

HYPERRÉALISME
ceci n'est pas un corps

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La Sucrière, Lyon

la sucrière

VISITOR'S GUIDE



Hyperrealist sculptures imitate the shape, contours, and textures of the human body or of its parts, producing a convincing illusion of the corporeal. The precision with which details of the body are reproduced creates the feeling that one is in the presence of an exact replica of figurative reality.

Sculptural hyperrealism originated in the 1960s in part as a reaction, like pop art and photorealism, to the prevailing aesthetic of abstract art. In the United States, where this movement first developed, artists like Duane Hanson, John DeAndrea and George Segal returned to the practice of sculpting the human figure with a high degree of realism, a formula that had been viewed for some time as antiquated and long since surpassed. By means of traditional techniques such as modelling, casting, and polychromy (the application of coloured paint to the surface of the sculpture), they produced works that seemed like flesh and blood. Subsequent generations of artists continued the work of these pioneers, developing uniquely individual interpretations of the language of hyperrealist sculpture.

This exhibition presents, in six sections, the myriad possibilities open to hyperrealists, each part organized around a central concept pertaining to form and providing a basis from which to consider the works of individual artists. The selection of works offers a condensed but unprecedentedly ambitious overview of hyperrealism's trajectory and reveals the extent to which the representation of the human form has been subject to constant change. The diverse origins of the featured artists (hailing from the United States, Italy, Spain, Belgium, Great Britain, Australia, and elsewhere) highlight the international character of the hyperrealist movement, which continues to develop and evolve all around the world.

1.1 DANIEL FIRMAN

Bron, France, 1966

Caroline, 2014

Resin, clothes, unique, 162 x 43 x 47 cm,
Petersen Collection

Daniel Firman's interest in the energy and physics of the body as well as in its movement and its relationship with space is manifestly evident in his sculptures. *Caroline* captures a young woman in a moment of anguish or desperation. Her arms and head are hidden beneath her sweater, and her posture, with her upper arms against the wall, increases the sense of oppression and limitation. This life-size figure was executed with the help of moulds and is completely dressed. Yet, despite the systematic concealment of her limbs and head, the sculpture transmits the feeling that it is a replica of a real human being.

1

HUMAN REPLICAS

In the 1960s, Duane Hanson and John DeAndrea created sculptures that looked like flesh-and-blood people, utilizing processes that were technically extremely laborious. The high degree of realism of their works conveys the illusion of real corporeality and the effect they produce is so convincing that it makes them veritable human replicas. The works of these artists had a decisive influence on subsequent developments in sculpture during the last fifty years. Subsequent generations of artists adopt this practice, carrying it forward even further. As a mirror of the human condition, these works reveal the way in which human beings' perception of their self-image has changed over the twentieth and twenty-first centuries.

**“It doesn't have to be pretty.
It has to be meaningful.”**

DUANE HANSON

1.2 **DUANE HANSON**
Cowboy with hay

1.3 **DUANE HANSON**
Two workers

1.4 **TOM KUEBLER**
Ethyl

1.5 **JOHN DEANDREA**
American Icon - Kent State

1.6 **JOHN DEANDREA**
Dying Gaul

1.7 **JACQUES VERDUYN**
Pat & Veerle

1.2 DUANE HANSON

Alexandria, Minnesota, USA, 1925

Boca Ratón, Florida, USA, 1996

Cowboy with Hay, 1984/1989

Bronze, oil paints, various media, accessories,
Jude Hess Fine Arts

In the 1960s Duane Hanson, one of the pioneers of hyperrealism, created his first sculptures using polyester resin and bronze representing life-sized characters. He made fiberglass molds from real life models. In order to create scenes from everyday life, he used real clothes, wigs and other accessories. Created in the 1980s *Cowboy with Hay* plays with satire on the myth of the American cowboy. While heroic and powerful when seen from afar, the loneliness and melancholy of the cowboy are revealed as we approach the sculpture.

1.3 DUANE HANSON

Alexandria, Minnesota, USA, 1925

Boca Ratón, Florida, USA, 1996

Two Workers, 1993

Bronze, polychromed in oil, mixed media,
with accessories

Figure 1 standing: 190 x 167 x 66 cm

Figure 2 sitting: 130 x 68 x 75 cm

Ladder arranged: 200 x 125 x 59 cm

Stiftung Haus der Geschichte der Bundesrepublik
Deutschland, Bonn, Germany

The *Two Workers* here were a commission from the Stiftung Haus der Geschichte der Bundesrepublik Deutschland (Foundation of the House of History of the Federal Republic of Germany) in Bonn. Hanson chose two workers from the museum of the city as his models. Walter Schmitz, the caretaker, and Juan Carevic, a Croatian worker, travelled to the United States in 1993. In Hanson's studio moulds were made of their bodies. Additionally they gave their original clothing and even hair from their heads and bodies to the artist. Immortalized in bronze, these two characters represent a typical scene in the world of the working class.

