

ENZO PLAZZOTTA

File for crisis
PRICED CATALOGUE



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June 10 – July 10 1970

Grosvenor Gallery

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ENZO PLAZZOTTA

Born at Mestre, near Venice, in 1921, Enzo Plazzotta studied sculpture under Giacomo Manzù at the Accademia de Brera in Milan and architecture at the Politecnico.

During the war he formed a group in the Italian Resistance, was imprisoned, but rejoined the partisans on escaping. Then fought in conjunction with the British Special Forces.

Soon after the end of the war, he was able to complete his studies in Milan, and in 1947 was commissioned by the Italian Committee of Liberation to make a bronze sculpture for presentation to the British Special Forces in London to commemorate their work with the Italian Resistance. Called *The Spirit of Rebellion*, it shows the boy, David, with the head of Goliath; it is housed in the Special Forces Club in London.

Then he gave up sculpture until 1962. First public commission, a memorial celebrating the 700th anniversary of the Battle of Lewes and the birth of English parliamentary democracy, was unveiled by the Duke of Norfolk in 1966. This large, helmet-like structure cast in aluminium bears a crown of reliefs depicting various episodes of the battle.

In 1967, inspired by the ballet dancer, Nadia Nerina, he began a series of bronzes exploring the theme of the dance and followed this by several sculptures of Nureyev, which have been very widely acclaimed, and by two studies of Vanessa Redgrave in her role as Isadora Duncan. He developed this subject in 1969 by several sculptures of a young girl dancer, trained by the Martha Graham ballet, demonstrating an even more astonishing movement and tension in exasperated dance forms.

He explores unconventional solutions in his portraiture, particularly when subject intrigues him. Among successful portraits is that of Peter Ustinov and most recent of Jacques Lipschitz, and is about to undertake a series of portraits of outstanding contemporary artists. Another very individual facet is his interpretation of the horse, magnificently portrayed in his dynamic *Camargue Horses*.

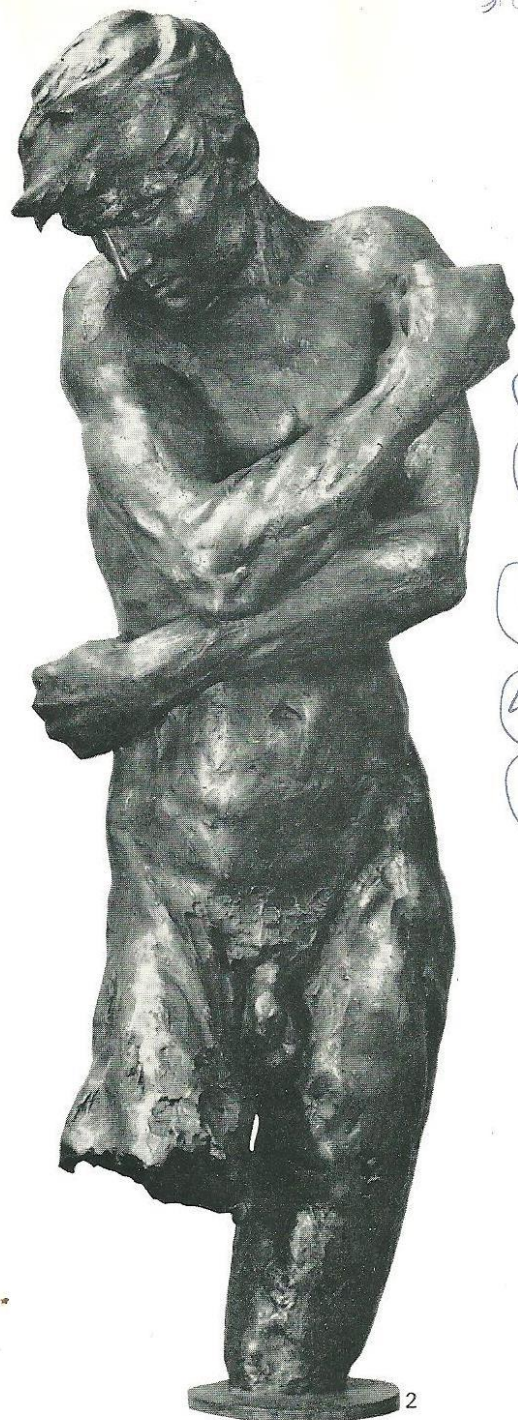
He spends much time in Italy carving in marble and supervising his bronze casting in order to ensure the quality and correct patina of each piece of his sculptures. He has therefore built up a studio at the Tommasi foundry in Italy, where most of his work is now cast. When in England he lives and works in Chelsea.

