

# COLNAGHI

Est. 1760



Pablo Gargallo  
(Maella 1881 - 1934 Reus)

*David*

1934

bronze

54 x 19.7 x 18 cm.;

21 1/4 x 7 3/4 x 7 1/8 in.

artist's proof 2/3

Rudier Fondeur, Paris

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## Literature

P. Courthion & P. Anguera-Gargallo, *Pablo Gargallo. L'oeuvre complet*, Paris 1973;  
R. Ordóñez Fernández, *Museo Pablo Gargallo catalogue*, Saragossa 1988;  
*Gargallo. La nueva edad de los metals*, exh. cat., Madrid 1991, cat. no. 71, reproduced on p. 171;  
R. Ordóñez Fernández, *Museo Pablo Gargallo catalogue*, Madrid 1994;  
P. Gargallo-Anguera, *Pablo Gargallo. Catalogue raisonné*, Paris 1996, p. 194, cat. no. 188;  
P. Gargallo-Anguera, *Pablo Gargallo. Catalogue raisonné*, Paris 1998, p. 224, cat. no. 212b;  
M. Dolores Jiménez-Blanco & R. Ordóñez Fernández, *Pablo Gargallo*, exh. cat., Valencia 2004, reproduced on p. 291.

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## Exhibited

Madrid, Museo de Arte Moderno, *Pablo Gargallo. Escultor*, 1925 (cat. no. 21);  
Barcelona, Sala Parés, *Gargallo. Exposició d'Escultures*, 1934;  
Reus, *Gargallo*, 1934;  
Barcelona, Sala Parés, *Exposició d'Homenatge a l'escultor Pau Gargallo*, 1935 (cat. no. 31);

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Paris, Grand Palais, Salon d'Automne, *Rétrospective Pablo Gargallo*, 1935;  
Paris, Musée des Écoles Étrangères Contemporaines, Jeu de Paume des Tuileries, *L'Art Espagnol Contemporain (Peinture et sculpture)*, 1936 (cat. no. 31);  
Paris, Galerie Zak, *Peinture et Sculpture*, 1936;  
Paris, Petit Palais, *Les Maîtres de l'Art Indépendant. 1895-1937*, 1937 (cat. no. 20);  
Stockholm, *Skulptur och Tapisserier. Svensk-Franska Konstgalleriet*, 1938 (cat. no. 32);  
Paris, *Gargallo. Arcades des Jardins du Petit Palais*, 1947 (cat. no. 5);  
Arnhem, *Internationale Beeldtentoonstelling in de open lucht. Sonsbeek'55*, 1955 (cat. no. 60);  
Barcelona, Palacio Municipal de Exposiciones y Palacio de la Virreina, *III Bienal Hispanoamericana de Arte. Precursores y maestros de la pintura y escultura contemporánea*, 1955-1956 (cat. no. 5);  
Venice, VIII Exposición Bienal Internacional de Arte, Pabellón de España, *Pablo Gargallo*, 1956 (cat. no. 12);  
Dortmund, Museum am Ostwall, Jahrhunderts, *Französische Plastik*, 1959 (cat. no. 43);  
Paris, Galerie de Varenne, *Gargallo*, 1961 (cat. no. 11);  
New York, Otto Gerson Gallery; Massachusetts, Waltham, Brandeis University;  
Pennsylvania, Allentown, Allentown Art Museum, *Cubist Sculpture*, 1961;  
Michigan, Muskegon, Hackley Art Gallery; North Carolina, Chapel Hill, University of North Carolina, Ackland Art Center; Michigan, Kalamazoo, Kalamazoo Institute of Arts, *Cubist Sculpture*, 1962;  
Tokyo, National Museum and Kyoto, Municipal Museum, *Exposition d'Art Français. 1840-1940*, 1962 (cat. no. 45 and cat. no. 454 respectively);  
Montauban, 9e Salon du Sud-Ouest, Festival du Languedoc, *Regards sur l'Art espagnol au XXe siècle*, 1962 (cat. no. 7);  
Nice, Palais de la Méditerranée, *Sculpture Méditerranéenne*, 1963 (cat. no. 31);  
Arnhem, Gemeentemuseum, *Van Rodin tot Hedenúm. De Rodin a nos jours*, 1963 (cat. no. 3);  
Athens, *Panathénées de la Sculpture Mondiale*, 1965 (cat. no. 1);  
Duisburg, Wilhelm-Lehmbruck Museum, *Gargallo*, 1966 (cat. no. 79);  
Maison Pulliérane, *Dessins de sculpteurs français de Rodin à nos jours*, 1968 (cat. no. 59);  
Nice, Palais de la Méditerranée, *Dessins de sculpteurs français de Rodin a nos jours*, 1968-1969 (cat. no. 60);  
Paris, Musée Rodin, *Pablo Gargallo*, 1970 (cat. no. 91);  
Malines, Cultureel Centrum Burgemeester A. Spinoy, *De menselijke Figuur in de kunst. 1910-1960*, 1971 (cat. no. 166);  
Madrid, Museo Español de Arte Contemporáneo, *Gargallo 1881-1934*, 1971 (cat. no. 75);  
Barcelona, Palacio de la Virreina, *Centenari Gargallo 1881-1934*, 1972 (cat. no. 75);