1.4 TOM KUEBLER

Cleveland, Ohio, USA, 1960

Ethyl, 2001

Silicone, mixed media, 170 x 50 x 70 cm,
Collection of Odile & Eric Finck-Beccafico

Creating a character and telling a story is more important to Tom Kuebler than artistic realism. The son of a ceramics teacher and a photo engraver, Kuebler chose everyday life as his main subject early on in his career. He frequently portrays the working class, being a reflection thereof. His sculptures often convey his sense of humour, and he uses accessories like cigarettes and grooming gloves to add detail and complete the story accompanying every piece.

1.5 JOHN DEANDREA

Denver, Colorado, USA, 1941

American Icon - Kent State, 2015

Griselle in oil on bronze with acrylic hair, 113 x 108,5 x 61,5 cm / 18 x 182,5 x 61 cm, Courtesy of Galerie Georges-Philippe & Nathalie Vallois, Paris, France

Since the 1970s, John DeAndrea has been working on his interpretation of the classical nude. He works with plaster casts of living models in order to achieve the sculpture's life-like appearance, creating his works either out of plastics such as fiberglass, or casting them in bronze. His attention to detail is further perfected through the use of hair pieces and paint, giving the sculpture its hauntingly realistic element. In *American Icon - Kent State*, the artist highlights the American tragedy of 4th May 1970, in which the National Guard of Ohio shot and killed four Kent State University students during a demonstration against the Vietnam War. *American Icon - Kent State* is a sculptural recreation of the popular photograph by John Filo, which was circulated around the world at the time.

1.6 JOHN DEANDREA

Denver, Colorado, USA, 1941

Dying Gaul, 2010

Polychromed bronze, version 2/2,

66 x 161,5 x 64 cm, Courtesy of Georges-Philippe
& Nathalie Vallois Gallery, Paris, France

John DeAndrea's work echoes the antique traditions of Greek sculpture in their classical poses, as is in the case of *Dying Gaul*. In this work, DeAndrea draws from a Roman marble copy of the lost original Hellenistic sculpture, positioning his model to its likeness. The nude male subject in DeAndrea's work is a rare moment in the artist's sculptural repertoire, which almost exclusively consists of natural women displayed in varying states of nakedness. The bronze figure, cast from molds of human body parts, was painted with painstaking detail, revealing every crease and imperfection. Despite its classical pose, DeAndrea's contemporary *Dying Gaul* is not a symbol of a traditionally tragic yet heroic defeat, rather of an unflinching mirror of an emotional state of being that is psychologically remote and reflective.

1.7 JACQUES VERDUYN

Bruges, Belgium, 1946

Pat & Veerle, 1974

Polychromed polyester, 160 x 137 x 90 cm,

Courtesy the artist and Galerie Antoine Laurentin,

Paris - Bruxelles

Jacques Verduyn is one of the few European artists who was part of the hyperrealistic movement from the very beginning and is therefore often referred to as “the Belgian Duane Hanson”. From the 1970s he created life-size hyperrealistic sculptures from polychrome polyester. In 1973 he took part in the historical exhibition “Hyperréalisme. Maîtres Américain et Européens”, curated by the Belgian gallery owner Isy Brachot, who was the first to coin the term itself. For the first time and by using the term *Hyperrealism*, paintings by American photorealists were presented together with hyperrealistic sculptures, which were primarily linked by an exaggerated realism. As was the case with Verduyn’s contemporaries, the focus of his work is the examination of his own living environment and thus the depiction of daily life moments.

2

MONOCHROME SCULPTURES

After many years in which abstract art predominated, George Segal's monochrome sculptures opened the doors once again onto the possibility of realistic representations of the human figure. Following in his footsteps, subsequent generations of artists continued to develop an interest in realist sculpture. The absence of natural colouring initially diminishes the effect of realism, but on the other hand it serves to further enhance the aesthetic qualities of the human form. Artists like Brian Booth Craig made good use of this effect, creating such works as a means of posing questions about universal human nature.

"The marble not yet carved can hold the form of every thought the greatest artist has. and no conception ever, comes to pass unless the hand obeys the intellect."

