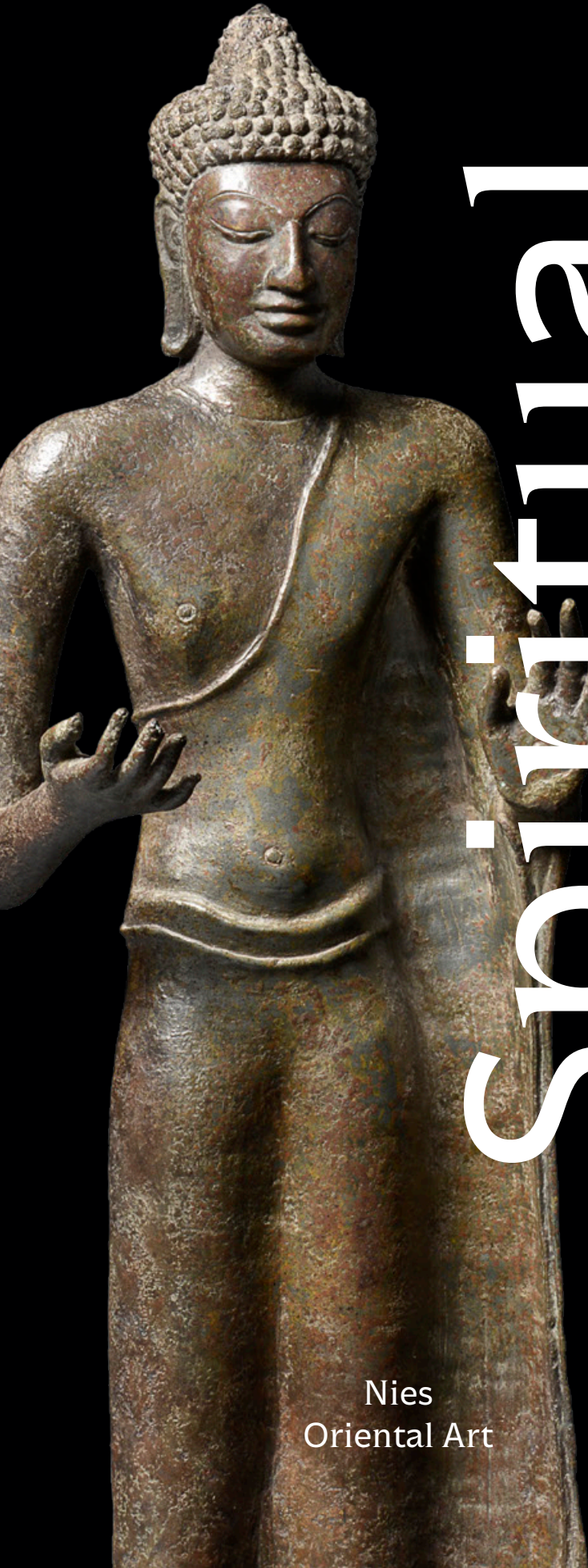


Master Sculpture  
from Europe and Asia

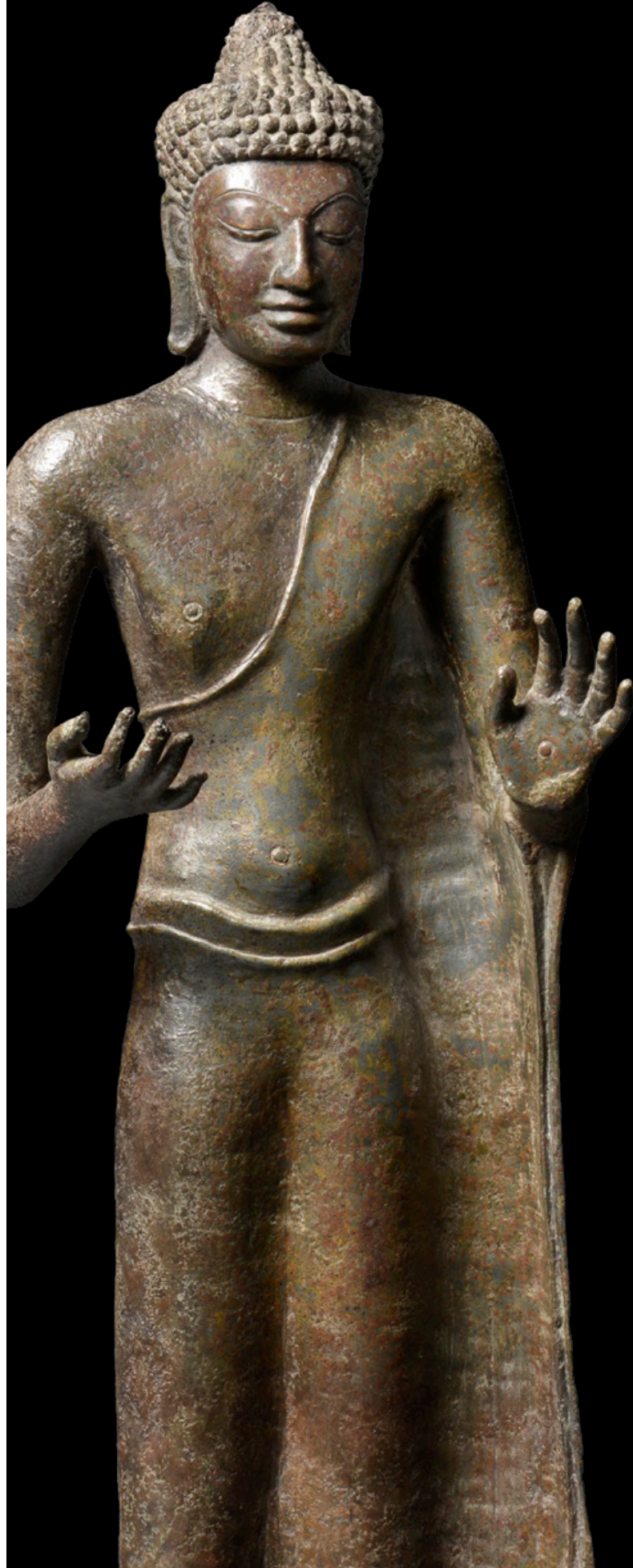
# Spiritual Resonance



Nies  
Oriental Art



Stuart Lochhead  
Sculpture



# Preface

My journey in Asian art started in 1973, but I have been surrounded by arts of various cultures and time periods for as long as I can remember. To live with art, and more particularly sculpture, gives meaning to space and is an endless source of inspiration.

This exhibition brings together sculptures of exceptional quality and connects us to their timeless energy. To experience sculpture of a religious nature, we balance our discerning eye for beauty with a deep spiritual awareness. The sculptures featured in this catalogue provoke thought, induce silence, and move us. Many of these statues have been created for sacred monuments and monasteries where their presence evoked a powerful emotion.

As the title indicates, we invite the spectator to resonate with the serenity that these sculptures embody. It is a great pleasure to collaborate with Stuart Lochhead and unite master sculpture across boundaries and time periods in a carefully curated space, creating a profound conversation between artistic fields.

Marcel Nies

Close-looking is the craft of the dealer and the art historian. In over three decades in the field of European sculpture, I learnt to identify the trademarks of specific artists through minute observation: the inclination of a stylus incising clay or a chisel carving marble can tell us everything about a specific sculptor, an artist's school, or a place of production. This kind of knowledge is hard-earned, but it pushes one into an expertise 'silo'.

Travelling has offered a parallel education beyond my profession. Journeys to Southeast Asia have opened my eyes to the richness of sculptural traditions in this part of the world. Such encounters have been incredibly rewarding, bringing great joy and surprise as they revealed previously hidden connections to the sculptural tradition I know best.

I am delighted that this journey of discovery has now materialised in this exhibition. Collaborating with Nies Oriental Art on *Spiritual Resonance* has been a chance to celebrate how our silos exist in a network of expertise and friendship. Furthermore, Marcel and I are neighbours at TEFAF Maastricht, and this collaboration is a testimony to the enriching encounters fostered at this extraordinary art fair. I hope this exhibition will give you the same pleasure it brought us in creating it.

Stuart Lochhead



Spiritual Resonance  
Master Sculpture from Europe and Asia

7 October - 7 November 2025

Stuart Lochhead Sculpture  
22 Old Bond Street, London W1S 4PY

Organised by

Nies Oriental Art  
Stuart Lochhead Sculpture

This exhibition brings together a carefully curated selection of religious master sculptures from Europe and Asia, spanning from the seventh to the twentieth centuries. Their juxtaposition illuminates a shared history of global contact across Eurasia, the largest continental area on Earth, stretching from Britain to Japan. This geographical designation provides a scholarly framework that invites us to think beyond compartmentalised notions of 'East' and 'West'.

The political fragmentation of the Eurasian continent obscures a history of connectivity that spans across millennia. From the campaigns of Alexander the Great to the caravans of the Silk Roads and the expansion of vast imperial powers, a complex web of interactions facilitated cultural and artistic exchange. One particularly striking example of such connectedness is the case of ancient Gandhara. Located in the north-western part of the Indian Subcontinent in the foothills of the Himalayas, Gandhara acted as a 'melting pot' of styles and ideas, merging traditions from China, Southeast Asia, and the Mediterranean Classical world, and played a central role in the diffusion of diverse visual forms.

