
PERSONA

July 4th

2024 Bodrum Loft, Turkey



Tony CRAGG

Runner, 2014/2017

Bronze

460 kg

150 x 106 x 64 cm

(59,05 x 41,73 x 25,19 in) Version 3



Tony Cragg, a renowned British sculptor, creates a distinctive sculptural language that explores the complex relationship between the natural and man-made world.

Influenced initially by British land and performance art, his work draws inspiration from both macro and micro natural structures, integrating industrial materials and processes. Through continual experimentation with new materials, Cragg shapes each sculpture's form and emotional impact.

Cragg's Runner series outline negative spaces, each figural column structured around a central vertical axis that functions as its spine. Comparable to Constantin Brancusi's figures, in which he similarly minimised natural forms to create his own abstract sculptural style, Cragg's sculptures suggest dynamic motion and tension, echoing the futurist ideals of movement found in artists like Umberto Boccioni. Art historian Jon Wood notes Cragg's ability to capture fluidity within solid sculpture, illustrating complex spatial and temporal dynamics where forms stretch, rotate, and spin, emphasising the constant activity and change, and that nothing is really static.

Tony CRAGG

Seam, 2023

Bronze
800 kg
230 x 139 x 131 cm
(90,55 x 54,72 x 51,57 in)





Seam (2023) features three layers angled and pressed together to create a unified volume resembling geological patterns. Cragg describes it as a world where simple forms merge into a complex whole. The title refers to visible seams along the sculpture, emphasising its once separate parts. Cast in bronze and painted bright yellow, its smooth surface creates an artificial feeling, contrasting with its organic shape. From each viewpoint, distinct profiles or faces become visible and then blend back into abstract forms within the undulating biomorphic mass. Despite its innovative form, the sculpture evokes familiarity by subtly referencing elements from our surroundings.



Tony CRAGG

Incident (Solo), 2023

Stainless steel

72 kg

125 x 35 x 53 cm

(49,21 x 13,78 x 20,87 in) Version 3



Created in 2022, *Incident (Solo)* is fabricated from reflective stainless steel. The material lends the work an ephemeral quality as its reflective surface becomes animated by changes in its surroundings. ‘That is very often what I am interested in,’ explains the artist, ‘in the “substance” of the appearance of things. What is the substance?’ he asks. ‘What is carrying the form and the appearance of material? I followed those shapes and decided to leave it open.’ Curiously biomorphic, the sculpture appears to jut upwards as well as downwards from a central ‘body’, fusing a sense of the futuristic with the organic.

Erwin WURM

Short Bag YSL (Bag sculptures), 2018

Bronze, polished
59 x 35 x 16,5 cm
(23,23 x 13,78 x 6,5 in)





Austrian artist Erwin Wurm's sculptures represent familiar objects in a surprising and innovative way, prompting viewers to consider them in a new light.

Frequently delving into mundane, everyday decisions and profound existential questions, Wurm emphasises the objects that help us cope with daily life and consequently, shaping our identities. These objects encompass the material elements of our surroundings – the clothes we wear, the cars we drive, the food we eat and the homes we live in.

Erwin WURM

Vanity (Bag Sculptures), 2023

Aluminium, paint

243 x 76 x 52 cm

(95,67 x 29,92 x 20,47 in)





Wurm revolutionises sculpture by exploring the intersection of everyday objects, human form, and viewer interaction. He attributes human features to objects, where they stand on legs with particular characteristics or postures, resembling different personalities.

In this sense, Wurm explores themes like clothing and bodily transformation, creating sculptures that blur boundaries between art, human identity, and the mundane. His work spans from large-scale installations to surreal ceramic forms, consistently prompting viewers to reconsider their relationship with the material world and their own bodies.

Coupled with his investigation into the ways in which volume might be articulated, as inspired by his observation that classical bronze sculptures are hollow, this statement led to the formation of works using thin, skin-like membranes of painted aluminium, represented in the exhibition by the disembodied clothed figures of his *Substitute* series."