MICHELANGELO

2.1 BRIAN BOOTH CRAIG
Executioner

2.2 GEORGE SEGAL
Nude on couch (on her back)

2.3 GEORGE SEGAL
Blue Girl on Park Bench

2.4 FABIO VIALE
Venere italica

2.5 THOM PUCKEY
**Figure on bed with camera
and weapons**

2.6 ROBERT GRAHAM
Heather

2.7 FABIEN MÉRELLE
**Merle, Mérelle, Faucon
et Tourterelle**

2.8 FABIEN MÉRELLE
Tronçonné

2.1 BRIAN BOOTH CRAIG

Pittsburgh, Pennsylvania, USA, 1968

Executioner, 2013

Bronze, 168 x 99 x 48 cm, Louis K. Meisel & Susan P. Meisel

The work of this sculptor is highly regarded in North America and includes above all sculptures in bronze that are life-size or smaller and evoke an exaggerated, archaic ideal of beauty. Craig employs a monochrome, earthy tone in order to focus the viewer's attention on the figure's forceful, resolute posture. In his works, the artist establishes relationships with ostensibly ancient forms of representation and with mythology, while questioning the struggle between life and death.

2.2 GEORGE SEGAL

**New York, USA, 1924 - New Brunswick,
New Jersey, USA 2000**

Nude on couch (on her back), 1985

Plaster sculpture and pinball machine, 81,3 x 157,5 x
86,4 cm, Foundation Linda and Guy Pieters

George Segal was one of the first artists to revisit the human figure as the subject of his works in the late 1950s. Through the application of strips of gauze coated in plaster, he accurately reproduced the shape of his models' bodies. His monochrome sculptures appear individually or in groups, combined either with real everyday objects or, as in the case of *Nude on Couch*, with its molding.

This effect is to integrate the work of art within its surrounding and to heighten its realism. Thus, Segal made an important contribution to the development of the environment as a major innovation in the sculpture of post-war modernism.

2.3 GEORGE SEGAL

**New York, USA, 1924 - New Brunswick,
New Jersey, USA, 2000**

Blue Girl on Park Bench, 1980

Plaster, paint and aluminium, 130 x 184 x 117 cm,
Foundation Linda and Guy Pieters

George Segal deliberately opted for monochrome color in his sculptures. By doing so, he retains the anonymity of his characters and they assume social archetypes. By avoiding the individualization of his sculptures, monochrome allows him to explore the human condition, both individually and collectively. Segal depersonalizes and isolates his monochrome characters, as acutely demonstrated by this blue girl sitting alone on the edge of a bench in a park. He transforms this everyday scene into a melancholy social commentary on the nature of loneliness in a society marked by anonymity.

2.4 FABIO VIALE

Cuneo, Italy, 1975

***Venere Italica*, 2021**

White marble, 53 x 41 x 45 cm,

Shila Bach & Dr. Achim Braukmann

Fabio Viale is famous for breathing new life into marble. Though he is a traditional sculptor in his use of marble, his sculptures are far from ordinary. His works convey a delicacy and lightness which one would not expect from the otherwise bulky material, often imitating styrofoam or paper material. His work *Venere Italica* takes advantage of the recognisability of this classical medium and the universally accepted standard of beauty enabled by Eurocentric ideals perpetuated in art history. Made of white marble, the work presents itself as a copy of the *Venus Italica* by Antonio Canova, a common theme in Viale's sculptural projects, which tend to draw from past masterpieces. Viale forces the viewer to confront the altered recreation of the sculpture, acknowledging materiality in a contemporary context. He creates distinct, contemporary pieces which speak the language of today with the proficiency of yesterday.

2.5 THOM PUCKEY

**Bexley Heath, Kent, United Kingdom,
1948**

Figure on Bed with Camera and Weapons, 2013

Statuario marble, 206 x 104 x 77 cm, Courtesy of
Majke Hüsstege, 's-Hertogenbosch, The Netherlands

With her head at the foot of the bed and arms extended upwards, a naked girl takes a self-
ie with a Russian Leica camera. Vulnerability is a central theme in Puckey's work. Here it's
explored in an intimate scene of introspec-
tion, broken by the action of the metaphori-
cally captured photo, taken in the presence of
an RPG7 rocket launcher. The rocket launcher
lies silently, almost impassively, at the model's
side. Modeled in clay and cast in plaster, the
sculpture took a year to create and was carved
by the artist and his team from a single block
of marble.

