butterfly II

2017

Signed and numbered on the back, bottom left side
24K gold gilded brass
Edition of 9
66 x 38 x 33 cm - 26 x 15 x 13 in

PROVENANCE
Artist's studio





Clio
2017

Signed and numbered on the back, bottom left side
Alabaster and iron
Edition of 9
96 x 200 x 70 cm - 37.8 x 78.7 x 31.5 in

PROVENANCE
Artist's studio

Reina Mariana
2017

Signed on the back, bottom right side
Bronze
Edition of 9 + 4 artist proofs
180 x 120 x 135 cm - 70.9 x 47.2 x 53.1 in

PROVENANCE
Artist's studio





Mariposas Azules II

2017

Signed and numbered on the back, bottom right side

Painted bronze

Edition of 9

57 x 94 x 26 cm - 22.4 x 37 x 10.2 in

PROVENANCE

Artist's studio



Mariposas Plateadas

2017

Signed and numbered on the back, in the middle of the head

Bronze

Edition of 9

38 x 59 x 18 cm - 15 x 23.2 x 7.1 in

PROVENANCE

Artist's studio

ROBERT INDIANA

(1928 - 2018)

Born Robert Clark in Newcastle, Indiana, USA, in 1928, Robert Indiana is a preeminent figure in American art. Associated mostly with the Pop Art movement, Indiana also played a central role in the development of Assemblage Art. After moving to New York in 1966, the artist adopted the last name Indiana (reference of his place of birth) as a statement about the concept of home, a subject that has persisted throughout his career. Few Pop images are more recognisable than Robert Indiana's *LOVE*, originally designed as a print image for the MoMA holiday card in 1965. Adopted as an emblem of 1960s idealism and full of erotic, religious and autobiographical meaning, *LOVE* is at once accessible and complex, an iconic symbol of hope that has become an intricate icon of contemporary culture. Since its inception in 1965, *LOVE* has been declined in various formats and renderings worldwide, including a reproduction in Spanish for the National Sculpture Garden in Washington D.C. and in Hebrew for the Israel Museum in Jerusalem. Its ubiquity worldwide emphasises the universality of the subject and explores one of Indiana's central themes on the power of words and language. Renowned for simple, bold, memorable images, Indiana's works have been collected in many international museums such as the Museum of Modern Art and the Whitney Museum of American Art in New York, USA; the Ludwig Museum in Cologne, Germany and the Shanghai Art Museum in China.

Love (Gold/Blue)

1966 - 2002

Stamped with the artist's signature, numbered and dated on the inside of the 'E'
Polychrome aluminium
Edition of 6
91.4 x 91.4 x 45.7 cm - 36 x 36 x 18 in

PROVENANCE
Gallery Hyundai, Seoul
Private collection, New York
Private collection



ALEX KATZ

(B. 1927)

Alex Katz was born in 1927 in Brooklyn, New York, USA, to a Russian family. A true child of the Five Boroughs, Katz grew up in the St. Albans suburbs in Queens and graduated from Manhattan's Copper Union in 1949 where he studied Modern Art theories and techniques under Morris Kantor. Katz's experience of *plein air* painting at the Skowhegan School in Maine was pivotal in his development as a painter. The artist experiments with colour - using monochrome backgrounds in his artworks early on, dimensions, scale and materials. From the 1950s and on, Katz worked on a range of subjects and genres such as portraits, landscapes and still life such as flowers. His wife and muse, Ada, is often represented in his paintings. The painter reduces scenes or movement unto a flat surface with clean-cut contours. Katz also experimented with designing theatre sets and costumes. Considering himself a Post-Abstract painter, Katz is interested in exploring how "realism" can be redefined.

His work has been exhibited extensively since the 1950s. The painter's work from different decades of his career and on various medium were subject of museum exhibitions at renowned institutions such as the Tate Gallery and the National Portrait Gallery in London, UK; the Guggenheim Museum in Bilbao, Spain; the Albertina Museum in Vienna, Austria and the Metropolitan Museum of Art, New York, USA. He has received many awards throughout his lauded career and his work features in more than 100 public collections worldwide.

Black Dress 1 (Yi)

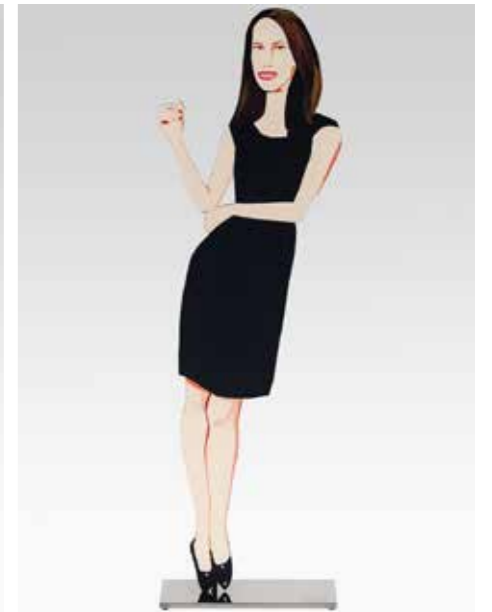
2018

Incised with the artist signature and stamped on the base
Powder coated aluminium
Edition of 35
59 x 20 x 8 cm - 23.2 x 7.9 x 3.1 in

PROVENANCE

Private collection, New York





Black Dress Sculptures (2-9), 2018

Incised with the artist signature and stamped on the base
Powder coated aluminium
Editions of 35

First row, from left to right:

- Cecily**
61 x 20 x 8 cm - 24 x 7.9 x 3.1 in
- Oona**
61 x 18 x 8 cm - 24 x 7.1 x 3.1 in
- Sharon**
59 x 18 x 8 cm - 23.2 x 7.1 x 3.1 in
- Ulla**
61 x 16.5 x 8 cm - 24 x 6.5 x 3.1 in

Second row, from left to right:

- Yvonne**
63.5 x 20 x 8 cm - 25 x 7.9 x 3.1 in
- Carmen**
63 x 21 x 8 cm - 24.8 x 8.3 x 3.1 in
- Ruth**
63 x 19 x 8 cm - 24.8 x 7.5 x 3.1 in
- Christy**
65 x 19 x 8 cm - 25.6 x 7.5 x 3.1 in

YUE MINJUN

(B. 1962)

Yue Minjun was born in 1962 in Heilongjiang, China. Yue graduated from the Oil Painting Department of Hebei Normal University. He is best known for his artwork in which he depicts him in various settings, frozen in laughter. He has reproduced this image signature in sculpture, watercolour and prints. His work engages the viewer with a kind of grey humour that emphasises the canvas' boundaries as much as Yue's ability for individualistic self-expression in oil painting.

As original as his mocking self-portraits may be, Yue's work shows a distinct *penchant* for art historical appropriation. Whether it is Eugène Delacroix or Francis Bacon that Yue chooses to emulate in a specific canvas, he does the artwork with a conflicting blend of respect and mockery that is typical of the Cynical Realism movement as a whole.

The artist's attitude toward the masterpieces from which he borrows, remains as ambiguous as his attitude towards the broken culture that surrounds him. At once clinging to and scorning it, Yue maintains a signature poker face throughout his entire oil paintings.