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Montrouge, 17e Salon de Montrouge, Art Contemporainúm, *La Sculptur*, 1972 (cat. no. 41);  
Paris, Musée Rodinúm, *La musique et la danse*, 1973 (cat. no. 45);  
Madrid, Theo Gallery, *Maestros europeos*, 1973 (cat. no. 8);  
Madrid, Theo Gallery, *Arte de nuestro tiempo*, 1974 (cat. no. 13);  
Madrid, Theo Gallery, *Gargallo*, 1975;  
Barcelona, Theo Gallery, *Aspectos del Arte Contemporáneo*, 1975 (cat. no. 11);  
Barcelona, Theo Gallery, *Gargallo*, 1975;  
Paris, Galerie Carmen Martinez, *4 sculpteurs. Chillida-Gargallo-González-Penalba*, 1976;  
Brest, Palais des Arts et de la Culture, *La sculpture cubiste. Le rêve impossible*, 1976;  
Tokyo, Contemporary Sculpture Center, *Exposition de sculptures des Maîtres Français et de l'École de Paris*, 1976-1977;  
Paris, Grand Palais, Galerie Carmen Martinez, *Fiac 78. Art Contemporain*, 1978;  
Paris, Galerie Carmen Martinez, *Gargallo. Sculptures et Dessins*, 1979;  
Tokyo, Contemporary Sculpture Center, *La musique et la danse*, 1979;  
Saint-Étienne, Musée d'Art et Industrie, *Les Années 30*, 1979;  
Paris, Musée d'Art Moderne de la Ville, *Pablo Gargallo 1881-1934*, 1980-1981 (cat. no. 115);  
Barcelona, Palau de la Virreina, Exposició del Centenari, *Pablo Gargallo 1881-1981*, 1981;  
Lisbon, Fundação Calouste Gulbenkianúm, *Pablo Gargallo*, 1981 (cat. no. 109);  
Madrid, Palacio de Cristal, Exposición del Centenario, *Gargallo 1881-1981*, 1981 (cat. no. 109);  
Saragossa, La Lonja, Exposición del Centenario, *Gargallo 1881-1981*, 1981 (cat. no. 189);  
Saint-Paul de Vence, Fondation Maeght, *Sculpture du XXe siecle. 1900-1945. Tradition et ruptures*, 1981 (cat. no. 83);  
Madrid, Fundación Juan March, *Medio siglo de escultura. 1900-1945*, 1981 (cat. no. 51);  
Issy-les Moulineaux, Théâtre Municipal, *Rétrospective Pablo Gargallo*, 1982 (cat. no. 2);  
Château de Blois, *L' Art et la danse*, 1983;  
London, Gimpel Fils, *Pablo Gargallo 1881-1934*, 1986 (cat. no. 43);  
New York, Arnold Herstand & Company, *Pablo Gargallo. Sculpture*, 1986 (cat. no. 19);  
Paris, Musée d'Art Moderne de la Ville, *Paris 1937. L'art indépendant*, 1987 (cat. no. 120);  
Geneva, Musée Rath, *Regards sur Minotaure. La revue a tete de bete*, 1988;  
Paris, Musée d' Art Moderne de la Ville, *Regards sur Minotaure. La revue a tête de bête*, 1988 (cat. no. 141);  
Real Academia de Bellas Artes de San Fernando, *Tesoros de las colecciones particulares madrileñas. Pintura y escultura contemporáneas*, 1989 (cat. no. 24);  
Paris, Artcurial, *Corps-Figures*, 1989;

