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CONNAUGHT BROWN

2 ALBEMARLE STREET LONDON W1S 4HD TEL: 020 7408 0362
art@connaughtbrown.co.uk www.connaughtbrown.co.uk

BALTASAR LOBO

SCULPTING THE ESSENCE OF FORM

The sculptures, paintings and drawings of Baltasar Lobo have long been admired in his native Spain, his adopted France, and in the many other countries where they grace important collections. Best known are his sculptures, cast in bronze or carved from stone, which translate natural and predominantly human motifs into a distinctive idiom of intensified forms. Exploring the complex relationship between figuration and abstraction with seemingly effortless grace, these works stemmed from his sustained and rigorous engagement with form and material.

Born in 1910 in the province of Zamora in north-western Spain, the son of a carpenter, Lobo made his first wooden carvings as a child. Though his talent was recognised early on by art institutions, he largely eschewed formal academic tuition. His sculpting career began in earnest when, after fighting for the Republicans in the Spanish Civil War, he settled in Paris in 1939 and joined its artistic community. Pablo Picasso and Henri Laurens offered Lobo practical help in the early years; even more crucially, they instilled in him the confidence to hone his own style. Years of intense, focused work led him to develop the lyrical vocabulary of curvilinear forms for which he is internationally renowned today.¹

The heritage of Spain and the experimentation of the Parisian avant-garde both permeate Lobo's work. The stylised human forms of *Sur la Plage*, *2e état* and *L'île du levant* evoke pre-classical Iberian sculpture, as too does *Jeune fille assise, mains croisées*, with its gently stippled marble surface and its exquisitely textured hair, tied neatly and gracing its back with a curve of waves that echo the entire figure's rhythm of arcs. These works are exemplary in their restraint and ageless in their treatment of form: facial

features are elided and elegant lines suggest limbs folded snugly against the body.

Radically divergent degrees of stylisation and abstraction characterise Lobo's treatment of the female form. *Femme avec queue de cheval* and *Femme mains au dos* continue a centuries-old artistic tradition of depicting the female nude, but both celebrate the body as a flowing series of undulations. *Danseuse, sur socle* unmistakably derives from the human form, but through elegant distortion and nimble attenuation it becomes essentially a metaphor expressing the beauty of dance.

Other works hover tantalisingly close to pure abstraction. *Face au vent* intertwines elements of a human figure and abstract billowing forms; this sculpture and *Brise* retain a vestigial trace of the human profile in their verticality and poise, but also possess the characteristics of botanical forms such as buds captured as they emerge from a branch. Like Jean Arp's biomorphic sculptures, these work suggest natural processes, but without imitating the outer appearance of natural forms. In them we find an echo of Arp's words, 'Art is a fruit that grows in man, like a fruit on a plant, or a child in its mother's womb'.²

The extraordinary depth and range of Lobo's approach to form finds an eloquent illustration in his sculptural interpretations of the human torso. In works such as *Torse à genoux* he explores the suggestive potential of the partial figure. This practice recalls the fragments of Greco-Roman antiquity, but also Rodin, who championed the partial figure as a sculptural form in its own right. In Rodin's words, 'an artist has to apply himself to giving as much expression

to a hand or a torso as to a face [...] Expression and proportion are the goals. Modelling is the means'.³ In *Torse à genoux*, Lobo distils the body to an essence and reveals its underlying architecture of eloquent curves and contours. Like the Surrealists, with whose work he became familiar in Paris, Lobo had an instinctive understanding of the capacity of the isolated body part to accrue a hallucinatory, other-worldly power; especially when it is truncated and separated from the rest of the body.

Despite its ostensibly similar subject-matter, *Torse au soleil* displays an even more radical approach to form. Here, Lobo displays consummate skill in reducing the body to a few minimal signs. Michel Leiris writes of Joan Miró's creative practice in terms of 'an understanding of empty space'; Lobo's lines have an extraordinary, sparse beauty. Seen frontally, the work offers two simplified, hemispherical 'breasts' and a 'navel' that sit at an angle on a gently curved smooth surface. Reduced to an absolute, these forms are both less, and more, than markers of an anatomy; their convex and concave surfaces stand in playful relation to one another like pieces in a puzzle. Viewed from either side, the bronze surface is a dialogue of interwoven sinuous lines with sharp and soft edges; the verso presents the most geometric facet: its profile is a portion of a disc topped and tailed by straight edges; a single curve intersects its smooth surface.

