



**BROTHER JOSEPH MCNALLY
COLLECTION ONLINE AUCTION**

约瑟夫·麦纳利修士 收藏拍卖



LOT 09 Untitled (Life) 无题 (家)

**SESSION 1 (Lot 1 - 21) Sunday 23 Jan 2022, 5:00 pm SGT (GMT+8)
SESSION 2 (Lot 22 -43) Monday 24 Jan 2022, 7:00 pm SGT (GMT+8)**



06 Untitled (A Flash of Lightning)

BROTHER JOSEPH MCNALLY COLLECTION ONLINE TIMED AUCTION

约瑟夫·麦纳利修士 收藏拍卖 网上限时拍卖

SESSION 1 (Lot 1 - 21)

Lots close independently at one-minute intervals
from Sunday 23 Jan 2022, 5:00 pm SGT (GMT+8)
Lots proceeds will benefit *HopeHouse Ltd*

[click here](#)

第一场 <拍品编号 1 - 21>

拍品以一分钟间隔陆续结束竞投
2022年1月23日星期日下午5:00新加坡时间开始结束竞投
所得款项将惠及 *HopeHouse Ltd*

SESSION 2 (Lot 22 - 43)

Lots close independently at one-minute intervals
from Monday 24 Jan 2022, 7:00 pm SGT (GMT+8)
Lots proceeds will benefit *The Visitor in Singapore
of the Christian Brother's Schools*

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第二场 <拍品 22 - 43>

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所得款项将惠及 *The Visitor in Singapore of the Christian
Brother's School*

VIEWING EXHIBITION

14 Jan - 24 Jan 2022, 11:00 am - 7 pm,
39 Keppel Road #04 - 04 Singapore 089065

展览

2022年1月14日至1月24日, 上午11点至晚上7点
吉宝路39号 #04-04 新加坡 089065

Contact:

T: +65 67474555
WA: +65 93867233
live@33auction.com

联系:

电话: +65 67474555
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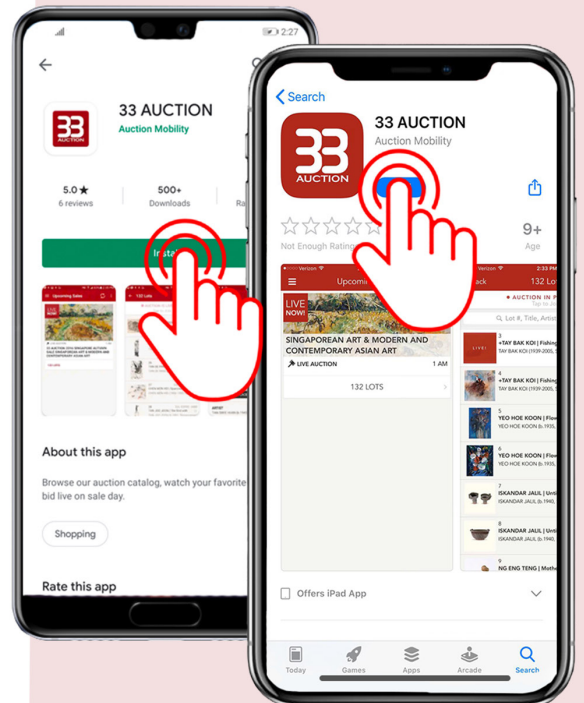
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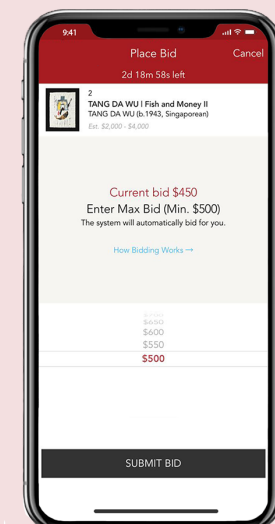
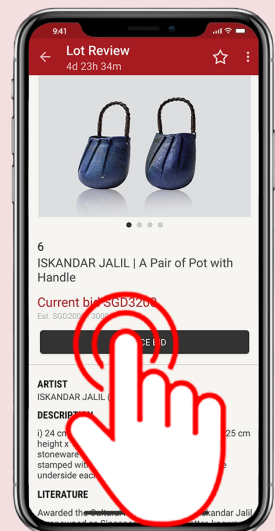
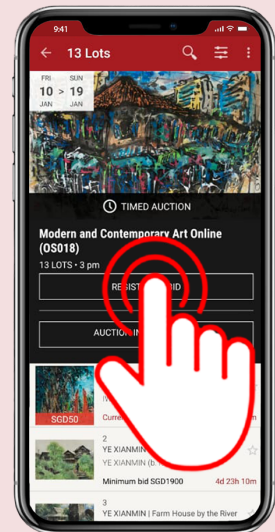
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\$S 3.000	-	\$S 5.000	in \$S 200 - 500 & 800
\$S 5.000	-	\$S 10.000	by \$S 1.000
\$S 10.000	-	\$S 20.000	by \$S 2.000
\$S 20.000	-	\$S 30.000	in \$S 2000. - 5.000
\$S 30.000	-	\$S 50.000	& 8.000
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LOT 14 | Untitled (Flying Fish) 无题 (飞鱼)



