

SCULPTURES

SENSEI LĀNA'I

A FOUR SEASONS RESORT



2

3

4

1

5

6

7

8

9

20

19

18

17

16

15

14

13

21

12

10

11

1

Fernando Botero
Adam and Eve

2

Fernando Botero
Donna Seduta

3

Fernando Botero
Reclining Woman

4

Fernando Botero
Woman on Horse

5

Fernando Botero
Reclining Woman

6

Fernando Botero
Dancers

7

Fernando Botero
Reclining Woman

8

Guillaume Castel
Cocoface

9

Jaume Plensa
The Heart of Rivers

10

Emily Young
Cautha

11

Ju Ming
Tai Chi Arch

12

Joel Shapiro
Untitled

13

Balthasar Lobo
Jeune Fille Se Coiffant

14

Balthasar Lobo
L'Ille du Levant

15

Marc Quinn
Burning Desire

16

Balthasar Lobo
Piece d'Eau

17

Balthasar Lobo
L'ille du Levant

18

Balthasar Lobo
Grande Jeune Fille

19

Robert Indiana
Imperial Love

20

Claude LaLanne
Pomme d'Hiver

21

Jaume Plensa
Talaia

22

INFO
Artist Bios



1

artist bio

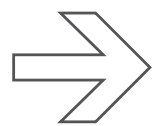
Fernando Botero

Adam and Eve

2003 • bronze

From the lobby of Sensei Lāna'i we see Fernando Botero's *Adam and Eve*. Framed by the slender Cook Pines that give way to the resort, each figure grasps an apple in one bulbous hand. Together, they welcome guests to this special place: *Kō'ele*, a royal land perched in clouds.

Typical of Fernando Botero's work, *Adam and Eve* are robust and solid, but in a witty, zestful sort of way. With soft, archaic smiles and contented postures, they remind us that *Kō'ele*, like paradise, is a place overflowing with life.





2

artist bio

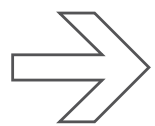
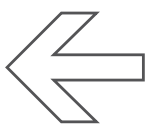
Fernando Botero

Donna Seduta

2001 • bronze

Walking towards the famed *Donna Seduta*, we follow her gaze. She is looking West, beyond Lāna'i Ranch and Keahiakawelo to the vast Pacific Ocean. Again, the figure grasps a smooth, unblemished apple.

Donna Seduta lounges on the edge of a massive Banyan tree. Note her stoic gaze and crooked grin, as if she were meditating under this cool canopy.







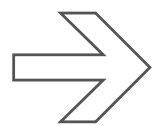
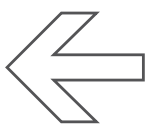
Fernando Botero

Reclining Woman

1993 • bronze

In the shade of the banyan, near the wide lanai that snakes around the old Ranch house, we find the first of three reclining women by Botero.

The recumbent nude, as it is sometimes known, is a theme as old as antiquity. Botero works from that great tradition, which has always embraced the body, but his reclining women are especially confident and self-possessed. With that hand behind her head, note how the *Woman's* chest now heaves toward the canopy. It looks as if she were about to sigh, lazing on that pile of thick, flowing drapery.





4

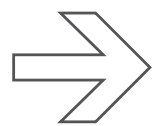
artist bio

Fernando Botero

Woman on Horse

2011 • bronze

We approach *Woman on Horse* from the animal's hind quarters, circling around its haunches until the rider's face appears. Her face is round and smooth, whereas her steed's is boxy and sharp. There is a silliness and whimsy to this horse, with its elephantine legs and compressed body. It recalls the miniature ponies that graze the pastures of Lāna'i Ranch—the very place where this woman and her mount seem poised to ride.





5

artist bio

Fernando Botero

Reclining Woman

1992 • bronze

With that same hand behind her head and that same unflappable confidence, Botero's second *Reclining Woman* twists up to meet our gaze. There is that trademark playfulness, yes, but so often Botero captures something more—a kind of insistent focus. These figures, if nothing else, seem intent on doing whatever it is we've caught them doing. Botero's work, much like the larger Sensei mission, is one great study in *mindfulness*.