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Paris, Liceo Español y Lycée Jean Baptiste Say, *Arte Aragonés a la Escuela*, 1989;  
Madrid, Fundación Cultural Mapfre Vida, *Gargallo. La nueva edad de los metales*, 1991;  
Paris, Grand Palais, Galerie Marwan Hoss, Fiac 91, *Hommage a Gargallo*, 1991;  
Pontoise, Musée Tavet, *Pablo Gargallo. 1881-1934*, 1992 (cat. no. 47);  
Plessis-Tréville, Espace Paul Valéry, *Trente artistes autour de Gargallo*, 1992;  
Kunsthalle in Emden, *Tanz in der Modernúm. Von Matisse bis Schlemmer*, 1997;  
Munich, Haus der Kunst, *Tanz in der Modernúm. Von Matisse bis Schlemmer*, 1997;  
Madrid, Fundación La Caixa, *Madrid Barcelona 1930-1936. La tradición de lo nuevo*,  
1997;  
Saragossa, Museo Camón Aznar, *Camón Aznar Contemporáneo*, 1998.

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Pablo Gargallo is regarded as one of the most important Spanish sculptors of the early 20<sup>th</sup> century along with Julio González. Born in Maella, Aragon, he moved with his family to Barcelona in 1888, where he joined the group of artists that met at the famous Quatre Gats tavern, which included Pablo Picasso and Isidre Nonell. He was a student of the Catalan sculptor Eusebi Arnau. In 1903 he spent six months in Paris with a scholarship and returned to Paris in 1911 where he became friends with Amedeo Modigliani and Juan Gris. It was in Paris that Gargallo's style evolved into a sculpture based on the creation of three-dimensional pieces using flat metal plates. Building upon the Spanish traditions of fine metal craft, he began to compose masks from thin sheets of iron and copper, hammered, twisted, cut and fitted together, evolving a new mode of plastic expression which had considerable and growing influence in expanding the sculptural idiom of later decades. He was one of the first artists to practice the transposition of convex into concave surfaces and he was also, in his later work, one of the first to give positive significance to enclosed space in a sculptural work. His work is characterised by a mixture of classicism and experimentation, integrating the innovations of Cubism and playing with volume and void. Pablo Gargallo learned to work with iron at the Escola de la Llotja (Barcelona Arts and Crafts School) and developed most of his work in copper, iron and lead. He also probably learned from ironworking artisans during his involvement in major Art Nouveau projects such as the construction of the Palau de la Música Catalana or the Hospital de Sant Pau in Barcelona.

In his *David* of 1934, one can see Gargallo's tendency towards geometrical forms in the flatness of the limbs and the rest of the body of the jubilant, noticeably lively musician. Though geometrical, the sculpture has a rhythmic movement in the curves of its arms and legs. It was created in the year of Gargallo's death, signalling a new approach to sculpture, without abandoning his solid concept of the human figure, but treating it in an absolutely innovative and synthetic way. Overall, there is an edition of 7 numbered copies, 3 numbered artist's proofs (finished), one copy in the Musée d'Art Moderne de Dijon, one foundry proof, 1 copy HC 1/1 for exhibitions and one copy at the Museo Pablo Gargallo in Zaragoza, all of them missing the strings on the lyre. The specimen 4/7 belongs to the Hirshhorn Museum in Washington DC. There are another two specimens in cast iron with strings on the lyre because the lyre of the first version of *David*, in wrought iron, used as a model, had them.

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However, Gargallo decided later to remove these strings from the model, which is why they are missing from this or later editions.