

# Philippe Hiquily

# mark hachem

NewYork | Paris | Beirut



28 Place des Vosges | 75003 Paris

**T** + 33 1 42 76 94 93 | **E** paris@markhachem.com. | **W** www.markhachem.com

## **PUBLIC COLLECTIONS**

- Musée national d'art moderne, Paris, France
- Fond National d'Art Contemporain, La Défense, France
- The Salomon R.Guggenheim Museum, New York, USA
- The Museum of Modern Art, New York, USA
- Musée d'Art et d'Industrie, Saint-Etienne, France
- Musée d'Art Contemporain, Montréal, France
- Hirshhorn Museum, Washington, USA
- Musée d'Art Contemporain, La Havane, France
- Laurence Marcus Museum, Texas, USA



## EXHIBITIONS

### 2019

" Philippe Hiquily ", exposition au Musée de la Vallée de la Creuse (Éguzon-Chantôme, France)

### 2014

" Hiquily au Donjon de Vez ", exposition par ArtCurial (Vez, France)

### 2011

" Hiquily, amazing sculpture exhibition ", exposition à la Modern Art Gallery de Taiwan (Taiwan)

### 2007

" Hiquily Fer ", exposition personnelle à la Galerie Ratton-Hourdé (Paris)

### 2001

" Hiquily : Fers et pièces uniques, 1953-2001 ", exposition personnelle à la Galerie Ratton-Hourdé (Paris)

### 1997

" Philippe Hiquily Fers ", exposition à la Galerie JGM (Paris)

### 1992

" Hiquily Metal Direct ", exposition à la Galerie Thierry Salvador (Paris)

### 1991

" Hiquily ", exposition personnelle à la Galerie Thierry Salvador (Paris)

### 1989

Participation à la FIAC, avec la Galerie Patrice Trigano (Paris)

### 1984

Participation à la FIAC, avec la Galerie Boulakia (Paris)

### 1976-77

" Hiquily ", rétrospective à la maison de la culture d'Amiens (France)

### 1976

" Pièges à louves ", exposition personnelle à la Galerie Bideau (Paris)

### 1973

" Hiquily Accouplements ", exposition personnelle à la Galerie Odermatt (Paris)

### 1964

" Sculptures ", exposition à la Galerie Claude Bernard (Paris)

### 1963

" Philippe Hiquily Sculpture ", exposition à l'Institute of Contemporary Art (Londres, UK)

### 1961

" Hiquily ", deuxième exposition personnelle à la Galerie The Contemporaries (New-York, USA)

### 1959

" Hiquily sculptures ", première exposition personnelle à la Galerie The Contemporaries (New-York, USA)

Philippe Hiquily (1925 – 2013) is a French artist and designer known for biomorphic furniture and sculptures. He was able to combine modernist design, insect physiognomy, and human sexuality, to produce unique surrealist works. Hiquily stands apart from the market of art and artistic movements. His almost omnipresent eroticism and the delicacy of its achievements contrast with the raw appearance of the materials, which serve as its base.

Born on March 27, 1925 in Paris, France, Hiquily attended the École des Beaux-Arts in Orléans and later the École Supérieure des Beaux Arts in Paris. In Paris, Hiquily mingled with prominent artists, including Jean Tinguely and Germaine Richier. In 1959, he received the Critic's Prize for his sculpture at the Paris Biennial. That same year, he showed work at New York-based gallery The Contemporaries, where he met the American artist Robert Rauschenberg.

Using strange, semi-Gothic tapering forms, animal hides, fossils, and metal, Hiquily's furniture, including his "Van Zuylen" table, combines the imaginative and whimsical with a more serious sense of the antique. His influence by the work of the American artist Alexander Calder is very evident. He explored the question of mobility, balance and movement. By integrating electric motors into his works, he gave a new dimension to the traditional conception of sculpture.

Hiquily died on his 88th birthday on March 27, 2013 in Villejuif, France. Today, his works are held in the collections of The Museum of Modern Art in New York, The Salomon R. Guggenheim Museum, New York, The Musée National d'Art Moderne, Paris and the Centre Georges Pompidou in Paris, and the Museum of Contemporary Art in Montreal with many more private collections.

His path reveals a unity captured by his work. An alert mind, actively engaged in restless questioning, attests to an independence that kept him at a distance from groups. Never fully agreeing with the Surrealists, nor with the abstract artists, he exploited an aesthetic vein whose enchantment would never run dry. Post-cubism has also driven French artist Philippe Hiquily to create something different, something unique.