Contemporary Terracotta Warriors 2

2000

Each signed in Pinyin, dated and numbered on the lower back
Acrylic on fiberglass
Edition of 25
182 x 73 x 55 cm - 71.7 x 28.7 x 21.7 in

PROVENANCE

Rosewood collection, New York
Private collection

EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

LITERATURE

Zhang Qunsheng ed., *Today's Chinese Painters - Yue Minjun:*
The Lost of Self, Hebei Education Press, 2005, pp. 188-195 and p. 238, ill.



MARC SIJAN

(B. 1946)

Marc Sijan was born in Serbia in 1946. He is currently based in Milwaukee, USA. The sculptor's unique version of hyperrealistic portraiture has situated him as one of the most innovative, technically sophisticated and limitless American artists working today. Sijan received his BA in Art Education from the University of Wisconsin-Whitewater in 1968 and went on to earn his Master of Science in Art in 1971, undertaking an intense study of anatomy and biology. Sijan's meticulous creative process begins with the construction of a plaster mould from a live model. He then uses a magnifying glass to sculpt the interior of the mould in order to assure accurate detail, before casting the figure in resin. Realistic flesh tones are then achieved with multiple layers of oil paint and varnish, a process that takes around six months to complete. The resulting creations are so life-like as to almost be on the verge of movement.

Communicating a deep sense of humanism, Sijan's works stray from the traditional rules of Hyperrealism in its exclusion of narrative elements, human emotion and political value. The artist depicts people who are often overlooked by society, such as blue-collar workers, cleaning staff, and the overweight, turning the ordinary into inexplicable works of art. He does not shy from showing their imperfections, from pores in the skin and tiny hairs, to age spots and blemishes. In Sijan's version of hyper-illusion, his sculptures become tender amalgamations of the elements that comprise each and every one of us, tangible stories from the gamut of humanity.

Seated Guard (white shirt)

2018

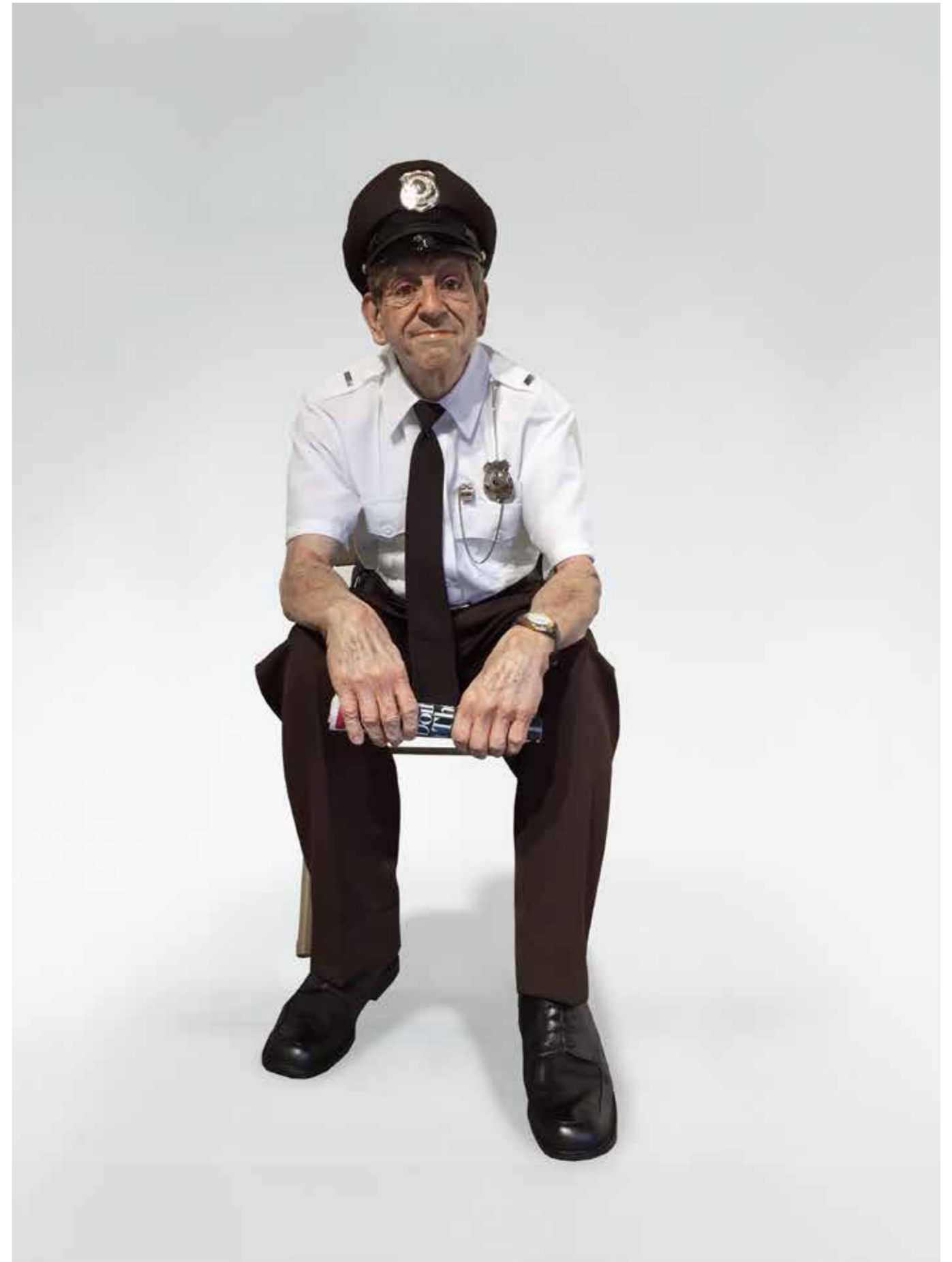
Polyester resin and oil paint

Unique piece

142.2 x 53.3 x 61 cm - 56 x 21 x 24 in

PROVENANCE

Artist's studio



PABLO ATCHUGARRY

(B. 1954)

Pablo Atchugarry was born in 1954 in Montevideo, Uruguay. Working at first with cement and iron in the 1970s, he rose to prominence for his works in marble in the 1980s. He was awarded the Michelangelo Award from the city of Carrara, Italy, in 1999 for his artistic achievements in working with Carrara marble. The following year, he represented Uruguay at the 50th Venice Biennale with the sculpture *Soñando la Paz*, an eightpiece work in Carrara and Bardiglio della Garfagnana marble. In 2007, the artist established the nonprofit institution Fundación Pablo Atchugarry in Manantiales, Uruguay, which promotes visual arts, music, and literature in the community.

His work is exhibited in numerous museums and public institutions worldwide, including the National Museum of Visual Arts of Montevideo, Uruguay; the Parco Museum of Parco de Portofino, the Lercaro Museum of Bologna, the Collection of the Province of Milan, Italy; the Franc Daurel Foundation in Barcelona, Spain; the Groeningemuseum in Bruges, Belgium; the Berardo Collection in Portugal; the Perez Art Museum in Miami, USA and the Chrysler Museum of Art in Norfolk, UK. Atchugarry's works can be found in public and private collections internationally. He currently lives and work between Lecco, Italy, and Manantiales, Uruguay.

