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Bowman Sculpture marks 30-year collaboration with Hanneke Beaumont in major retrospective

Bowman Sculpture director Mica Bowman pictured at 'Hanneke Beaumont: Sculpting the Universal Self' Exhibition.

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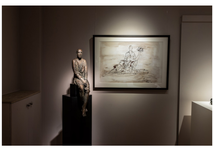
LONDON.- Bowman Sculpture in London have unveiled a landmark retrospective of Dutch sculptor Hanneke Beaumont. Hanneke Beaumont: Sculpting the Universal Self marks three decades of collaboration between the gallery and one of Europe's most introspective and quietly radical sculptors. The exhibition runs from 19th June to 25th July, 2025.

Featuring 26 works, the exhibition delves into Beaumont's signature themes of identity, shared humanity, and emotional depth. Highlights include the debut of Duality, the artist's latest monumental sculpture, which arrives directly from the foundry in Pietrasanta, Italy, and will be unveiled to the public for the first time at the Mayfair gallery.

Beaumont's practice is rooted in classical materials such as terracotta, bronze, and cast iron. She reimagines the figurative tradition for the 21st century with her distinctive sculptural language. Her androgynous sculptures eschew specificity in favour of emotional truth. With quiet power, they explore vulnerability, resilience, and the complexities of being human. Beaumont's figures defy traditional categorisation. They are neither culturally specific nor geographically fixed. These bodies are purposefully ambiguous—unbound by labels or expectations—and yet they feel profoundly familiar. This is sculpture not of a person, but of the person: human, introspective, unresolved, whole.

Hanneke Beaumont comments: "Many years ago I was asked by a very nice, handsome, young and sculpture loving couple in London to join their gallery on Duke Street. Their daughter Mica was still a very little girl. They had seen my work in New York and were thinking about taking a new step into contemporary sculpture alongside their XXth Century modern artists. Because of their great enthusiasm I immediately said yes, even though I felt it a bit strange to be a living artist among so many - albeit great - dead ones. From then on, we have had years of a successful and great cooperation. Thinking back to that day we started, I am very happy I said yes. I am now proud and pleased to let Bowman Sculpture gallery have the premiere and first edition of my most recent monumental sculpture titled "Duality". It came straight from the foundry in Pietrasanta Italy. It is truly an important work to me personally as it expresses the feelings I experience in moments of difficult choices. I believe these feeling can be universal. I thank Bowman gallery for all those years of successful representation in London and on many important art fairs throughout the world."

Beaumont's sculptures capture the zeitgeist of an era when conversations around identity and belonging are more visible and more urgent than ever. Her work offers a quiet, essential perspective. As she puts it, "I represent the human being, regardless of where they are from, who they are or what they do. I believe some feelings are universal to mankind and wish to express these." Her work gently proposes that identity is not a rigid concept but a shared, evolving space—one in which we can all find reflection.



Mica Bowman, Director of Bowman Sculpture, comments: "Hanneke's sculptures refuse to tell us who or what we're looking at—and that's their power. In a world often obsessed with definition, her figures invite us to pause, feel, and connect without needing to categorise. They offer a rare space of reflection, empathy, and shared experience. Hanneke's sculptures offer a vital perspective in our current cultural moment. They resist the urge to define or categorise and instead present the human being as a shared idea—fluid, imperfect, and innately connected."

Among Hanneke Beamount's most recognisable public commissions is Stepping Forward, permanently installed outside the European Council in Brussels, an emblem of quiet determination and unity. Museum acquisitions include Le L'Ennui(The Baker Museum, FL), Installation 56 (Boca Raton Museum, FL), Melancholia II (Copelouzos Museum, Athens), and No.130 (Observing), now permanently situated at the entrance of the Raclin Murphy Museum of Art at the University of Notre Dame. The latter stands as a symbolic guardian–its reflective presence inviting contemplation at the threshold of one of America's newest art institutions.

Hanneke Beaumont's work has featured at leading art fairs including TEFAF Maastricht, Frieze, Art Miami, BRAFA, and The Winter Show in New York, consistently attracting collectors, curators, and critics alike.

Hanneke Beaumont: Sculpting the Universal Self also reflects a longstanding relationship between the artist and Bowman Sculpture. Since their first collaboration in the early 1990s, the gallery has championed Beaumont's vision across numerous major exhibitions, including Bronze 25 & 26 (Connected and Disconnected) at Frederik Meijer Gardens & Sculpture Park in the United States.

The exhibition brings together a curated selection of works spanning Beaumont's career. Highlights include several brand-new sculptures, among them the debut of Bronze 161 (Duality), a monumental work that captures the artist's enduring exploration of opposing forces—strength and vulnerability, connection and solitude—within the universal self. These are shown alongside key earlier pieces, including the final available casts of Bronze 71 (2005, edition 8/8) and Bronze 45(1998, edition 8/8), offering a rare opportunity to view the arc of Beaumont's practice across time.

A full-colour catalogue accompanies the exhibition, featuring a foreword by Mica Bowman and further insights into Beaumont's practice.

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