LOT 37 | Fire 火



LOT 18 | Untitled (Lizard) 无题 (蜥蜴)



LOT 39 | Untitled (Yang and Yin) 无题 (阴阳)



LOT 03 | Interior Self Portrait 内观自画像



LOT 25 | Untitled (Family) 无题 (家庭)



LOT 35 | Activity 活度



LOT 04 | Exterior Self Portrait 外观自画像



LOT 43 | Lightning 闪电



BROTHER JOSEPH MCNALLY

(Irish, Singaporean, 1923-2002)

Bro Joseph McNally, a De La Salle Brother, and founder of La Salle College of the Arts left behind a deep and enduring legacy as an educator and artist. He famously described himself as an 'Educator, First and Last', he was much loved by his students throughout his long career as a teacher. Born in County Mayo, Ireland in 1923, Joseph came to Malaya after the war as a young missionary. From the late 1940s, he taught in St Paul's Institution Seremban, St Xavier's Institution Penang, and St John's Institution in Kuala Lumpur, Malaysia before arriving in Singapore to teach in St Joseph's Institution Singapore in 1946. After he obtained his doctorate in education from Columbia University, New York in 1972, he was posted back to Singapore in 1973 and served as teacher and principal at St Patrick's School until his retirement in 1982. He founded La Salle College of the Arts in 1984 and became a Singapore citizen in 1985. He retired as the art college's President in 1997 and devoted much of his time after that to being an artist and art advocate till his untimely death in August 2002 during a visit to Ireland.

This sale presents an unprecedented opportunity to acquire works from this pioneering artist. Even though he was creating works throughout his career, his body of work is relatively modest at around 200 sculptures and paintings. The public will most probably know of

him through his large scale work Big Bang at the old Hill Street Police Station building, now the Ministry of Culture, Community and Youth building. This exciting group of 43 sculptures being offered adds to the McNally legacy. Discovered in two rooms at St Patrick's School, the works have been mostly untouched since the artist's death in 2002. All the proceeds will go towards funding a five-storey building located on the grounds of St Patrick's School.

Bro Joseph McNally, together with his Singapore contemporaries, Ng Eng Teng, Chong Fah Chong and Han Sai Por could be said to work predominantly in that impulse of modern sculpture that the critic Herbert Read refers to as 'Vitalist'. To quote Read, writing in his 1972 publication *A Concise History of Modern Sculpture*, '...the aim is to create three-dimensional images that can be apprehended to be organically developing and transforming in accordance with material and organisational features.' The McNally sculptures in this collection could be said to express this impulse in their 3 dimensional displacement of space, their volume and how the artist's hand carves, cuts and casts the chosen materials of bronze, copper and especially bog wood into organic like forms in varying degrees of realism and abstraction. Form and material find a 'natural' balance. Instead of that impulse of contemporary sculpture that exists as an 'expanded field', the pedestal that

each is mounted on emphasise their status as autonomous objects of art with the ability to carry symbolic meaning in this physical form, rather than a set of open relationships, where meaning is generated by the interaction between the elements of the work as well as its site and context (see for example the earth works of Tang Dawu). Though often explained in terms of his Christian beliefs or Celtic tradition, McNally's position within the mainstay of modern sculpture's conviction in the value of an autonomous art seems also important. To appreciate McNally's sculptures is also to find pleasure in the aesthetic transformation of material, whether metal, stone or wood, through the artist's hands, and the ease with which his artworks carry meaning, value and emotion through their distillation of a range of changing organic forms.