Untitled

2019

Statuary Carrara marble
Unique piece
132 x 33 x 26 cm - 52 x 13 x 10.2 in

PROVENANCE
Artist's studio



Untitled
2019

Statuary Carrara marble
Unique piece
44 x 27 x 17 cm - 17.3 x 10.6 x 6.7 in

PROVENANCE
Artist's studio





Untitled

2017

Bronze with blue automotive enamel
Edition of 8
123.5 x 29.5 x 13.5 cm - 48.6 x 11.6 x 5.3 in

PROVENANCE
Artist's studio



Untitled

2018

Bronze with yellow automotive enamel
Edition of 8
92 x 31 x 27 cm - 36.2 x 12.2 x 10.6 in

PROVENANCE
Artist's studio

JOHN HELTON

(B. 1964)

John Helton, born in 1964, has displayed a talent for creating beautiful works of art from a very young age. His father was also an artist and exposed him to the galleries and museums of nearby Manhattan, New York throughout his childhood. Helton soon gained an appreciation for the complex and abstract ideas of the Modern Masters. When, in 6th grade science class, he learned that matter could neither be created nor destroyed, his perception of the world forever changed.

"I began to see an interconnectedness beyond comprehension. I see the world as a vast collaboration, a symphony of energy that is in constant motion. My work is a visual metaphor for the rhythm of life."

After graduating from Parson's School of Design, NYC, Helton found inspiration in the dramatic landscapes of the mountains and deserts of the West, where he maintains a studio to this day. His elegant and powerful sculptures are collected and exhibited internationally, and he continues to gain recognition as an important voice in Contemporary sculpture.

Epiphany

2019

Bronze

Unique piece

304.8 x 162.6 x 116.8 cm - 120 x 64 x 46 in

PROVENANCE

Artist's studio



Threshold
2019

Bronze, gilded 24K gold leaf with black granite base
Unique piece
162.5 x 66 x 56 cm - 64 x 26 x 22 in (with base)

PROVENANCE
Artist's studio



Supernova
2018

Bronze with white marble base
Unique piece
198 x 81.3 x 81.3 cm – 78 x 32 x 32 in (with base)

PROVENANCE
Artist's studio



BENOIT LEMERCIER

(b. 1965)

French sculptor Benoit Lemerrier is born in 1965. Lemerrier has always been fascinated by manual work, including drawing and painting. This leads to his experimenting and learning how to handle various materials since a young age. At the age of sixteen, he created his first drawing *The Periodic Classification of Elements* inspired by chemistry. Since then, Lemerrier began to associate art and science in his artworks trying to illustrate in a visible form the mysteries of the universe. He now lives and works in Paris and in Eauze in the Gers region, France.

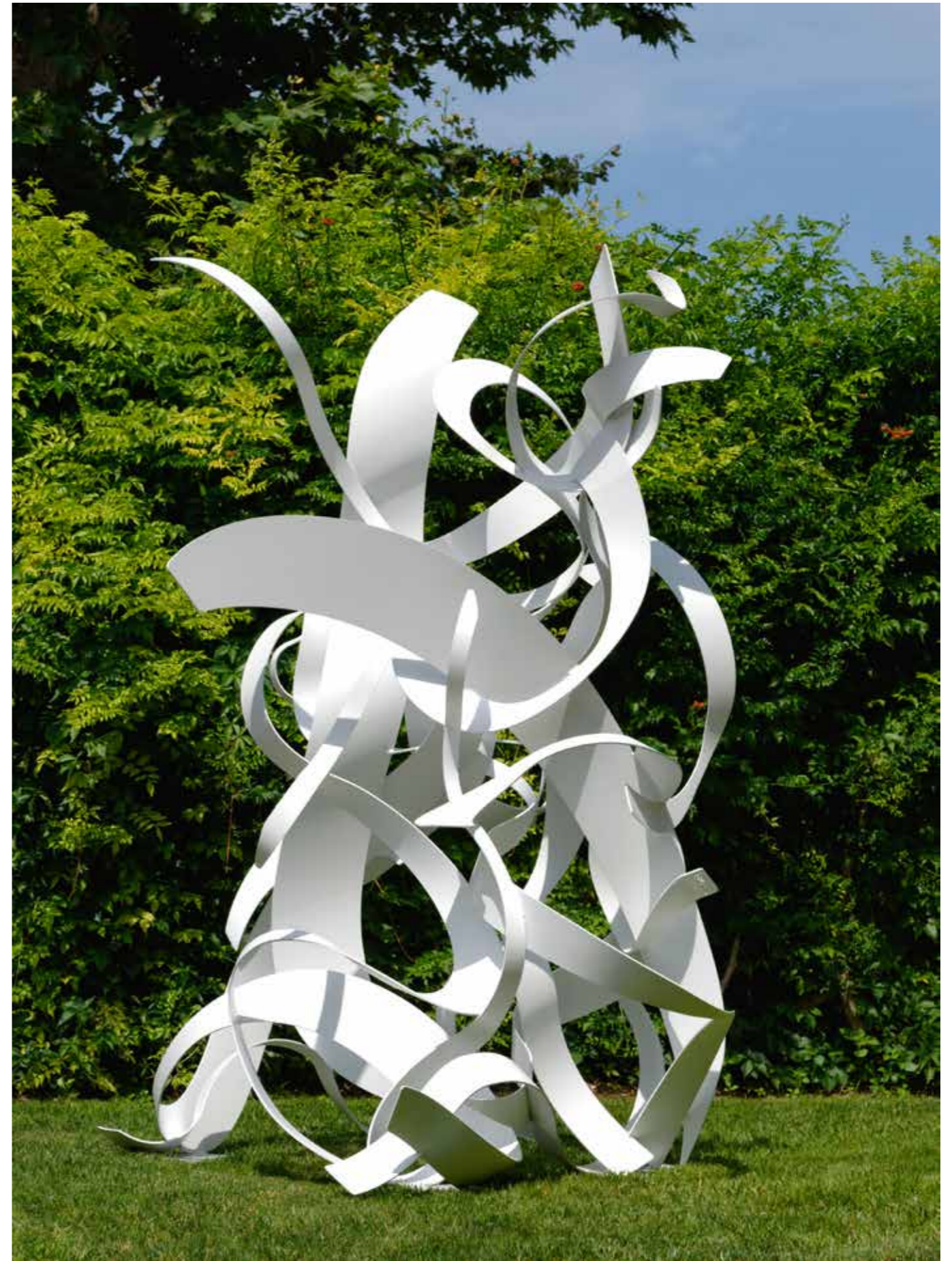
Benoit Lemerrier brings to us an artistic vision of the world's mysteries that surround us. Based on different scientific theories, he takes us on a journey into the heart of matter and presents a poetic vision of the infinitely grandiose and the infinitely small through series *Hypercubes* and *Superstrings*, which started in 2000. The *Hypercubes* series brings us towards the infinitely grandiose by playing with the anamorphic to venture into the fourth spatial dimension. Angular and black geometric sculptures open these perspectives to us and lead towards the infinite with radiating lines. The *Superstrings* series is a demonstration of the infinitely small made visible by the intermingling white bands showing the vibrations of the smallest particles of matter. The quantum string theory suggests that matter is made of vibrating microscopic strings that in turn create subatomic particles.

