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Ernst Barlach:
Sculpture "Singing Man" (1928), bronze reduction, height 34 cm

€5,800.00

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ars mundi
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This masterpiece by Ernst Barlach, which was cast in bronze in 1928, is an icon of modernism and probably the most frequently represented sculptural work of German origin in the world. It adorns the covers of many illustrated books and is an integral part of world-famous museums and collections, including the Museum of Modern Art in New York.

This sculpture reveals the "infinity in the silent mirror of clear sounds, simple tones" (Barlach wrote in a note of 23 August 1914 about an unexpected musical experience). "Singing Man" exemplifies what Barlach defined as his artistic credo: "My mother tongue is the human figure, or the milieu, the object through which or in which the human being lives, suffers, rejoices, feels, thinks."

To celebrate the 150th anniversary of his birth, we have produced a limited edition of only 150 copies of his famous "Singing Man" as a large sculpture, exclusively available at ars mundi.

Fine bronze sculpture, hand-cast using the Lost-Wax-Process, chiselled and patinated. Moulded and reduced from the original. Limited edition of 150 copies worldwide, individually numbered and with the signature "E. Barlach" taken from the original as well as the foundry hallmark. ars mundi Exclusive Edition. With numbered certificate of authenticity and limitation. Size 34 x 26 x 40 cm (h/w/d). Weight approx. 13 kg.

"One of the most outstanding and popular designs in Ernst Barlach's oeuvre is 'Singing Man' from 1928. The artist was at the peak of his creative powers. Barlach's basic motif is the human being looking into his innermost being to the point of the abysmal. Posture, contemplation and thoughtfulness determine his expressions. Listening is part of singing. Breathing technique and speech must forma common arch from which purity emanates. Singing, like everything musical, is fleeting. What strikes the listener is not the song northe content. It is the sequence of notes, the manner, the melos, the uniqueness in which the song inserts itself into the cosmos as a member of an infinite sequence. It is the profound moment of realisation that the artist captures in every single wrinkle of his robe, in his whole body. It resonates and resounds through the sculpture (Latin: personare) and makes the person of the singer the instrument of a more significant one." (Dr Friedhelm Häring - former museum director and curator)

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