EXHIBITIONS

- France: Three successive one-man shows at the Galerie des Anciens et des Modernes in Paris, 1966, 1967 and 1969
- Great Britain: One-man show at the Marjorie Parr Galleries, October 1968
One-man open air show at Stowe, June 1969
Exhibited at Edinburgh Festival, 1969
One-man show at Grosvenor Gallery, June 10 – July 10 1970
- Switzerland: One-man show in Geneva, November 1967
- United States: One-man show at Acquavella Galleries, New York, December 1969

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EX. CATALOGUE

- (41) STACLES - £650 (1944)
- (42) 1st study for Swimmers £400 (1945)
- (43) Experiment with perspex £450 (1946)
(growth figure)
- (44) Peter Ostinov MASK - £300 (1947)
- (45) Crucifixion (Gesso) - £275 (1948)
- (46) Crucifixion (negative) - £275 (1949)

- 3500 1 L'Arrivee, 1965 Bronze 2/6 80 ins. h. (203 cms.) (1955)
- 2750 2 David, 1965, Bronze, 4/6 78 ins. h. (198 cms.) (1956) *illustrated*
- 250 3 Man in Action, 1966, Bronze, 4/9, 15½ ins. h. × 13½ ins. l. (40 cms. × 34 cms.) (1893)
- 750 4 Crucifixion '67, 1967, Bronze, 8/9, 37½ ins. h. × 26 ins. l. (96 cms. × 66 cms.) (1927) *illustrated*
- 450 5 Hiroshima, 1967, Bronze, 2/12, 41 ins. h. (104 cms.) (1958)
- 425 6 Hands, 1968, Bronze, 8/12, 14½ ins. h. (37 cms.) (1911) *illustrated*
- 450 7 Melania, 1968, Bronze, 3/9, 27 ins. h. (67 cms.) (1899) *illustrated*
- 850 8 Mark, 1968, Bronze, 5/9, 34½ ins. h. (87 cms.) (1929)
- 2000 9 Camargue Horses, 1969, Bronze, 3/6, 45 ins. h. × 47 ins. w. (114½ cms. × 119½ cms.) (1930)
- 225 10 1st Study for a Fountain, 1969, Bronze, 4/9, 25 ins. h. (63½ cms.) (1910)
- 550 11 Creazione d'Adamo, 1969, Bronze, 1/9, 38 ins. w. (98 cms.) (193)
- 400 12 Jamaican Water Carriers, 1969, Bronze, 4/9, 12 ins. h. × 22 ins. l. (30½ cms. × 56 cms.) (1901) *illustrated*
- 1600 13 Jamaican Girl, 1969, Bronze, 2/9, 60 ins. h. (152 cms.) (1932)
- 1400 14 Baigneuse III, 1969, Bronze, 2/9, 42 ins. h. (107 cms.) (1933)
- 500 15 Nadia Nerina - Arabesque III, 1969, Bronze, 4/9, 27½ ins. h. (69 cms.) (1898) *illustrated*
- 1200 16 Implosion III, 1969, Bronze, 2/6, 60 ins. h. (152 cms.) (1934)
- 425 17 Fisher Boy, 1969, Bronze, 4/9, 31 ins. h. (79 cms.) (1900) *illustrated*