If *Torse au soleil* brings us close to a form divested of figuratism, *Colombe* shows Lobo on the cusp of pure minimalist abstraction; delicate carving holds it tenuously in the world of recognisable things to which its title alludes. This work firmly asserts Lobo's mastery of form

and his judicious use of material: close scrutiny reveals tiny inflections in its pale marble that resemble plumage, without distracting from its beauty as an abstract form.

In *Maternité, Esquisse Caracas, sur socle*, Lobo explores the trope of mother and child that also appears prominently in the work of Henry Moore and Barbara Hepworth. For Lobo, the subject offers scope to explore the expressivity of mass and line. The limbs of mother and child are starkly simplified geometric forms with sharply delineated contours. The mother is recumbent and rooted to the ground, yet her pose conveys dynamism and exuberant energy. She holds her child aloft with both hands and one raised knee. Her gesture is triumphant and elated, but also protective: her arms are connected as if umbilically to the child, whose hand is clasped tightly in hers. The child lies with one leg pointing upwards, echoing the mother's posture. Lobo and his wife never had children of their own, yet this celebration of motherhood is touching and true.

Long regarded as an important sculptor of his generation, Baltasar Lobo remains a vital figure whose work has continued to grow in international stature. A quarter-century after his death, the English-speaking world is now beginning to recognise the extraordinary quality of an oeuvre that is of his time and ours.

Eric Robertson is Professor of Modern French Literary and Visual Culture at Royal Holloway, University of London. He has authored books and numerous essays on Dada and Surrealism and was co-curator of the recent exhibition *Arp: The Poetry of Forms* at Turner Contemporary, Margate.

¹ As early as the 1940s, Lobo's work featured in group exhibitions in Paris and Sweden. From the 1950s until his death in 1993, more than fifty solo exhibitions of his work took place in galleries and museums around the world. He was also the recipient of high-profile public commissions. In 1984, Lobo was awarded the Premio Nacional Español de Artes Plásticas.

² Jean Arp, *Collected French Writings: Poems, Essays, Memories* (London and New Jersey: John Calder / Riverrun Press, 1974), p. 241.

³ Auguste Rodin, cited by Dominique Viéville, 'Rodin, fragments et assemblages', in *Rodin et Freud, collectionneurs: la passion à l'œuvre* (Exh. Cat. Paris: Musée Rodin, 2008), p. 165.

***Femme avec queue de cheval*, 1970**

Signed and numbered 'Lobo EA 3/4', stamped with foundry mark 'Susse Frères Paris'

Bronze

Conceived in 1970 and cast in 1991 at Susse Frères, Paris in an edition of 8 plus 4 artist's proofs

11 3/4 x 5 3/4 x 6 1/8 in, 29.8 x 14.5 x 15.3 cm

Provenance

Private Collection

Exhibitions

Osaka, Museum of Modern Art Umeda, *Exhibition of sculptures by Baltasar Lobo*, 3 - 13 June 1992; Tokyo, Ogawa Museum, 16 - 27 June 1992; Nagoya, Hasegawa Art, 1 - 18 July 1992, no.30 illus. in colour (cast 7/8 exhibited)

Madrid, Galeria Leandro Navarro, *Baltasar Lobo esculturas, Joaquin Torres-Garcia arte constructivo*, 4 April - 8 May 1994, illus. (cast EA 2/4 exhibited)

Madrid, Galeria Leandro Navarro, *Baltasar Lobo. Un español de París*, 22 February - 12 April 2006, illus. in colour p.49 (cast 7/8 exhibited)

Barcelona, Artur Ramon Art Contemporani, *L'escultura de Baltasar Lobo*, 27 April - 17 June 2006, illus. in colour p.19 (cast 7/8 exhibited)

Geneva, Galerie Interart, *Baltasar Lobo*, 15 October - 23 December 2010, illus. in colour pp.46-47 (cast EA 3/4 exhibited)