The intellectual premise of this exhibition is inspired by and expands upon *Imagining the Divine: Exploring Art in Religions of Late Antiquity across Eurasia*, a show organised at the Ashmolean Museum, Oxford, in 2017 in collaboration with the British Museum. The show concentrated on how art shaped devotion across world religions, from 100 to 1000 AD. *Spiritual Resonance* extends the scope by over one thousand years, specifically focusing on the medium of sculpture.

The artworks in this catalogue predominantly originate from India, Southeast Asia, and Western Europe, and are the products of three great world religions: Hinduism, Buddhism, and Christianity. Taken together, they reveal how specific formal choices, such as the depiction of stance, gesture, and expression, as well as the use of precious materials, are combined to convey spirituality and elicit worship in the viewer.

While they represent different beliefs, these works embody a shared human need to create sacred imagery in three-dimensional form. The artists who produced them succeeded in representing complex theological concepts and in giving tangible shape to the divine. In their juxtaposition, these sculptures resonate with one another across time and geography, encouraging viewers to move beyond culturally specific value systems and to re-centre the original, spiritual power of these creations.

From the perspective of historical connectedness, the Western works on display testify to the enduring centrality of Christianity in Europe, from the High Middle Ages to the twentieth century. To make but two examples, the German *Virgin and Child* and Adolfo Wildt's *Head of the Virgin* present the Madonna over a thousand years apart. Moreover, the representation of the Italian poet-saint Francis of Assisi by the Flemish founder Renier van Thienen showcases the connection that existed between northern and southern Europe throughout the Renaissance period and illustrates how devotion to particular saints travelled across the continent to the great trade cities of Antwerp and Brussels in the fifteenth century.

The Buddhist and Hindu sculptures in this exhibition showcase the central role of the Indian Subcontinent in the

development of all the major religions of Asia. Buddhism spread to Southeast Asia in the 3rd century BC via missionaries sent by the Indian emperor Ashoka (304 – 232 BC) which gave rise to Buddhist states, like the Mon Dvaravati and Srivijaya Kingdoms. These areas became leading centres in the production of sculpture largely following Indian prototypes, as illustrated by the standing *Buddha Sakyamuni* in the Dvaravati style. Also, the statue of *Avalokiteshvara* from the Srivijaya region reflects influence from the Indian Pallava school, and the seated *Ratnasambhava* cast in central Tibet relates to East-Indian Pala images.

The visual legacy of Buddhism continues in the contemporary works of Shota Suzuki (b. 1984), whose metal flowers, dotted around the exhibition space, recall offerings left at the Buddhist temples and shrines of his native Kyoto.

Beyond intra-continental connections, parallels emerge in technique and material. Both the bronze *Crucified Christ* after a model by Michelangelo Buonarroti and the fifteenth-century statue of Parvati from the Vijayanagar Dynasty were created using the lost wax method, a technical tradition with Proto-Indo-European roots. Gold, too, appears as a near-universal symbol of divine presence: the Japanese Buddha of the early Muromachi period and the German Virgin of the Immaculate Conception are both carved in wood and partly gilded, their surfaces shimmering with otherworldly radiance.

The conversation that begins on the pages of this catalogue continues in the exhibition space on Old Bond Street, where these objects unite world cultures, religions, and philosophies. In their presence, we are invited to experience both historical contact and spiritual resonance, and to find connection and inner stillness through the contemplation of their beauty.









# Crowned Buddha Sakyamuni

18

Thailand, Lopburi, 12th century  
*CROWNED BUDDHA SAKYAMUNI*  
Gilt bronze, height: 25 cm.

*PROVENANCE*

Private collection, Germany.  
Marcel Nies Oriental Art, Antwerp, 2008-2009.  
Mr and Mrs Di Prospero, London, 2009-2024.

This finely cast bronze portrays the historical Buddha Sakyamuni in royal attire. The statue emulates the Angkorian style in the broad face with a meditative smile and in the design of the jewellery, which derives from portrayals of King Suryavarman II (1094-1150).

Lopburi was an important Buddhist centre in south-central Thailand that fell under the control of the Khmer Empire in the tenth century, which encouraged local workshops to follow Khmer models found in Angkor. Despite the clear Khmer influence, this bronze shows distinct elements that place it in Lopburi. In comparison to Cambodian interpretations of the subject, this bronze is cast with finer proportions and more humane features. The type of garment with rectangular shawl is also characteristic of the Lopburi school.

The depiction of this historical Buddha in royal guise reflects a change in Buddhist worship, as this type of attire was traditionally reserved for images of bodhisattvas. This trend may be connected to the Angkor Kings who commissioned their portrait in the form of Buddha to assert their status in Khmer dominated regions.







# Head of Buddha Sakyamuni

24

Thailand, Sukhothai kingdom, 14th century  
*HEAD OF BUDDHA SAKYAMUNI*  
Bronze with traces of gilding, height: 56 cm.

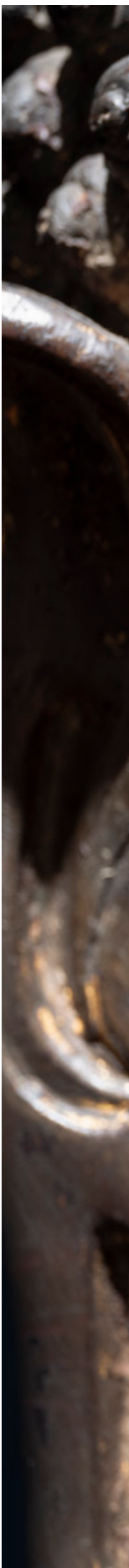
*PROVENANCE*

Private collection, Haarlem, circa 1935-1976.  
Venduehuis der Notarissen (founded in 1914), Haarlem, 1976.  
Frits Flieger, Amsterdam, 1976.  
Galerie de Ruimte, Eersel, 1976-1977.  
Leo Geeris, The Netherlands, 1977-2023.  
Linda José van der Most, 2023.

Monumental in size and detail, this larger than life-size head is an exemplary portrait of the historical Buddha Sakyamuni in the Sukhothai style. The Sukhothai period, commonly referred to as the *Golden Age* of Thai culture, produced an idealised style for their images of Buddhist and Hindu deities, as echoed in this example.

His face takes a voluminous oblong-shape, articulated by engraved details and arched eyebrows. Buddha's heavy-lidded downcast eyes are subtly inclined towards his nose underlining his meditative state. His head is covered by plump snail-shell curls and crowned by an *ushnisha* and flame, denoting his enlightenment. The bronze is cast with sensitivity and precision, conveying Buddha's compassionate and transcendent nature. Emblematic for Sukhothai images, this sculpture has a profound sense of inner calm evoked by the fluid volumes and smooth surface.







Nino Pisano (Italy, Tuscany, 1334-1368)

*ST JOHN THE BAPTIST*

c. 1362-1363

Marble, height: 75 cm.

*PROVENANCE*

Private collection, England.

Sotheby's, London, 4 December 1956, lot 125.

Where acquired by Lili Fröhlich, London, 1956-1961.

Private collection, USA.

This elegant marble figure of *St John the Baptist* exemplifies the refined Gothic style of Nino Pisano, son of Andrea Pisano and one of the most accomplished Tuscan sculptors of the midfourteenth century. In Christian theology, John the Baptist preached and baptised those who repented in preparation for God's final judgement. He is revered in the Christian Church as the forerunner of Jesus Christ, and emerged as a prophet in the region of the lower Jordan River valley after a period of hermitage in the desert – as is hinted at by the presence of the camel skin lining his robes.