2.6 ROBERT GRAHAM

**Mexico City, 1938–Santa Monica,
California, USA, 2008**

Heather, 1979

Cast bronze, 173 x 23 x 10 cm, Louis K. Meisel
& Susan P. Meisel

In the 1970s, Robert Graham began to cast highly realistic figurative bronze sculptures. His work includes many small female figures, which, placed on tall, narrow pedestals, take on an almost human quality and ineffable grandeur. Graham's works exemplify in ever new ways the relationship between the viewer and the sculpture, between voyeurism and the unattainable.

2.7 FABIEN MÉRELLE

Fontenay-Sous-Bois, France, 1981

Merle, Mérelle, Faucon et Tourterelle,
2019

Wood and paint, 210 x 100 x 40 cm,

Courtesy of the artist and Keteleer Gallery

Fabien Mérelle, who is most known for his fine drawings, manages to produce self-portraits in dialogue with nature and wildlife based solely on his dreams and imagination. As the title suggests, the artist himself can be identified in the work standing with his eyes closed in a relaxed state, while three birds – a blackbird, a hawk and a dove – sit on his shoulders or land on his head. The work radiates a deep connection between man and animals and allows the viewer to resonate with the sculpture and reconsider his own approach and connection to the environment and nature.

2.8 FABIEN MÉRELLE

Fontenay-Sous-Bois, France, 1981

Tronçonné, 2019

Bronze, 52 x 265 x 102 cm, Courtesy of the artist and Keteleer Gallery

Tronçonné marks Mérelle's artistic progression from his signature medium of detailed drawings in black ink and watercolor into three-dimensionality. The recumbent hyperrealistic figure with Mérelle's facial features merges smoothly into a tree trunk that makes up half of his body. The artist's morphing into a tree contrasts with the lifelessness of the trunk, sawn into slices, reflected in Mérelle's tortured facial expression. Man-plant metamorphoses as dream-like narratives of Mérelle's own subconscious are a frequently repeated motif within his artistic practice.

3

PARTS OF THE BODY

A precursor of this trend may be found in the work of the American sculptor Carole A. Feuerman, whose famous swimmers seem to be in complete harmony with themselves, introverted and self-determined.

Thereafter, beginning in the 1990s, many artists began to give a new, individualized format to the hyperrealist effect. Instead of creating the illusion of flawless corporeality, a whole entity, they focused on specific parts of the human body, using them as a vehicle for humorous or even disturbing messages; for instance in the work of Maurizio Cattelan where isolated arms evoke associations related to contemporary history.

“Perfection is no small thing, but it is made up of small things.”

LEONARDO DA VINCI

3.1 JAMIE SALMON
Lily

3.2 KAZU HIRO
Andy Warhol

3.3 VALTER ADAM CASOTTO
In the Box extended

3.4 CAROLE A. FEUERMAN
General's Twin

3.5 CAROLE A. FEUERMAN
Catalina

3.6 MAURIZIO CATTELAN
Ave Maria

3.7 PETER LAND
Back to square one

3.1 JAMIE SALMON

London, United Kingdom, 1971

Lily, 2013

Silicone, pigment, fibreglass, acrylic painting, hair,
70 x 45 x 41 cm, Collection of the artist and
Anthony Brunelli Fine Arts

From a certain angle, the bust of *Lily* would appear to be a fully intact portrait, but when we shift our point of view, its fragmentariness becomes evident. Jamie Salmon's sculptures, executed in surprisingly meticulous detail, play with the idea of the unfinished and in this way break with the aesthetics of realism. Anchored in the digital age, his fragments of the human body point to the difficulty of distinguishing the real from the unreal.

3.2 KAZU HIRO

Kyoto, Japan, 1969

Andy Warhol, 2013

Platinum cured silicone, human hair, resin, chrome plate, 213 x 91 x 91 cm, Collection of the artist

Creating large-scale portraits of renowned artists like Andy Warhol or Frida Kahlo the Japanese born artist evokes extreme intimacy of his iconic figures. By sculpting the silicone layers from the inside out, Hiro accomplishes to bring the inner emotions of his subject to the surface. The pedestal stabilizing Warhol's immense portrait head mirrors the sculptures' ambiguity. The stability and strength of the material is alienated by its form, dissolving it into fluidity.

3.3 VALTER ADAM CASOTTO

Padua, Italy, 1980

In the Box extended, 2017-18

Silicone, epoxy resin, oil colours, each panel:

44 x 49,5 x 25 cm, Collection of the artist

The transformation of individual identity in the context of time is a recurring element in the work of Italian artist Valter Adam Casotto. The series *In the Box extended* consists of various panels, each of which represents a magnified portion of the artist's body - lip area, nipple, hand lines, knuckles and elbow. This "self-portrait in parts" is expanded in order to reflect on the multidimensionality of age and time, as the artist tattoos symbols and figures from his own childhood drawings on the oversized replicas of each section of his body. By integrating his childhood memories into his current adult world, he not only connects age and childhood, but rather creates a symbiosis of the childlike and adult identity.