Bro Joseph McNally, 其中一个 De La Salle Brother, 拉萨尔艺术学院的创始人和创始人留下了作为教育家和艺术家的深刻而持久的遗产。他将自己描述为“第一和最后的教育家”，在他漫长的教师生涯中深受学生的喜爱。约瑟夫于 1923 年出生于爱尔兰梅奥郡，战后作为一名年轻的传教士来到马来亚。1940 年代后期，他先后在马来西亚吉隆坡的圣保罗学院、檳城圣泽维尔学院和圣约翰学院任教，之后于 1946 年抵达新加坡，在新加坡圣约瑟夫学院任教。在哥伦比亚大学获得教育博士学位后 1972 年毕业于纽约大学，1973 年返回新加坡，在圣帕特里克学校担任教师和校长直至 1982 年退休。他于 1984 年创立拉萨尔艺术学院，并于 1985 年成为新加坡公民。1997 年以艺术学院院长的身份退休，此后大部分时间都致力于成为一名艺术家和艺术倡导者，直到 2002 年 8 月他在访问爱尔兰期间英年早逝。

此次拍卖为收购这位先锋艺术家的作品提供了前所未有的机会。尽管他在整个职业生涯中都在创作作品，但他的作品数量相对较少，大约有 200 件雕塑和绘画。公众很可能通过他在旧希尔街警察局大楼（现在是文化、社区和青年部大楼）的大型作品《生活大爆炸》认识他。这组令人兴奋的 43 件雕塑作品增添了麦克纳利的遗产。这些作品在圣帕特里克学校的两个房间中被发现，自这位艺术家于 2002 年去世以来几乎没有受到任何影响。所有收益将用于资助位于圣帕特里克学校场地的一座五层高的建筑。Joseph McNally 和他的新加坡同时代人 黄榮庭、張華昌 和 韩少芙 可以说主要致力于现代雕塑的推动，评论家 Herbert Read 称之为“活力主义者”。引用 Read 在 1972 年出版的《现代雕塑简史》中写道，“……目的是创造三维图像，可以理解为根据材料和组织特征有机地发展和转变。”麦克纳利雕塑这个系列可以说是在空

间的 3 维位移、它们的体积以及艺术家如何手工雕刻、切割和铸造青铜、铜，尤其是沼泽木等材料，以不同程度的现实主义和有机形式表达了这种冲动。抽象。形式和材料找到了“自然”的平衡。与作为“扩展领域”存在的当代雕塑冲动不同，每个基座都强调了它们作为独立艺术对象的地位，能够在这种物理形式中承载象征意义，而不是一组开放的关系，其中意义是由作品的元素以及它的地点和背景之间的相互作用产生的（例如参见唐大悟的土方工程）。尽管经常用他的基督教信仰或凯尔特人传统来解释，麦克纳利在现代雕塑对自主艺术价值信念的支柱中的地位似乎也很重要。欣赏麦克纳利的雕塑，也是通过艺术家的双手，从金属、石头或木材等材料的美学转化中找到乐趣，以及他的作品通过对一系列不断变化的有机物的提炼而轻松承载意义、价值和情感。形式。



LOT 36 | Metal 金属

SESSION 1

Lot 1 - 21

**Lots close independently at one-minute intervals
from Sunday 23 Jan 2022, 5:00 pm SGT (GMT+8)**

Lots proceeds will benefit HopeHouse Ltd

第一场

拍品编号 1 - 21

拍品以一分钟间隔陆续结束竞投

2022 年 1 月 23 日星期日

下午 5:00 新加坡时间 开始结束竞投

所得款项将惠及 HopeHouse Ltd



Leaf, Executed in 2000;
Bog Wood
90 x 60 x 19 cm (overall);
67 x 60 x 19 cm (without base)

約瑟夫.麥納利 修士 <叶子> 2000
年作 沼泽木



Leaf; Executed in 2000;
Bronze;
100 x 40 x 20 cm (overall);
91 x 40 x 20 cm (without base)

約瑟夫.麥納利 修士 <叶子> 2000年
作 青銅

McNally is known for his sculptures that portray nature and question whether it is natural or man-made. Bog wood and bronze were used to make the "leaf" sculpture. Both works are of the same size and shape, and depict simplified versions of leaves. McNally mentioned that "calling it a leaf is just to help identify it. When I processed it, the form appeared."

McNally 以其描绘自然并质疑它是自然还是人造的雕塑而闻名。分别使用沼泽木和青铜来制作“叶子”雕塑。两件作品的大小和形状都相当，并且描绘了叶子的简化版本。麦克纳利提到“称它为叶子只是为了帮助识别它。当我处理它时，表格就出现了。”



Exterior Self Portrait; Executed 1976 - 1996;
Bronze;
65 x 62 x 36 cm

約瑟夫·麥納利 修士 <外觀自画像> 1976 - 1996年作 青銅

This bronze sculpture has a green glass center and is one-of-a-kind. In the middle, a perfectly formed spherical glass orb is surrounded by crystallised green glass. The sphere is surrounded by a reflecting glass that has various shades of green strewn about it, giving it an iridescent appearance. Self-portraiture may have started out as just that: a self-portrait with classic aspects of vanitas and memento mori—following in the footsteps of self-conception in a mirror pregnant with meaning