Though inspired by the Post-Cubist movement, Hiquily does not adhere strictly to its practices, and chooses instead to marginalize himself and allow this movement to be viewed in a new light through his personal artistic lens.

2019 was a year marked by the rediscovery of the mastery of Philippe Hiquily. His work is continuously recognized and praised by critics, who compare him to his teachers and artistic inspirations, such as César and Germaine Richier, among others.

On a surface level, his daring endeavours seem to deviate from the apparent artistic goal, but in aesthetic path that brings to his work an everlasting sense of enclature they spur him on, placing him on a steady track upwards. His artistic journey reveals an element of unity apparent in his work. His mind alert, busied with questions and critical evaluations, he proves his independence, allowing him to stand outside group boundaries. Never in full agreement with surrealists and abstract artists, he walks an antment.

His work has been exhibited in numerous museum collections, such as the Musée d'Art Moderne in Paris, France, and the Salomon R. Guggenheim Museum in New York, USA, among others.

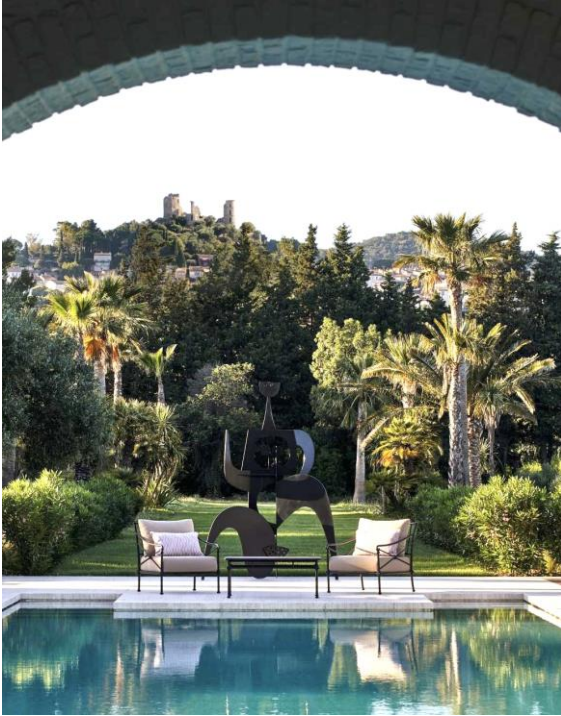
@Artprice decision's support tools reveal that the artist's ranking has augmented by 633 places in a single year, ranking him at 541 with a turnover surpassing 2 million euros in 2019.

Hiquily's emblematic and iconic "Marathonienne" was sold at Christies Paris on June 5 for a record 262,000 euros. The Lady of Steel was honoured at the Masterpiece Art Show in London and at the Biennale in Paris.

This atypical artist will garner all the more recognition in years to come, due to the ever-growing interest of collectors and institutions.







# MOBILES





**Philippe Hiquily**

*La Funambule ed/8 , 2000 (ed. 2007)*

Mobile hammered iron, waxed and feathers,  
Edition EA 1/4

150 x 114 x 81 cm

*Signed & Numbered*  
*Referenced in the catalogue raisonné p.390*



LA FUNAMBULE

2000

H.75 x L.57 x P.40,5 cm

Mobile en fer martelé et plumes

Beaten iron mobile and feathers

Collection particulière

► 883 - 00.Sou.Fun.FU.F.O.75



EXPOSITIONS / EXHIBITIONS

Mobles, exposition personnelle à la Galerie LOFT,  
du 10 novembre au 18 décembre 2000

LA FUNAMBULE

[2007]

ÉDITIONS

H.75 x L.57 x P.40,5 cm

Mobile en fer martelé et plumes

Beaten iron mobile and feathers

8 ex. + 4 EA

J.M. DECROP - J.F. ROUILLON

► 882 - 00.Sou.Fun.Ed.F.O.75

► S. "HIQUELY" & NYN

H.150 x L.114 x P.81 cm

Mobile en fer martelé et plumes

Beaten iron mobile and feathers

8 ex. + 4 EA

J.M. DECROP - J.F. ROUILLON

► 884 - 00.Sou.Fun.Ed.F.O.150

► S. "HIQUELY" & NYN



EXPOSITIONS / EXHIBITIONS

Hiquily Fer, exposition personnelle à la Galerie Ratton-Hourdi (Paris),

du 21 septembre au 20 octobre 2007

Philippe Hiquily, exposition personnelle à la Galerie LOFT (Paris),

du 19 septembre au 8 novembre 2008

Philippe Hiquily et Wang Keping : Sculpture et sensualité, exposition à la Galerie LOFT,

dans le cadre de l'événement Art Saint-Germain-des-Près, du 14 au 17 mai 2009

Philippe Hiquily, exposition à l'occasion du centenaire de l'Hotel Lutetia,

Hotel Lutetia, Paris, octobre 2010 (150 cm)