3.4 CAROLE A. FEUERMAN

Hartford, Connecticut, USA, 1945

General's Twin, 2009-11

Oil on resin, unique variant of 6,

2AP, 2/6, 61 x 38 x 20 cm, Galerie Hübner & Hübner

The young swimmer appears to have emerged out of the water at this very instant. The last drops still sparkle on her skin, and she projects calm serenity. Carole A. Feuerman belongs to the pioneering group of hyperrealist artists, and she has worked in this genre since the 1970s. Her poetic compositions evoke memories of the easy days of summer and convey a sense of harmony with oneself and a natural relationship with one's own body.

3.5 CAROLE A. FEUERMAN

Hartford, Connecticut, USA, 1945

***Catalina*, 1981**

Oil on resin, 81 x 38 x 18 cm, variant 2 of 3,

Private collection

Catalina belongs to Feuermans most influential series of fragmented bodies of swimmers from the 1980s. Incorporating her signature technique of creating life-like water droplets on the sculpture's surface, she creates the impression of a wet human body surfacing. In comparison to her contemporaries, DeAndrea or Hanson, Feuerman strives for bringing up the very essence of her subject; addressing a sense of inner balance and strength.

3.6 MAURIZIO CATTELAN

Padua, Italy, 1960

Ave Maria, 2007

Polyurethane, paint, clothing, metal, 70 x ø 12 cm
(x 3), Edition of 3 + 2APs, Private collection

“Ave Maria” are the words with which the archangel Gabriel greets the Virgin Mary before announcing the impending birth of Jesus Christ. In Maurizio Cattelan’s work, the Angelic Salutation is intentionally transformed into a blasphemous Nazi salute with these arms that emerge from the wall as if anchored there. The three arms’ hyperrealist effect gives them the appearance of hunting trophies. In a provocative and ironic way, Cattelan often refers to current political events. The surreal compositions of his works not seldom elicit a smile from the observer and at the same time raise social - critical questions.

3.7 PETER LAND

Aarhus, Denmark, 1966

Back to Square One, 2015

Silicon, human hair, fabric, cardboard, leather, size variable, Courtesy of Galleri Nicolai Wallner and Peter Land

This work of variable dimensions can be expanded with as many boxes as one wishes, filling an entire gallery room. In fact, it is a clever self-portrait of the artist asleep, depicted in an oneiric sequence. The figure appears to have lost control over his own body, which expands endlessly within the cardboard boxes. In his works, Land describes quotidian situations and moments of lost control for which there is no apparent solution.

4
—**PLAYING WITH SIZE**

In the 1990s, the Australian artist Ron Mueck revolutionized figurative sculpture with his works in unusual formats. By radically enlarging or reducing the size of his figures, he focuses attention on existential themes like birth or death. Artists like Sam Jinks and Marc Sijan capture the fragility of life in their representations of human physiognomy—representations that, despite being partially smaller than life-size, are nevertheless astonishingly realistic. In contrast Zharko Basheski's oversized works produce a distancing effect, situating the human, and the viewer, in a new perspective.

“The dream is one day to make a work that has the power, without the association with religion, (...) a religious piece has. For everybody.”

SAM JINKS

4.1 **MARC SIJAN**
Cornered

4.2 **MARC SIJAN**
Embrace

4.3 **SAM JINKS**
Woman and Child

4.4 **ZHARKO BASHESKI**
Ordinary Man

4.5 **VALTER ADAM CASOTTO**
Stringiamoci a coorte

4.6 **RON MUECK**
A Girl

4.7 **RON MUECK**
Untitled (Man in a sheet)

4.8 **SAM JINKS**
Untitled (Kneeling Woman)

4.1 MARC SIJAN

Serbia, 1946

Cornered, 2011

Polyester resin, oil paint, 74 x 38 x 71 cm,

Collection of the artist

In the 1970s, the American artist Marc Sijan worked occasionally with Duane Hanson and, together with him, he perfected the technique of hyperrealist representation. Dressed in rags and barefoot, a woman marked by age and poverty crouches in a corner with her head resting in her hands and a worried expression on her face. The title, *Cornered*, reflects the desperateness of her situation, which manifests also in her facial expression and posture. Despite the ruthless authenticity of his depictions, Sijan attaches great importance to a dignified representation of his characters.

