



**ANISH
KAPOOR**



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ANISH KAPOOR (b. 1954)

Halo

2006

stainless steel

120 x 120 x 27 in. (304.8 x 304.8 x 68.5 cm)



WATCH VIDEO

PROVENANCE

Lisson Gallery

Private Collection, New York

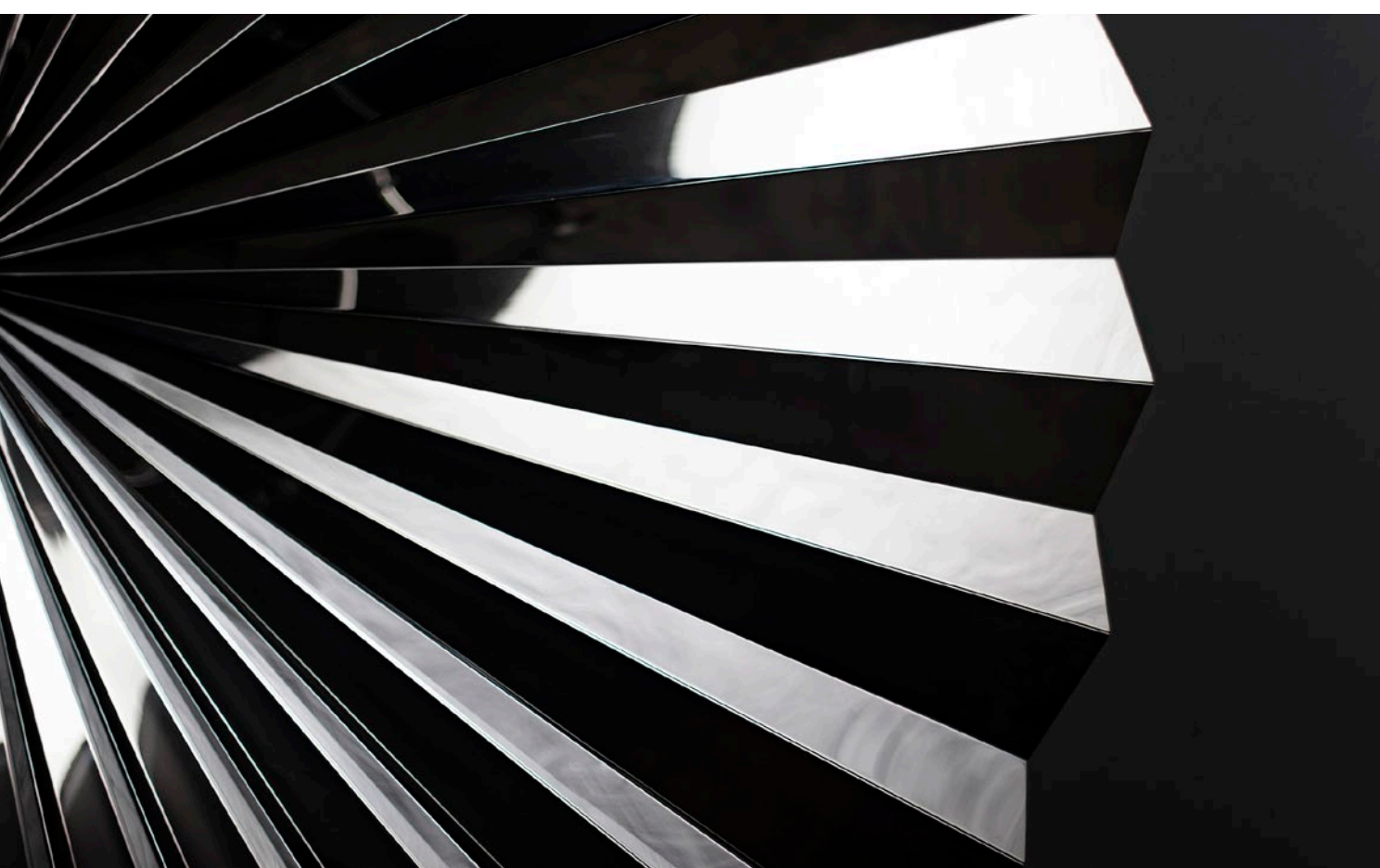
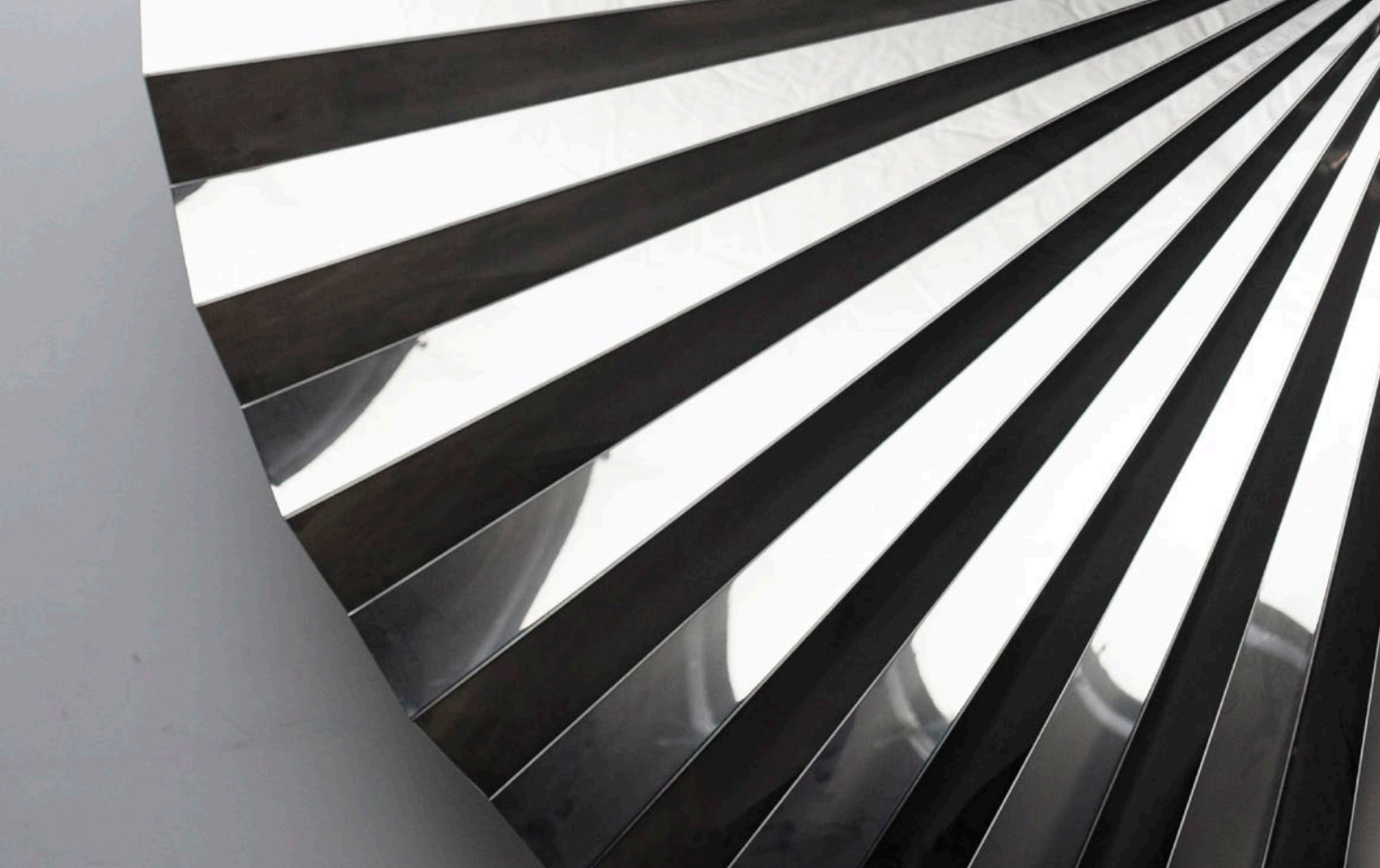
— IMPORTANT FACTS