Superstrings

2006

Painted steel
Unique piece
250 x 204 x 178 cm - 98.4 x 80.3 x 70.1 in

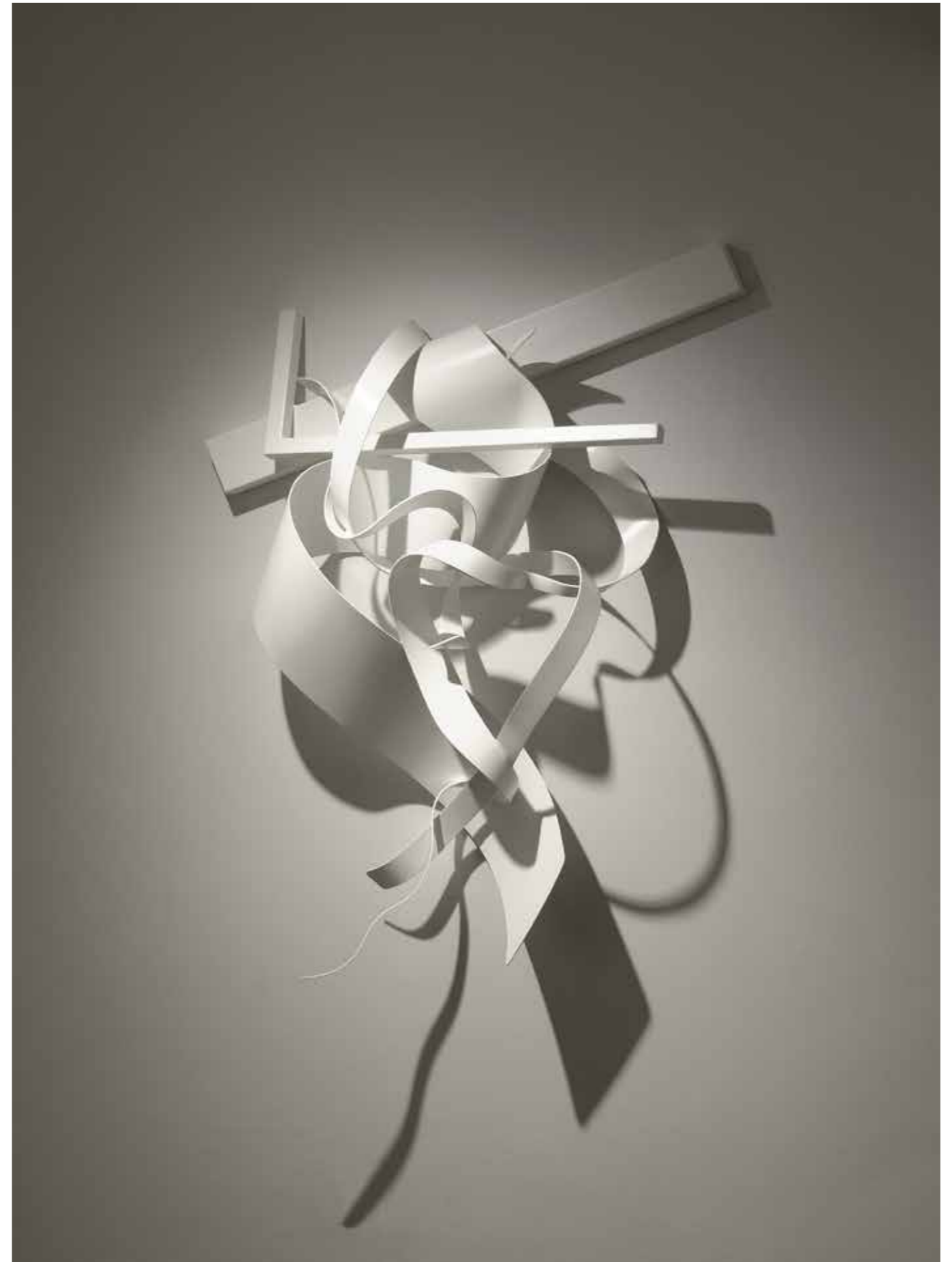
PROVENANCE
Artist's studio



Superstrings
2017

Painted steel
Unique piece
140 x 91 cm - 55.1 x 35.8 in

PROVENANCE
Artist's studio



ANTHONY JAMES

(B. 1974)

Anthony James is a British-American artist based in Los Angeles, known for his monumental installations and sculptures. He was born in England in 1974 and studied in London at Central Saint Martins College of Art and Design from 1994 to 1998. His work gestures towards minimalism, materiality, process, alchemy, language, mechanisation and experimentation with light and space.

The *Birch* series of sculptures were debuted in New York City in 2005. They consist of several variously sized, freestanding and wall-mounted, internally illuminated, steel and glass vitrines with birch tree trunks inside. The birch tree is associated with magical symbolism. Many anthropologists consider it to be a possible agent of the transformation of human consciousness. The birch tree is also “associated with birth and rebirth” and is “hermaphroditic and self-propagating, with male and female flowers on the same tree”. His *Portal* sculptures take up the concepts of the universal and transcendental. The historical cosmology of Plato is a primary inspiration for the sculptures. The effect is both esoteric and scientific, morphic and distinctly concrete. The historical references here span the empirical experimentation of cultures. *Icosahedrons* – the geometric globes of twenty identical triangular faces – were a mathematical experiment in unity used by Plato to demonstrate an ideal compositional system of perfect symmetry in three dimensions. In a twenty-first century gallery space, the glass, steel, and LED structures bring a rigid and gleaming tangibility to the abstraction of the numerical calculation of flawless coherence. James’ objects are compelling approximations, facsimiles of understanding and belief thousands of years old that come down to us on our own terms of modern metals and technological light.

Anthony James has exhibited in several international Museums. His first monograph, ‘Morphic fields’, was published by Hatje Cantz in 2014. His work has recently been exhibited at Crystal Bridges Museum, ‘Crystals in Art, ancient and today’, Bentonville, USA (October 2019 - January 2020), curated by Joachim Pissarro and Lauren Hayes.

