

# RAPHAËL ZARKA

## Abstraction Gnomonique

13.03 - 22.05.2021



Raphaël Zarka, *Abstraction Gnomonique*, Michel Rein, Brussels, Belgium, 2021





Raphaël Zarka, *Abstraction Gnomonique*, Michel Rein, Brussels, Belgium, 2021

**ARTWORKS**  
**ŒUVRES**



*Mount Melville*, 2018  
solid oak and fiber concrete  
chêne massif et béton fibré  
192 x 50 x 50 cm (75.59 x 19.69 x 19.69 in.)  
ed. of 3 ex + 2 AP  
ZARK18467

→ inquire



*Abstraction Gnomonique 01, 2020*  
acrylic on linen canvas, aluminium frame  
acrylique sur toile de lin, châssis aluminium  
frame: 200 x 300 cm (78.74 x 118.11 in.)  
unique artwork  
ZARK20493

→ inquire



*Abstraction Gnomonique 11, 2020*  
acrylic on linen canvas, aluminium frame  
acrylique sur toile de lin, châssis aluminium  
200 x 300 cm (78.74 x 118.11 in.)  
unique artwork  
ZARK20496

→ inquire





*Abstraction Gnomonique n°15 (version 2), 2020*

dry pastel on paper

pastel sec sur papier

152,4 x 103 cm (59.84 x 40.55 in.)

unique artwork

ZARK21510

→ inquire



*Abstraction Gnomonique 16, 2020*

dry pastel on paper

pastel sec sur papier

work: 105 x 75 cm (41.34 x 29.53 in.)

frame: 112 x 81 x 3 cm (44.09 x 31.89 x 1.18 in.)

unique artwork

signed, titled and dated

ZARK20505

→ inquire



*Études Gnomoniques n°4*, 2019

dry pastel and Gallo-Roman ceramic rubbing on paper

pastel sec et frottage de céramique gallo-romaine sur papier

work: 61 x 46 cm (24.02 x 18.11 in.)

frame: 66,5 x 51,8 x 3 cm (25.98 x 20.08 x 1.18 in.)

unique artwork

ZARK20210

→ inquire



*Études Gnomoniques n°3, 2019*

dry pastel and Gallo-Roman ceramic rubbing on paper

pastel sec et frottage de céramique gallo-romaine sur papier

61 x 46 cm (24.02 x 18.11 in.)

unique artwork

ZARK20209

→ inquire



*Études Gnomoniques n°1*, 2019

charcoal and Gallo-Roman ceramic rubbing on paper

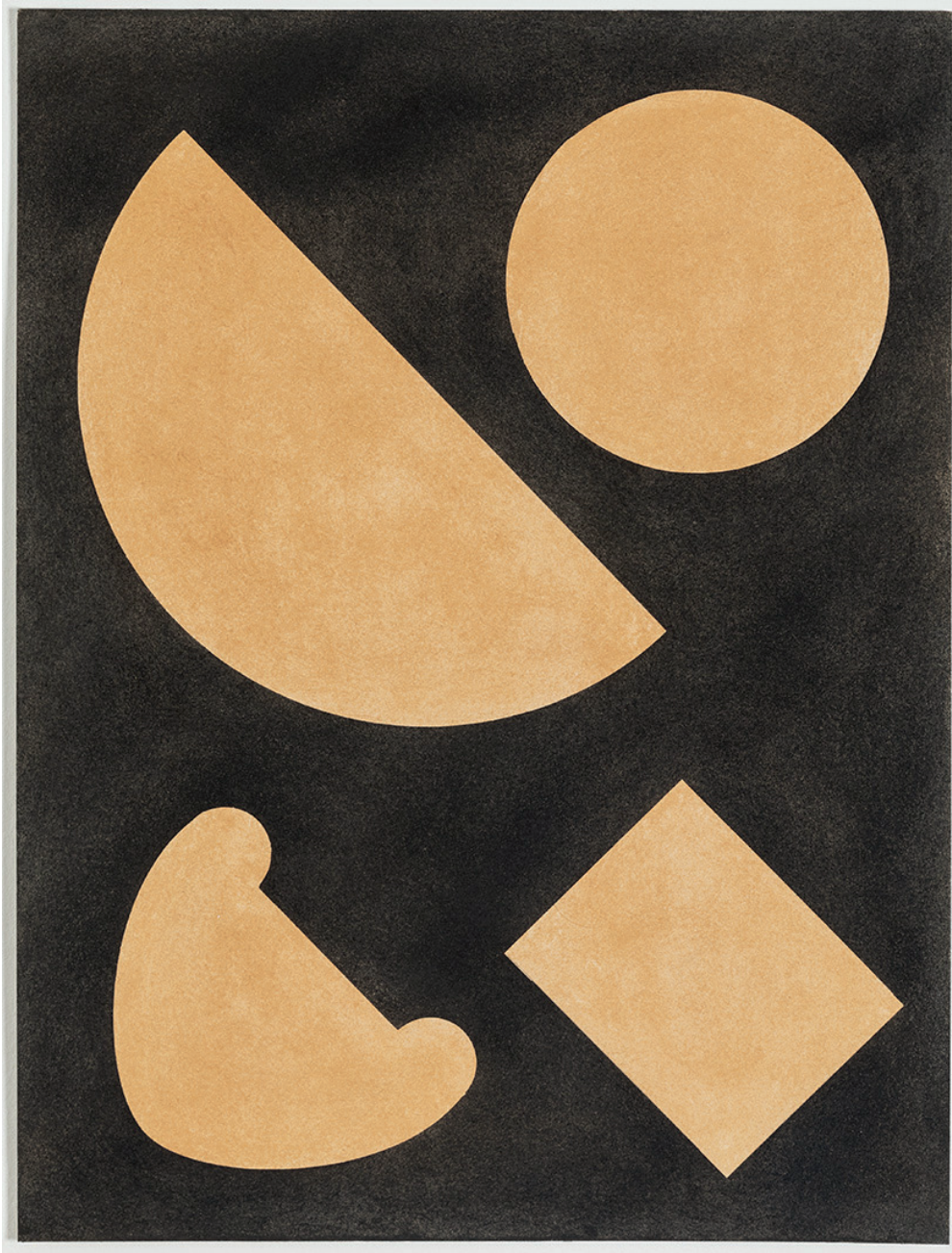
fusain et frottage de céramique gallo-romaine sur papier