Literature

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, La Bibliothèque des Arts, Paris, 1985, illus. no.333





***Torse au soleil*, 1973**

Signed and numbered 'Lobo 8/8', stamped
with foundry mark 'Susse Fondeur Paris'
Bronze

Conceived in 1973 and cast in 1989 at Susse Fondeur,
Paris in an edition of 8 plus 4 artist's proofs
27 1/2 x 31 7/8 x 11 3/4 in, 70 x 81 x 30 cm

Provenance

Galerie Daniel Malingue, Paris (acquired directly from the artist in 1989)
Private Collection, Switzerland

Exhibitions

Bilbao, Galería Ederti, *Baltasar Lobo*, 1974 (another cast exhibited)
Zurich, Galerie Nathan, *Baltasar Lobo: Marmor, Stein, Bronzen, Zeichnungen*, 30 April - 10 July 1976, no.44 (another cast exhibited)
Bourges, Maison de la Culture, 1977 (another cast exhibited)
Albi, Musée Toulouse Lautrec, 24 March - 16 May 1978, *Lobo: sculptures, dessins* (another cast exhibited)
Frankfurt, Galerie Appel und Fertsch, *Baltasar Lobo*, 29 February - 24 April 1980 (another cast exhibited)
Paris, Galerie Daniel Malingue, *Lobo*, 27 May - 9 June 1988 (another cast exhibited)
Caracas, Museo de Arte Contemporáneo, *Lobo*, November 1989 - 1990 (another cast exhibited)
Linz, Neue Galerie der Stadt, *Lobo, Skulpturen Zeichnungen*, 4 June - 8 August 1992; Tübingen,
Kunsthalle Tübingen, 22 August - 4 October 1992, no.29, illus. pp.15 & 59
Osaka, Museum of Modern Art Umeda, *Exhibition of sculptures by Baltasar Lobo*, 3 - 13 June 1992; Tokyo, Ogawa Museum, 16 -
27 June 1992; Nagoya, Hasegawa Art, 1 - 18 July 1992
Zamora, Iglesia de la Encarnación, *Lobo 1910-1993, esculturas y dibujos*, December 1995 - January 1996 (another cast exhibited)
Caracas, Galería Freites, *Baltasar Lobo*, 23 May - 13 June 1999 (another cast exhibited)

Literature

This work will be included in the forthcoming *Baltasar Lobo catalogue raisonné* currently being prepared by Galería Freites under
archive no.7304

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, La Bibliothèque des Arts, Paris, 1985, illus. no.383





Colombe, 1960-62

Signed on the base 'Lobo'

White Carrara marble on black marble base

8 $\frac{7}{8}$ x 8 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in, 22.5 x 20.5 x 13 cm

Height with base 13 $\frac{3}{4}$ in, 35 cm

Provenance

Collection of Dr Sanson, France

Exhibitions

Paris, Galerie Villand & Galanis, *Lobo Sculptures*, 1962, no.23

Literature

This work will be included in the forthcoming *Catalogue raisonné of sculptures by Baltasar Lobo* currently being prepared by Galería Freites under the archive no.6201 and is accompanied by a certificate of authenticity signed by Alejandro Freites and dated 1 December 2017. A copy of this certificate of authenticity is recorded in the files of Galería Freites under no.17.053

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, La Bibliothèque des Arts, Paris, 1985, illus. no.183



***Sur la Plage, 2e état*, 1975-1978**

Signed and numbered 'Lobo EA 1/4', stamped with foundry mark 'Susse Frères Paris'

Bronze

Conceived c. 1975 - 78 and cast in 1990 at Susse Frères, Paris
in an edition of 8 plus 4 artist's proofs

7 ¹/₈ × 14 ⁵/₈ × 4 ³/₈ in, 18 × 37 × 11 cm

Provenance

Galerie Daniel Malingue, Paris (acquired directly from the artist in 1990)
Private Collection

Exhibitions

Barcelona, Artur Ramon, *Lobo escultor*, 7 March - 24 April 2002, no.21, illus. in colour p.41 (cast EA 1/4 exhibited)