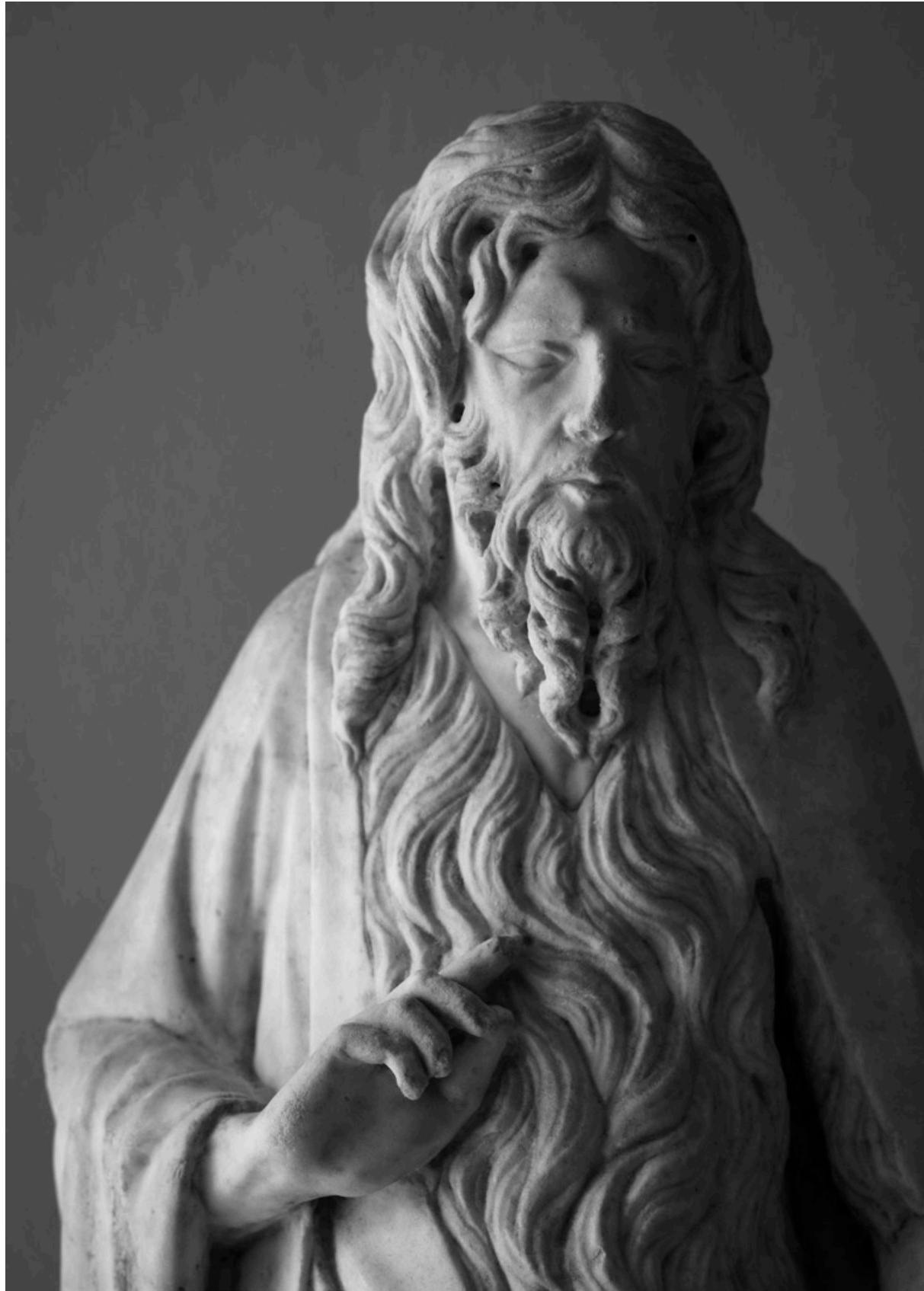
Likely created around 1362-1363, this statue was once part of a larger relief ensemble, possibly a larger altarpiece. The sculpture had a now-lost lower section. John's sinuous pose, rhythmic drapery, and idealised features reflect Nino's mature style, also evident in his work for the tomb of Archbishop Giovanni Scherlatti in the Cathedral of Pisa.

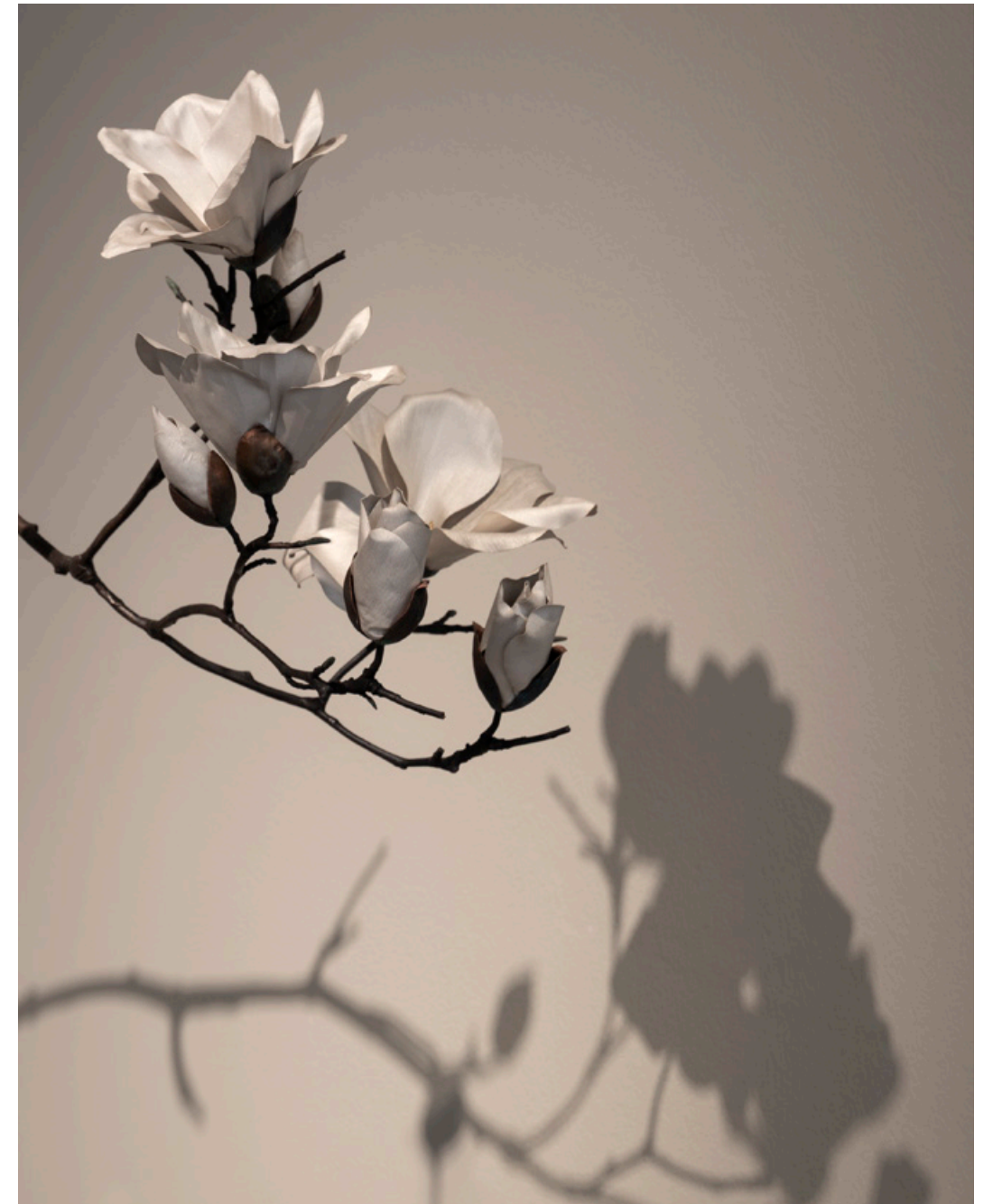
Originally thought to be a fourteenth-century Tuscan work of unknown authorship, this sculpture was reattributed to Nino Pisano following research by Francesco Caglioti, who linked it to a related figure by Nino's brother, Tommaso. Here, the expressive gesture and flowing cloak echo Andrea Pisano's earlier prototype for the Church of Santa Maria della Spina. Yet, Nino's version is more ethereal, elegant, and psychologically nuanced. Intended for devotional display this rediscovered sculpture captures the spiritual clarity and sculptural sophistication of the late Tuscan Gothic.

# St John the Baptist









Japan, Muromachi period, 14th century  
*AMIDA NYORAI*  
 Gilt and lacquered wood, height: 51 cm.

PROVENANCE  
 Sten Ankarcrona (1861-1936), Sweden, before 1936.  
 Thence by descent, 1936-2020.

# Amida Nyorai

This sensitively carved statue portrays Amida Nyorai, who rules over the Western paradise as the Buddha of limitless light. Amida is a powerful Buddhist deity who stood central in the worship of the pure land.

The figure sits in *vajrasana* with his hands in the striking *dhyana mudra* attitude. While exemplary of the early Muromachi style, this image bears noticeable influence from the preceding Kamakura period (1185–1333). This is particularly evident in the supple drapery and naturalistic features of the face of the figure, with raised eyebrows that melt into the forehead, full cheeks, smooth-edged eyelids, and inlaid eyes.

The well-considered volume of this sculpture is enhanced by a beautifully aged patina with remnants of gilding and warm reddish tones. The figure's serene expression evokes a convincing sense of spiritual tranquillity.







# La Vergine

Adolfo Wildt (Italy, Milan, 1868-1931)

*LA VERGINE (HEAD OF THE VIRGIN)*

Carved in 1925

Carrara marble, height: 33.8 cm.

Signed: 'A. WILDT'

#### PROVENANCE

Senator Luigi della Torre (1861-1937), acquired in 1925 at the Terza Biennale Romana.

Thence by descent to his daughter, Michelina della Torre, and her husband, Rinaldo Majno.

Thence by descent to their family, until 1995.

Claudia Gian Ferrari, Milan, from 1995.

Private collection, Piacenza.

Private collection, Milan, until 2024.

#### EXHIBITED

Rome, *Terza Biennale Romana. Mostra internazionale di belle arti.* Roma — MCMXXV, 1925

Milan, Spazio Oberdan, *Il 'Novecento' milanese:*

*Da Sironi ad Arturo Martini*, February - May 2003.