4.2 MARC SIJAN

Serbia, 1946

Embrace, 2014

Polyester resin, oil paint, 79 x 94 x 79 cm,

Collection of the artist

While the pioneers of hyperrealistic art considered the body primarily as a product of mass society as a political-social body, from the 1990s the body as a mental and emotional resonance space comes into focus. Marc Sijan allows the viewer through the work *Embrace* to participate in the intimate and vulnerable moment of a couple's intimate embrace. In concentrated form Sijan expresses here the emotions and the strong connection of human affection.

4.3 SAM JINKS

Bendigo, Australia, 1973

Woman and Child, 2010

Mixed media, 145 x 40 x 40 cm, edition of 3,
Collection of the artist

The most noteworthy characteristic of the works of the Australian artist Sam Jinks is the extreme technical perfection in the representation of the human body, through the use of silicone, fibreglass, and natural hair, among other materials. *Woman and Child* depicts, with astonishingly rich detail, the aging of the human body. In this sculpture, the artist might present the same person: as an infant and as an old woman. Her warm embrace closes the circle of life at the same time that it serves as a gesture of humility in the face of one's own existence.

4.4 ZHARKO BASHESKI

**Prilep, Republic of North Macedonia,
1957**

Ordinary Man, 2009-10

Polyester resin, fibreglass, silicone, hair

220 x 180 x 85 cm, Collection of the artist

The North Macedonian artist Zharko Basheski represents human beings in extraordinary emotional situations, playing with the dimensions of his sculptures in order to further emphasize that emotional component. With its monumental size and superhuman strength, this *Ordinary man* breaks the shackles of triviality. Basheski succeeds in tying the character's inner life directly with his outward appearance, making visible his emotional state of mind.

4.5 VALTER ADAM CASOTTO

Padua, Italy, 1980

Stringiamoci a coorte, 2017

Silicone, human hair, oil colour, epoxy resin,
120cm x 50cm x 60cm, Collection of the artist

Stringiamoci a coorte shows the magnified hand of the artist Valter Adam Casotto's grandmother protruding from the wall. This work plays with several levels of meaning and refers to various aspects of cultural, political, social and also familial origins. While the hand reflects the artist's critical examination of his own country, it also tells the story of female workers and craftsmanship; tradition and religion. The title of the work comes from the chorus of the Italian national anthem and thus seems to stand for the state of a country. Last but not least, the work symbolises the warmth, love and deep bond of someone close and dear in the form of a hand which tells the story of a lifetime.

4.6 RON MUECK

Melbourne, Australia, 1958

A Girl, 2006

Mixed media, 110,5 x 501 x 134,5 cm, Edition 1/1 + 1 AP, National Galleries of Scotland, Edinburgh, purchased with the assistance of the Art Fund 2007

The Australian artist Ron Mueck creates hyper-realistic sculptures that portray humans at key stages in life, from birth through middle age, to death. *A Girl* - measuring more than 5 meters, monumental and monstrous at the same time - is a representation of a newborn baby. Smearred with blood, one eye and fists closed, still traumatized by the act of birth, the girl destroys our positive emotions about the miracle of coming to this "wonderful world".

The way in which Mueck plays with the size of his sculptures constitutes a fundamental aspect of all his works and points to the emotional state of human existence. Mueck's idea about relative size and perceptual distance provoke reactions of astonishment and fear.

4.7 RON MUECK

Melbourne, Australia, 1958

Untitled (Man in a Sheet), 1997

Silicone, fibreglass, latex, polyurethane and fabric

34 x 48,5 x 50 cm, Single original 1/1 + 1 artist proof, Collection Olbricht

Untitled (Man in a sheet) depicts a very short elderly man, his body wrapped in a white sheet, which reveals only a glimpse of his face. In this work, which reflects an image of psychological loneliness, the veiled body seems separated from the outside world but just a thin fabric. This touching, frail figure sits cross-legged on a pedestal and appears to be losing his thoughts in the void. The contrast with *A Girl*, a monumental and uncompromising sculpture of an infant, is striking. Due to its size, the infant demands to be observed from a distance, while we approach this frail old man moved by the instinct to protect him.