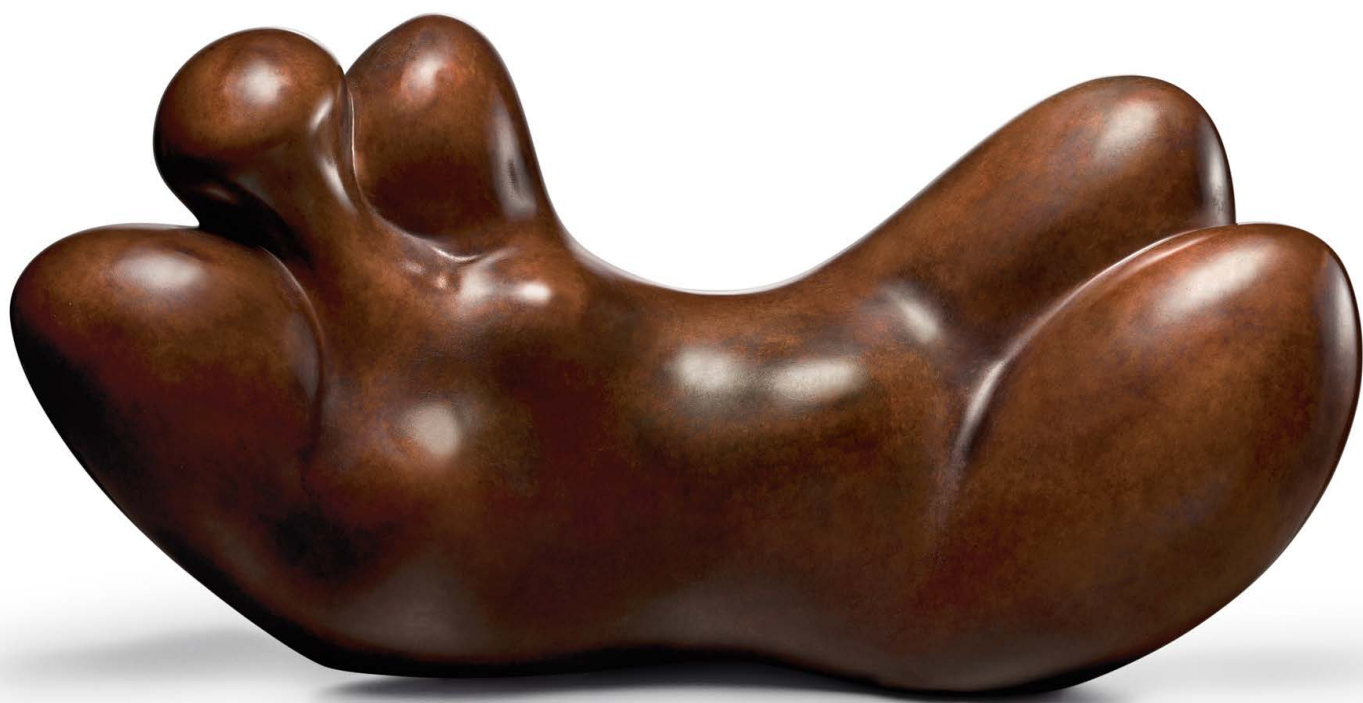
Madrid, Galeria Leandro Navarro, *Baltasar Lobo*, 9 May - 30 June 2002, illus. in colour p.55 (cast EA 1/4 exhibited)

Geneva, Galerie Interart, *Baltasar Lobo*, 15 October - 23 December 2010, illus. in colour p.59 (cast EA 1/4 exhibited)

Geneva, Galerie Interart, *Baltasar Lobo*, 22 April - 1 July 2016 (cast EA 1/4 exhibited)

Literature

This work is recorded in the Baltasar Lobo archives of Galerie Daniel Malingue under no.7811





Maternité, Esquisse Caracas, sur socle, 1986

Signed and numbered 'Lobo EA 1/4', stamped with foundry mark 'Susse Frères Paris'

Bronze

Conceived in 1986 and cast in 1989 at Susse Frères, Paris in an edition of 4 plus 4 artist's proofs and 4 H.C.