- Reflective surfaces have become a hallmark of Anish Kapoor's sculpture. One of his most iconic public works, *Cloud Gate*, in Chicago is a celebration of a mirrored surface and form, reflecting back the environment and its occupants.
- In this piece, Kapoor pushes back against the inherent narcissism of mirrors – the desire to look at oneself. The pleats are more than an aesthetic choice. The folds obscure the viewer so that they see everything but themselves. And even in this, the world around the viewer becomes fractured and splintered.
- This sculpture was made the same year as Kapoor's triumphant *Sky Cloud* in New York. Cate McQuaid, art critic for the *Boston Globe*, notes that "Halo" "draws viewers like flies", and "you may see others, but it's hard to find

DETAIL IMAGES







TOP SCULPTURE SOLD AT AUCTION



Untitled
2002
alabaster
77 $\frac{5}{8}$ x 75 $\frac{5}{8}$ x 22 $\frac{3}{4}$ in.
(197.1 x 192 x 57.7 cm)

**Sold at Sotheby's London:
July 2008 for \$3,876,544**

Untitled
1999
alabaster
64 x 62 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in.
(162.5 x 159.3 x 59.6 cm)

**Sold at Sotheby's New York:
November 2017 for \$2,841,000**



TOP SCULPTURE SOLD AT AUCTION



Turning the World Upside Down #4
1998

mirror-polished stainless steel
79 ¼ x 79 ¼ x 66 ¼ in.
(200.2 x 200.2 x 168.2 cm)

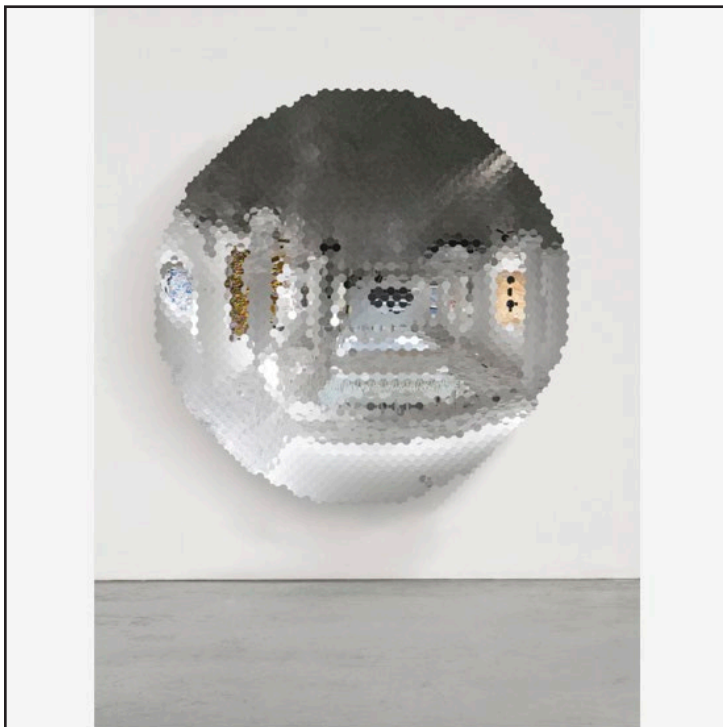
**Sold at Sotheby's New York:
May 2011 for \$2,434,500**

Untitled
1999
alabaster
55 ⅝ x 31 ¼ x 12 ¾ in.
(141.2 x 79.3 x 32.3 cm)

**Sold at Sotheby's New York:
November 2006 for \$2,256,000**



COMPARABLE SCULPTURE SOLD AT AUCTION



Untitled

2009

stainless steel

87 $\frac{3}{4}$ x 87 $\frac{3}{4}$ x 16 in.

(223 x 223 x 40 $\frac{1}{2}$ cm)