Milan, Museo del Novecento, *Margherita Sarfatti.*

*Segni, colori e luci a Milano*, September 2018 - February 2019.

This serene and meditative portrait captures the deeply spiritual dimension of its sculptor, Adolfo Wildt, one of the masters of Italian modernism and a late interpreter of Symbolism. The present composition beautifully portrays one of the central figures in Christianity, the Virgin Mary, mother of Jesus Christ and the only human to have been born without sin, absorbed in quiet introspection.

The sculpture marks a shift in Wildt's work, during which he returned to religious themes with a heightened sense of purity and abstraction, inspired also by the forms of Italian Neo-classical sculpture and Gothic art. Rendered in highly polished marble, it creates the effect of an ethereal, almost translucent surface, imbuing the Virgin's face with mystical grace.

*La Vergine* is one of the sculptor's best-known models, and was acquired by numerous notable collectors, including the important Milanese critic Margherita Sarfatti. The present version was exhibited at the Biennale Romana in 1925, when the model was first presented to the public. In light of its illustrious exhibition history, the sculpture reveals its significance in both spiritual and art-historical terms.









Central Tibet, late 15th - early 16th century

*HEAD OF A LAMA*

Copper alloy, cold gilding, silver inlay, traces of red polychromy,  
height: 29 cm.

*PROVENANCE*

Private collection, Belgium.

Marcel Nies Oriental Art, Antwerp, 2005-2006.

Benoit Timmermans, Belgium, 2006-2024.

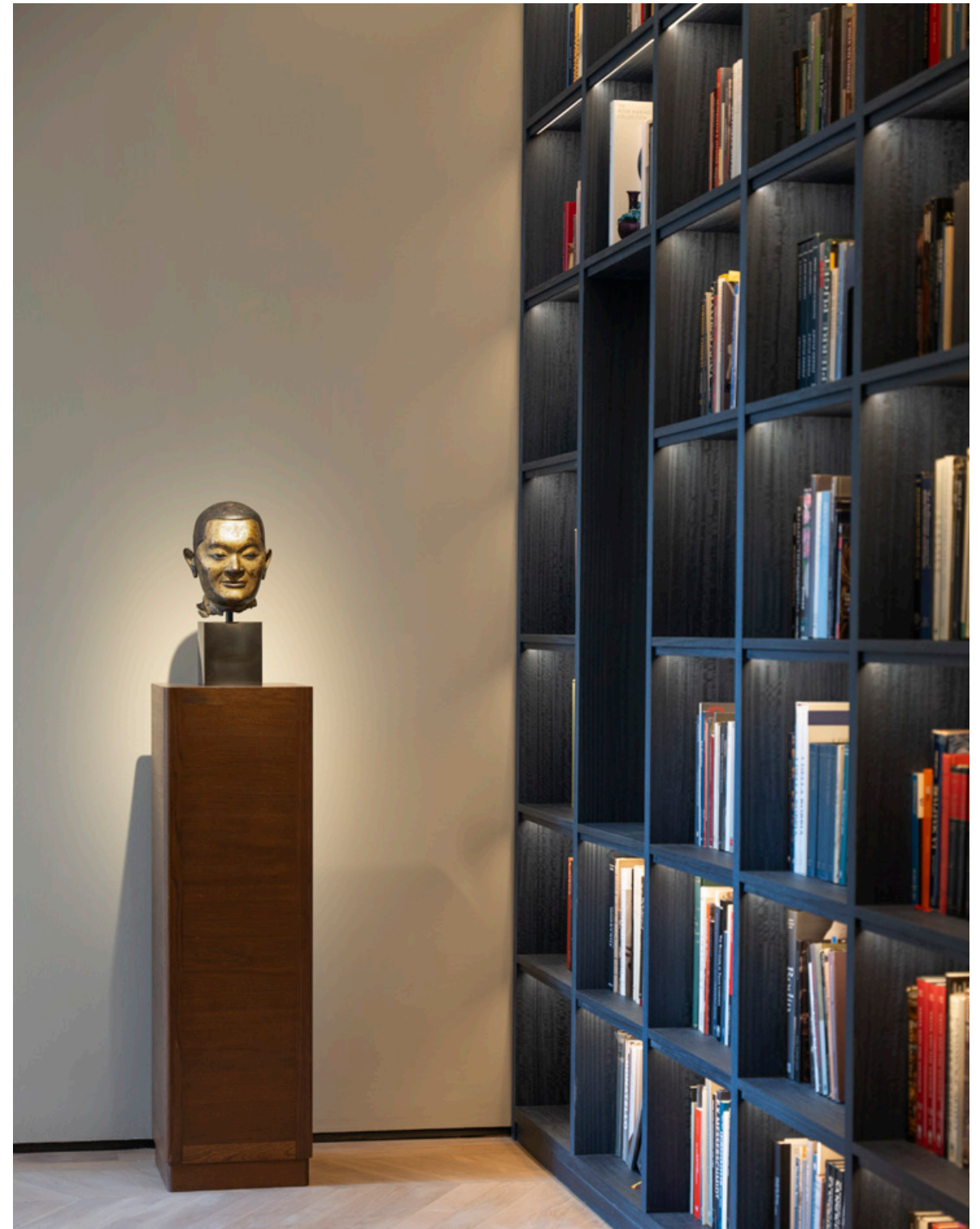
# Head of a Lama

Portraits of lamas formed a core part in the sculptural tradition in Tibet. The spiritual title was granted to monks of the highest order, who filled positions as abbot or teacher of the Dharma. This life-size portrait belonged to a complete statue of a lama and was likely commissioned for a Buddhist sanctuary.

While the identity of the sitter remains undetermined at present, the impressive size indicates that this is a cast of a highly esteemed teacher. His ears are slightly elongated and his mouth expresses a gentle smile, recalling the emotion of compassion. His face is engraved with distinct wrinkles to his forehead and a deep frown between his eyebrows, which denotes concentration and authority.

The use of a fine copper alloy with silver inlay is consistent with high quality medieval bronzes from central Tibet, as illustrated by several casts of Buddhist hierarchs published by David Weldon and Jane Casey Singer in *The Sculptural Heritage of Tibet*.







German, Lower Rhine or Westphalia, c. 1050-1080

*VIRGIN AND CHILD*

Wood (probably limewood), height: 51 cm.

*On loan from the Wyvern Collection, UK.*

*PROVENANCE*

Walter Randel, New York.

Michael Ward, New York.

Blumka Gallery, New York.

Daniel Katz Ltd, London, until October 2003.

The Wyvern Collection, London.

This rare standing *Virgin and Child*, probably carved in limewood around 1050–1080 in the Lower Rhine or Westphalia region of Germany, is a significant example of early Romanesque sculpture. Radiocarbon test supports a date between 890–1160. In light of stylistic and technical evidence, the sculpture has been deemed the earliest known Western depiction of the Virgin standing while holding the Christ Child. Unlike the more common *Sedes sapientiae* type, where the seated Madonna presents the Child frontally, this standing format creates a more intimate and natural relationship between mother and child and was likely inspired by Byzantine art. The sculpture retains traces of its original polychromy: deep blue for the Virgin’s mantle, and red for the Child’s tunic.

Carved in the round, the figure exhibits a sombre dignity and stylised restraint typical of northern European sculpture from the mid-eleventh-century. Its closest stylistic relative is the *Imad Madonna* in the Diocesan Museum of Paderborn, Germany (c. 1051–1058), sharing a similar treatment of the veil and grave expression. More broadly, the sculpture’s upright pose, columnar form, and curved folds of the wimple reflect both local artistic traditions and Byzantine influence.

Due to its rarity, early date, and compositional brilliance, the *Virgin and Child* is a work of exceptional historical and artistic value.

# Virgin and Child





Thailand, Dvaravati Kingdom, 7th-8th century  
*BUDDHA SAKYAMUNI*  
 Bronze, height: 54.6 cm.

*PROVENANCE*

Peng Seng gallery, Bangkok, before 1968.  
 S. Josefowitz, and by descent, Switzerland, 1968-2016.  
 H. Shawcross, London, 2016-2018.