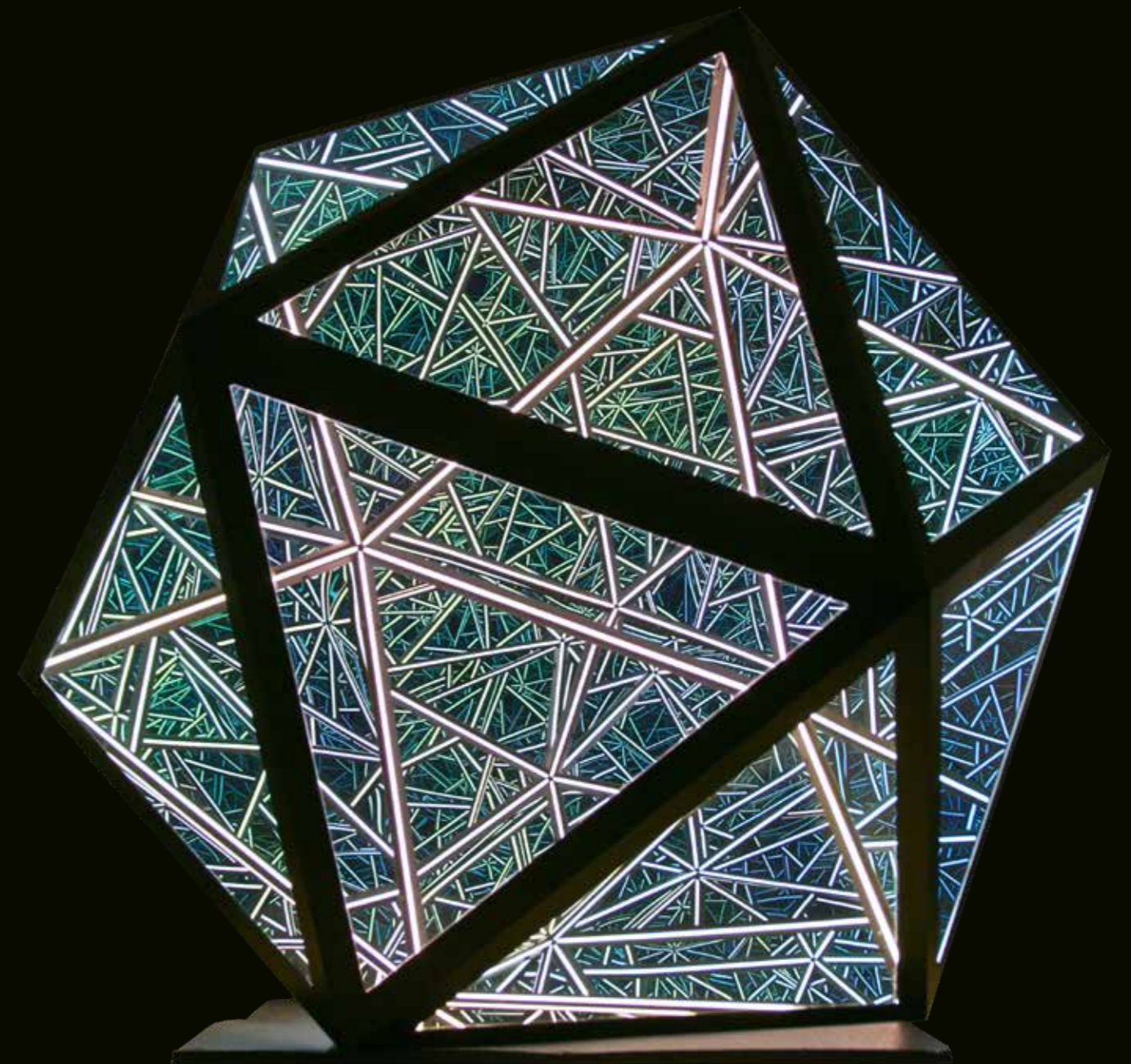
40” Icosahedron

2019

Stainless steel, specialised glass and LED lights
Edition of 6 + 3 artist proofs
101.6 x 101.6 x 101.6 cm – 40 x 40 x 40 in

PROVENANCE

Artist’s studio





84" Wall Mounted Birch

2019

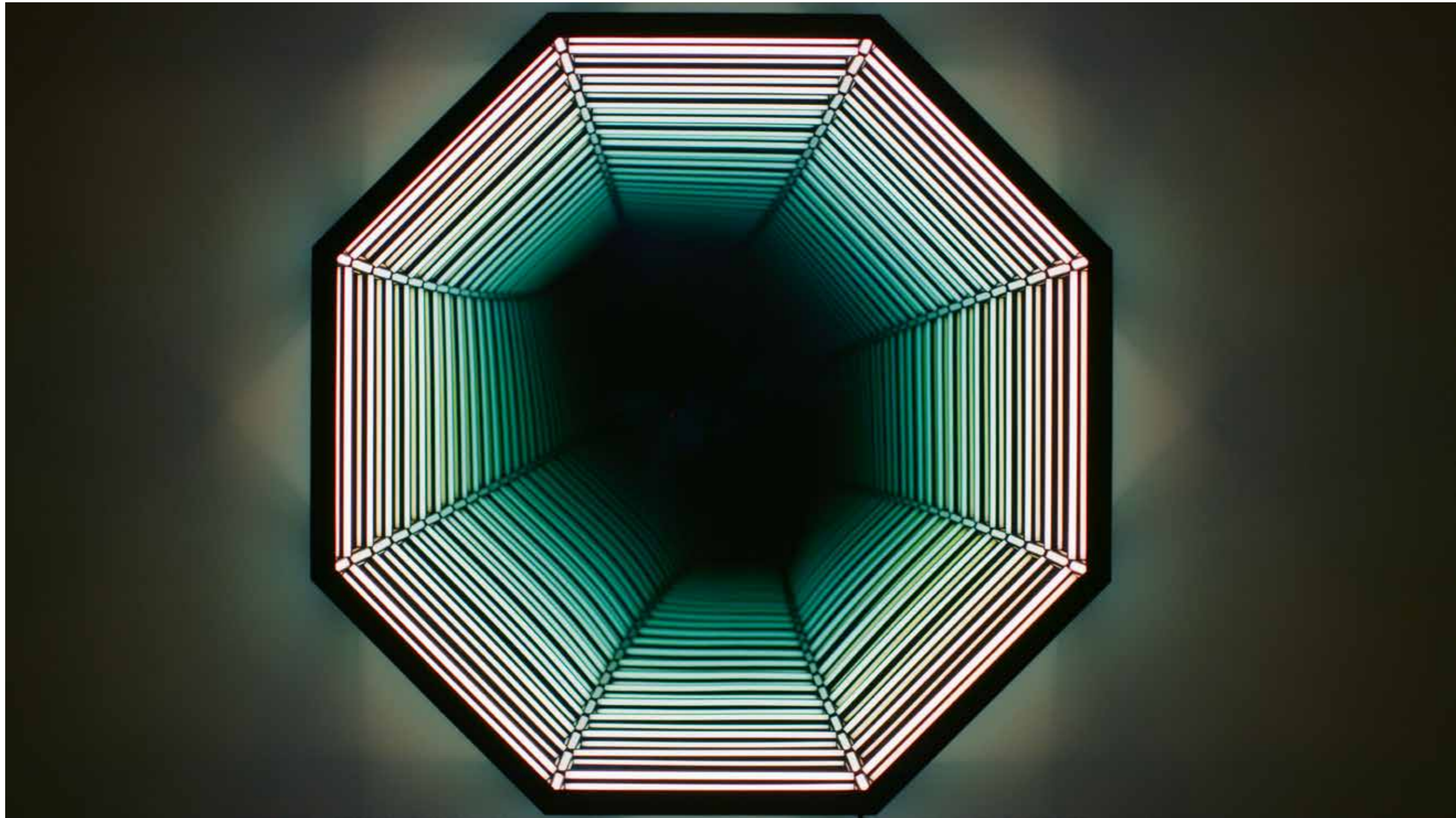
Stainless steel, specialised glass, LED and birch trees with an oak frame

Unique piece

76.2 x 213.4 x 38.1 cm - 30 x 84 x 15 in

PROVENANCE

Artist's studio



50" Octagon Wall Portal

2019

Powdercoated stainless steel, glass and LED lights

Edition of 6 + 4 artist proofs

127 x 127 cm - 50 x 50 in

PROVENANCE

Artist's studio

GIANFRANCO MEGGIATO

(B. 1963)

Gianfranco Meggiato was born in Venice, Italy, in 1963 where he attended the Istituto Statale d'Arte, studying stone, bronze, wood and pottery sculpture. At only fourteen years old he began exhibiting his artworks, participating in two collective art exhibitions in 1979 and 1984 at the Galleria Le Masa in Venice, Italy. Since then the artist has participated in hundreds of exhibitions worldwide, especially throughout Italy and Europe.