**Sold at Sotheby's Doha:
October 2014 for \$1,595,000**

Comparable grooved stainless steel piece

Smaller than the offered piece by about 1/4 and
has a textured surface

Sold for over \$1.5M at auction nearly 8 years ago

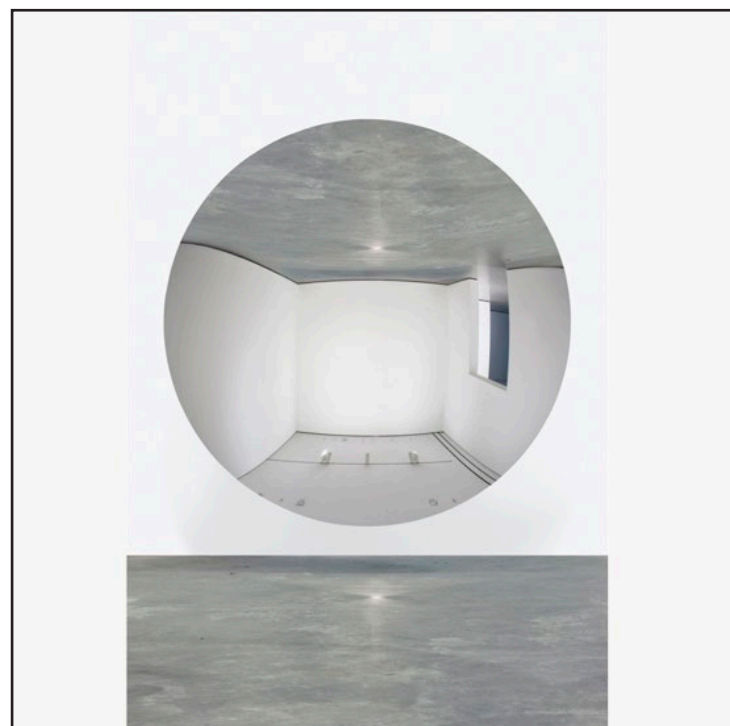
Untitled
2004
stainless steel
83 $\frac{3}{4}$ x 83 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.
(212.7 x 212.7 x 40 cm)

**Sold at Christie's London:
February 2015 for \$1,831,404**

Another smaller example in stainless steel

Sold for more than \$1.8M at auction 7 years ago

Kapoor made many more discs with a smooth
mirror finish, as opposed to the rarity of the
present work with a fan or accordion pattern



COMPARABLE SCULPTURE SOLD AT AUCTION

Untitled

2011

stainless steel

90 ½ x 90 ½ x 18 in.

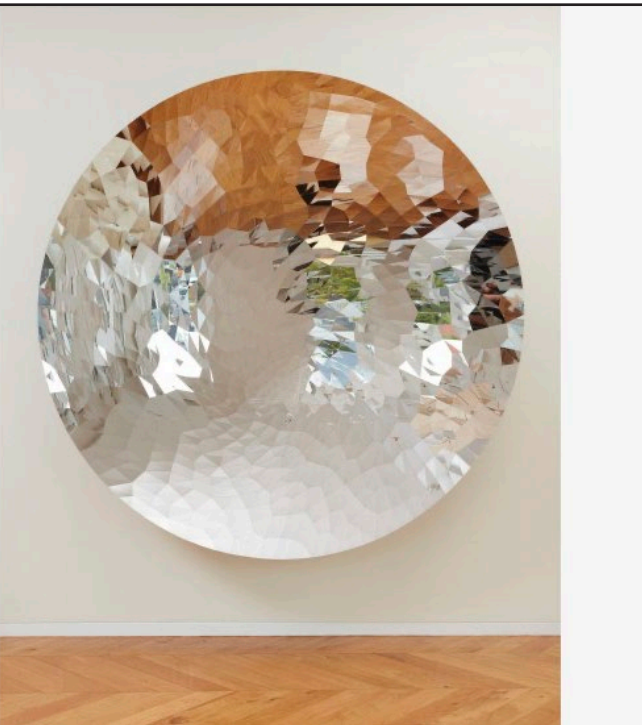
(229.9 x 229.9 x 45.7 cm)

Sold at Phillips New York

November 2017 for \$1,515,000

Smaller stainless steel example

The fractured surface is less common than the discs with a smooth mirror finish, though still more common than our unique large-scale fan-pattern piece



KAPOOR SCULPTURE IN MUSEUM COLLECTIONS



**Metropolitan Museum of Art
New York**

Untitled
2007
stainless steel
89 $\frac{3}{4}$ x 89 $\frac{1}{4}$ x 16 $\frac{1}{2}$ in.
(228 x 226.7 x 41.9 cm)

**High Museum of Art
Atlanta, GA**

Untitled
2010
stainless steel
118 $\frac{1}{8}$ x 118 $\frac{1}{8}$ x 24 in.
(300 x 300 x 61 cm)