30 3/4 x 33 1/2 x 16 1/2 in, 78 x 85 x 42 cm

Provenance

Private Collection

Exhibitions

Linz, Neue Galerie der Stadt Linz, *Lobo: Skulpturen, Zeichnungen*, 4 June - 8 August 1992; Tübingen, Kunsthalle Tübingen, 22 August - 4 October 1992, p.16, no.50, illus p.26 (cast not specified)

Boca Raton (Fl.), Freites Revilla Gallery, *Lobo*, 1993

Caracas, Galeria Freites, *Baltasar Lobo, retrospectiva*, 23 May - 13 June 1999, no.33, illus. in colour pp.4 and 105 (cast not specified)

Paris, Jardin des Tuileries, Pavillon des Arts et du Design, *Baltasar Lobo sculptures*, 24 - 28 March 2010;

Paris, Galerie Hopkins, 30 March - 30 June 2010, no.6, illus. in colour p.18 (cast EA 2/4 exhibited)

Literature

This work is recorded in the Baltasar Lobo archives of Galerie Daniel Malingue under no.8614



Brise, 1978

Signed and numbered 'Lobo 4/8'; stamped with foundry mark 'Susse Fondeur, Paris'

Bronze

Cast at Susse Fondeur, Paris in an edition of 8 plus 4 artist's proofs

16 ¹/₈ x 3 ⁷/₈ x 3 ⁵/₈ in, 41 x 9.8 x 9.2 cm

Provenance

Roger and Bella Belbéoch, Paris (thence by descent)

Exhibitions

Zurich, Galerie Nathan, *Baltasar Lobo, Marmor Bronzen Zeichnungen*,
30 October 1979 - 29 January 1980, no.46 (another cast exhibited)

Literature

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*,
La Bibliothèque des Arts, Paris, 1985, illus. no.467





***Femme mains au dos*, 1988**

Signed and numbered 'Lobo EA 2/4', stamped

with the foundry mark 'Susse Fondeur Paris'

Bronze, cast iron

Conceived in 1970 and cast in 1988 at Susse Fondeur,

Paris in an edition of 8 plus 4 artist's proofs

10 1/8 x 2 1/2 x 2 1/2 in, 25.7 x 6.5 x 6.5 cm

Provenance

Galerie Daniel Malingue (acquired directly from the artist in 1988)

Private Collection

Exhibitions

Bourges, Maison de la Culture, *Lobo: Retrospective 1940 - 1971, 30 ans de sculpture*,

8 October - 30 November 1971, no.97 (cast not specified)

Berlin, Kunstamt Berlin-Tempelhof, Galerie im Rathaus, *Baltasar Lobo: Sculptures and Drawings*,

21 September - 10 November 1972; Düsseldorf, Städtische Kunsthalle, January - February 1973;

Ulm, Ulmer Museum, May - July 1973, no.48 (cast not specified)

Bilbao, Galeria Ederti, *Baltasar Lobo*, 28 October - November 1974, no.24 (cast not specified)

Zürich, Galerie Nathan, *Lobo*, 30 April - 10 July 1976, p.XX, no.33 (cast not specified)

Lausanne, Galerie Paul Vallotton, *Une exposition de sculptures et dessins de Baltasar Lobo*,

5 - 21 June 1980, no.14 (cast not specified)

Paris, Galerie Daniel Malingue, *Lobo*, 27 May - 9 July 1988, no.28 (cast 5/8 exhibited and illus. in colour)

Royan, Centre d'Arts Plastiques, *Baltasar Lobo, Sculptures*, 10 June - 24 September 1995, illus. p.32

(cast 2/8 exhibited)

Barcelona, Artur Ramon, *Lobo, escultor*, 7 March - 24 April 2002, no.11, illus. in colour p.28 (cast 8/8 exhibited)

Geneva, Galerie Interart, *Baltasar Lobo*, 22 April - 1 July 2016 (cast EA 2/4 exhibited)

Literature

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, La Bibliothèque des Arts, Paris,

1985, illus. no.336-337





***Jeune fille assise, mains croisées*, 1976**

Signed on base 'Lobo'

White marble from Mijas, Spain

Unique

24 ³/₈ x 13 ³/₄ x 10 ¹/₄ in, 62 x 35 x 26 cm

Provenance

Scharf Collection, Obersdorf (acquired directly from the artist in 1976)

Salis & Vertes, Salzburg

Private Collection, Salzburg (acquired in 1998)

Literature

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*,
La Bibliothèque des Arts, Paris, 1985, illus. no.430





***L'île du levant*, 1981**

Signed and numbered 'Lobo 6/8', stamped with foundry mark 'Susse Fondeur Paris'

Bronze

Conceived in 1981 and cast in 1982 at Susse Fondeur, Paris in
an edition of 8 plus 3 artist's proofs and 1 H.C.