Meggiato's sculptures are dominated by void rather than surface - freedom is the ultimate value for the artist. "We are spiritual beings in direct relation with the energies of the universe because we are part of that energy", as he points out. The "Maestro of Venice" creates complex abstract sculptures in lost wax cast bronze. He works by instinct and morphs the wax-made *spaghetti* reels into shape by using heated tools.

Influenced by the undulating lines and reflective ponds of his homeland, Meggiato's sculptures capture the essence of the Venetian bronze. Using the 'lost wax' process, a method of casting in which molted metal is poured into a mold that has been created by a wax model, the artist's sculptures are preoccupied with the void rather than the surface. Contemplative and energetic, Meggiato's sculptures are evocative of a classic tradition seeped in contemporary meaning.

Stella del Mattino

Bronze
Edition of 9
88 x 62 cm - 34.6 x 24.4 in

PROVENANCE
Artist's studio



VALAY SHENDE

(B. 1980)

Valay Shende is an Indian sculptor born in 1980 in Nagpur, India. He received his Diploma in Art Education in Nagpur in 2000, before graduating with a Bachelor of Arts in sculpture in 2004 from the Sir J.J. School of Art in Mumbai, India.

His lifesize sculptural installations question the evils striking urban society, and especially his home country of India. Concerned with the man's tribulations of everyday life, Shende's keen observations reveal themselves through skillfully rendered objects, profiles and symbols. Meticulously crafted and articulate, his sculptures reveal an artistic, social and moral vision wrought with physical and metaphysical presence.

His work has been exhibited widely in India and internationally. Valay Shende was notably awarded the 2004 K.K. Hebbar Foundation Award, the First Prize at the India Sabka Festival in Mumbai in 2002, and the Best Sculpture Award from the All India Fine Arts & Crafts Society in New Delhi, in 2002.

Auto Ricksaw

2015

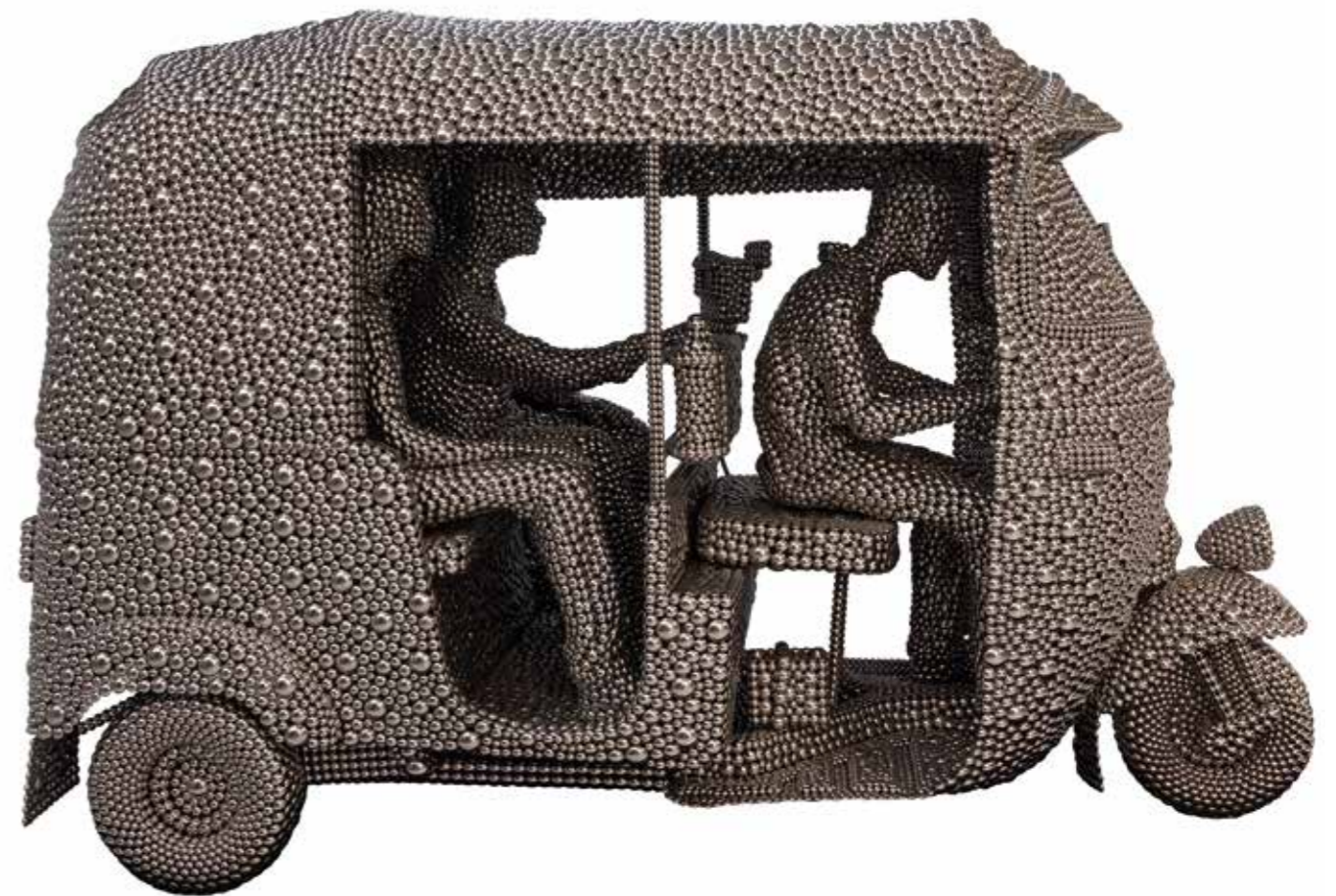
Stainless steel discs and mixed media

Edition of 5 + 2 artist proofs

168 x 264 x 135 cm - 66.1 x 103.9 x 53.1 in (with base)

PROVENANCE

Artist's studio



SEO YOUNG-DEOK

(B. 1983)

Born in 1983 in Seoul, South Korea, Seo Young-Deok graduated in Environmental Sculpture from the University of Seoul and won the Grand Prix 2008 in the Student Environmental Sculpture competition.

The metallic chains he uses have great symbolic power. The artist's only medium, they are seamlessly welded, together leaving no visible structure. An archetype of the tool of restraint, the chain is also a symbol of the connection that binds people together. Seo Young-Deok questions the idea of individuality in our highly technical societies, where industrial materials no longer limited to encasing the body, but have now become its flesh. His series of anonymous mutilated bodies echoes the suffering and hardships his ancestors suffered during the period of industrialisation in Korea. The artist highlights the dichotomy and social inequalities the industrial system has inevitably given rise to.

His works are exhibited internationally and feature in private and public collections such as the Sung kok Art Museum and the Harley Davidson Collection in Seoul or the Seongnam Arts Centre, South Korea.

