



MANUEL MARTINEZ HUGUÉ DIT MANOLO (1872-1945)

Crouching Catalan Woman

Terra cotta proof, #11/15

Engraved (under the sculpture): "XI"

Label (glued on the inside): GALERIE LOUISE LEIRIS GALERIE SIMON / 29 bis, Rue d'Astorg / PARIS (VIIIe) / 1925 / 11 / N°8775 / Manolo / Catalane accroupie / Haut 18 cm / Photo N°4541 / tirage :15 épreuves

H. 18, W. 12, D. 11.5 cm

Provenance

- Paris, Galerie Simon
- Paris, Galerie Louise Leiris
- France, Private collection

Bibliography

- Pla, Josep, *Vida de Manolo contada por ell mateix*, Sabadell, 1928, pl XV, repr. (terra-cotta proof).
- Pia, Pascal, "Manolo," *Sculpteurs nouveaux*, Paris, Gallimard, 1930.
- *L'art espagnol contemporain (Contemporary Spanish Art)*, Paris, Jeu de Paume, Feb. 12 – March 1936, n°71 (terra-cotta proof).
- Benet, Rafael, *El Escultor Manolo Hugué*, coll. Miguel Angel, Libreria Editorial Argos, Barcelona, 1942.
- *Manuel, Martinez Hugué dit MANOLO - Sculptures, gouaches, dessins*, Paris, galerie Louise Leiris, May 17 – June 17, 1961, n°74, repr. (terra-

cotta proof).

- *Manolo, Plastik und Zeichnungen*, Dortmund, Museum am ostwall, April 5 – May 5, 1963, n°61.
- *Poesias, Manolo Hugué (1872-1945)*, Barcelona, Ediciones Saturno, 1972, repr. p. 95.
- Blanch, Montserrat, *Manolo, sculptures, peintures, dessins*, Cercle d'art, 1974, repr. p. 244, n°470.
- *Manolo Hugué, 1872-1945*, musée Despiauwlerick, Mont-de-Marsan, June 28-September 4, 1995, musée Tavet-Delacour Pontoise, Septembre 16 - November 26, 1995.
- *Manolo Hugué Als cinquanta anys de la seva mort*, Columna, Barcelona, Sala d'art Artur Ramon, May 4 – June 17, 1995, n°16, repr. (bronze proof).

Manolo made this *Crouching Catalan Woman* toward the end of the second period in which he lived in Céret, in the eastern Pyrenees. In the fall of 1925, Manolo suffered a serious illness that greatly weakened his health, and he frequently left Céret in hope of finding some improvement.^[1] Two years later, after a severe bout of arthritis, he decided to return permanently to Spain, where he went to live in Caldes de Montbui, near Barcelona, which was his maternal grandmother's native village.

This second period in Céret, between 1919 and 1927, was a particularly prolific time for Manolo. After the war, he had renewed his contract with his dealer, Daniel-Henry Kahnweiler, which gave him a measure of financial stability and allowed him to build his own house in Céret,^[2] where he did all of his work. Rather than work in an adjacent studio, he preferred to work right in the house, either in the kitchen or in the dining room.^[3] In March 1923, the Simon gallery, run by Kahnweiler, gave Manolo his first one-man show. It included recent works but also a number of pieces that Kahnweiler had managed to recover from his collections, which had been seized during the war. The show was a success, and Manolo's work was praised by the critics, who admired the sculptures' sobriety and precision. In one article, Maurice Raynal wrote: "So many of his busts, figurines, and reliefs reflect an animal intensity that no other contemporary sculpture has achieved—and this is precisely because, above all else, this is what Manolo wants his art to show. It keeps him connected to Gothic art—he possesses its flame and its supple symmetry as well as, at times, its stylistic eccentricities."^[4]

The public recognition that the show brought him led to commissions for a monument to the composer Déodat de Séverac in Céret^[5] and a monument to the dead in Arles-sur-Tech^[6]. Both were completed in 1923. For both pieces, Manolo created monumental seated female figures, which marked a change from his usual smaller works. Nevertheless, the *Crouching Catalan Woman*,

done two years after the *Monument to Séverac*, had gained in simplicity, which paradoxically reinforced its expressive power; she seems to be gathered in on herself, seated on the ground, with one leg folded under the other. The composition, inscribed within a rectangle, is presented as a close, dense block, stripped of any anecdotal character. A subtle play of obliques—the left forearm, the plane of the skirt, the left calf—establishes the rhythm. He later did two other monumental seated women—*Repose* (1927)[\[7\]](#) and *Seated Woman* (1930) [\[8\]](#)—that are also related to this *Crouching Catalan Woman*, particularly in the detail of their legs, which are also orthogonally crossed. Although its dimensions may be small, the perfect rhythm of its composition gives the model presented here the qualities of a monumental work.

Manolo was interested in interpreting the figures of Catalan peasant and artistic life. He captured the truth of their attitudes and represented them in traditional clothing, but always in a synthetic manner—he left no room for decorative detail. Each of his characters becomes an archetype: the picador, the flamenco dancer, and, here, the Catalan peasant woman.

This proof carries a label that lists the names of Kahnweiler's two successive galleries, Galerie Simon and Galerie Louise Leiris. After the First World War, the dealer, whose goods had all been sequestered, went into partnership with André Simon in order to open a second gallery at 29 bis rue d'Astorg; this was the Galerie Simon, which was in business from 1920 to 1941. During three sales in 1921, 1922, and 1923, his goods were all auctioned off, but, fortunately, he was able to re-purchase all of his Manolo sculptures.[\[9\]](#) In 1941, Kahnweiler's business was again threatened when the gallery was forced to undergo a process of "Aryanization." Louise Leiris, his step-daughter, saved the gallery, buying up all its stock, and keeping it going until her death in 1988. Manolo's work continued to be editioned and under the same methods of numbering and labeling used at the Galerie Simon.

Kahnweiler editioned his models with scrupulous care to labeling, always indicating their numbers and other identification on a label discretely glued under or inside the work. Though the edition of *Crouching Catalan Woman* is noted as fifteen examples, only one other work from the edition is currently known; it has been in the Baltimore Museum of Art in the United States since 1951 ([Inv.1951.385](#)). Other than the terra-cotta version, there is a bronze edition that was said, also, to include fifteen examples.

By editioning these works, Kahnweiler was able to make his protégé and his works better known. The *Crouching Catalan Woman* was shown many times, both in France and beyond. It was included in the exhibition *L'art espagnol contemporain (Contemporary Spanish Art)* at the Jeu de Paume in Paris in 1936

and in the important solo exhibition held at the Galerie Louise Leiris in 1961. It is reproduced in the first monograph on the artist written by Josep Pla in 1928 (plate XV).

[1] *Manolo Hugué*, 1995, p. 85.

[2] *Ibid.*, p. 82, also see Blanch, 1974, p. 48.

[3] Blanch, 1974, p. 48.

[4] Cited in *Manolo Hugué*, 1995, p. 81.

[5] Blanch, 1974, n°101.

[6] Blanch, 1974, n°105.

[7] On avenue Josep Tarradellas in Barcelone.

[8] On calle de San Fransisco in Oviedo.

[9] 13-14 juin 1921 : 1^e vente des biens séquestrés par les Allemands

« Collection Henry Kahnweiler, tableaux, sculptures, et céramiques modernes »

Part 1 :

<https://archive.org/details/CollectionHenryKahnweiler13To14June1921/page/n25>