**Philippe Hiquily**

*Claudinette (La Cosmonaute), 1984 (ed. 2007)*

Beaten iron mobile  
Edition 1/8

**H** 116 x 118 x 43 cm

*Signed & Numbered*

*Referenced in the catalogue raisonné p.278*





**Philippe Hiquily**

La Reorneadora, 2006

Ed 4/8

Mobile on iron base patina rust

122 x 77 cm

*Referenced in the catalog raisonné p.408-409*







***Philippe Hiquily***

La Reorneadora, 2006 (ed.1/8)

Mobile on iron base patina rust  
240 x 110 x 110 cm

*Referenced in the catalog raisonné p.408-409*



***Philippe Hiquily***

CHENG YI 2006 (ed.3/8)

Mobile on iron base patina rust  
50, 5 x 61 cm

*Referenced in the catalog raisonné p.409*



***Philippe Hiquily***

La Grande Girouette, 2004

Mobile on iron , stone base  
245 x 185 x 48 cm

*Referenced in the catalog raisonné p.212-213*



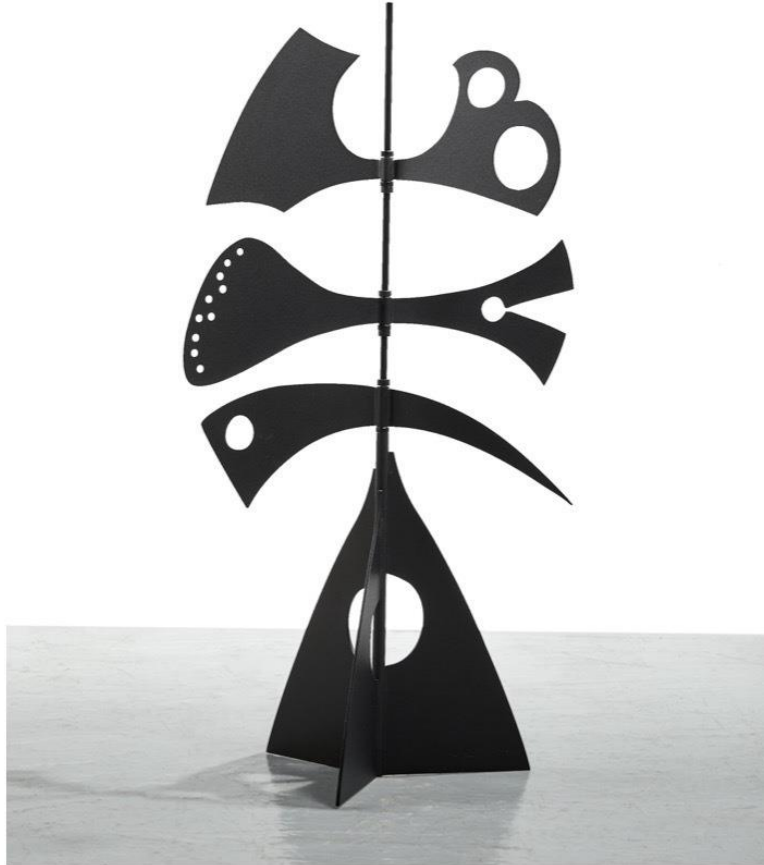
***Philippe Hiquily***

Cheng San , 2006

Iron Mobile  
H. 220 x 90 cm

*Exhibited in Plaza Athénée*

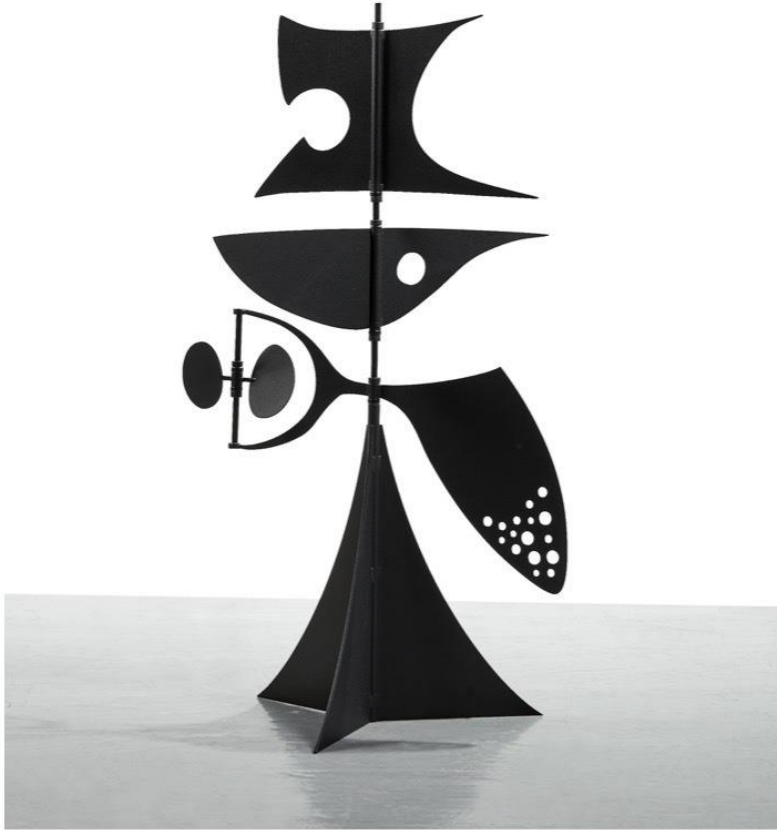
*Referenced in the catalog raisonné p.410*



***Philippe Hiquily***

Girouette "Automne"  
2013

Iron Mobile  
100 x 54 x 50 cm



***Philippe Hiquily***

Girouette « Printemps »  
2013

Iron Mobile  
100 x 54 x 50 cm

# MARATHONIENNE





Magisterial and imposing it rises above our eyes of its silhouette of giant. She is the woman, the muse. Marathonienne, it is a ground sportswoman. She pushes her body to endure fatigue and effort as if to sublimate better until that precise second where, reaching the climax, the artist captures it in its flight.

Immortalized in a moment of ultimate grace where the force of the stopped movement flourished in an extreme eroticism, it comes to offer our contemplation, at once strong and indomitable but made vulnerable by this stolen moment, this intimacy revealed.