4.8 SAM JINKS

Bendigo, Australia, 1973

Untitled (Kneeling Woman), 2015

**Silicone, pigment, resin, human hair, 30 x 72 x
28 cm, Collection of the artist**

Through her white, almost transparent skin, we see the veins and arteries, and it would even seem that blood is truly coursing through them. The reduced size of this figure of a young woman heightens the sense of fragility that the sculpture conveys, poetically evoking the idea of life's fleetingness. In his works, Sam Jinks presents moments of great intimacy and vulnerability, and in this way his sculptures are tied to the tradition of the classical nude by the ancient masters.

5

DEFORMED REALITIES

In the last decades, countless advances in science and new perspectives on the world in the age of digital communications have led to a radical shift in our understanding of reality. Influenced by virtual realities, artists like Evan Penny and Patricia Piccinini began to observe bodies from distorted perspectives. Tony Matelli defies the laws of nature, while Berlinde De Bruyckere questions death and the ephemeral character of human existence with her twisted bodies. The value and meaning of life is an issue that lies at the very heart of hyperrealist sculpture.

“It’s the viewer that makes the work.”

MARCEL DUCHAMP

“An artist worthy of the name should express all the truth of nature, not only the exterior truth, but also, and above all, the inner truth.”

AUGUSTE RODIN

“I think people perceive my creatures as absurd because they look different, but at the same time, they are a little bit familiar. I want people to feel a kind of empathy with them.”

PATRICIA PICCININI

5.1 **TONY MATELLI**
Josh

5.2 **PATRICIA PICCININI**
The Comforter

5.3 **BERLINDE DE BRUYCKERE**
Elie

5.4 **EVAN PENNY**
Self Stretch

5.5 **EVAN PENNY**
**Panagiota: Conversation #1,
Variation 2**

5.6 **MEL RAMOS**
Chiquita Banana

5.7 **ALLEN JONES**
Refrigerator

5.1 TONY MATELLI

Chicago, Illinois, USA, 1971

Josh, 2010

Silicone, steel, hair, urethane, clothing,
77 x 183 x 56 cm, Edition of 3, Collection of
the artist

The works of this American artist are experiments that play with reality. It appears here that gravity has ceased to exist, that time is at a standstill, and that the materials are not what they seem. *Josh* presents a young man, executed with extraordinary realism, who with an absent gaze levitates as if in a trance. The hyperrealist effect of the sculpture reinforces the illusionistic quality of this surrealist composition.

5.2 PATRICIA PICCININI

Freetown, Sierra Leone, 1965

The Comforter, 2010

Mixed media : silicone, fibreglass, steel, human hair and fox fur, clothing, 60 x 80 x 80 cm,
Olbricht Collection

The Australian artist Patricia Piccinini is a storyteller who asks less about the definition but more about the acceptance of other life forms. She introduces us to hybrid beings, challenging our notions of what we classify as human, animal or artificial. In *The Comforter*, a familial scene of security and love is depicted, which clashes with the unusualness of the creature's appearance, exploring attributions such as beautiful / ugly, human / animal and natural / monstrous. Piccinini raises ethical questions about our existence and the dignified treatment of all life forms, which seems

5.3 BERLINDE DE BRUYCKERE **Ghent, Belgium, 1964**

Elie, 2009

Wax, epoxy, cushion, 38 x 154 x 115 cm,
Fundació Sorigué, Lleida, Spain

The Belgian artist Berlinde De Bruyckere produces deformed sculptures in wood and wax that evoke the human body or body parts; she completes them with pieces of cloth and layers of paint that accentuate their humanity and vulnerability. Her works move along the border between life and death and they implacably confront both the deformed, external, seemingly decaying shell as well as with today's often excluded own mortality.

5.4 EVAN PENNY

Elim, South Africa, 1953

Self Stretch, 2012

Silicone, pigment, hair, aluminium, 122 x 81 x 69 cm,
Collection of the artist

In his works, Evan Penny employs numerous distortion effects characteristic of photography, television, and the digital manipulation of images. Many of this artist's pieces are deformed variations of self-portraits whose three-dimensionality is altered in such a way that, regardless of the viewer's perspective, one always sees a distorted image. The borders of known representation are shifted.

5.5 EVAN PENNY

Elim, South Africa, 1953

*Panagiota: Conversation #1,
Variation 2, 2008*

Silicone, pigment, hair, aluminium, 69 x 275 x 15 cm,
Collection of the artist

A major theme in Evan Penny's works is the ways in which perception has changed in the age of digital media. This sculpture represents a particular typology of portraiture, one based on photographs in motion. The multiple views of his friend Panagiota emerged during a conversation with the artist, and they meld both space and time within a single sequence.