6

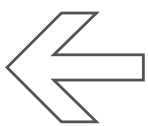
artist bio

Fernando Botero

Dancers

2012 • bronze

They stand perfectly erect, Botero's *Dancers*. They are rigid, yes, but not stiff. We have caught them during a quiet moment in some, exacting *pas de deux*. These are, instead, two bodies in perfect control, with perfect balance.





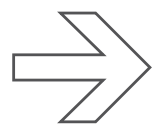
Fernando Botero

Reclining Woman

2003 • bronze

The sheer exuberance and voluptuousness of Botero's third *Reclining Woman* is undeniable. She is unabashed. Her forms are voluminous and exaggerated, and yet those torqueing limbs feel soft and buoyant—never inert or leaden.

While Botero's second *Woman* sits up, his third lies down. Sometimes the massiveness of these forms can camouflage their detail. Note this *Woman's* stylized hair, itself reduced to parallel grooves, and how that creates a powerful abstraction. She, Botero's final figure, welcomes us to Sensei's inner garden.







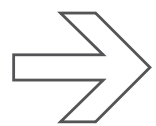
Guillaume Castel

Cocoface

2016 • corten steel and paint

Guillaume Castel's *Cocoface* greets us as we enter the inner garden. The corten steel exterior is coarse and gritty, whereas the powder-coated lime-green interior is bright and smooth. It's as if the corten steel really were a rough husk that had been cleaved to expose a bright, exuberant flesh.

Like Botero's *Dancers*, balance seems critical here, only *Cocoface* is balancing two extreme environments. And in that way, the sculpture recalls the very island of Lāna'i: a place rugged yet beautiful; rough, yet lush.





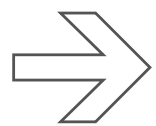
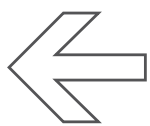


Jaume Plensa

Heart of Rivers

2016 • bronze

Nestled into a palm grove we find seven seated men. They are hugging their tucked-in knees, which in turn are framing a palm trunk. They embrace the tree, while their faces nearly touch its surface. As *Heart of Rivers* grows, so does this interaction. Each sculpture, a self-portrait of the artist Jaume Plensa, is covered in text in raised relief. Like the Polynesian tradition of tattoo, the names of great rivers cover their bodies. We hear a flowing creek nearby. We are left, perhaps, to contemplate how energy channels up a trunk, or down a stream.





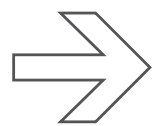
Emily Young

Cautha

2012 • clastic onyx

Emily Young's stunning *Cautha* stands guard near the Onsen Garden. The clastic onyx, with its deep fissures and dark inclusions, reveals the eons that passed while this mineral took shape. With her eyes shut, *Cautha* gazes inwardly, as if she were contemplating the time and energy it took to create her own form. Be still with *Cautha*. Listen to the stream and examine the colored bands that streak across her somber face.

Cautha, incidentally, is the name of the Etruscan goddess of the sun. She is, then, a steward of energy, and an embodiment of it too, much like the ageless stone that Young has carved.





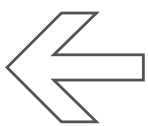


Ju Ming

Tai Chi Arch

2000 • bronze

Ju Ming's *Tai Chi Arch* gives way to Sensei's Onsen Garden. From beneath the arch's bronze span, smell the piquant betel nuts from the nearby grove of palms, and hear the water cascading down from the nearby onsen soaking pools. *Tai Chi Arch*, much like Botero's *Dancer's*, recalls that sense of being in one's body—of being self-aware as one moves with great precision.





12

Joel Shapiro

Untitled

2014-2017 • painted bronze

Joel Shapiro's abstract geometric works have marked him as a pioneer of modern sculpture since the 1970s. Inspired by the body in motion, Shapiro's *Untitled*, like so many other works here, challenges our sense of how we occupy space. Canted to one side, the work achieves a delicate balance. With such poise, it's only fitting that *Untitled* should stand so near Sensei's yoga pavilion.