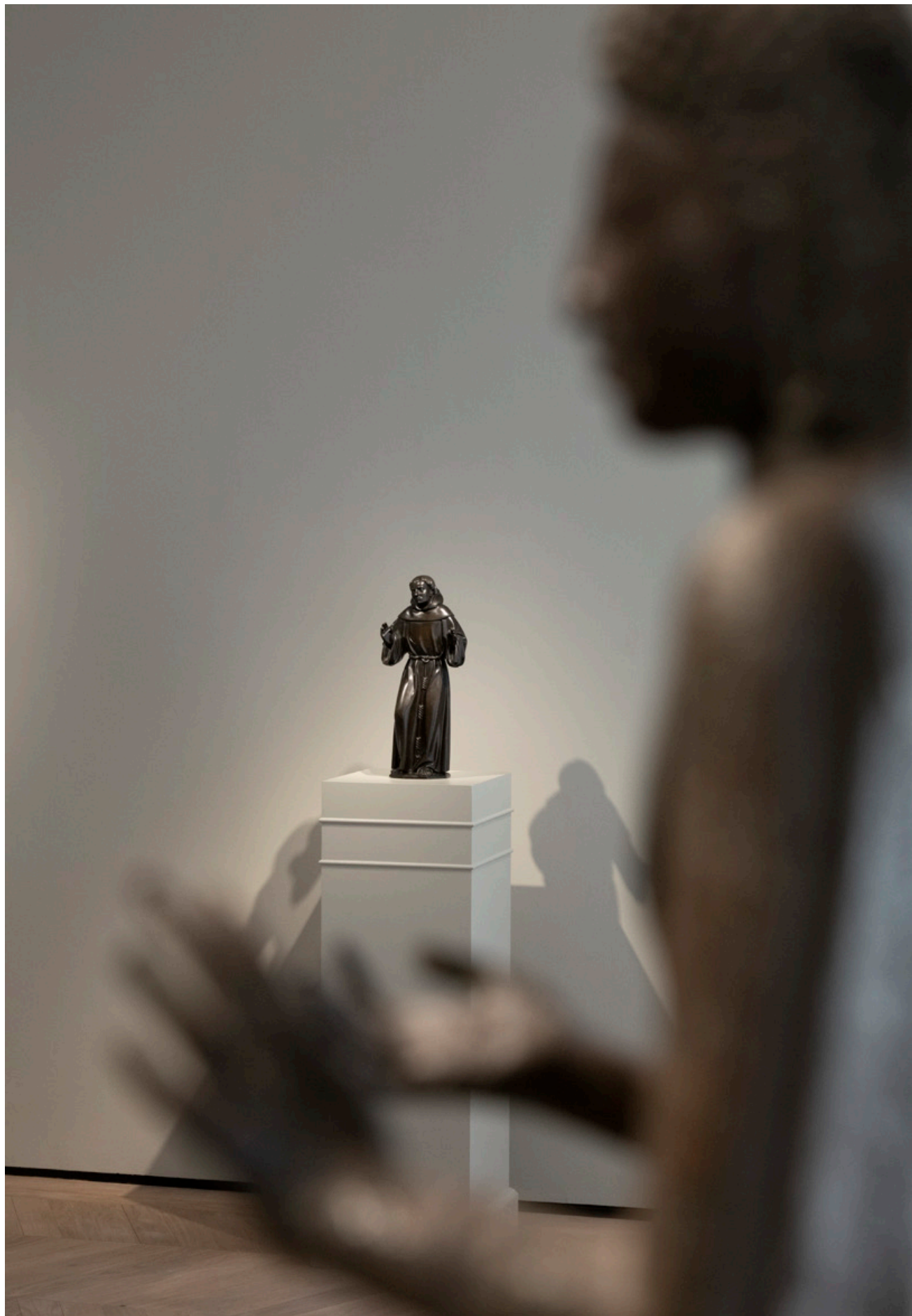
This impressive, solid-cast bronze portrays the historical Buddha Sakyamuni in a standing attitude. He wears a typical monastic robe that reveals his left shoulder and clings to the contours of his body. Note the soft curvature of his belly, underlined by a double-edged belt. His hands, held in *abhaya mudra* and *varada mudra*, are a prominent feature and denote a sense of spiritual authority.

The ancient Mon Dvaravati Kingdom (active 6th-11th century) introduced Buddhist culture in present-day Thailand and played an important role in propagating Indian traditions throughout Southeast Asia. While this supernal Buddha image recalls some stylistic influence from the Indian Gupta and Amaravati schools, it is an expressive example of the Dvaravati style. The statue takes a primordial form, with broad shoulders, narrow waist and slender profile, which implies that it was cast in the earlier developments of the Dvaravati Kingdom, when artisans were still in search of the ideal Buddha image.

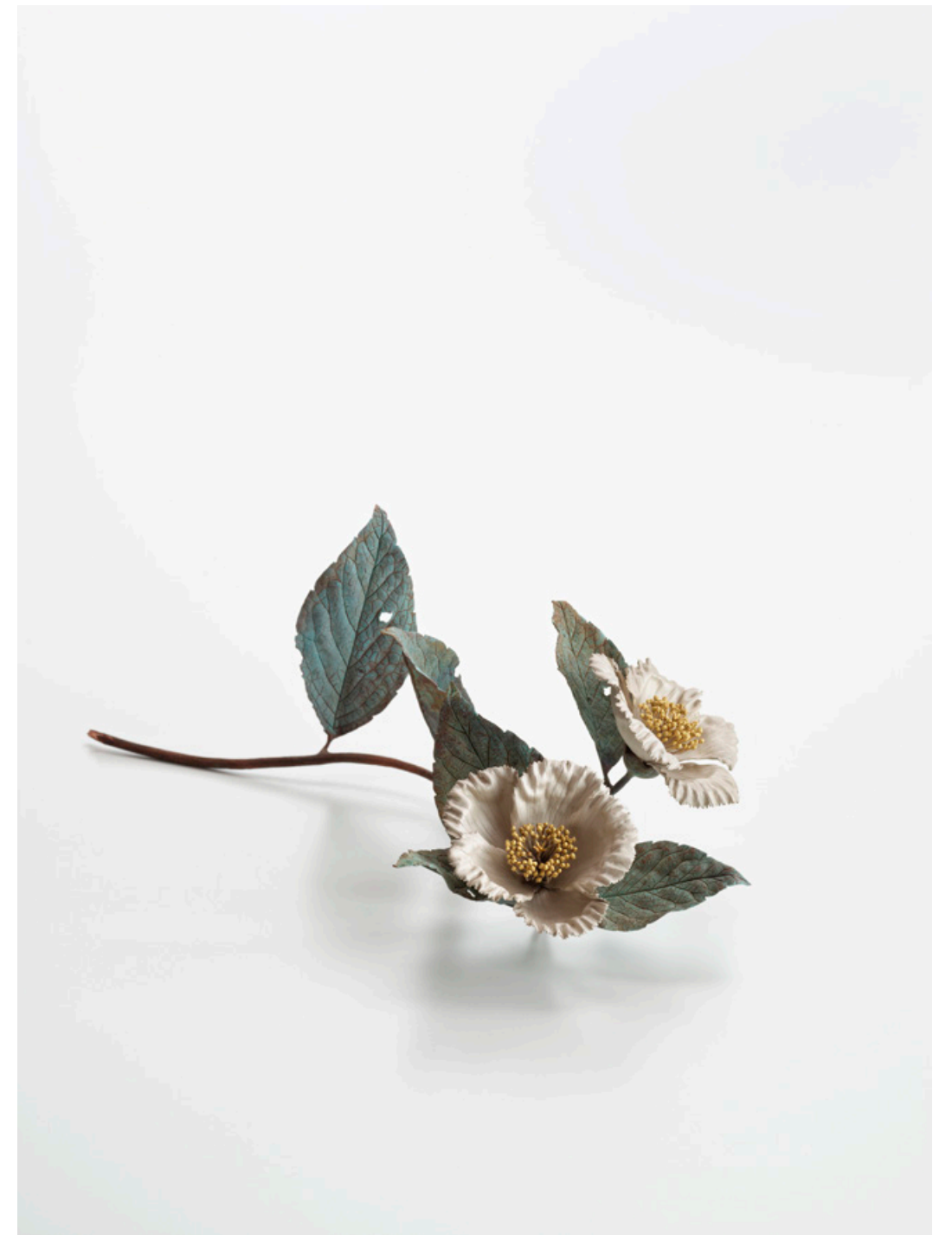


# Buddha Sakyamuni





Shota Suzuki (b. 1987), *The Summer Camelia*, 2024,  
Copper, silver, gold powder, 30 × 17 × 9.5 cm.





Flanders, 15th century  
 Cast attributed to Renier van Thienen (active c. 1465-1498)  
*ST FRANCIS*  
 c. 1480  
 Brass alloy, height: 48.3 cm.

*PROVENANCE*  
 Galleria Gilberto Zabert, Turin.  
 Roberto Grasselli, Turin.  
 Private collection, United Kingdom.

This exquisite brass statuette of *St Francis* exemplifies the highest artistic achievements of Burgundian brass founders, while its iconography testifies to the extensive cultural and devotional networks that shaped the Renaissance in Europe.

The material composition, casting technique, and stylistic elements strongly align with the work of Renier van Thienen, a master *dinandier* ('brass founder') active in Brussels between 1465 and 1498. The statue's refined execution and monumental presence despite its small scale suggest a provenance from a prestigious ecclesiastical commission – perhaps a large brass tomb, lectern or tabernacle. Van Thienen is documented working with the master sculptor Jan Boreman, who is most likely the creator of the wooden model from which the present cast was created.

St Francis was a Medieval poet saint from the Umbria region of Italy and the founder of the Franciscan Order. His depictions are more commonly associated with Italian art, and this example underscores the cross-cultural artistic exchanges that flourished during the European Renaissance, situating it within a rich network of devotional and artistic practices that spanned Flanders and the Italian peninsula in the late fifteenth century.