Meditation 626

2018

Iron chain
Edition of 10
200 x 135 x 120 cm - 78.7 x 53.1 x 47.2 in

PROVENANCE
Artist's studio



Self-Portrait 4
2014

Iron chain
Edition of 8
80 x 60 x 60 cm - 31.5 x 23.6 x 23.6 in

PROVENANCE
Artist's studio



Anguish 21
2015

Iron chain
Edition of 8
75 x 40 x 35 cm - 29.5 x 15.7 x 13.8 in

PROVENANCE
Artist's studio



LEE GIL RAE

(B. 1961)

Born in 1961 in Yeongam-gun, Korea, Lee Gil Rae studied fine art and sculpture at the University of Kyunghee in Seoul. He has spent more than twenty years perfecting delicate pine branches made of copper rings and lengths of pipe. The complexity of these organic shapes, inspired by the pine trees in ancient paintings and wood cuts, exude a certain poetry and lightness that contrast with the industrial material he uses. These metal trees raise questions related to deforestation and the environmental crisis provoked by human activity. These are subjects favoured by this generation of contemporary Korean artists. Lee Gil Rae's murals and full-length works reveal their message when they are read at two levels, where aestheticism and lightness turn into a strong critique of our society.

Lee's works are exhibited all over the world and feature in various private and public collections, such as the Seoul Art Museum, the Savina Museum of Contemporary Art, the Samsung Foundation of culture in Seoul and the Pohang Museum of Art, South Korea.

Pine Tree 2018-2

2018

Copper welding
Unique piece
253 x 115 x 85 cm - 99.6 x 45.3 x 33.5 in

PROVENANCE
Artist's studio



Pine Tree 2018-8
2018

Copper welding
Unique piece
230 x 98 x 50 cm - 90.6 x 38.6 x 19.7 in

PROVENANCE
Artist's studio



BAHK SEON-GHI

(B. 1966)

Born in 1966 in Sunsan, Bahk Seon-Ghi is a Korean sculptor and installation artist who lives and works in Gyeonggi-Do, South Korea.

Following his graduation from Chung-Ang University in Seoul, he spent several years in Europe, studying sculpture at the Accademia di Belle Arti Brera in Milan, Italy and at Barnet and Southgate College in London, UK.

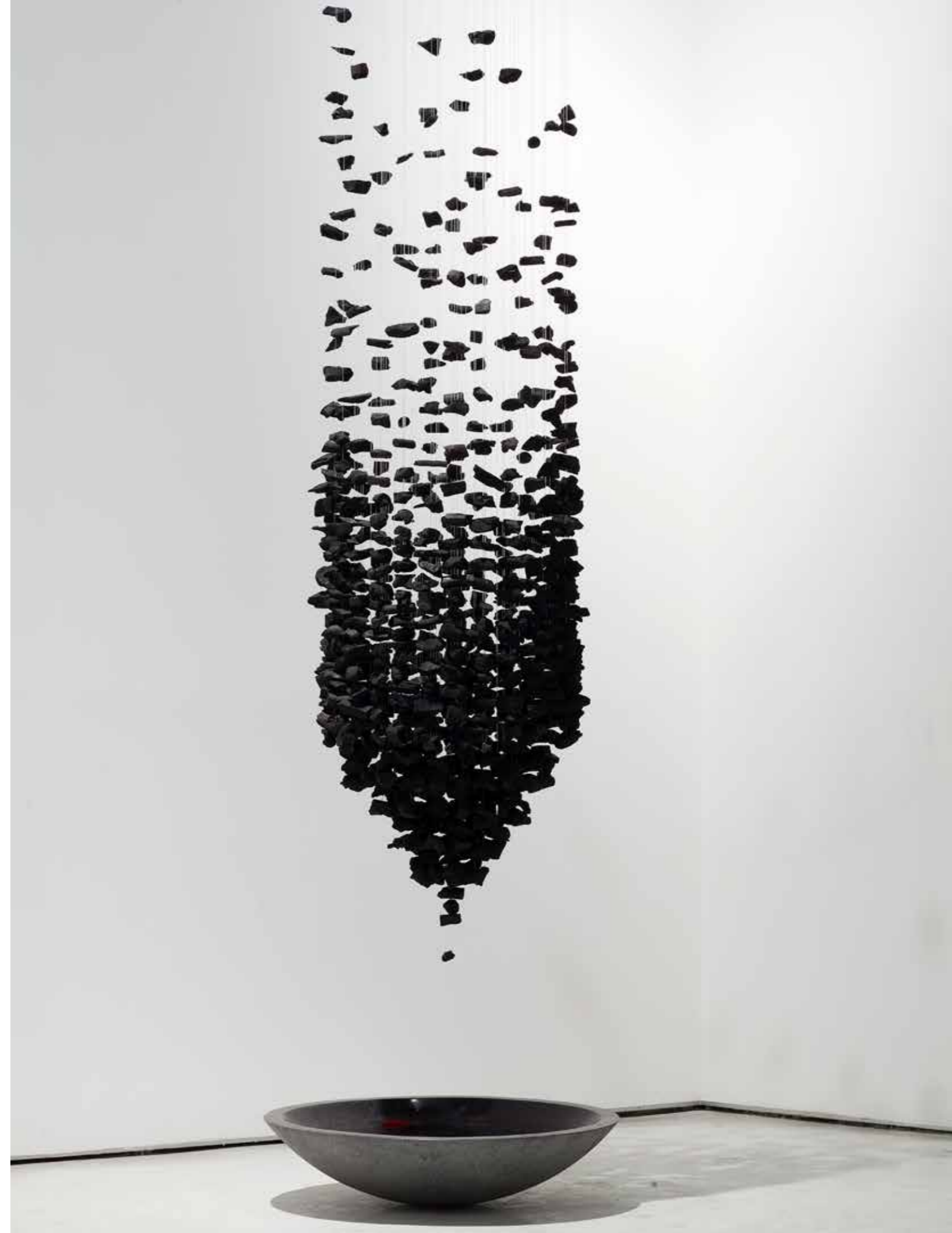
Bahk is known for his monumental, ethereal installations using natural materials (mostly charcoal) to create everyday objects such as tables, staircases, frames and circles, which appear to float through light and space. Charcoal, his favorite material, is fundamental in this exploration - the natural substance holds traditional importance in Korean birth and death rituals. Bahk is an internationally reputed and established Contemporary Korean artist. He is the recipient of the 2009 Kim Chong Yung Sculpture Award and was featured in solo exhibitions in Miami, Korea, Switzerland, Spain and China, to name just a few. His works are part of many prominent permanent collections worldwide.

An Aggregate 201103

2011

Charcoal, nylon threads and stone
Unique piece
270 x 45 x 45 cm - 106.3 x 17.7 x 17.7 in

PROVENANCE
Artist's studio



BIA DORIA

(B. 1960)

Bia Doria was born in 1960 in Pinhalzinho, Brazil. She is a sculptor who creates works made of bronze, wood and marble. She draws inspiration from Brazilian nature and prefers to focus her art on sustainability. Holding natural forms and shapes as the core of her work, she re-forms and transforms forest waste as if these were polished diamonds, materials highly incompressible and hard to re-shape and obtain.

A few years ago, Bia Doria filmed a documentary and produced a series of photos in Amazonia aiming to condemn the ecological catastrophe as a result of the construction of a hydroelectric power plant in the area.