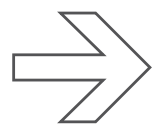
Baltasar Lobo

Jeun Fille Se Coiffant

1998 • bronze

Baltasar Lobo often represented mothers and children. Before the first Hale we find Baltasar Lobo's *Young Girl Brushing Her Hair*. The scene of a young woman at her toilette is a common one in Western art. Lobo's friend and contemporary, Pablo Picasso, enjoyed the motif greatly.

Caressing her long, thickly plaited hair, we find this young woman engaged in self-care. There is a sense of nurturing in much of Lobo's work; and nurturing is what one will always find inside these Hales.



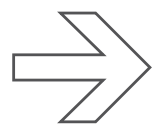


Baltasar Lobo*L'Îlle du Levant*

1991 • bronze

With Lobo's *L'Îlle du Levant* we encounter our next reclining woman. Lobo's *Women* shirk the robust and exaggerated corpulence of Botero's. Instead, they are smoother and more fluid.

With *L'Îlle du Levant* we find a woman propped up on her elbow. She appears to be basking, like a typical sunbather on the actual Île du Levant, one of the famed "Golden Isles" of the French Mediterranean.





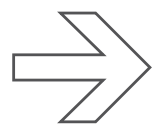
Marc Quinn

Burning Desire

2017 • painted bronze

The inherent sensuality of nature is highlighted in Marc Quinn's monumental *Burning Desire*, a painted bronze sculpture representing an orchid. the scale and monumentality of the object can have a transformative effect on the space.

Walk along the pond's edge and investigate this massive flower, much like a honeybee in search of nectar.



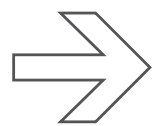




Baltasar Lobo*Pièce d'Eau*

1972-73 • bronze

With *Pièce d'Eau* we encounter another recumbent nude: the most fragmentary and dynamic one yet. She is perched on one hip while her torso twists toward us. There is something sensual and alive about this body. The balance that the figure achieves, up on that one haunch, is no less impressive than the balance Lobo strikes between abstraction and figuration.

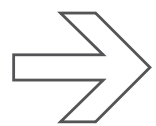
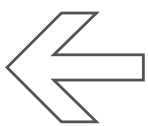




Baltasar Lobo*L'Ille du Levant*

1991 • bronze

Before another Hale we encounter the second of Lobo's *L'Ille du Levant*, only this one has a different patination. She reflects lights, rather than absorbing it, like its matte green twin. The former, in turn, demands attention, whereas the latter blends into a lush copse of ferns.

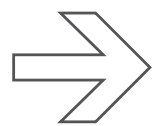




Baltasar Lobo*Grande Jeune Fille a Genoux*

1993 • bronze

The last of Lobo's works appears like a tall, slender totem before the last Hale. Kneeling (*a genoux*), this young woman has swept her arms behind her head, resting her elbows on her head. Notice the sharp ridge of her hair that traces the spine, and the softly curving legs below.







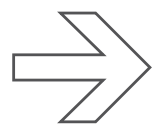
Robert Indiana

Imperial Love

1996-2006 • corten steel

Near the ficus forest, we find Robert Indiana's *Imperial Love*. Indiana was a pop artist. Before that, he was a sign painter. *Imperial Love* is a masterful blend of these two traditions.

"I had no idea *LOVE* would catch on the way it did," Indiana once said. "Oddly enough, I wasn't thinking at all about anticipating the Love generation and hippies. It was a spiritual concept."





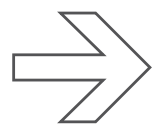
Claude Lalanne

Pomme d'Hiver

2008 • bronze

Claude Lalanne's *Pomme d'Hiver* represents the second work by a woman artist in this sculpture collection and the last of its apples. Standing near Lalanne's *Winter Apple*, we can make out *Donna Seduta* and her own clenched fruit. Not far away stand *Adam and Eve*, where we began.

