

THE

# LONDON MAGAZINE

June/  
July  
2015  
£6.95

*First published in 1732*

Sculpture of a different sort was showing at Ordovas (25 Savile Row, London W1), a gallery devoted to putting on museum-quality exhibitions in an intimate space. From February through to April, five sculptures dominated the gallery: two by Alberto Giacometti (1901-66) and three by David Smith (1906-65). Pilar Ordovas, the gallery director, describes these contemporaries as 'arguably the foremost pioneers of modern sculpture in Europe and America during the immediate post-war era'. Both made totemic objects in metal, Giacometti building his figurative images in clay which were then cast in bronze, Smith setting up a semi-industrial workshop in the Adirondacks to weld abstract elemental forms in forged steel. Here the two giants are in dialogue: the seeming frailty of Giacometti contrasting with the taut verticality of Smith. We have seen a lot of Giacometti in this country and very little Smith, so the show was (among other things) a most welcome opportunity to see fine examples of his work. By looking at and comparing the two, the identity of each artist becomes more entrenched. The day I visited, there was some building work going on downstairs, and Giacometti's *Trois homes qui marchent* seemed to quiver, so highly strung are they. Smith's female figures, with backbones of steel, remained unfailingly upright.