61 x 46 cm (24.02 x 18.11 in.)

unique artwork

ZARK20207

→ inquire



*Études Gnomoniques n°2, 2019*

charcoal and Gallo-Roman ceramic rubbing on paper

fusain et frottage de céramique gallo-romaine sur papier

61 x 46 cm (24.02 x 18.11 in.)

unique artwork

ZARK20208

→ inquire



*Sculpture Gnomonique (Lavour, Ouest), 2020*

casein on paper

caseine sur papier

work: 76 x 58 cm (29.92 x 22.83 in.)

frame: 82 x 63,8 x 3 cm (32.28 x 24.8 x 1.18 in.)

unique artwork

ZARK21508

→ inquire



*Sculpture Gnomonique n°1 (Ambroise Bachot), 2017*

ink on paper, wood frame, glass

encre sur papier, cadre bois, verre

work: 61 x 46 cm (24.02 x 18.11 in.)

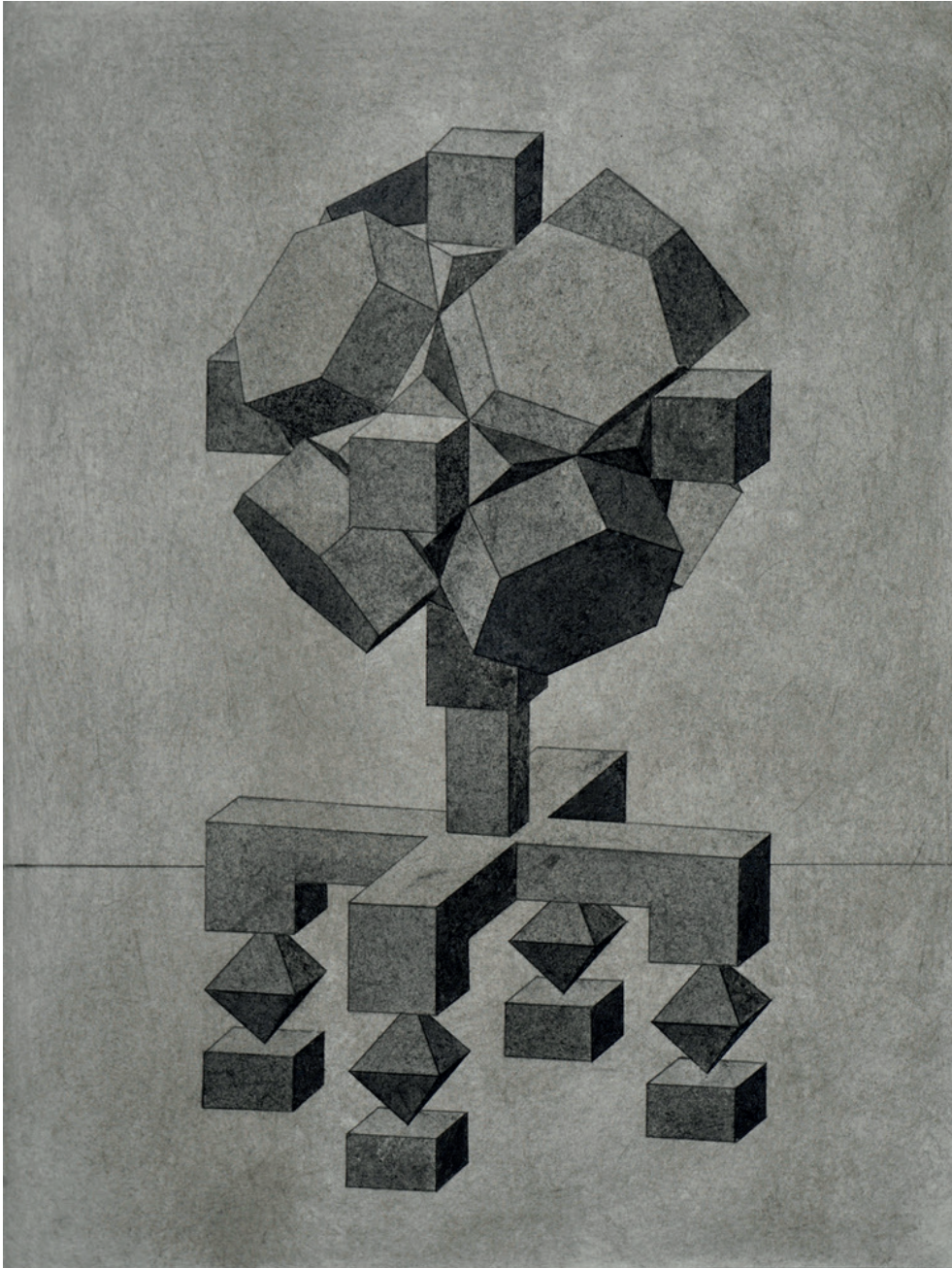
frame: 66,5 x 51 cm (25.98 x 20.08 in.)

unique artwork

ZARK17446

→ inquire





*Étude pour Translation n°2 (d'après Peter Halt), 2019*

Les Translations series

charcoal, pencil and rubbing of gallo-roman pottery on paper  
fusain, crayon et frottage de poterie gallo-romaine sur papier

work: 41 x 31 cm (16.14 x 12.2 in.)

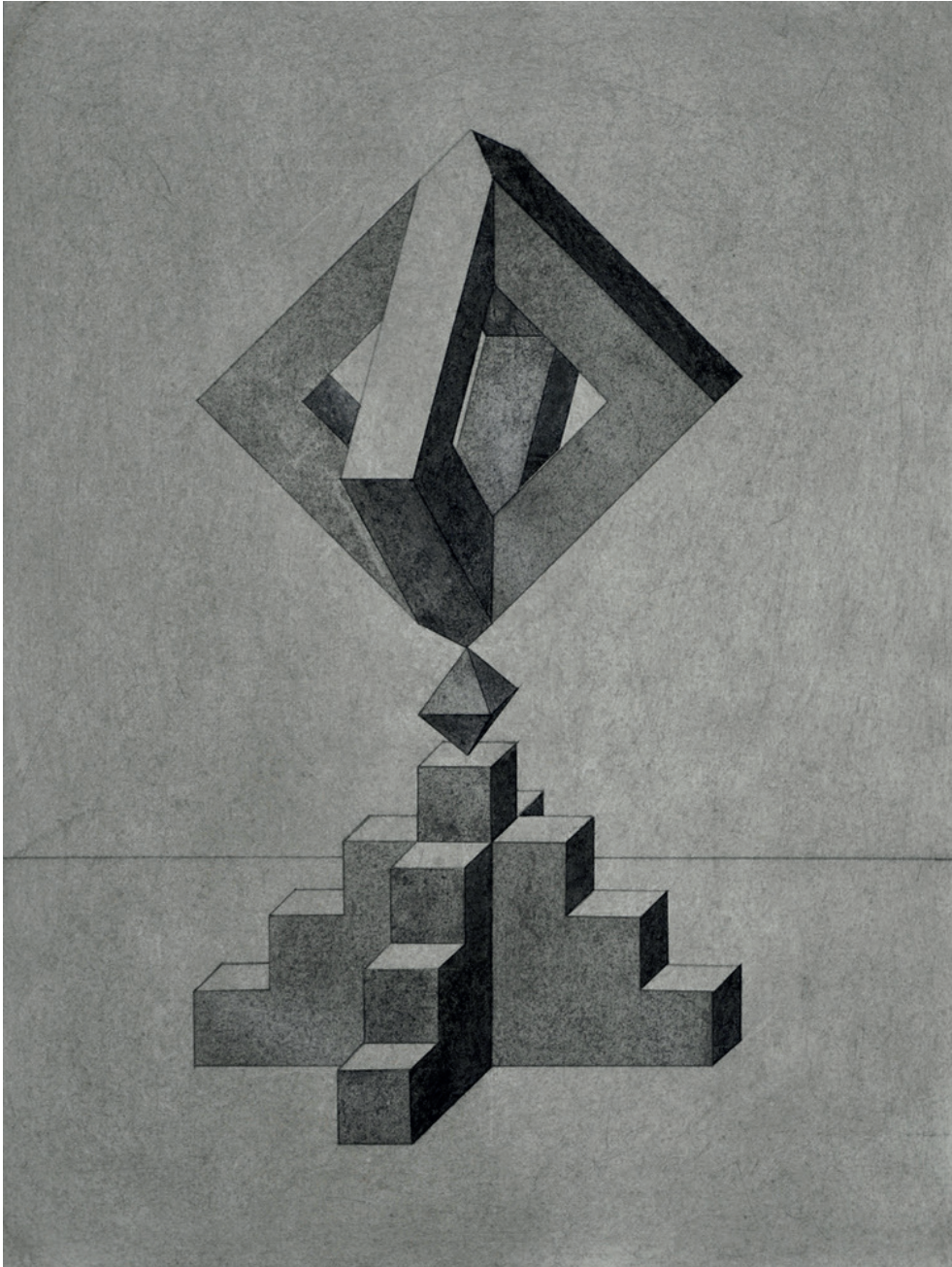
frame: 48 x 38 x 2,5 cm (18.8 x 14.9 x 0.9 in.)