Lalanne's work is famous for its humor and whimsy, if not a certain surrealist bent.





Jaume Plensa

Talaia

2016 • fiberglass-reinforced polyester & marble dust

Approaching the rear of the lobby, beside the koi pond that borders Nobu, look toward the mountain and behold Jaume Plensa's *Talaia* gazing back. Like *Cathua*, *Talaia*'s eyes are closed. And like so many other works here, *Talaia* too plays with scale and perspective. Her features, from this vantage point, appear elongated. But from the edges of the garden, *Talaia*'s distortions fade and she appears proportional.

This effect, *anamorphosis*, has a rich tradition in western art. By creating a skewed perspective that requires the viewer to assume a specific vantage point before the image resolves, Plensa's *Talaia* encourages us to question how space and perspective mediate our world.







Fernando Botero (1932–)

Fernando Botero's signature style of creating sculptures with exaggerated and inflated features, suggesting political criticism and satire, coined a new term in the art world: "Boterismo." The Colombian artist, well known for representing women, men, daily life, and historical events with wit and irony, began his career as a painter experimenting with proportion and size with his paintings of round, corpulent humans, before switching to sculpture in the 1970s.



Guillaume Castel (1980–)

Guillaume Castel is a French-born sculptor who lives and works in Plouégat-Guérand, France. He uses natural and organic shapes and materials such as wood, concrete, brass and steel to depict nature and landscapes from his home region of Brittany. Geometrical shapes designed in raw materials describe nature, its fragility and elegance.



Robert Indiana (1928–2018)

Robert Indiana was a leader of the American pop art movement, exploring American identity, personal history and the power of abstraction and language. His LOVE prints, sculptures and silkscreens became an iconic example of the integration of the written word in pop art.



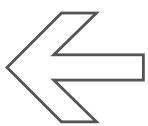
Claude Lalanne (1924–2019)

French artist Claude Lalanne is famous for her whimsical creations of sculpture, furniture and jewelry inspired by nature. Claude worked in side-by-side studios with her artist husband, François-Xavier Lalanne (1927–2008), for nearly half a century, and together they produced art under the collective name Les Lalanne. Her personal work often manifests itself in the form of decorative flora and she uses an electroplating technique to give her work a highly detailed metallic surface.



Baltasar Lobo (1910–1993)

Baltasar Lobo was a Spanish artist known for his sculptures depicting the female form. He became part of the avant-garde in Paris, befriending Pablo Picasso and artist Henri Laurens and showing at galleries with Matisse and Leger. He was influenced by Paris's modernist art scene as well as ancient art and sculpture, which is reflected in his abstract forms.



Ju Ming (1938–)

At 15, Taiwanese artist Ju Ming trained as a woodcarver, setting the foundation for his future career as a sculptor. His work is characterized by large gestures, movement and strength and combines traditional and modern sculpture techniques. In his 30s, he took up tai chi, which became the inspiration for his famous 62-piece Tai Chi Series, a collection of abstract outdoor statues including Tai Chi Arch.



Jaume Plensa (1955–)

Born in Barcelona, Jaume Plensa is best known for his sculptures of human faces, heads and figures. Much of his work is designed to be displayed and interacted with in public spaces as a means of unifying individuals. He frequently weaves words and numbers into his work and blends conventional materials with unconventional media such as water, light and sound as a reflection of energy and human connection.



Marc Quinn (1964–)

Marc Quinn is a British contemporary artist from London known for his sculptures, installations and paintings. His work explores "what it is to be human in the world today" through subjects including the body, genetics, identity, environment and the media, using a variety of traditional and nontraditional materials, from blood, bread and flowers to marble and stainless steel.



Emily Young (1951–)

Born into a family of artists, British artist Emily Young trained first as a painter and then began carving stone in the early 1980s. Many of her sculptures are inspired by art of the ancient world and emphasize the natural beauty of raw stone. She creates meditative, figural works that speak to time, nature, memory and man's relationship to the Earth.