- 250 18 Wild Dancer I, 1969, Bronze, 3/9, 11½ ins. h. (29½ cms.) (1895) *illustrated*
- 400 19 Vanessa Redgrave 1st Study, 1969, Bronze, 2/9, 24 ins. h. × 24 ins. l. × 13 ins. w. (61 cms. × 61 cms. × 33 cms.) (1913) *illustrated*
- 300 20 Tide III, 1969, Bronze, 2/9, 15½ ins. h. (40 cms.) (1912)
- 250 21 Study of Movement, 1969, Bronze, 3/9, 22 ins. h. (56 cms.) (1894) *illustrated*
- 350 22 Dancer Undressing, 1969, Bronze, 2/9, 25½ ins. h. (65 cms.) (1897) *illustrated*
- 400 23 Study for the Summer, 1969, Bronze, 3/9, 23½ ins. h. (59 cms.) (1935)
- 1700 24 Falling Horse '69, 1969, Bronze, 3/9, 26½ ins. h. (67 cms.) (1936)
- 375 25 The Foal, 1969, Bronze, 1/9, 13½ ins. h. (34 cms.) (1896) *illustrated*
- 3400 26 The Swan, 1970, Bronze, 1/9, 77¾ ins. h. (197 cms.) (1937) *illustrated*
- 550 27 Nureyev Triptych, 1970, Bronze, 1/9, 18 ins. h. × 18 ins. w. (46 cms. × 46 cms.) (1902) + (1924) *illustrated*
- 350 28 Vanessa Redgrave 2nd Study, 1970, Bronze, 1/9, 26½ ins. h. × 31½ ins. w. (68 cms. × 80 cms.) (1903) *illustrated*
- 700 29 Acquavella Fountain, 1970, Bronze, 2/9, 46 ins. h. (117 cms.) (1938) *illustrated*
- 300 30 Horse Listening, 1970, Bronze, 1/9, 17 ins. l. × 20 ins. h. (43 cms. × 51 cms.) (1904) *illustrated*
- 275 31 Girl Standing, 1970, Bronze, 1/9, 23½ ins. h. (60 cms.) (1905) *illustrated*
- 325 32 Girl with Water, 1970, Bronze, 1/9, 21 ins. h. × 20 ins. l. (53 cms. × 51 cms.) (1939) *illustrated*
- 650 33 Swan Landing, 1970, Bronze, 1/9, 15 ins. h. × 41 ins. w. (38 cms. × 104 cms.) (1906) *illustrated*
- 375 34 Fighting Horses, 1970, Bronze, 1/9, 18 ins. h. × 18 ins. l. (46 cms. × 46 cms.) (1907) *illustrated*
- 275 35 Horse Circling, 1970, Bronze, 1/9, 11 ins. h. × 18 ins. l. (28 cms. × 46 cms.) (1908)
- 300 36 Study for portrait, Bronze, 1/9, 22½ ins. h. (57 cms.) (1909)
- 1400 37 Portrait of Shirley Van Eyssen, Bronze, 1/6, 67 ins. h. (170 cms.) (1940)
- 3000 38 Portrait of Lipschitz, 1970, Bronze, 1/3, 29½ ins. h. (75 cms.) (1941)
- 400 39 Golgotha, 1967, Marble (brown patina), 30 ins. h. (76 cms.) Artist's seal, Unique piece (1942)
- 2000 40 Adam, 1967, Black Marble, 64 ins. h. (160 cms.) (1943) Artist's seal. Unique piece
All bronzes bear artist's seal and foundry mark
Fonderia Tommasi Italy