这个青铜雕塑有一个绿色的玻璃中心，是独一无二的。在中间，一个完美形成的球形玻璃球被结晶的绿色玻璃包围。球体被反射玻璃包围，玻璃周围散布着各种深浅的绿色，使其呈现出彩虹般的外观。自画像可能就是这样开始的：具有vanitas和memento mori经典方面的自画像——追随镜子中自我概念的脚步，充满意义。



Grief; Executed in 2000;
Bog Wood;
152 x 36 x 30 cm (overall); 10 x 36 x 30 cm (base)

約瑟夫·麥納利 修士 <悲伤> 2000年作 沼澤木

Bog wood is one of McNally's most popular sculpture mediums. In this sculpture, he is inspired by Irish Poet Patrick Pearse, leader of and executed for starting the Easter Rebellion, 1916. Pearse once said " I am Ireland. I am more ancient than Cailleach Bera. Great is my glory for having borne Cucullian the Brave. Great is my grief. My children sold their mother. I am Ireland. I am more grief-stricken than Cailleach Beara. In sculpting this piece of big wood McNally followed the form of the original trunk. He added another branch of the same trees for the right shoulder and arm.

沼澤木是 McNally' s 最受欢迎的雕塑媒介之一。在这个雕塑中，他的灵感来自爱尔兰诗人 PP，他是 1916 年复活节叛乱的领导人并被处决。Patrick Pearse 曾经说过：“我是爱尔兰。我比Cailleach Bera更古老。生下勇敢者库库利安是我的荣耀。伟大的是我的悲伤。我的孩子卖了他们的母亲。我是爱尔兰。我比Cailleach Beara更悲痛。在雕刻这块大木头时，McNally' s沿用了原始树干的形状。他为右肩和手臂添加了同一棵树的另一个分支。



Untitled (A Flash of Lightning); Executed circa 2000;
Bog Wood, Glass & Mixed Media;
190 x 34 x 15 cm

約瑟夫·麥納利 修士 <一道闪电> 2000年作 沼泽木、玻璃、混合媒体

The almost 2-meter-tall sculpture, built of bog wood, glass, and mixed media, is a work of art. It reflects a tree and demonstrates the beauty of nature as well as how a tree struck by lightning may be reinvented. The branches are all erect, and one of them is made of glass, a lovely green glass that gleams in the sun like many of his other creations.

这座近 2 米高的雕塑由沼泽木、玻璃和混合材料制成，是一件艺术品。它反映了一棵树，展示了自然之美以及如何改造被闪电击中的树。树枝都是直立的，其中一个玻璃做的，一种可爱的绿色玻璃，像他的许多其他作品一样在阳光下闪闪发光。



Survival;
Bronze;
113 x 24 x 28 cm

約瑟夫·麥納利 修士 <生存> 约2000年作 銅

McNally's simplicity and exceptional nature are captured in the bronze sculpture "Survival." The top was formed into a point, while the base was softened into a solid foundation. He remarked, "the infant tree had struggled through winter storms to send out new roots and branches. It had lived long and flourished and grown old and died. It toppled over and was overgrown by mosses, lichens, fern and heathers over many centuries. Stubborn in death it refused to surrender its inner core to the agents of decay. Its spirit waited and waited. Purgatory came to an end. It has survived."

McNally 的简约和非凡的自然在青铜雕塑“生存”中得到体现。顶部形成一个点，而底部软化成一个坚实的基础。他评论说：“这棵幼树在冬天的风暴中挣扎着发出新的根和树枝。它活了很久，繁荣了，老了，死了。几个世纪以来，它倒塌并长满苔藓、地衣、蕨类植物和石南花。它在死亡中顽固地拒绝将其内核交给腐烂的代理人。它的精神等待和等待。炼狱告一段落。它活了下来。”



Untitled (Life);
Bog Wood;
58 x 43 x 19 cm

約瑟夫.麥納利 修士 <家> 沼澤木

The life series is a carbon copy of each work, with the exception that lot 8 is made of bog wood and lot 9 is made of bronze. There are a lot more coarser surfaces in lot 8 because the medium is bog wood. We can see the wood's curves as well as the various natural hues it has. Due to the substance, bronze sculptures are smoother, more rounded, and have a higher sheen.