8 1/8 x 9 1/8 x 4 3/4 in, 20.4 x 22.9 x 12.2 cm

Provenance

Private Collection, Paris (gifted by the artist in 1986)

Private Collection (acquired from the above)

Literature

This work will be included in the forthcoming *Catalogue raisonné of sculptures by Baltasar Lobo* currently being prepared by Galería Freites under the archive number 8101 and is accompanied by a certificate of authenticity signed by Alejandro Freites and dated 29 May 2017. A copy of this certificate of authenticity is recorded in the files of Galería Freites under no.17.37

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, La Bibliothèque des Arts, Paris, 1985, illus. no.499



***Danseuse, sur socle*, c. 1970**

Signed and numbered 'Lobo 4/8', stamped with foundry mark 'L.Thinot, Fondeur Paris'

Bronze

Cast at L.Thinot Fondeur, Paris in an addition of 8

18 x 5 1/2 x 5 3/8 in, 45.7 x 14 x 13.6 cm

Provenance

Fina Gomez, Paris (acquired directly from the artist and thence by descent)

Private Collection, Australia (purchased from the grandson of the above in 2001)

Private Collection

Literature

This work is recorded in the Baltasar Lobo archives of Galerie Daniel Malingue under no.7026



Torse à genoux, 1976

Signed and numbered 'Lobo EA 1/4', stamped with foundry mark 'Susse Frères Paris'

Bronze

Conceived in 1976 and cast in 1989 at Susse Frères, Paris
in an edition of 8 plus 4 artist's proofs

20 7/8 x 8 1/4 x 8 1/8 in, 53 x 21 x 20.5 cm

Provenance

Private Collection

Exhibitions

Zurich, Galerie Nathan, *Lobo*, 30 October 1979 - 29 January 1980, illus. no.31 (cast not specified)

Osaka, Museum of Modern Art Umeda, *Exhibition of sculptures by Baltasar Lobo*, 3 - 13 June 1992;

Tokyo, Ogawa Museum, 16 - 27 June 1992; Nagoya, Hasegawa Art, 1 - 18 July 1992, no.33 illus. in colour (cast EA 4/4 exhibited)

Salzburg, Salis & Vertes, *Baltasar Lobo (1910-1993). In memoriam Walther Scharf*,

25 July - 25 September 1997, no.20 illus. (cast 3/8 exhibited)

Geneva, Galerie Interart, *Henri Laurens-Baltasar Lobo. Résonances*, 14 November 2007 - 11 January 2008 (cast EA 3/4 exhibited)

Literature

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, La Bibliothèque des Arts, Paris, 1985, illus. no.423 & p.63

Courbet, L'Amour, Baltasar Lobo, Sculptures, Christian Welter, *Unregard Amoureux*, Ornans, Musée Gustave Courbet, Summer 1996, p.38 (exhibition catalogue) (cast not specified)



***Face au vent*, 1977**

Signed and numbered 'Lobo 6/8'

Bronze

Cast at the Fonderie Thinot, Paris in an edition of 8
plus 4 artist's proofs

5 ⁷/₈ × 2 ¹/₈ × 1 ³/₈ in, 14.9 × 5.4 × 3.5 cm

Provenance

Roger and Bella Belbéoch, Paris (thence by descent)

Exhibitions

Zurich, Galerie Nathan, *Baltasar Lobo, Marmor Bronzen Zeichnungen*,
30 October 1979 - 29 January 1980, no. 34 (another cast exhibited)

Literature

J.-E. Muller & V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*,
La Bibliothèque des Arts, Paris, 1985, illus. no.440