unique artwork

signed and dated

ZARK19471

→ inquire



*Étude pour Translation n°4 (d'après Peter Halt), 2019*

Les Translations series

charcoal, pencil and rubbing of gallo-roman pottery on paper  
fusain, crayon et frottage de poterie gallo-romaine sur papier

work: 41 x 31 cm (16.14 x 12.2 in.)

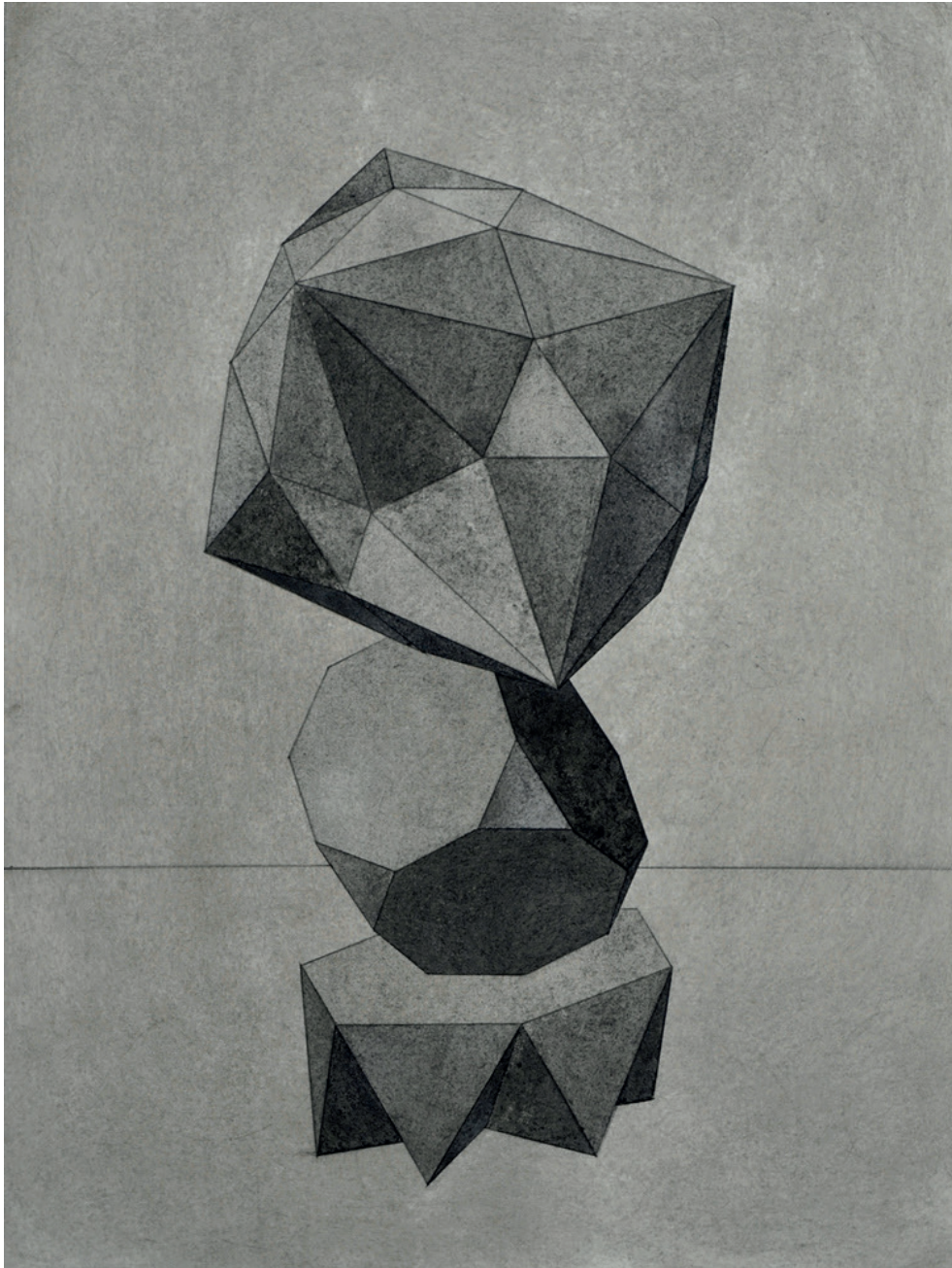
frame: 48 x 38 x 2,5 cm (18.8 x 14.9 x 0.9 in.)