**Untitled (Life);
Bronze;
57 x 40 x 20 cm**

約瑟夫.麥納利 修士 <家> 銅

Life 系列是每件作品的复本，除了lot 8 是用沼泽木做的 lot 9 是用青铜做的。lot 8 有更多的较粗表面，因为介质是沼泽木。我们可以看到木材的曲线以及它具有的各种自然色调。由于物质的原因，青铜雕塑更光滑 更圆润，并具有更高的光泽。



Untitled (Abstract Bird),
Bronze;
58 x 72 x 14 cm;

約瑟夫.麥納利 修士 <抽象鸟> 銅

Despite the fact that the sculptures have the same name and certain resemblance, they could not be more dissimilar. They both depict abstract representations of birds, but Lot 10 has fewer distinguishing and recognisable aspects of a bird, and Lot 11 has more distinguishing and recognisable features and forms of a bird. Lot 10 emphasizes the bird's shape, wing structure, and eyes, whereas Lot 11 emphasizes the bird's shape, wing structure, and eyes.



Untitled (Abstract Bird);
Copper;
63 x 146 x 32 cm (overall); 45 x 146 x 32 cm (without base)

約瑟夫·麥納利 修士 <抽象鸟> 铜

尽管这些雕塑具有相同的名称和某些相似之处，但它们之间的相似之处却大相径庭。它们都描绘了鸟类的抽象表示，但 Lot 10 具有较少的鸟类可区分和可识别的方面，而 Lot 11 具有更多可区分和可识别的鸟类特征和形式。Lot 10 强调鸟的形状、翅膀结构和眼睛，而 Lot 11 强调鸟的形状、翅膀结构和眼睛。



Robin;
Bronze;
72 x 56 x 39 cm (overall); 57 x 56 x 39 cm (without base)

約瑟夫·麥納利 修士 <知更鸟> 銅

Robin is a temperature climate bird. Here it is only a name given to this piece to identify it. The form tends to be minimalistic but with a spiral “wing” and a rock crystal “eye”. The use of the spiral in illumination was often to show a body joint underneath clothing. McNally stated “ I myself have appropriated it almost, in a signatory way, to mean great potency.

罗宾是温度气候鸟。这里只是给这件作品取了一个名字来识别它。形式趋于简约，但带有螺旋“翅膀”和水晶“眼睛”。在照明中使用螺旋通常是为了显示衣服下面的身体关节。McNally说：“我本人几乎以签字的方式将其挪用，以表示强大的效力。



Untitled (Spirit of Fish);
Bronze;
41 x 31 x 10 cm

約瑟夫·麥納利 修士 <魚之魂> 銅

Nature is a constant motif in McNally's work, and birds are one of his favorite aspects of it. This bronze sculpture is modeled after a robin, with a small and stocky body like the bird.

自然是 McNally 作品中一个不变的主题，鸟类是他最喜欢的方面之一。这尊青铜雕塑以知更鸟为模型，身体小而粗壮，如鸟一般。



Untitled (Flying Fish);
Bronze;
67 x 45 x 13 cm

約瑟夫.麥納利 修士 <飞鱼> 銅

Nature is a constant motif in McNally's work, with fish and birds being his favorite aspects of it. This bronze sculpture is modeled after a robin, with a small and stocky body like the bird.

自然是 McNally 作品中一个不变的主题, 鱼和鸟类是他最喜欢的方面之一。这尊青铜雕塑以知更鸟为模型, 身体小而粗壮, 如鸟一般



Untitled (Abstract Bird);
Bronze;
45 x 44 x 20 cm

約瑟夫·麥納利 修士 <抽象鳥>銅

McNally chose to simplify the form of a bird in this sculpture, giving it a less aerodynamic appearance. The shape is large and robust, with a short, stumpy tail and a tiny fin. The fish's head is fashioned like a point and expands outward into a beak-like appearance.

McNally 选择在这个雕塑中简化鸟的形状，使其外观不那么符合空气动力学。体型大而结实，有一条短而粗的尾巴和一个小鳍。鱼的头部呈尖状，向外扩展成喙状



Interior Self Portrait; Executed 1976 - 1996;
Bronze with Glass;
100 x 40 x 20 cm (overall); 91 x 40 x 20 cm (without base)

約瑟夫·麥納利 修士 <内观自画像> 1976 - 1996年作 青铜与玻璃

This bronze sculpture has a green glass center and is one-of-a-kind. In the middle, a perfectly formed spherical glass orb is surrounded by crystallised green glass. The sphere is surrounded by a reflecting glass that has various shades of green strewn about it, giving it an iridescent appearance. Self-portraiture may have started out as just that: a self-portrait with classic aspects of vanitas and memento mori - following in the footsteps of self-conception in a mirror pregnant with meaning.