As such, the present work stands as both an exceptional work of art and a testament to the dynamic interplay of regional and international influences in the late fifteenth century, representing a remarkable addition to the corpus of late fifteenth-century Netherlandish metalwork.







# Ratnasambhava

70

Central Tibet, 13th century  
*RATNASAMBHAVA*  
Bronze, height: 47 cm.

*PROVENANCE*

Nasli M. Heeremaneck, USA, before 1971.  
Sotheby's, New York, September 1985.  
Peter van der Zalm, The Netherlands, 1985-1990.  
Christie's, Amsterdam, October 1991.  
Victor Klein, The Netherlands, 1991-2025.

*EXHIBITED*

Museum of Ethnology, Rotterdam,  
*Goden en Goeroes*, June-November 1989.

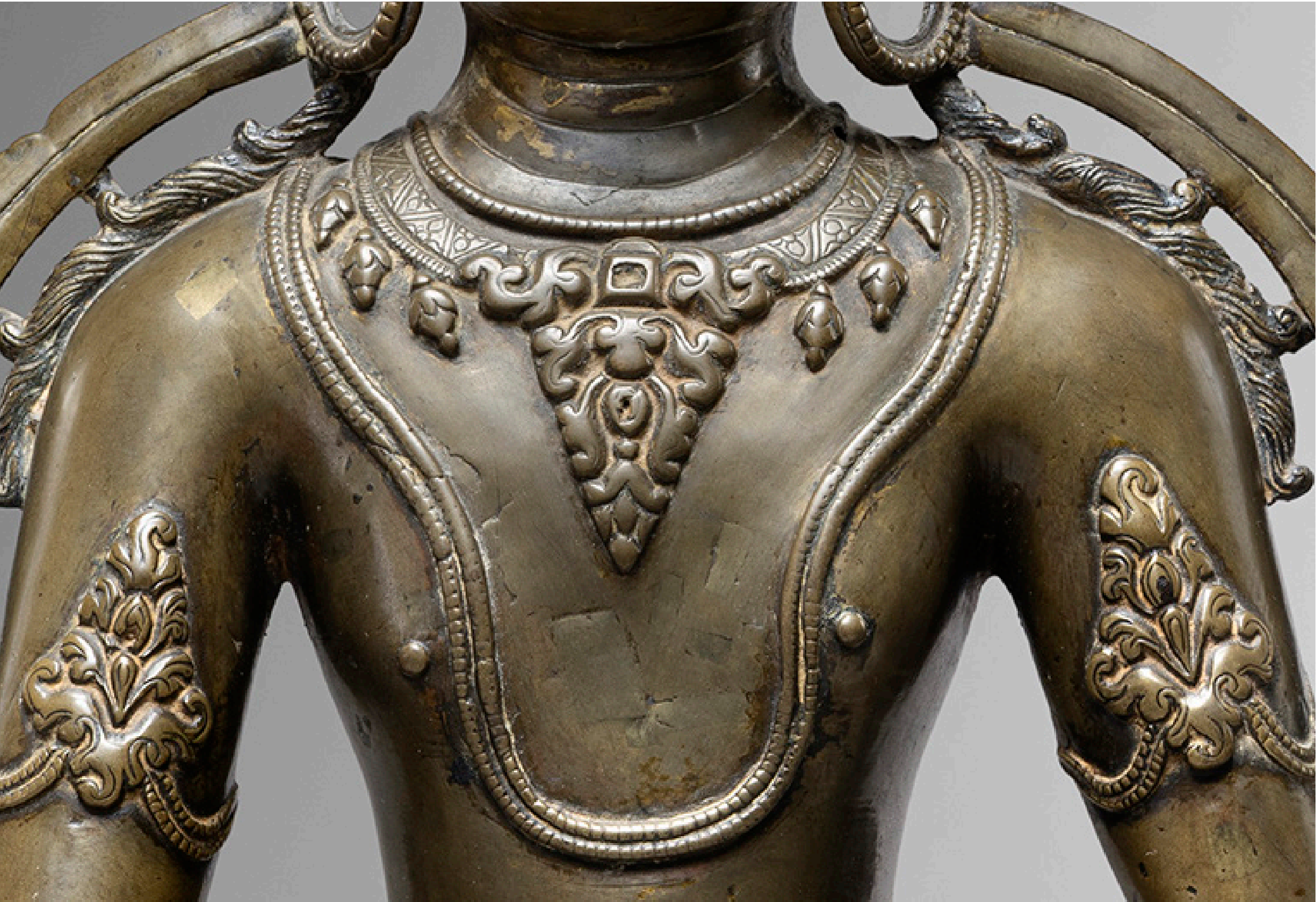
This commanding image portrays Ratnasambhava, one of the five Dyani Buddhas. He is worshipped as the second cosmic Buddha within that group and aids the devotee in purifying the mind and the ego.

Stylistically, this statue is entirely consistent with Buddhist bronzes cast in central Tibet in the thirteenth century. His facial features are reminiscent of the Pala style, which flourished in Bihar and Bengal from the eighth until the twelfth centuries. His wide eyes with an indent to the lash line and the finely incised arched eyebrows compare to a Tibetan bronze of Ratnasambhava in the Rubin Museum of Art, New York. Further Indian influence is expressed in the soft curvature of his belly and wide lotus petals to the throne, which derive from Kashmiri traditions.

The distinguished size of this bronze indicates that the sculpture was purposed for temple devotion. The blue pigment in the figure's hair and red paint applied to his lips and eyes also implies Tibetan worship. The well-balanced volumes adorned by finely cast details emphasise the intense spiritual tension of this statue.







Michelangelo Buonarroti (1475-1564),  
 After a model by  
*CRUCIFIED CHRIST*  
 Cast c. 1560-1570  
 Bronze with detachable loin silver loincloth, height: 25 cm.

*PROVENANCE*  
 Private collection, San Sebastián, Spain.  
 Private collection, Eindhoven, The Netherlands.

This exceptional bronze *Crucified Christ* represents a rediscovered cast of a model designed by Michelangelo Buonarroti, one of the greatest European sculptors, and a prominent figure of the Italian Renaissance, likely conceived in the later decades of his life. Distinguished by its rare four-nails iconography – an uncommon feature in the Renaissance but rooted in early Christian tradition – the sculpture reflects Michelangelo's deep spiritual concerns and his friendship with the poet and reformist patron Vittoria Colonna. Their intellectual exchange in the 1530s-1540s inspired several Christological designs, and this model may have emerged from that context.

First documented in Francisco Pacheco's *Arte de la Pintura* (1649), the model had a lasting impact on Spanish art, influencing major Baroque painters such as Diego Velázquez and Francisco de Zurbarán. The present cast stands out for its extraordinary refinement, feather-light weight, and crisp chasing. These qualities suggest it was made by a highly skilled founder, possibly Jacob Cornelisz Cobaert, who worked in Michelangelo's circle.

Drawing on compositional parallels with Michelangelo's drawings and sculptures from the 1530s-1560s, this cast captures the artist's introspective vision of suffering and redemption. More than a devotional object, it embodies the intellectual and spiritual currents of its time, linking Michelangelo's late artistic meditation with early Christian symbolism and Counter-Reformation thought.



# Crucified Christ







# Avalokiteshvara

82

Sumatra, Srivijaya Empire, 9th century  
*AVALOKITESHVARA*  
Bronze, height: 30.5 cm.