Philippe Hiquily loved women and to prove it, he spent close to 65 years of his life exploring their shapes and lines, playing their sexual attributes or flirting with their sensual sweetness. His relation to the fair sex was expressed above all by his work of metal. Physical, even muscular, in the hammering of sheets; Ardent and carnal in the welds which formed the anatomies; Tender and lascivious in the polishing of volumes; Subtle and demanding in the arrangement of shapes and balances, he knew how to bring out a few plates of iron, brass or steel with charming compositions, poetry and humor.

Through his sculptures we perceive preoccupations close to those which had guided the artistic practice of Calder, an artist he admired infinitely. To grasp the movement in all its aspects, from the motives in dangerous equilibriums to the most monumental stabilities, to defy gravity or to elaborate complex mechanisms. Everything, in the end, is built to simply seize the elusive.

The work of Hiquily, like its creator, is powerful and discreet, and the Marathonienne, more than any of her sculptures, has become a true icon of the noble and quiet intensity of her art .

*(Philippe Hiquily, 1948-2011, Catalogue Raisonné, Volume 1, Paris, 2012, referenced under the number 81.Scu.Mar.Ed.Ac.275, reproduced in p.269)*



*Philippe Hiquily's Marathonienne was featured in TV series "Billion's" Bobby Axelrod's Penthouse.*

<https://www.youtube.com/watch?v=4SYIFKgxSe0>

28 Place des Vosges | 75003 Paris

T + 33 1 42 76 94 93 | E [paris@markhachem.com](mailto:paris@markhachem.com) | W [www.markhachem.com](http://www.markhachem.com)









**Philippe Hiquily**

*Marathonienne*

Steel, Black Epoxy

Ed of 8+ 4 EA  
h: 300 w: 207 d: 103 cm

*Signed & Numbered*

*Referenced in the catalogue raisonné p.268-269*



# EPICURIENNE



*Bibliography:*

*Philippe Hiquily, 1948-2011, Catalogue Raisonné, Volume 1, coordinated by Malika VINOT, Paris, 2012, referenced as 10.Scu.Épi.Ed.Ac.275*

