PABLO GARGALLO (1881-1934)

Cain

Embossed iron relief– unique piece
24 x 18 x 1,3 cm

Provenance

- Artist’s workshop
- France, artist’s family

Bibliographie

- 1970 EXPOSITION : *Gargallo*, Paris, musée Rodin, 1970, cat.22 (bronze, collection Anguera Gargallo).
- 1973 COURTHION : Courthion, Pierre, *Pablo Gargallo, catalogue raisonné par Pierrette Anguera-Gargallo*, XXe Siècle, Paris, 1973, repr. n°51.
- 1994 MUSEO PABLO GARGALLO : Ordóñez Fernández, Rafael, Museo Pablo Gargallo, ayuntamiento de Zaragoza, Electa, 1994, repr. p.100-101 (le bronze du musée).
- 1998 CATALOGUE RAISONNÉ : Gargallo-Anguera, Pierrette, *Pablo Gargallo, catalogue raisonné*, préface de Philippe Dagen, l’Amateur, 1998, p.108, n°77.
- 2001 EXPOSITION : Pablo Gargallo, Monnaie de Paris, 3 avril – 10 juin 2001, repr. p.30.
- 2004 EXPOSITION : *Pablo Gargallo*, Institut Valencia d’Art Modern, Valencia, 29 janvier- 2 mai 2004, Centre Le Bellevue, salles Les Rhunes et les Vagues, Biarritz, 25 juin-3 octobre 2004, repr. p171.

- 2004 MUSEO PABLO GARGALLO : Ordóñez Fernández, Rafael, *Museo Pablo Gargallo*, ayuntamiento de Zaragoza, 2004, repr. p.129 (le bronze du musée).
- 2018 CASTRES : *Gargallo, le vide est plénitude*, Augé, Jean-Louis, sous la direction de, Castres, musée Goya, musée d'art hispanique, 29 juin – 28 octobre 2018, repr.p.27.

Expositions

- 1918 BARCELONE, *Les Arts i els Artistes*, Galeríes Laietanes, janvier.
- 1966 DUISBOURG, *Gargallo*, Wilhem-Lehmbruck Museum, 19 November-31 December, n°22.
- 1970 PARIS, *Gargallo*, musée Rodin, 23 April-8 June, cat.22.
- 1971 MADRID, *Gargallo*, Museo Español de Arte Contemporáneo, 23 Octobrer-5 December, n°23.
- 1975 PARIS, *Sculpteurs en France de Rodin à nos jours. IVe Exposition Internationale du Petit Bronze*, octobre-décembre, n°42.
- 1980-1981 PARIS, *Pablo Gargallo*, musée d'art moderne de la ville, 18 December-1er March, n°36.
- 1981 BARCELONE, *Gargallo Exposició del Centenari*, Gargallo, Palau de la Virreina, 1 avril-24 mai, n°36.
- 1981 LISBONNE, *Gargallo*, Fondation Calouste Gulbekian, juin-juillet, n°34.
- 1981-1982 MADRID ZARAGOZA, *Gargallo Exposición del Centenario*, Palacio de Cristal, 20 October-26 November, La Lonja, 7 December-10 January, n°60.
- 2001 PARIS, *Pablo Gargallo*, La Monnaie, 3 April-10 June.
- 2004 VALENCIA-BIARRITZ, *Pablo Gargallo*, Institut Valencia d'Art Modern, 29 January- 2 May 2004, Centre Le Bellevue, salles Les Rhunes et les Vagues, Biarritz, 25 juin-3 octobre 2004.
- 2018 CASTRES : *Gargallo, le vide est plénitude*, Castres, musée Goya, musée d'art hispanique, 29 June – 28 October 2018.

This embossed metal plaque is a unique work of art.
This work is the original that was used to create a bronze edition.
This edition comprises seven numbered works, three artist's proofs, and one "Museo Pablo Gargallo" bronze.
Only one bronze proof is located in a museum:

- Zaragoza, Museo Pablo Gargallo, "Museo Pablo Gargallo" bronze.

Religious themes interested Gargallo from the very beginning. They appear regularly in his works, notably in figures of the *Prophet*, *David*, and *Pietà*.
Pierrette Anguera Gargallo, the artist's daughter, recounts that the sculptor

always kept a Bible on his bedside table.
The character of Cain is depicted in an ink and gouache drawing from 1904[1]. The man is shown standing, fleeing and ashamed. Another even older ink and watercolor drawing, dated 1903, shows Cain curled up on himself [2], as in our relief.

In Hebrew, the name Cain means “blacksmith” or craftsman who made copper and iron instruments to turn into weapons of war. Did this etymology inspire Gargallo to take a particular interest in this character?

During the same period, Manolo, a fellow sculptor and friend of Gargallo, also excelled in bas-reliefs and crouching figures. In 1912, he created a relief of *Léda et le Cygne*[3] depicting Leda crouching with her back turned, with a muscular physique very similar to that of Gargallo's *Cain*. The two artists had similar careers, moving between noucentista Barcelona and avant-garde Paris, immersing themselves in various modern developments in art while remaining on the fringes of Cubism. As in Manolo's works, Cain features a synthetic, almost geometric vision of forms and a monolithic composition, characteristics that may also be inherited from Derain's sculpture.

---

[1] 2004 EXPOSITION, p.116 : *Caïn*, 1904, ink wash and gouache, 40 x 29 cm, artist’s family.
[2] 2004 EXPOSITION, p.170 : *Caïn*, 1903, ink and watercolors, 14 x 23 cm, private collection.
[3] Manolo, *Léda et le Cygne*, bas-relief, bronze proof, n°1, 17,3 x 17,4 cm, Galerie Malaquais.