unique artwork

signed and dated

ZARK19472

→ inquire



*Étude pour Translation n°5 (d'après Peter Halt), 2019*

Les Translations series

charcoal, pencil and rubbing of gallo-roman pottery on paper  
fusain, crayon et frottage de poterie gallo-romaine sur papier

work: 41 x 31 cm (16.14 x 12.2 in.)

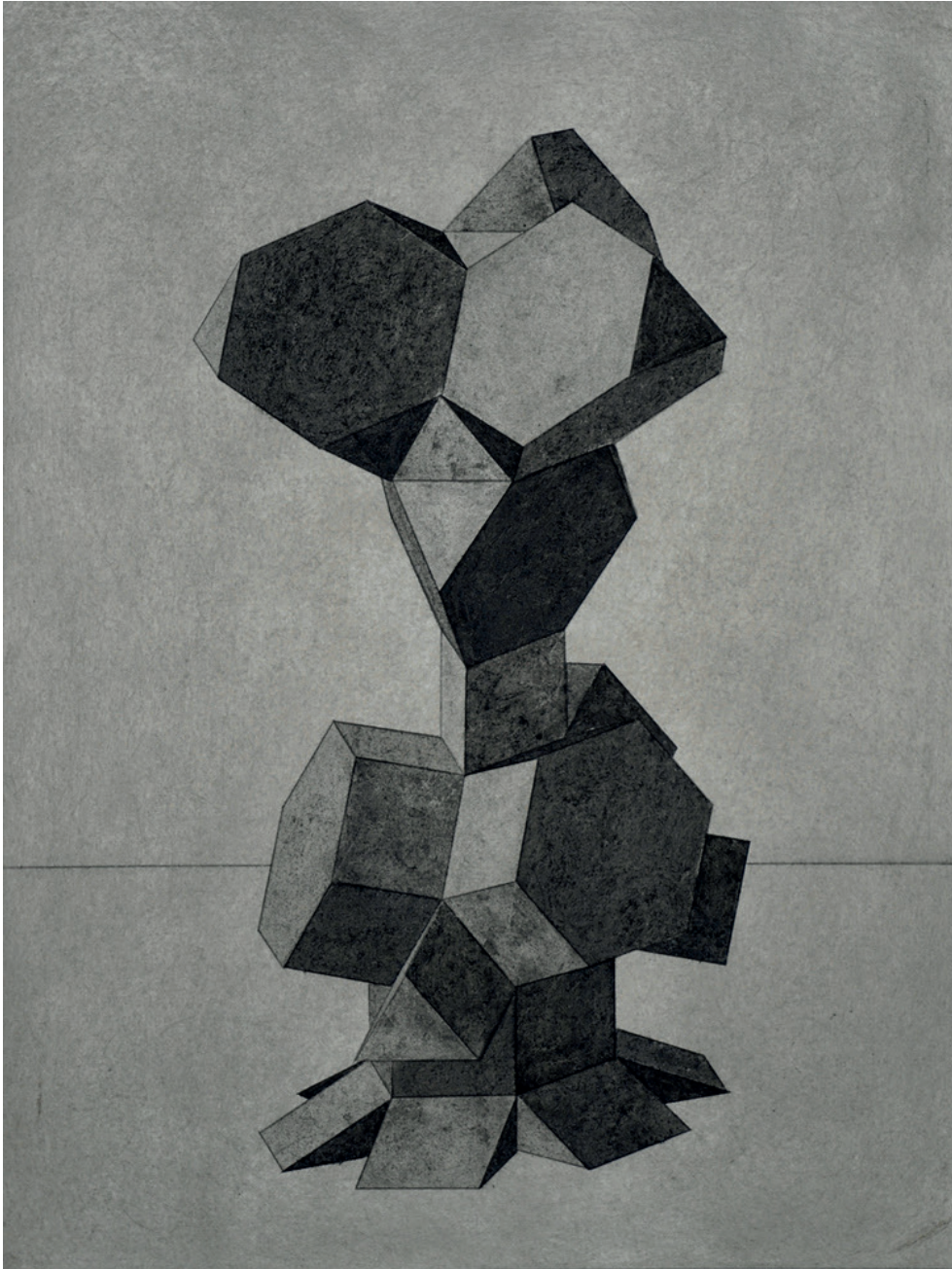
frame: 48 x 38 x 2,5 cm (18.8 x 14.9 x 0.9 in.)