5.6 MEL RAMOS

**Sacramento, California, USA, 1935
– Oakland, California, USA, 2018**

Chiquita Banana, 2007

Polychrome synthetic resin, 170 x 110 x 110 cm,
edition 1/6, Galerie Ernst Hilger, Vienna, Austria

The works of Mel Ramos, a native of California, parody the trivial imagery of the advertising industry by combining a commercial product with the eroticism of pin-up girls. The human figure is deformed and transformed into the vehicle for an advertisement: body and object fuse into a single unity. *Chiquita Banana* offers a wryly ironic commentary on the concepts of “content” and “packaging”—and thus also on the expectations of consumer and viewer.

5.7 ALLEN JONES

Southampton, United Kingdom, 1937

Refrigerator, 2002

Mixed Media, 188 x 84 x 37 cm, Private collection

At the end of the 1970s, British pop artist Allen Jones created a series of life-size female sculptures transformed into furniture. Just as for *Chair, Table and Hatstand*, *Refrigerator* is both a hyper-realistic work and a functional object. The sculpture, which can be used as an actual refrigerator, reflects the spirit of the sexual revolution and examines the question of gender.

6

SHIFTING BOUNDARIES

What does the future of hyperrealistic sculpture look like? Which types of hyperrealism are able to capture the ever more permeable boundary between humans and technology? New identity constructs and shifts in meaning challenge the visitors to become participants; thus the real human body becomes the exhibited object, as is the case in Erwin Wurm's work.

Hyperrealism also breaks free of its 3-dimensional frame, transcending the physical sculpture into the digital realm; e.g. when a sculpture looks at its own creator in a movie or when the figure abandons its sculptural body only to exist on a 2-dimensional level. Perfect illusions are consciously broken while dichotomies such as reality and fiction begin to blur.

“When I started working, what was traditionally understood by sculpture was a three-dimensional object that should last forever. My feeling was that sculpture could also only last for a few fleeting moments.”

ERWIN WURM

6.1 MATHILDE TER HEIJNE
Ne me quitte pas
Mathilde, Mathilde

6.2 GLASER/KUNZ
Jonathan

6.3 ERWIN WURM
Idiot II

6.1 GLASER/KUNZ, — Olten/Zurich, Switzerland, 1968/1972

Jonathan, 2009

Cinematic sculpture, various media

130 x 80 x 150 cm

Gagliardi Art Collection

The artistic duo of Glaser and Kunz use contemporary technical means to question our perception of reality by confronting the viewer with an illusion constructed of living characters. *Jonathan* is a sculpture that comes alive through deceptively real video projection.

The man in a wheelchair carrying a lump of plaster turns out to be a connoisseur of the art world, discussing works and their market price. This sculpture was created at the time of a financial crisis and the implosion of the art market. Alternating in theme between mobility and lethargy, the work is a mocking reflection of such. In addition, with this cinematic sculpture, Glaser and Kunz rejuvenate sculpture as a genre by adding a virtual layer to the static nature of the sculptural work and push the boundaries between reality and illusion.

6.2 MATHILDE TER HEIJNE

Strasbourg, France, 1969

Ne me quitte pas, 1999

Mathilde, Mathilde, 1999

Sound sculpture, dummy with speakers, radio,
CD-Player, 178 x 60 x 35 cm

Mathilde, Mathilde, 1999, Single screen video,
DV 5 min, 4:3, Collection of the artist

Mathilde ter Heijne is known for her feminist art, which she composes using a wide range of media. Many of her recent projects draw on gender studies, archaeology, and sociology, additionally focusing on participatory art. With *Ne me quitte pas* and *Mathilde, Mathilde* artist injected herself into a distinctive artwork and depicts the disturbing and destructive patterns of gender-related roles within modern societies. She particularly addresses the conditions that are abusive to women and their societal role. By violently re-enacting these scenes with and through her work, Mathilde ter Heijne frees herself from these renderings.

6.3 ERWIN WURM

Bruck an der Muhr, Austria, 1954

Idiot II, 2003

Chair by Roland Rainer, instruction drawing, wooden pedestal, carpaint, 83 x 55 x 53 cm,
Studio Erwin Wurm

Erwin Wurm broadens the classical concept of sculpture by adding a performance element, in which he invites the viewer to interact with an object, as is the case with *Idiot II*. Through humor, the artist addresses issues of authorship, the role of the spectator in the museum space, and the relationship between the subject and the object. *Idiot II* is part of Wurm's *One Minute Sculptures*, which is inspired by the traditions of Body Art and Viennese Actionism of the 1960s. The reimagining of everyday objects and the use of the human body as the primary means of expression are central to this artistic medium.

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