这个青铜雕塑有一个绿色的玻璃中心，是独一无二的。在中间，一个完美形成的球形玻璃球被结晶的绿色玻璃包围。球体被反射玻璃包围，玻璃周围散布着各种深浅的绿色，使其呈现出彩虹般的外观。自画像可能就是这样开始的：具有vanitas和memento mori经典方面的自画像——追随镜子中自我概念的脚步，充满意义。



Untitled (Three Legged);
Bronze & Glass;
36 x 37 x 15 cm

約瑟夫·麥納利 修士 <三足> 青銅, 玻璃

This one-of-a-kind bronze and glass sculpture has a stunning marble look. The green creates an attractive effect by bouncing off the gold and rich blue tones. The sculpture's three legs are reminiscent of rabbit legs, all curving towards the sculpture's main body.

这个独一无二的青铜和玻璃雕塑具有令人惊叹的大理石外观。绿色通过反射金色和丰富的蓝色色调，营造出迷人的效果。雕塑的三只腿让人联想到兔子腿，都向雕塑主体弯曲



Untitled (Lizard); Bog wood with Resin
;26 x 92 x 18 cm (overall); 16 x 92 x 18 cm (without base)
約瑟夫.麥納利 修士 <蜥蜴> 帶樹脂的沼澤木



Untitled (Lizard); Bronze with blue resin; 18 x 89 x 16 cm
約瑟夫.麥納利 修士 <蜥蜴> 青銅藍色樹脂

McNally's influence on Greek art inspired these carved sculptures, as lizard symbolism was frequently seen and exploited in the majority of artworks from the early period of Greek art. In Archaic Greek, lizards are commonly associated with the idea of a powerful character. McNally blended the idea of tinting the eyes with a color tone, with blue representing a tranquil and soothing color tone and yellow representing happiness, optimism, and knowledge. These sculptures were carved and the exact material to be utilized was chosen, resulting in a natural balance.

McNally's 对希腊艺术的影响激发了这些雕刻雕塑的灵感，因为在希腊艺术早期的大多数艺术品中经常看到和利用蜥蜴的象征意义。在古希腊语中，蜥蜴通常与强大的角色有关。McNally 将眼睛着色的想法与色调融为一体，蓝色代表宁静舒缓的色调，黄色代表快乐、乐观和知识。这些雕塑经过雕刻，并选择了要使用的确切材料，从而实现了自然平衡。



**Woman in the Moon; Executed in 2000,
Bronze;
92 x 160 x 38 cm (overall); 44 x 160 x 38 cm (without base)**

約瑟夫·麥納利 修士 <月亮上的女人> 2000年作 青銅

A big bronze sculpture with gentle delicate details depicts a “woman in the moon”. Despite the fact that bronze is a hard metal to work with, McNally was able to mould it into a light sculpture with cloud-like swirls at one end. McNally remembers “When i was a child, looking at the full moon i used to think of it as a portrait of the man in the moon. I also was impressed by the feat of the cow that jumped over the moon. I was always fascinated by the boat that was the crescent, particularly on a windy night when it seemed to be scudding in front of or behind the rushing clouds. So when I recently cut this crescent I was tempted at first to dedicate it to the above mentioned human But why? Why should I not think of the better half of mankind. Hence the name.”

一个带有柔和细腻细节的大型青铜雕塑描绘了一个“月亮中的女人”。尽管青铜是一种难以加工的金属，但 McNally 能够将其塑造成一端带有云状漩涡的轻型雕塑。McNally 记得“当我还是个孩子的时候，看着满月，我曾经认为它是月亮上的人的肖像。牛跳过月亮的壮举也给我留下了深刻的印象。我总是对新月形的船着迷，尤其是在一个刮风的夜晚，它似乎在汹涌的云层前或后掠过。所以当我最近切割这个新月时，我一开始很想把它献给上面提到的人类 但是为什么呢？为什么我不应该想到人类的另一半。由此得名。”



Untitled (Spirit of Mahagony); circa 1990s;
Copper
120 x 32 x 12 cm

約瑟夫·麥納利 修士 <无标题> 1990年代作 銅

This copper sculpture moves in an unexpected way for a metal work. The central art piece's swirls and twirls provide a distinctive harmonious yet hypnotizing image. It shows the richness and generates a sense of serenity because it has no sharp edges and is rounded and smooth.