Erwin WURM

Ghost (Substitutes), 2022

Aluminium, paint

320 kg

300 x 87 x 56 cm

(118,11 x 34,25 x 22,04 in)





'Clothes are our second skin, a shell that separates our bodies from the outside world,' he says.

First conceived in 2022, the *Substitutes* are composed of hollow aluminium garments arranged as though worn upon a body that is curiously absent. Deflated, their 'skin' separates the hidden, internal volume of the sculpture from the external space in which they stand. The garments, poses and (often monochromatic) colour palettes of each sculpture highlight the particular social values we might ascribe to what an individual wears. The sculptures become 'substitutes' or 'surrogates' for the human body, whose volume, mass and form are defined by the 'second skin' of the aluminium clothes. As the sculpture reimagines the human body as an absurd configuration of clothing, it highlights the central issue of self-representation in contemporary society.

Erwin WURM

Melancholia (Substitutes), 2022

Aluminium, paint

158 x 62 x 28 cm

(62,20 x 24,40 x 11,02 in)





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Erwin WURM

Straight Blue (Substitutes), 2024

Aluminium, acrylic paint
53kg
190 x 22 x 60 cm
(74,80 x 8,66 x 23,62 in)





Sylvie FLEURY

YES TO ALL , 2006

Neon

63 x 420 x 6 cm

(24.8 x 165.35 x 2.36 in)



The Swiss artist Sylvie Fleury explores themes of materialism, aesthetics, and value through her diverse artistic practice, spanning sculpture, performance, installation, and painting. Often drawing from early Conceptualism, Pop art, and Minimalism, she is known for transforming ready-made objects like cars, neons, makeup palettes, and luxury items into artworks.

She examines the transient nature of value in today's society, where items and trends swiftly become outdated and obsolete, encouraging viewers to reconsider their significance and the societal pressures around beauty and consumption.

The neon sign, *YES TO ALL* (2006) casts an immersive, otherworldly pink glow, prompting an awareness of the oft-overlooked by-products of ubiquitous advertising and its underlying associations that subtly permeate our visual culture. Referencing Joseph Kosuth's 1960s series 'Art as Idea as Idea', in which the dictionary definitions of words constituted the artworks, 'Yes to All' refers to the common computer message that pops up when confirming browser cookies online. Investigating the intrinsic links between art and language, Fleury utilises mottos drawn from retail and advertising to question their related ideals and aspirations, interrogating the tropes of contemporary consumerism through its own definitive strategies.

Tom SACHS

Stupa, 2013

Bronze

325.1 x 66 x 66 cm

(128 x 26 x 26 in) Ed. of 3





New York based artist Tom Sachs is best known for his elaborate bricolage re-creations of masterpieces of engineering and design. Humble materials, such as foam core or plywood, replace the gleaming aluminium and polycarbonate of mass-produced items. Relentlessly innovative and subversive, the artist's works are fabricated with the combination of industrial vigour and handmade artistry that has become his trademark. The themes of his works revolve around American culture and society, which he treats with a heavy dose of humour and irony.

Stupa (2013) is a three-metre-tall sculpture cast in bronze which exemplifies Sachs' idiosyncratic "Do It Yourself" aesthetic. The sculpture stands on McDonald's signature arches, rising through traditional pagoda tiers to a spire inspired by Brancusi's monumental oak King of Kings (1938, Guggenheim Bilbao), which he devised to translate the power of Eastern religion into sculptural form. The title of Sachs' work, Stupa, references the traditional architectural structure that is core to Buddhist ritual and devotional practices. It is part of a wide range of elements that compose Sachs' celebrated installation Tea Ceremony, which reinterprets the traditional Japanese tea ceremony through a unique, modern lens. First exhibited in 2016 at the Noguchi Museum in New York, this reconstruction of a tea house includes all the essential elements of a traditional tea ceremony reimagined in Sachs' distinctive, resourceful manner, questioning and celebrating cultural rituals and consumerism in equal measure.