***Still life*, 1950**

Signed, inscribed and dated lower left 'Lobo Paris 1950'

Mixed media on paper

9 ³/₄ × 12 ⁵/₈ in, 24.7 × 32 cm

Provenance

Artist's Estate

Private Collection, London



Profil de femme à la fleur, 1957

Signed lower right 'Lobo'

Indian ink and ink wash

11 1/4 x 16 in, 28.6 x 40.6 cm

Provenance

Roger and Bella Belbéoch, Paris (purchased from the artist and thence by descent)



B I O G R A P H Y

SELECTED EXHIBITIONS

- 1945 Paris, Musée du Luxembourg, *L'Art en Liberté*
- 1946 Prague, Association Mánes, *Spanish artists from the School of Paris*
- 1948 Oslo, Håndverkeren, *Contemporary French Art*
Stockholm, Konsthall, *Contemporary French Art*
- 1950 Paris, Maison de la Pensée Française,
La Sculpture en France de Rodin à nos jours
- 1952 Tokyo, National Museum of Modern Art, *Contemporary French Art*
- 1953 Lille, Galerie Evrard, *Baltasar Lobo*
- 1955 Caracas, Museo de Bellas Artes, *Lobo, dibujos*
Paris, Musée Rodin, *La Sculpture Contemporaine*
- 1956 Stockholm, Rijkshundert Bildaute Konst, *Contemporary French Art*
Helsinki, Musée des Beaux Arts, *Contemporary French Art*
- 1957 Paris, Galerie Villand & Galanis, *Lobo. Sculptures récentes*
- 1958 Caracas, Museo de Bellas Artes, *Baltasar Lobo, escultura*
- 1960 Madrid, Museo de Arte Moderno, *Baltasar Lobo, Retrospectiva*
- 1966 Paris, Galerie Villand & Galanis, *Lobo, Marbres 1964-1966*
(preface by Jean Guichard-Meil)
- 1968 Caracas, Fundación Mendoza, *Baltasar Lobo*
- 1969 Zurich, Neue Galerie, *André Lansky, Baltasar Lobo*
(preface by Frank Elgar)
- 1970 Madrid, Galería Theo, *Lobo*
- 1971 Bourges, Maison de la Culture, *Lobo. Rétrospective 1940-1971*
30 ans de sculpture (preface by Jean Goldman)
- Caen, Maison du Théâtre, *Baltasar Lobo*
Paris, Musée Rodin, *Formes humaines*
- 1972-73 Touring exhibition, Berlin, Kunstamt Berlin-Tempelhof, Galerie im
Rathaus, *Baltasar Lobo, Skulpturen und Zeichnungen*; Düsseldorf,
Städtische Kunsthalle; Ulm, Ulmer Museum
- 1973 Luxembourg, Musée d'Histoire et d'Art, *Lobo-Müller-Hajdu*
- 1974 Valencia, Galería Galatheo, *Lobo – Escultura*
Bilbao, Galería Bilbao, *Baltasar Lobo*
- 1975 Luxembourg, Musée d'État, *Lobo*
Saint-Etienne, Salle d'exposition de la mairie, *Hommage à Picasso*
- 1976 Zurich, Galerie Nathan, *Baltasar Lobo. Marmor, Stein, Bronzen,*
Zeichnungen (introduction by Joseph-Emile Muller)
- 1977 Alicante, Galería Italia, *Lobo*
Luxembourg, Galerie Kutter, *Baltasar Lobo*
- 1978 Albi, Musée Toulouse-Lautrec, *Exposition Lobo, sculptures, dessins*
- 1979 Marly-le-Roi, Galerie Anne Blanc, *Baltasar Lobo*
- 1980 Lausanne, Galerie Paul Vallotton, *Baltasar Lobo*
Frankfurt/ le Main, Galerie Appel und Fertsch, *Lobo*
Alicante, Galería Italia 2, *Lobo. Esculturas y dibujos*
Valencia, Galería Theo, *Lobo*
- 1981 Caracas, Galería Alejandro Freites, *Baltasar Lobo-Bronces 1946-1977*
- 1984 Cerecinos de Campos, Mairie de Cerecinos, *Baltasar Lobo*
Zamora, Caja de Ahorros provincial de Zamora, Sala de
Exposiciones, *Lobo*
- 1988 Paris, Galerie Daniel Malingue, *Lobo* (preface by Gaston Diehl)
- 1989 Tokyo, Galerie Nichido, *Lobo*
Caracas, Museo de Arte Contemporáneo de Caracas, *Lobo*
(text by Gaston Diehl and Ariel Jiménez)
- 1992 Linz, Neue Galerie der Stadt Linz, *Lobo, Skulpturen, Zeichnungen*
(introduction by Peter Baum, preface by Walter Scharf (text from 1976))
Tübingen, Kunsthalle Tübingen, *Baltasar Lobo*