unique artwork

signed and dated

ZARK19473

→ inquire



*Étude pour Translation n°1 (d'après Peter Halt), 2019*

Les Translations series

charcoal, pencil and rubbing of gallo-roman pottery on paper  
fusain, crayon et frottage de poterie gallo-romaine sur papier

work: 41 x 31 cm (16.14 x 12.2 in.)

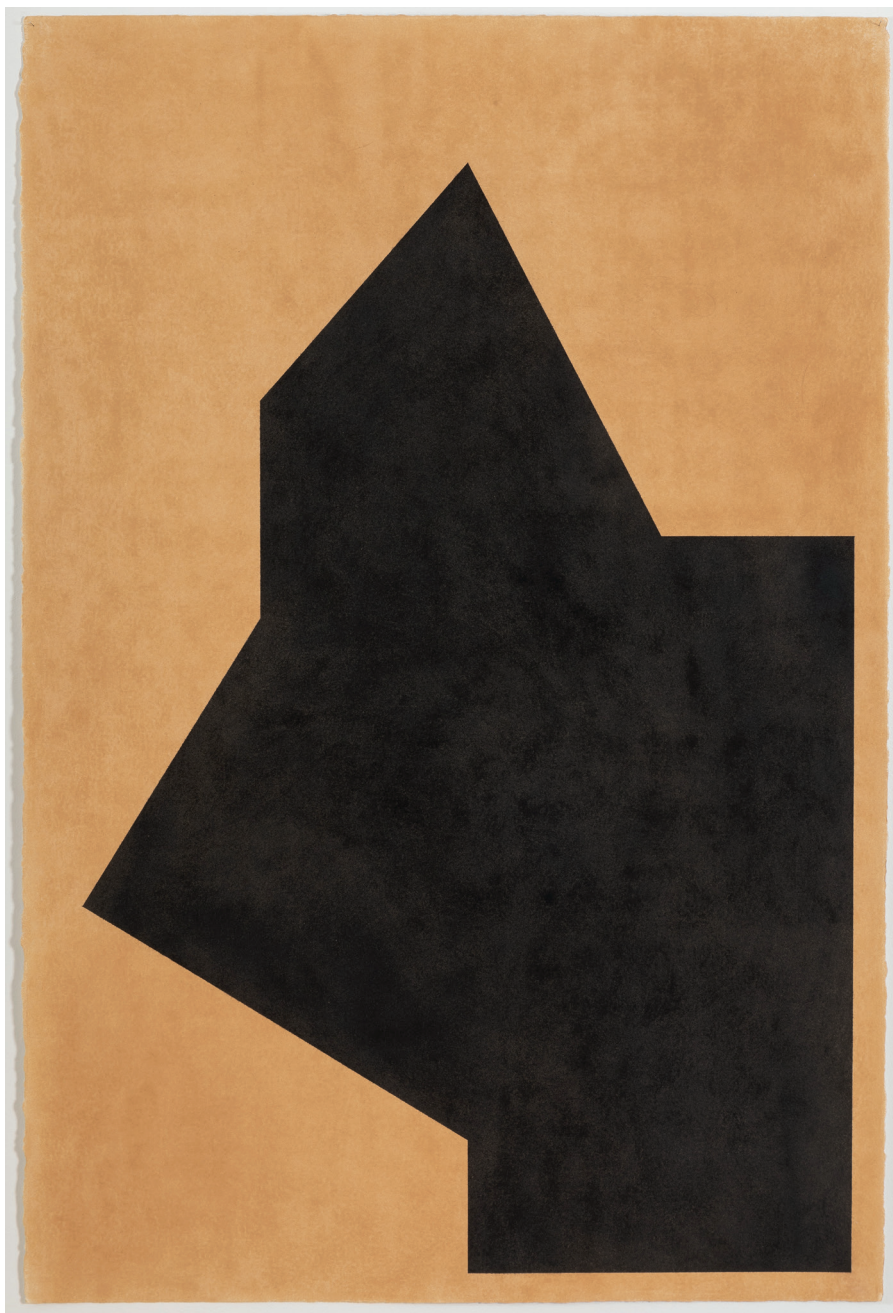
frame: 48 x 38 x 2,5 cm (18.8 x 14.9 x 0.9 in.)

