

# OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

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EDUARDO PAOLOZZI (1924-2005)



**AG5**, 1958  
Bronze  
101.6 x 83.8 x 38 cms  
(39.93 x 32.93 in)

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P.O.A.

Stamped with artist's name and embossed with date '58 one of two known bronze casts, each unique

Exhibition:

Venice, XXX Venice Biennale, British Pavilion: Pasmore, Paolozzi, Clarke, Cliffe, Evans, Summer 1960, cat no. DD (dated 1959)

Paris, Musee des Arts Decoratifs, Victor Pasmore, Eduardo Paolozzi, 22 March – 7 May 1961, cat no. 55 (dated 1959)

Bochum, Stadtische Kunstgalerie, Eduardo Paolozzi, 1961, cat no. 24

Amsterdam, Stedelijk Museum, Pasmore + Paolozzi, British Council, 1962, cat no. 57 (dated 1959)

Sao Paulo, VII Bienal de SPaolo, Great Britain: Davie, Paolozzi, Vaughan, 1963, cat no. 6 (dated 1959)

London, Tate Gallery, Eduardo Paolozzi, 22 September – 31 October 1971, cat no. 38, illus b/w p68

Hanover, Kestner Gesellschaft, Eduardo Paolozzi, 6 December 1974 – 19 January 1975, illus b/w p79

Berlin, Nationalgalerie, Eduardo Paolozzi, 5 February – 6 April 1975, cat no. 24, illus b/w p87

Edinburgh, Royal Scottish Academy, Eduardo Paolozzi, Recurring Themes, Summer 1984, cat no. A1.7, illus b/w, touring to:

Munich, Stadtische Galerie im Lenbachhaus, Autumn 1984

Cologne, Museum Ludwig, 1985

Breda, De Beyard Centrum Voor Beeldende Kunst, 1985

London, Serpentine Gallery, Eduardo Paolozzi, Sculptures from a Garden, 6 August – 25 October 1987, cat no. 10, illus b/w p27

Literature

Judith Collins, Eduardo Paolozzi, 2014, Lund Humphries with the Paolozzi Foundation, Farnham, p. 118, pl. 97, illus.

Eduardo Paolozzi, Sculpture, Drawings, Graphics 1949-1968, British Council touring exhibition, 1982, cat no. 30, a large scale photograph of AG5 was exhibited in this exhibition

Winfried Konnertz, Eduardo Paolozzi, DuMont Buchverlag, Cologne, 1984, p91, illus b/w plate 174

Robin Spencer (ed), Eduardo Paolozzi: Writings and Interviews, Oxford University Press, Oxford, 2000, p150

Robin Spencer. Eduardo Paolozzi: Recurring Themes. Rizzoli: New York. p. 23.

A photograph by David Farrell shows AG5 placed outside, provisionally, on a circular pedestal. Raked light emphasises the collaged structure of the piece, the head a circuit-board of mechanical detritus, the work's title derived from printers' lettering, positioned as a lapel-badge. This bricolage appears comfortable in its surroundings, sheltered by a wooden fence and grounded within a dirt-strewn yard. Transposed to a gallery environment, the audacity of AG5 becomes apparent. The head, monumental in size, is constructed from elements cast in wax then welded into a hollow structure. As John-Paul Stonard describes, Present-day objects are lifted into a timeless sphere where the future is figured as a ruin, and antiquity as a presentiment of this ruin. Time is collapsed within the coarse fabric of a human – barely human – figure.1

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The origins of Paolozzi's bronze heads, which developed through his graphic work, can be traced also to an interest in the vegetable-composite heads of the sixteenth-century painter Giuseppe Arcimboldo, seen at first-hand in the ICA's 1953 exhibition, *Wonder and Horror of the Human Head*. Some bronze heads, Paolozzi felt, retained a sense of the organic, as hybrid-plant aberrations. Not so AG5, however, which seems squarely positioned as part of the sculptor's *endless dialogue between man and machine*.<sup>2</sup>

<sup>1</sup> John-Paul Stonard, *Archaeology of a Used Future: Sculpture 1946-59* (Jonathan Clark Fine Art in association with the Paolozzi Foundation, 2011), p. 33.

<sup>2</sup> Paolozzi, interview with Frank Whitford, National Life Story Collection (1993-5), quoted in Judith Collins, *Eduardo Paolozzi* (Lund Humphries, 2014), p. 114.