*PROVENANCE*

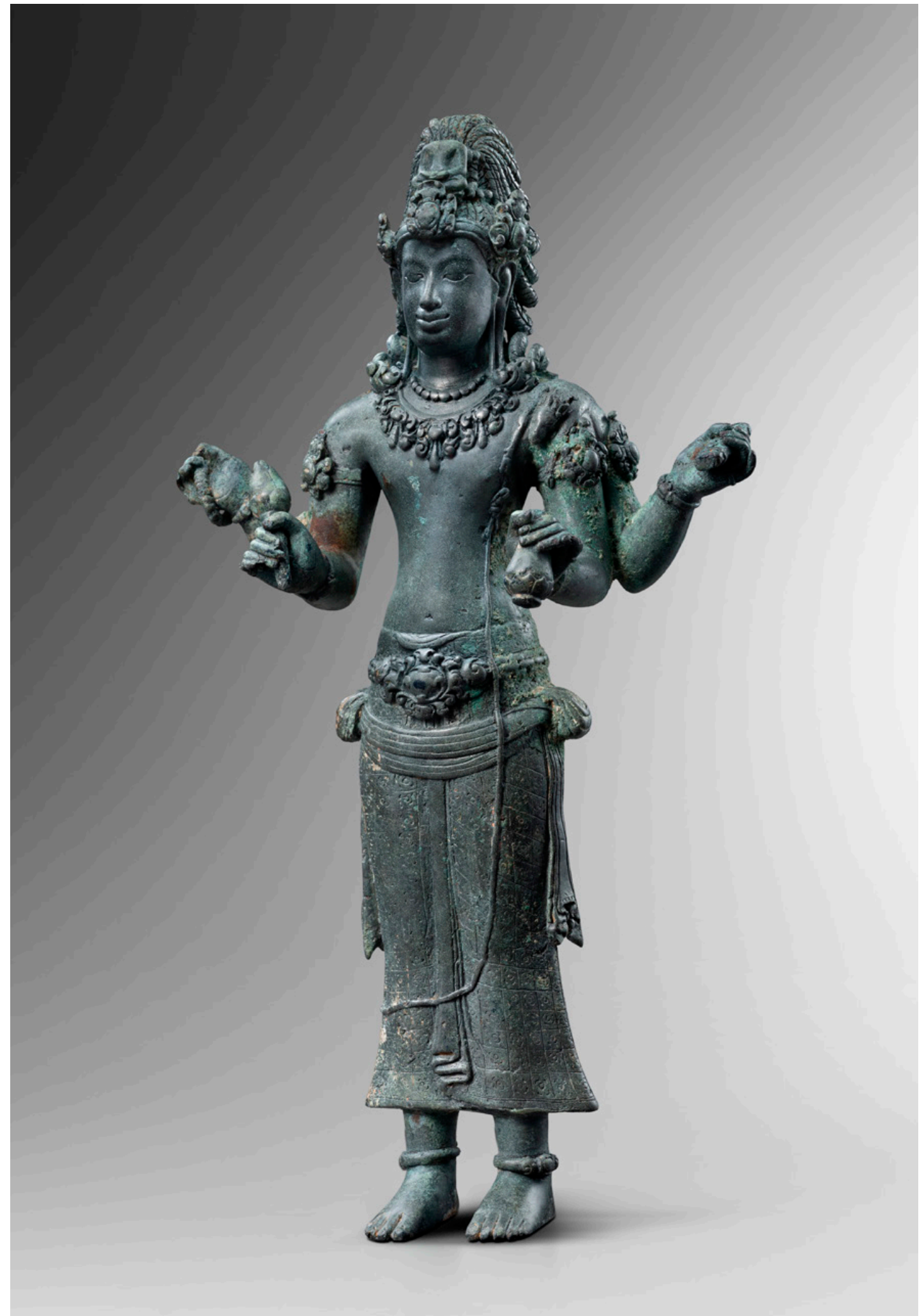
Khun Surat Osathanugrah, Thailand, before 1996-2007.  
J. Rodolitz, Thailand, 2007-2023.

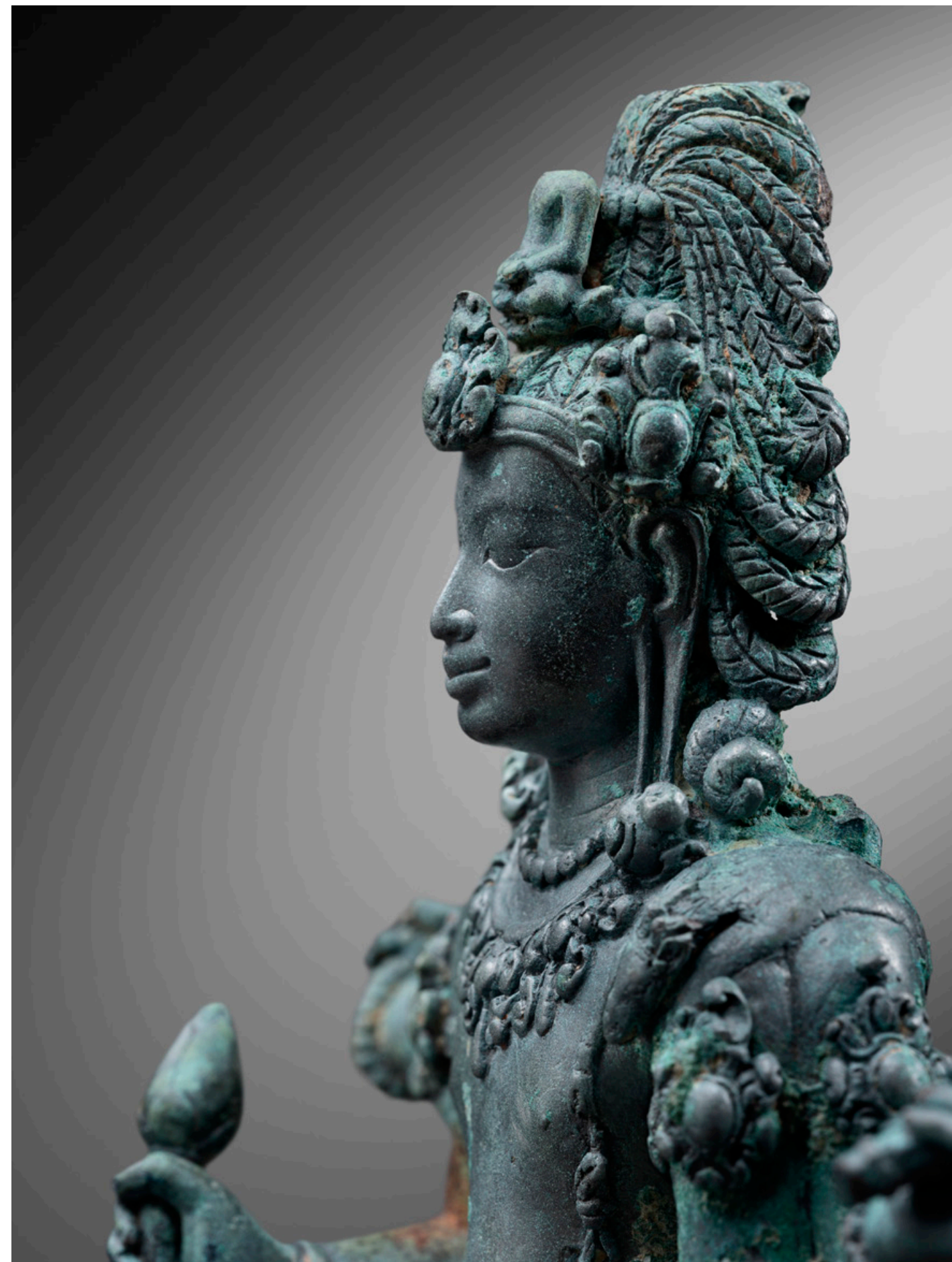
The four-armed bodhisattva of infinite compassion, Avalokiteshvara, is depicted here with his typical attributes, and a figure of Buddha Amitabha in his headdress.

While this finely cast bronze relates closely to the Indian Pallava school, it reflects a unique style that had its centre in Palembang, Sumatra. The unusual high coiffure with tresses of braided hair parallels a ninth-century bronze of Avalokiteshvara from Palembang in the National Museum of Jakarta.

The style of the jewellery and decorative patterns to the drapery place this bronze in the Srivijaya Empire. Due to the region's advantageous maritime position, Srivijaya images borrow elements from other Asian schools. The flayed skin draped over his left shoulder, for instance, derives from early 7th-century Indian statues of bodhisattvas.

The Srivijaya Kings introduced the concept of the 'god-king', associating their rule with Buddhist deities. The present figure is adorned with jewellery of a royal type and his facial features are noticeably humanlike, which may suggest that this statue of Avalokiteshvara is a manifestation of a Srivijaya King.







# Virgin of the Immaculate Conception

88

South German, probably Bavaria, c. 1750-1760  
*VIRGIN OF THE IMMACULATE CONCEPTION*  
Polychromed and gilt wood, perhaps limewood, height: 86.5 cm.

*PROVENANCE*  
Private collection, Paris, from at least 1992 until 2020.