unique artwork

signed and dated

ZARK19474

→ inquire



*Étude pour une forme quelconque p°4, 2020*  
charcoal and Gallo-Roman ceramic rubbing on paper  
fusain et frottage de céramique gallo-romaine sur papier  
152,4 x 102 cm (59.84 x 40.16 in.)

unique artwork

ZARK21511

→ inquire



*Étude pour une forme quelconque p°3, 2020*  
charcoal and Gallo-Roman ceramic rubbing on paper  
fusain et frottage de céramique gallo-romaine sur papier  
105 x 75 cm (41.34 x 29.53 in.)

unique artwork

ZARK21507

→ inquire



*Partition Régulière (Albert Schoenflies Demi Cube), 2020*

8 solid oak modules from the Paving Space series in a solid wood and plywood box  
8 modules de la série Paving Space en chêne massif dans un coffret en bois massif et

contre-plaqué

variable dimensions

ed. of 8 ex + 2 AP

ZARK20506

→ inquire





Gnomonic monuments are geometric stone sculptures which include a large number of sundials which once embellished gardens and cloisters in Europe between the early 17th and late 18th centuries. For strange and still only partly explained reasons, this type of multiple dials was particularly well developed in Scotland, producing remarkably formally and technically complex works.

Except for my instrumental sculptures inspired by skateboarding, I would say that everything that I find of great interest today stems from my research to do with the rhombicuboctahedron, that 26-sided polyhedron that I came upon on a roadside in 2001 when I was still studying at the Paris School of Fine Arts.

In order to compile the never-ending *Catalogue Raisonné des Rhombicuboctaèdres*, I have to travel, in books, on the Internet, or physically. Rhombicuboctahedra do not always meet my expectations, but these investigations sometimes offer glimpses of new horizons around a bend. This is what happened in Göttingen, when, disappointed by the polyhedron I had gone to photograph, I discovered the plaster models of the mathematician Arthur Schoenflies, and in a large book about sundials, which did not include the print I was hoping to find in it, but which described Scottish gnomonic monuments whose existence I was unaware of.

Before discovering these masterpieces produced by masons, I had already had a chance to appreciate small, portable, polyhedral sundials, like the one featuring in the mathematical treatise applied for use by craftsmen published by Dürer in 1525. In the same period, his friend Nicolas Kratzer, an astronomer hailing from Cologne, built an identical dial for Cardinal Wolsey, which can be seen at the Oxford History of Science Museum. Kratzer is a key figure in my gnomonic research. We are indebted to him for the introduction of—and before long the fashion for—multiple dials in Great Britain. Proof of this lies in the magnificent Holbein portrait held in the Louvre in which we see Kratzer busily drawing hour lines on a small wooden polyhedron. The same ten-sided dial appears again in Holbein's

most famous picture, *The Ambassadors* (1533), for which Kratzer played the part of scientific adviser.

I first saw a gnomonic monument in Alsace, at the Mont-Sainte-Odile, the work of a Cistercian monk produced at the end of the 17th century. It is a stone rhombicuboctahedron whose sides simultaneously tell the time in 24 different places; and I was impressed more by the monument's multi-temporal nature than by its form.

My real aesthetic shock would occur some time later, looking at certain formally much more complex Scottish specimens. Two features of these sundials I find especially fascinating: the piled geometric volumes (which call to mind the stacked sculptures of Brancusi) and the use of a repertory of geometric motifs hewn in the stone. Each one of these numerous cavities is a sundial. The pedestal, which usually has several dozen such hollow dials, is just as important as the polyhedron it presents at eye level. In addition, these negative forms are juxtaposed in such a way as to create abstract compositions organized on a diagonal grid (whose angle varies with the site's latitude), this time conjuring up Malevich, Lissitzky and van Doesburg.