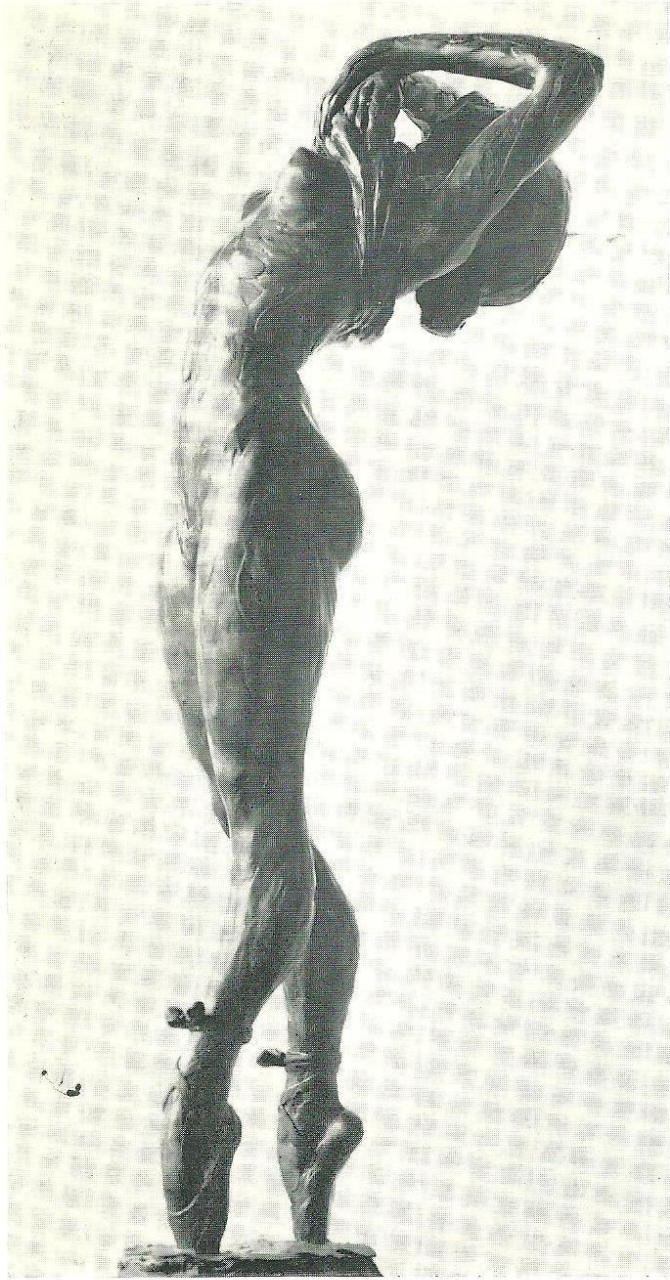
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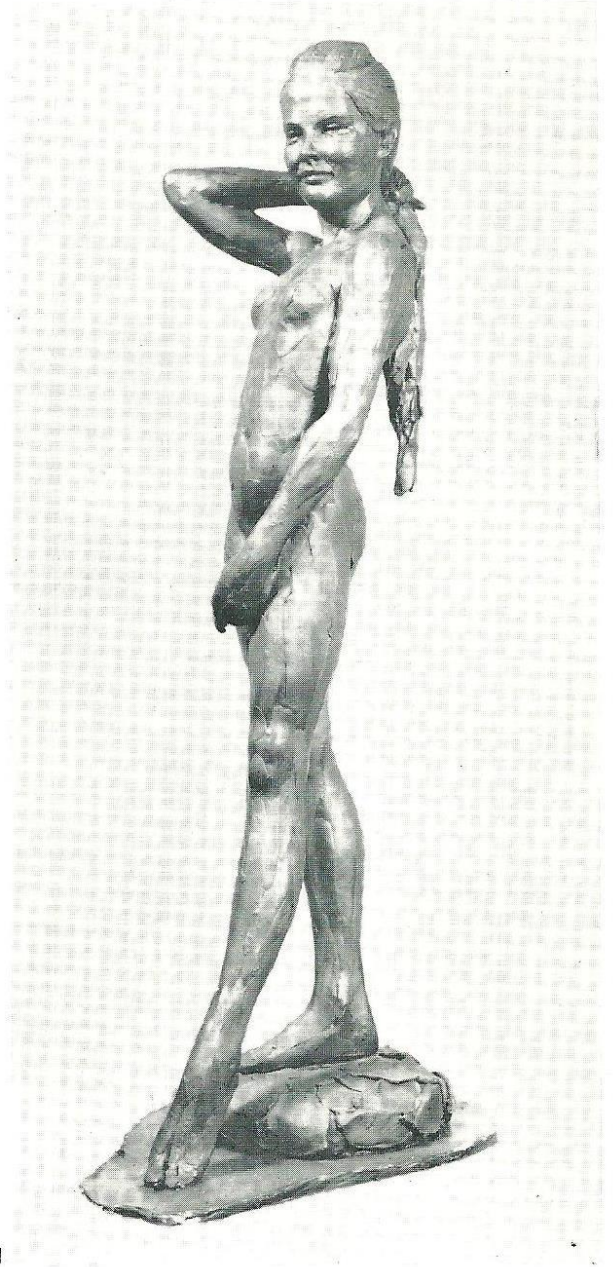