*From her giant silhouette we observe with curiosity and gentleness .*

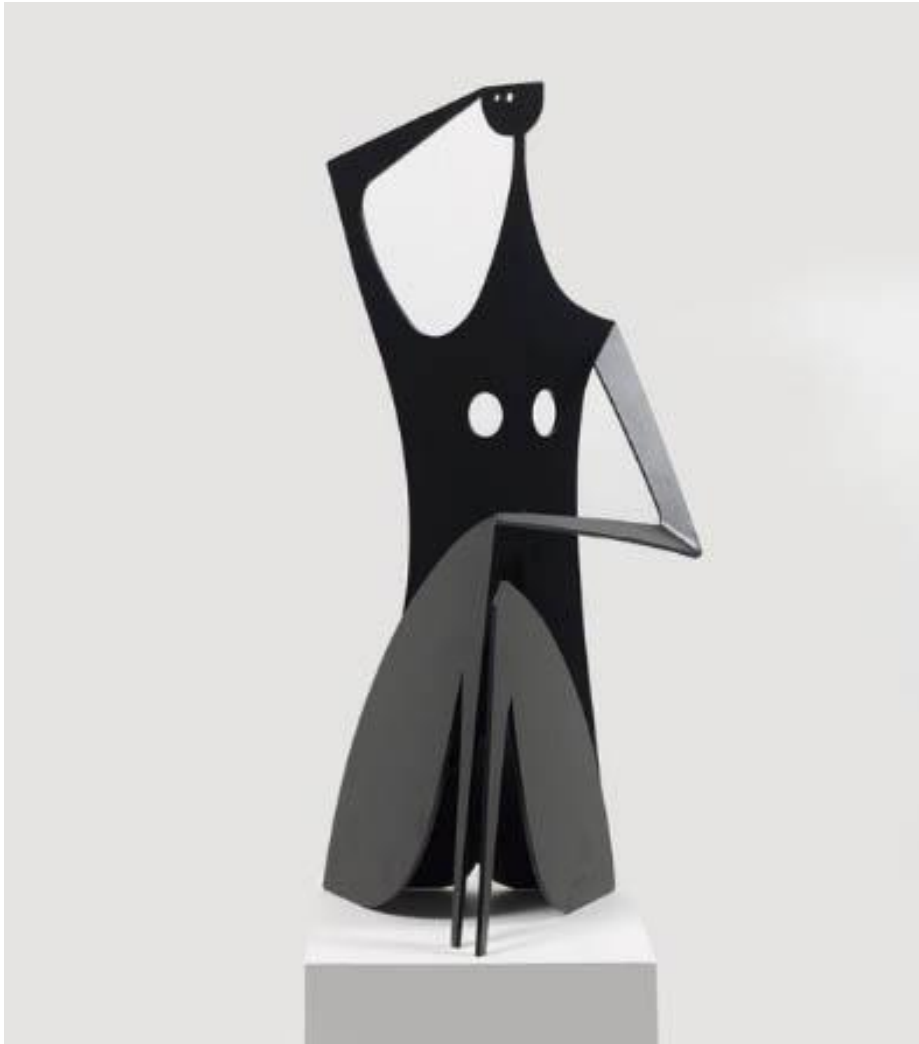
*This Epicurienne, the ultimate sculpture made by the artist Philippe Hiquily, is a direct counterpart to her mythical sculpture: the Marathonienne.*

*While the latter was caught in full effort, the Epicurienne seems on the contrary seized in a moment of serenity and pure ecstasy.*

*Coquettish and nonchalant it is offered to the pleasure of the eyes while being more modest than his big sister. His knees are tight and his hand comes chastely caress them, such as the work La Pudique of 1992, while the spirit seems to wander in his dreams.*

*The 2000s were an opportunity for him to revisit his own mythologies, both thematic and formal.*





**Philippe Hiquily**

Epicurienne , 2011

Steel, Black Epoxy

**H** 85 cm

*Signed & Numbered*

**75,000 €**

**HIQ 11791 VA\_33XXX\_2**



The Epicurienne , the ultimate sculpture made by the artist Philippe Hiquily, is a direct counterpart to her mythical sculpture the Marathoniene. While the latter was caught in full effort , the Epicurienne seems on the contrary seized in a moment of serenity and pure ecstasy. Coquettish and nonchalant it is offered to the pleasure of the eyes while being more modest than his big sister.