My relation to these gnomonic monuments has to be placed under the aegis of the art historian's double nightmare: the Anachronism-Pseudomorphosis conjunction (pseudomorphosis simply describing the formal resemblance of two objects which, genetically, bear no relation to one another). Speaking personally, I cannot help seeing these European multiple dials as an overlooked area of the history of sculpture, an especially singular and meaningful moment in the archaeology of geometric abstraction in the west.

The exhibition as a whole, where colour takes on a significance and an autonomy which it had never before had for me, should be seen as the work of a translator, the interpretation of a musical Scottish stone score.

Raphaël Zarka, February 2021.



Born in 1977 in Montpellier (France). Lives and works in Paris (France).

Sculptor, Raphaël Zarka also expresses himself through photography, drawing or video. His approach refers to science, industry, philosophy, the perpetual search for new trajectories. Through his work, he collects forms that can be minimal, geometric but remain recognizable while being isolated from their context.

Raphael Zarka was awarded the Prize of Fondation d'entreprise Ricard in 2008 and he was nominated for the Marcel Duchamp Prize in 2013.

Raphaël Zarka works have been exhibited at Tate Modern (London), Centre Pompidou Metz, Palais de Tokyo (Paris), MAXXI - Museo Nazionale delle Arti del XXI secolo (Roma), Museo Experimental el Eco (Mexico), Musée d'Art Moderne de la Ville de Paris, Protein Studio (London), Museum of Contemporary Art - MOCAD (Detroit), Luciana Brito Galeria (São Paulo), Institute of Contemporary Arts Singapore (Singapore), Le Corbusier Foundation - Villa Savoye (Poissy), EACC - Espai d'art Contemporani de Castelló (Castellon), MUDAM - The Grand Duke Jean Museum of Modern Art (Luxembourg), Stroom Den Haag (La Haye), Pastificio de Cerere (Roma), CAN (Neuchâtel), The Art Foundation - TAF (Athens), Modern Art (Oxford), Zabłudowicz Collection (New York), Le Grand Café (Saint-Nazaire), FRAC Franche Comté (Besançon), Les Abattoirs (Toulouse), Performa 11 (New York), New Visual Art Performance Biennial (New York).

His work is part of prestigious collections as Centre Georges-Pompidou (Paris), Musée d'Art Moderne de la Ville de Paris, MUDAM - The Grand Duke Jean Museum of Modern Art (Luxembourg), BPS22 - Musée d'art de la Province de Hainaut (Charleroi), MIMA Museum (Brussels), Kadist Art Foundation (Paris), Zabłudowicz Foundation (London), Museum of Old and New Art (Hobart), Josée and Marc Gensollen collection (Marseille) among others.

Sculpteur, Raphaël Zarka s'exprime également par la photographie, le dessin ou la vidéo. Sa démarche fait référence à la science, l'industrie, la philosophie, à la recherche perpétuelle de nouvelles trajectoires. A travers ses oeuvres il collectionne les formes qui peuvent être minimales, géométriques, mais restent reconnaissables tout en étant isolées de leurs contexte.

Raphael Zarka a été lauréat du prix de la Fondation d'entreprise Ricard en 2008 et a été nommé aux prix Marcel Duchamp en 2013.

Raphaël Zarka a notamment été exposé à la Tate Modern (Londres), Centre Pompidou Metz, Palais de Tokyo (Paris), MAXXI - Museo Nazionale delle Arti del XXI secolo (Rome), Museo Experimental el Eco (Mexico), Musée d'Art Moderne de la Ville de Paris (Paris), Protein Studio (Londres), Museum of Contemporary Art - MOCAD (Déetroit), Luciana Brito Galeria (São Paulo), Institute of Contemporary Arts Singapore (Singapour), Fondation Le Corbusier - Villa Savoye (Poissy), EACC - Espai d'art Contemporani de Castelló (Castellon), MUDAM - Musée d'art moderne Grand-Duc Jean (Luxembourg), Stroom Den Haag (La Haye), Pastificio de Cerere (Rome), CAN (Neuchâtel), The Art Foundation - TAF (Athènes), Modern Art (Oxford), Zabłudowicz Collection (New York), Le Grand Café (Saint-Nazaire), Les Abattoirs (Toulouse), FRAC Franche Comté (Besançon), Performa 11 (New York), New Visual Art Performance Biennial (New York).

Son travail est présent dans de prestigieuses collections comme Centre Georges-Pompidou (Paris), Musée d'Art Moderne de la Ville de Paris, BPS22 - Musée d'art de la Province de Hainaut (Charleroi), MIMA Museum (Brussels), MUDAM - Musée d'art moderne Grand-Duc Jean (Luxembourg), Kadist Art Foundation (Paris), Zabłudowicz Foundation (Londres), Museum of Old and New Art (Hobart), Collection Josée et Marc Gensollen (Marseille) etc.