- 1992 Touring exhibition, Osaka, Modern Art Museum Umeda,
Exhibition of sculptures by Baltasar Lobo; Tokyo, Ogawa Museum;
Nagoya, Hasegawa Art
- 1993 Caracas, Galería Freites, *Baltasar Lobo*
- 1994 Madrid, Galería Leandro Navarro, *Baltasar Lobo, Esculturas -*
Joaquin Torres Garcia, Arte Constructivo
- 1995 Royan, Centre d'Art Plastiques, *Baltasar Lobo, Sculptures*
- 1995-6 Zamora, Iglesia de la Encarnación, *Lobo 1910-1993, Esculturas*
Dibujos (preface by Alvaro Martinez-Novillo)
- 1996 Ormans, Musée Gustave Courbet, *Courbet, l'Amour...Baltasar Lobo,*
sculptures, Christian Welter, un regard amoureux
- 1997 Madrid, Fundación Cultural Mapfre Vida, *Baltasar Lobo 1910-1993*
Salzburg, Salis & Vertes, *Baltasar Lobo (1910-1993) - In memoriam*
Walther Scharf
- 1998 The Museo Baltasar Lobo opens to the public in Zamora, Castilla
- 1999 Caracas, Galería Freites, *Lobo, Retrospectiva*
- 2000 Munich, Ladengalerie Thomas, *Baltasar Lobo-Pablo Picasso. Mythen.*
Grafik und Skulptur
- 2001 London, Connaught Brown, *Lobo, Sculpture and Drawings*
- 2002 Barcelona, Artur Ramon Art Contemporani, *Lobo, Escultor*
Madrid, Galería Leandro Navarro, *Baltasar Lobo*
- 2004 London, Connaught Brown, *Baltasar Lobo*
- 2007-08 Touring exhibition, Valladolid Plaza de Zorrilla y Acera de
Recoletos, *Baltasar Lobo, escultura monumentales* (organisé par Caja
Diero *Obra Social, en collaboration avec la Municipalité de Valladolid*);
Seville; Lisbon
- 2011 Valencia, IVAM, *Baltasar Lobo*
- 2014 London, Connaught Brown, *Baltasar Lobo. The Feminine Form*
- 2018 Valladolid, Museo Nacional de Escultura, *Baltasar Lobo; un moderno*
entre los antiguos

SELECTED PUBLIC COLLECTIONS

- Madrid, Museo Nacional Centro de Arte Reina Sofía
- Paris, Musée d'art moderne de la ville de Paris
- Bilbao, Museo de Bellas Artes de Bilbao
- Caracas, Museo de Arte Contemporáneo de Caracas Sofía Imber
- Caracas, Museo de Bellas Artes
- Luxembourg, Musée d'Histoire et d'Art
- Oslo, Nasjonalmuseet
- Prague, Národní galerie
- Ceuti, Ceutimagina
- Linz, Lentos Kunstmuseum
- Ciudad Bolívar, Museo de Ciudad Bolívar
- Lanzarote, MIAC Castillo de San José
- Tokyo, National Museum of Modern Art
- Mont-de-Marsan, Musée Despiau-Wlérick
- Valladolid, Patio Herrero
- Stuttgart, Staatsgalerie
- Zamora, Fundación Baltasar Lobo

Major sculptures can be found publicly around the world in locations including Madrid, Paris, Luxembourg, Caracas, Frankfurt, Offenbach am Main, Zamora, Saint Germain-en-Laye, Dijon and Zurich.

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