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 works 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. 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.

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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.


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 7/8 in, 29.8 x 14.5 x 15.3 cm

Provenance
Private Collection

Exhibitions
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)

Literature
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 ⅝ x 31 ⅞ x 11 ⅞ 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, Bronzer, 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
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
Colombe, 1960-62
Signed on the base ‘Lobo’
White Carrara marble on black marble base
8 7/8 x 8 1/8 x 5 1/8 in, 22.5 x 20.5 x 13 cm
Height with base 13 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

**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 x 14 5/8 x 4 7/8 in, 18 x 37 x 11 cm

**Provenance**

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

Private Collection

**Exhibitions**


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.
$30\frac{3}{4} \times 33\frac{1}{2} \times 16\frac{1}{2}$ in, $78 \times 85 \times 42$ 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, 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 ⅜ x 2 ⅙ x 2 ⅜ in, 25.7 x 6.5 x 6.5 cm

**Provenance**

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

Private Collection

**Exhibitions**


Ulm, Ulmer Museum, May - July 1973, no.48 (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)


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**

Jeune fille assise, mains croisées, 1976
Signed on base ‘Lobo’
White marble from Mijas, Spain
Unique
24 \( \frac{3}{4} \times 13 \frac{3}{4} \times 10 \frac{1}{4} \) 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 de 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

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 7/8 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)  
25 July - 25 September 1997, no.20 illus. (cast 3/8 exhibited)  

**Literature**  
**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 x 2 1/8 x 1 3/8 in, 14.9 x 5.4 x 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 x 12 3/8 in, 24.7 x 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 Mânes, Spanish artists from the School of Paris

1948  
Oslo, Håndverkeren, 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

1954  
Caracas, Museo de Bellas Artes, Lobo, dibujos

1955  
Paris, Musée Rodin, La Sculpture Contemporaine

1956  
Stockholm, Rikshundert Bildaute Konst, Contemporary French Art

1957  
Helsinki, Musée des Beaux Arts, Contemporary French Art

1958  
Paris, Galerie Villand & Galanis, Lobo, sculptures récentes

1959  
Caracas, Museo de Bellas Artes, Baltasar Lobo, escultura

1960  
Madrid, Museo de Arte Moderno, Baltasar Lobo, Retrospectiva

1961  

1968  
Caracas, Fundación Mendoza, Baltasar Lobo

1969  
Zurich, Neue Galerie, André Lanskay, 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)

1972-73  
Touring exhibition, Berlin, Kunstamt Berlin-Tempelhof, Galerie im Rathaus, Baltasar Lobo, Skulpturen und Zeichnungen; Dusseldorf, Städtische Kunsthalle; Ulm, Ulmer Museum

1973  
Luxembourg, Musée d'histoire et d'art, Lobo-Müller-Hajdu

1974  
Valencia, Galeria Galathea, Lobo – Escultura Bilbao, Galería Bilbao, Baltasar Lobo

1975  
Luxembourg, Musée d'État, Lobo

1976  
Zurich, Galerie Nathan, Baltasar Lobo, Marmor, Stein, Bronzen, Zeichnungen (introduction by Joseph-Emile Muller)

1977  
Alicante, Galería Italia, Lobo

1978  
Albi, Musée Toulouse-Lautrec, Exposition Lobo, sculptures, dessins

1979  
Marly-le-Roi, Galerie Anne Blanc, Baltasar Lobo

1980  
Lausanne, Galerie Paul Valotton, Baltasar Lobo

1981  
Caracas, Galería Alejandro Freites, Baltasar Lobo-Bronges 1946-1977

1982  
Cercosinos de Campos, Mairie de Cercosinos, Baltasar Lobo

1984  
Zamora, Caja de Ahorros provincial de Zamora, Sala de Exposiciones, Lobo

1985  
Paris, Galerie Daniel Malingue, Lobo (preface by Gaston Diehl)

1986  
Tokyo, Galerie Nichido, Lobo

1987  
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, prefáce by Walter Scharf (text from 1976)

Tübingen, Kunsthalle Tübingen, Baltasar Lobo

1994  
Madrid, Galeria Leandro Navarro, Baltasar Lobo, Esculturas - Joaquin Torres García, Arte Constructivo

1996  
Ormans, Musée Gustave Courbet, Courbet, L'Amour Baltasar Lobo, sculptures, Christian Welter, un regard amoureux

1997  

1998  
The Museo Baltasar Lobo opens to the public in Zamora, Castilla

1999  
Caracas, Galeria Freites, Lobo, Retrospectiva

2000  
Barcelona, Artur Ramon Art Contemporani, Lobo, Escultor Madrid, Galeria Leandro Navarro, Baltasar Lobo

2004  
London, Connaught Brown, Baltasar Lobo

2007-08  
Touring exhibition, Valladolid Plaza de Zorrilla and Acera del Recoleto, Baltasar Lobo, escultura monumental (organisé par Caja Diera Obra Social en collaboration avec la Municipalité de Valladolid); Seville, Lisbon

2011  
Valencia, IVAM, Baltasar Lobo

2014  
London, Connaught Brown, Baltasar Lobo, The Feminine Farm

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

Cetté, Cettimagina

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 Herreriano

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.

This catalogue has been produced for the sale of the artwork.