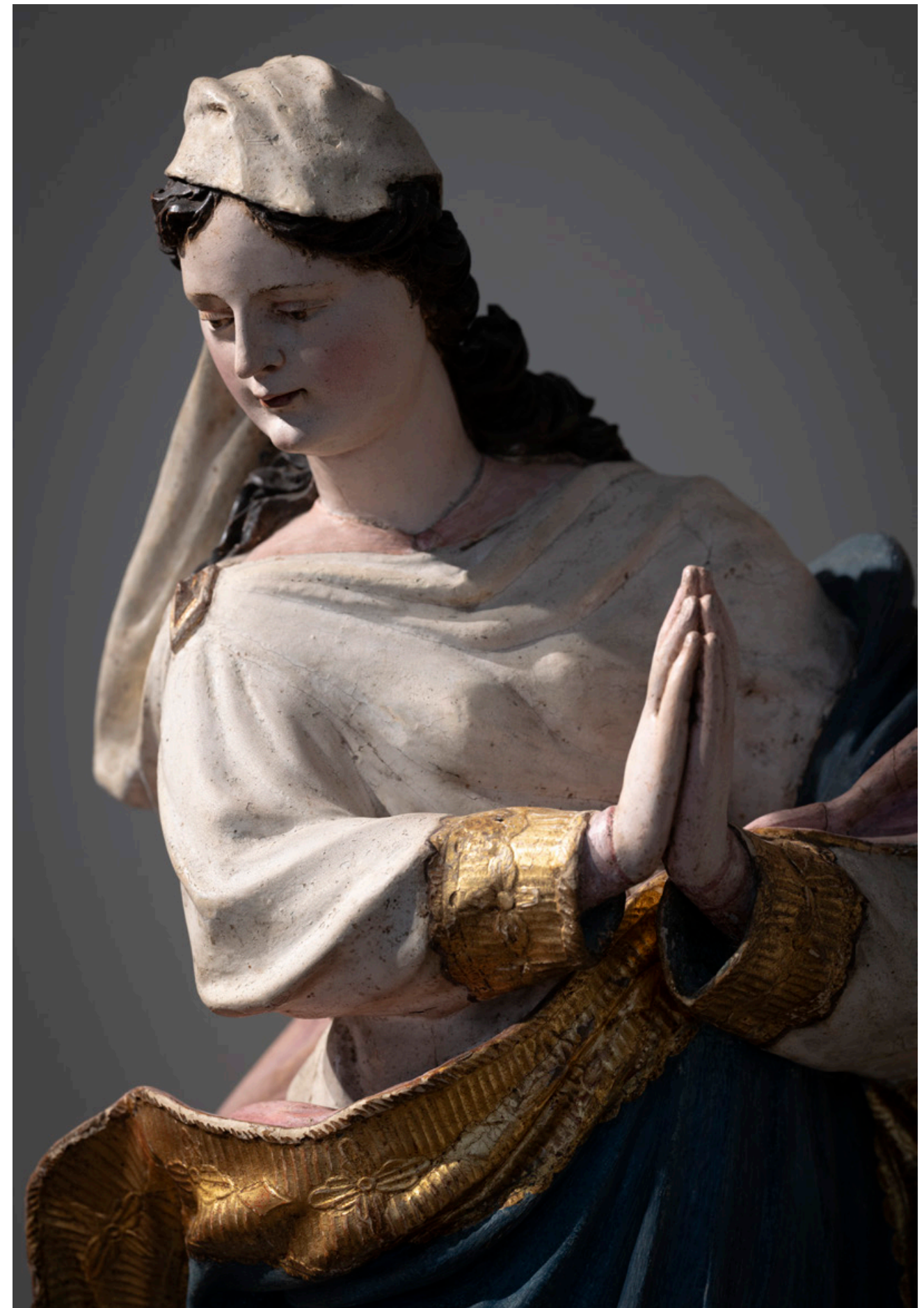
This finely carved and richly polychromed *Virgin of the Immaculate Conception*, produced in southern Germany, likely in the region of Bavaria, around 1750-1760, stands as an elegant expression of late Baroque religious sculpture. Executed in wood, possibly limewood, this half-life-size figure is distinguished by its animated movement and refined carving. The Virgin stands in *contrapposto*, an asymmetrical arrangement of the human figure in which the line of the arms and shoulders contrast and balance those of the hips and legs. Her hands are joined in prayer, and her feet trample a serpent who clutches Eve's apple. Such imagery symbolises the Virgin's triumph over original sin – a dogma known as the Immaculate Conception. Two angelic heads, a crescent moon, and stylised clouds complete the celestial setting, all carved as an integral part of the composition.

The flowing drapery, delicate polychromy, and exquisite gilding of the sculpture exemplify the devotional art promoted by the Franciscan Order and favoured in Bavaria during the eighteenth century. The Virgin's swirling cloak and graceful turn of the head evoke the rococo lightness and expressive rhythm found in works by major sculptors of the region, such as Ignaz Günther, Johann Joseph Christian, and Joseph Anton Feuchtmayer.

Much of the original polychrome surface of the piece survives. The elaborately carved base is decorated with lion's feet, acanthus motifs, and rosettes, suggesting that the sculpture was intended as an autonomous devotional figure, likely positioned in a chapel to engage the viewer from below. The work's formal sophistication and iconographic clarity affirm its place within the rich tradition of South German Marian sculpture and highlight its function as both a liturgical object and a work of sculptural virtuosity.







# Parvati

94

India, Tamil Nadu, Vijayanagar Dynasty, 15th century

*PARVATI*

Bronze, height: 60 cm.

*PROVENANCE*

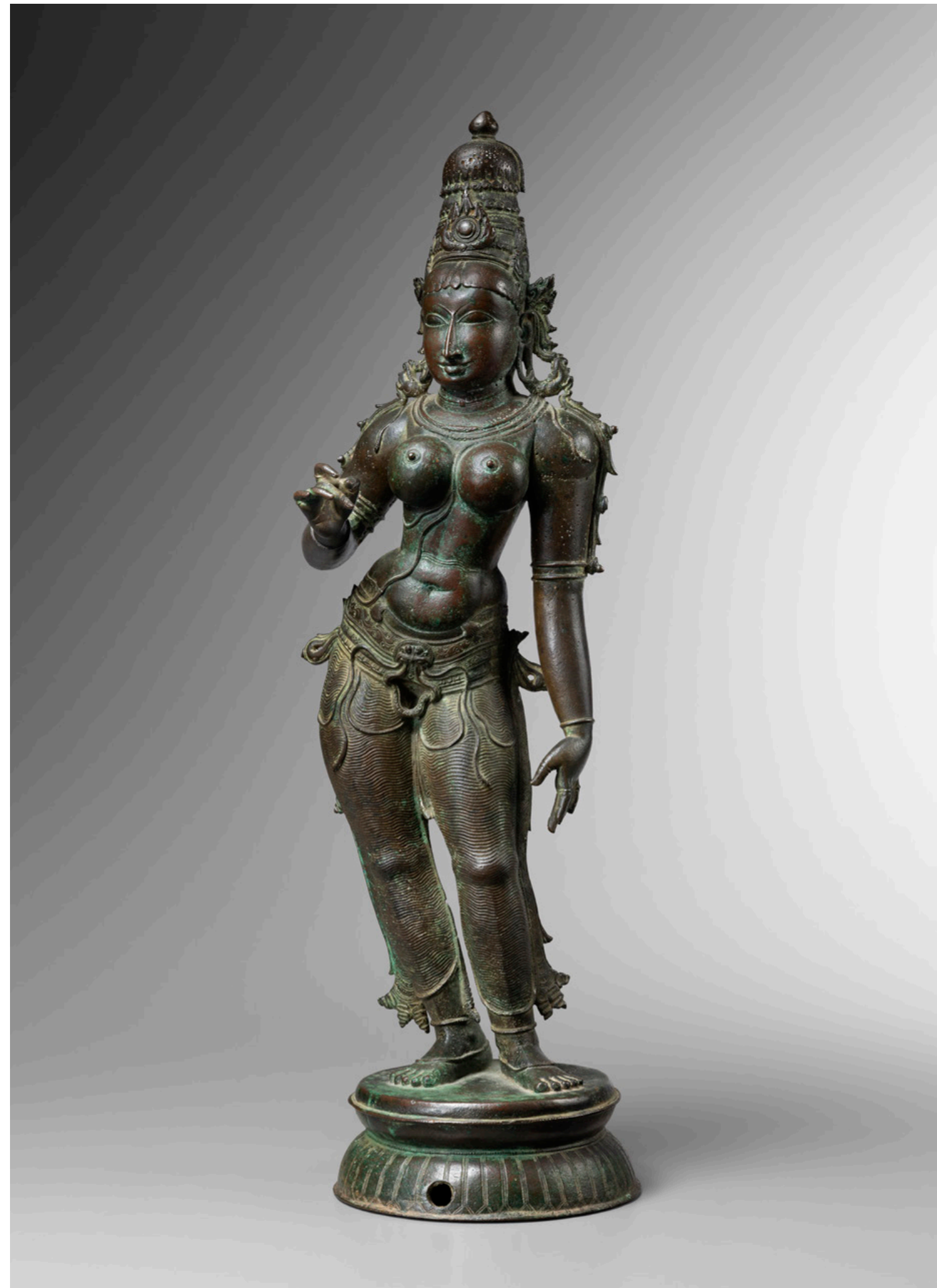
Private collection, United Kingdom, until 1983.

Jaap Polak, The Netherlands, 1983-1984.

Private collection, The Netherlands, 1984-2016.

Parvati, the principal goddess in the Hindu pantheon and consort to Lord Shiva, symbolises the power of transcendent knowledge, beauty, and fertility. This cast is a superb example of the Vijayanagar school, which developed in southern India between the fourteenth and seventeenth centuries. While largely emulating the aesthetic canon of the preceding Chola period, this bronze shows an augmented sensuality, elaborate decorative patterns, and accentuated features of the face, all of which indicate a 15th century date.

This statue evokes Parvati's suprasensual beauty with conviction and grace. The virtuoso modelling of the lively figure, the soft curve of her belly, and luxuriant jewellery place this sculpture among the finest Vijayanagar bronzes in the private hands.









# Credits

Catalogue of an exhibition held at Stuart Lochhead Sculpture  
7 October - 7 November 2025  
22 Old Bond Street, London W1S 4PY

## DESIGN

Renaud Meunier Design Studio, Vincent Sauvaire

## STUDIO PHOTOGRAPHY

Studio Asselberghs - Frédéric Dehaen (Nies Oriental Art)  
Prudence Cuming Associates (Stuart Lochhead Sculpture)

## IN-SITU PHOTOGRAPHY

Jaron James

## TYPEFACE

Roman Grotesque by Bureau Brut

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Master Sculpture  
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