这个铜雕塑以一种意想不到的方式移动，是一件金属作品。中央艺术作品的漩涡和旋转提供了一个独特的和谐而催眠的形象。因为它没有锋利的边缘，圆润光滑，所以它显示出丰富性并产生一种宁静感。



Untitled (Celtic One);
Copper;
73.5 x 107 x 37 cm (overall); 61.5 x 107 x 29 cm (without base)

約瑟夫·麥納利 修士 <凱爾特之一> 銅

'Celtic One,' a 3D sculpture by Joseph McNally, was carved in the shape of the Celtic sign. On each end of the sculpture is a Celtic emblem, which is an Irish Celtic symbol known as "The Triquetra." The Trinity Knot is depicted with a circle interlocking the knot, consisting of a knotted line in the shape of a spiral. The outcome of the knots, undulating grains with the pulse of swells and reflexes emerging from the wood itself, creating a symbolic meaning.

"Celtic One" 是 Joseph McNally 的 3D 雕塑，雕刻成凱爾特人標志的形狀。雕塑的每一端都有一個凱爾特人標志，這是愛爾蘭凱爾特人的象徵，被稱為 "Triquetra"。Trinity Knot 被描繪成一個圓圈相互連接，由一條螺旋狀的打結線組成。結的結果，起伏的紋理伴隨著木材本身出現的膨脹和反射的脈動，創造了象徵意義。

BROTHER JOSEPH MCNALLY | Leaf





ALTERNATE VIEW

01

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Leaf

Executed in 2000

Bog Wood

90 x 60 x 19 cm (overall); 67 x 60 x 19 cm (without base)

This wood piece has a similar version made of bronze

Literature:

Here to Infinity: Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 34

SGD 14,000 - 18,000

USD 10,530 - 13,540

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <叶子> 2000年作 沼泽木

BROTHER JOSEPH MCNALLY | Leaf





ALTERNATE VIEW

02

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Leaf

Executed in 2000

Bronze

100 x 40 x 20 cm (overall); 91 x 40 x 20 cm (without base)

This bronze piece has a similar version made of wood

Literature:

Here to Infinity: Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 34
(bog wood edition illustrated)

SGD 18,000 - 22,000

USD 13,540 - 16,550

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <叶子> 2000年作 青铜

BROTHER JOSEPH MCNALLY | Interior Self Portrait





ALTERNATE VIEW

03

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Interior Self Portrait

Executed 1976 - 1996

Bronze with Glass

100 x 40 x 20 cm (overall); 91 x 40 x 20 cm (without base)

Literature:

Wind of The Spirit: A Retrospective Exhibition of Brother Joseph McNally, National Art Council and National Heritage Board, Singapore, 1998, page 52; "A Flash of Lightning" Recent Sculpture: Brother Joseph McNally, LaSalle SIA College of the Arts, Singapore, 1996, unpaginated.

SGD 15,000 - 18,000

USD 11,280 - 13,540

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <内观自画像> 1976 - 1996年作 青铜与玻璃

BROTHER JOSEPH MCNALLY | Exterior Self Portrait





ALTERNATE VIEW

04

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Exterior Self Portrait

Executed 1976 - 1996

Bronze

65 x 62 x 36 cm

Literature:

Wind of The Spirit: A Retrospective Exhibition of Brother Joseph McNally,
National Art Council and National Heritage Board, Singapore, 1998, page 52

SGD 14,000 - 18,000

USD 10,530 - 13,540

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <外观自画像> 1976 - 1996年作 青铜

BROTHER JOSEPH MCNALLY | Grief





ALTERNATE VIEW

05

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Grief

Executed in 2000

Bog Wood

152 x 36 x 30 cm (overall); 10 x 36 x 30 cm (base)

Literature:

Here to Infinity: Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 30

SGD 32,000 - 38,000

USD 24,070 - 28,580

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <悲伤> 2000年作 沼澤木

BROTHER JOSEPH MCNALLY | Untitled (A Flash of Lightning)





ALTERNATE VIEW

06

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (A Flash of Lightning)

Executed circa 2000.

Bog Wood, Glass & Mixed Media.

190 x 34 x 15 cm

SGD 35,000 - 40,000

USD 26,320 - 30,080

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <一道闪电> 2000年作 沼泽木、玻璃、混合媒体





ALTERNATE VIEW

07

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Survival

Signed at the side of base plate.