Her creative ventures result in art pieces made by forest waste management, sustainable products and native trees rescued from incineration, deforestation, river bottom and dams, among others. Bridging each work to its ideal condition and form is a prolonged process, as each one requires to be handled with attention and precision, from optimal preservation.

BD-0239

2019

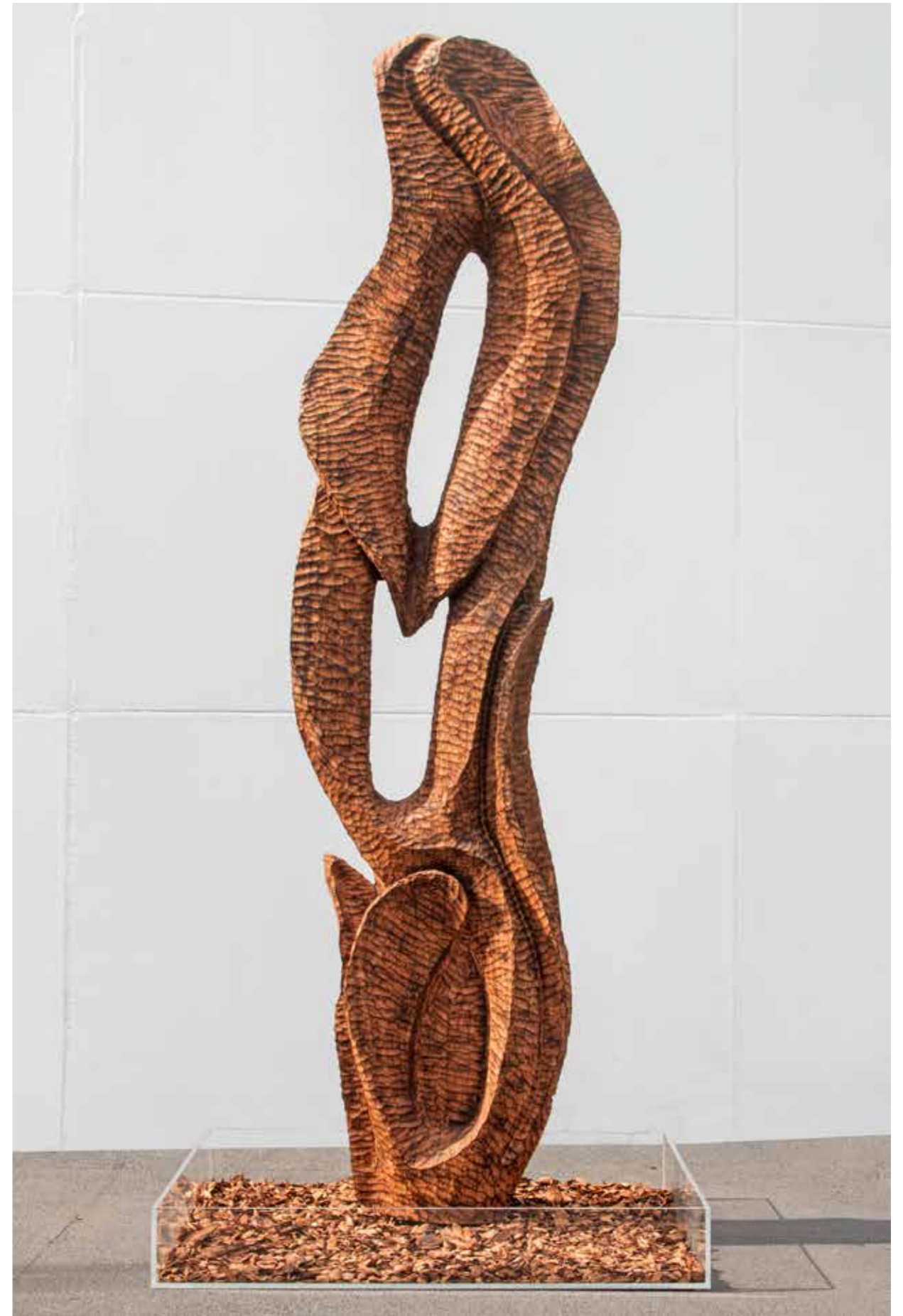
Wood

Unique piece

265 x 70 x 30 cm - 104.3 x 27.6 x 11.8 in

PROVENANCE

Artist's studio





BD-0199
2018
Wood
Unique piece
220 x 52 x 52 cm - 86.6 x 20.5 x 20.5 in

PROVENANCE
Artist's studio



BD-0200
2018
Wood
Unique piece
212 x 52 x 60 cm - 83.5 x 20.5 x 23.6 in

PROVENANCE
Artist's studio

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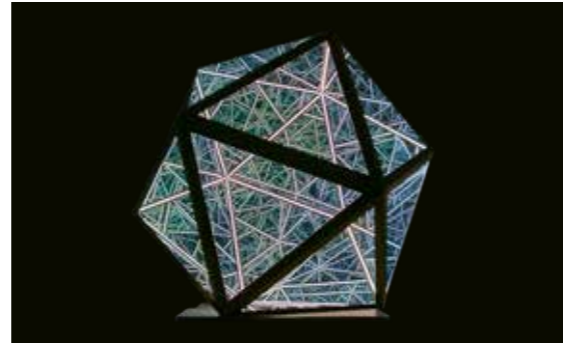


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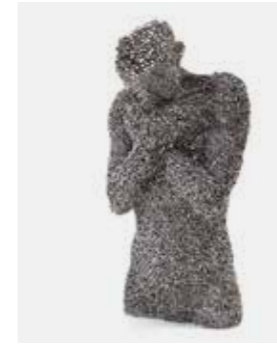


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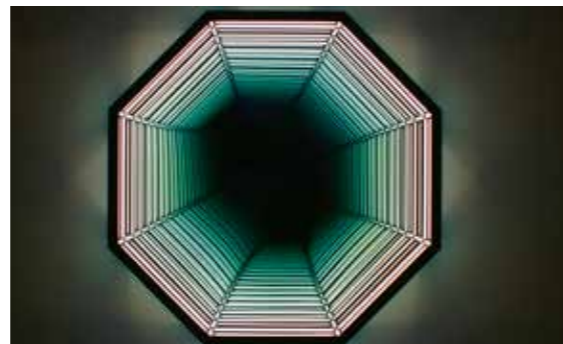
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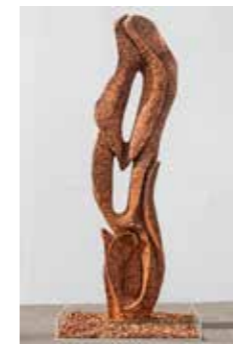
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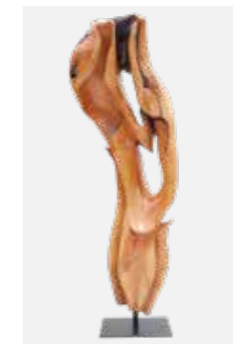


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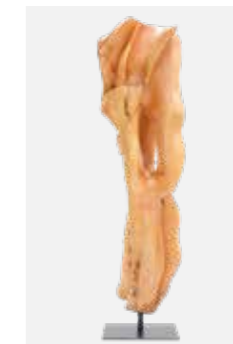
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Supernova, 2018, bronze,
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