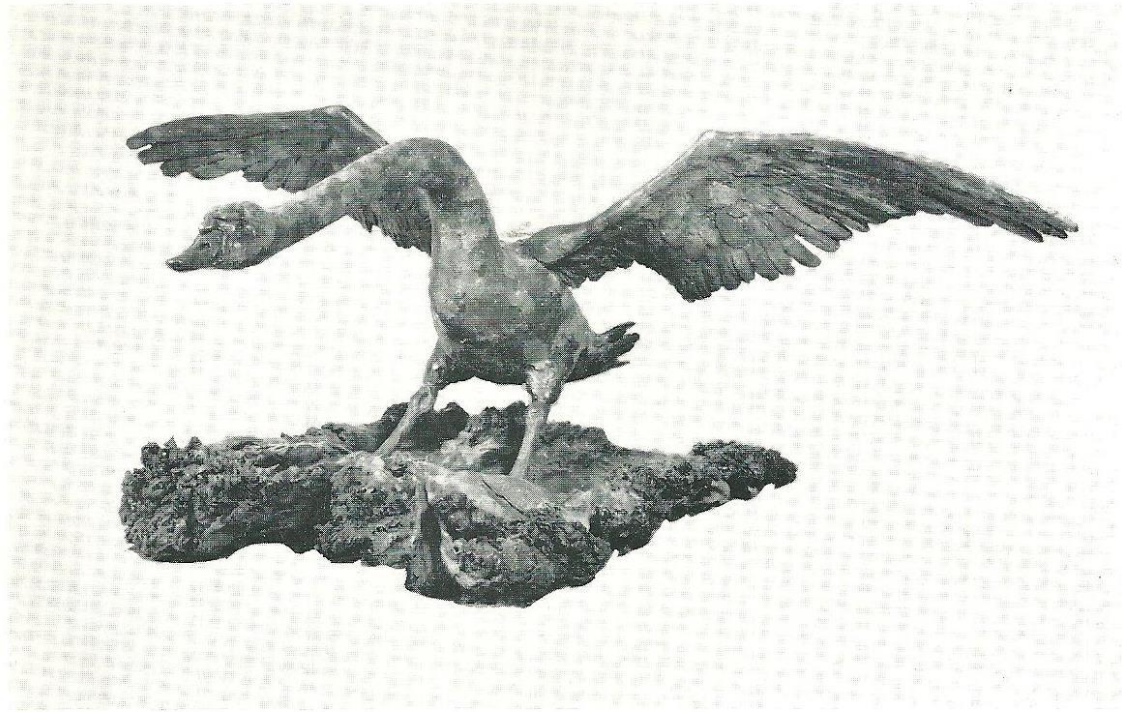














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