— KAPOOR SCULPTURE IN MUSEUM COLLECTIONS

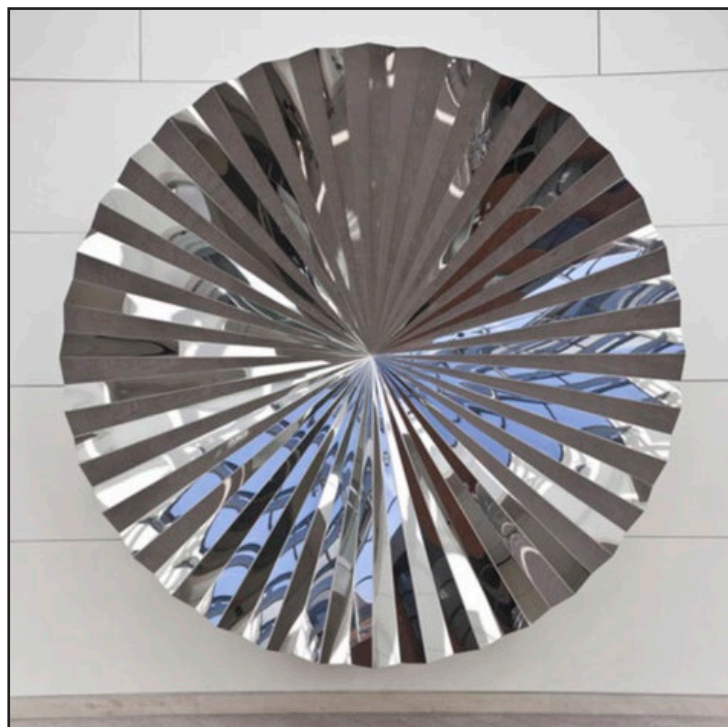


**Musée cantonal des Beaux-Arts
de Lausanne, Switzerland**

Untitled
2002
polished stainless steel
59 x 47 ¼ x 13 in.
(150 x 120 x 33 cm)

**Private collection, on view at
Peabody Essex Museum
Salem, MA**

Halo
2006
oil on linen
27 1/2 x 118 in.
(69.85 x 299.72 cm)





“The work doesn’t exist without the viewer, without somebody looking at it.”

Anish Kapoor

HISTORY



Reflective surfaces have become a hallmark of Anish Kapoor's sculpture. One of his most iconic public works, *Cloud Gate*, in Chicago is a celebration of a mirrored surface and form, reflecting back the environment and its occupants.

Connecting all of his themes is Kapoor's use of immersivity. From large scale installations to more intimate pieces, Kapoor seeks to subsume the viewer within a world of light and color. In doing so, Kapoor pushes the viewer to consider their own place – within society, within their personal relationships, within the larger cosmos. The work does not exist without that interaction of object and viewer.

Mirrors have had a long and potent history as a symbol. Think of Perseus using his shield as a mirror against Medusa, the mirror given to Jia Rui and the interaction of Granny Liu with the large mirror in *Dream of the Red Chamber/Story of the*

Stone, or Alice falling through the looking glass. Mirrors are not just tools but imbued with symbols – warnings of carnal pleasure, totems of modernity, protectors, or devices to upend our own worldly perceptions. Kapoor's series of mirrors continue this tradition, opening doorways to new insight within ourselves and beyond in the natural world.

In this piece, Kapoor pushes back against the inherent narcissism of mirrors – the desire to look at oneself. The pleats are more than an aesthetic choice. The folds obscure the viewer so that they see everything but themselves. And even in this, the world around the viewer becomes fractured and splintered. One must focus to make sense of the reflected surroundings. Like Alice in Wonderland, the world is on its head, and like Granny Liu, we confront this familiar object anew. Kapoor's mirrors are never straightforward. Whether concave or tilted, this distortion expands our visual observations to provide interior insight of ourselves and of the world.

This sculpture was made the same year as Kapoor's triumphant *Sky Cloud* in New York. Cate McQuaid, art critic for the Boston Globe, notes that "Halo" "draws viewers like flies", and "you may see others, but it's hard to find yourself." This physical manifestation points to the more figurative difficulty to look within, to know oneself.



Anish Kapoor
Cloud Gate, 2006
Millennium Park, Chicago

Anish Kapoor
Sky Mirror, 2006
Installation in Rockefeller Center, New York