Bronze

113 x 24 x 28 cm

Literature:

Here to Infinity: Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 35 (bog wood edition illustrated)

SGD 32,000 - 36,000

USD 24,070 - 27,070

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <生存> 约2000年作 銅

BROTHER JOSEPH MCNALLY | Untitled (Life)





ALTERNATE VIEW

08

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Life)

Signed on the base plate

Bog Wood

58 x 43 x 19 cm

This wood piece has a similar version made of bronze

SGD 5,000 - 8,000

USD 3,760 - 6,020

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <家> 沼澤木

BROTHER JOSEPH MCNALLY | Untitled (Life)





ALTERNATE VIEW

09

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Life)

Signed and inscribed FINE ART CASTING on the base plate

Bronze

57 x 40 x 20 cm

This bronze piece has a similar version made of wood

SGD 7,000 - 10,000

USD 5,270 - 7,520

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <家> 銅

BROTHER JOSEPH MCNALLY | Untitled (Abstract Bird)





ALTERNATE VIEW

10

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Abstract Bird)

Bronze

58 x 72 x 14 cm

Signed on the base plate

SGD 6,000 - 9,000

USD 4,520 - 6,770

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <抽象鸟> 銅

BROTHER JOSEPH MCNALLY | Untitled (Abstract Bird)





ALTERNATE VIEW

11

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Abstract Bird)

Copper

63 x 146 x 32 cm (overall); 45 x 146 x 32 cm (without base)

SGD 5,000 - 7,000

USD 3,760 - 5,270

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <抽象鸟> 铜

BROTHER JOSEPH MCNALLY | Robin





ALTERNATE VIEW

12

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Robin

Bronze

72 x 56 x 39 cm (overall); 57 x 56 x 39 cm (without base)

SGD 4,000 - 6,000

USD 3,010 - 4,520

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <知更鳥> 銅

BROTHER JOSEPH MCNALLY | Untitled (Spirit of Flying)





ALTERNATE VIEW

13

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Spirit of Flying)

Signed and inscribed Fine Art Casting on the base plate.

Bronze

41 x 31 x 10 cm

SGD 5,000 - 7,000

USD 3,760 - 5,270

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <飞鸟之魂> 銅

BROTHER JOSEPH MCNALLY | Untitled (Flying Fish)





ALTERNATE VIEW

14

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Flying Fish)

Signed and inscribed Fine Art Casting on the base plate.

Bronze

67 x 45 x 13 cm

SGD 5,000 - 7,000

USD 3,760 - 5,270

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <飞鱼> 銅

BROTHER JOSEPH MCNALLY | Untitled (Abstract Bird)





ALTERNATE VIEW

15

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Abstract Bird)

This work located in Singapore.

Bronze

45 x 44 x 20 cm

SGD 5,000 - 7,000

USD 3,760 - 5,270

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <抽象鸟>銅

BROTHER JOSEPH MCNALLY | Untitled (Three Legged)





ALTERNATE VIEW

16

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Three Legged)

Bronze & Glass

36 x 37 x 15 cm

SGD 5,000 - 7,000

USD 3,760 - 5,270

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <三足> 青銅, 玻璃

BROTHER JOSEPH MCNALLY | Untitled (Lizard)





ALTERNATE VIEW

17

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Lizard)

Bog wood with Resin

26 x 92 x 18 cm (overall); 16 x 92 x 18 cm (without base)

This wood piece has a similar version made of bronze

SGD 8,000 - 12,000

USD 6,020 - 9,030

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <蜥蜴> 带树脂的沼泽木

BROTHER JOSEPH MCNALLY | Untitled (Lizard)





ALTERNATE VIEW



18

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Lizard)

Signed and inscribed FINE ART CASTING on the base plate.

Bronze with blue resin

18 x 89 x 16 cm

This bronze piece has a similar version made of wood

SGD 8,000 - 12,000

USD 6,020 - 9,030

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <蜥蜴> 青銅藍色樹脂

BROTHER JOSEPH MCNALLY | Woman in the Moon





ALTERNATE VIEW



19

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Woman in the Moon

Executed in 2000, signed at base plate.

Bronze

92 x 160 x 38 cm (overall); 44 x 160 x 38 cm (without base)

Literature:

Here to Infinity: Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 53 (bog wood edition illustrated)

SGD 30,000 - 35,000
USD 22,560 - 26,320

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <月亮上的女人> 2000年作 青銅

BROTHER JOSEPH MCNALLY | Untitled (Spirit of Mahagony)





ALTERNATE VIEW

20

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Spirit of Mahagony)

Signed and inscribed FINE ART CASTING on base plate; executed circa 1990s

Copper 120 x 32 x 12 cm

A similar piece is collected by National Gallery Singapore under accession number 2011- 00630

SGD 22,000 - 28,000

USD 16,550 - 12,060

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <无标题> 1990年代作 铜

BROTHER JOSEPH MCNALLY | Untitled (Celtic One)





ALTERNATE VIEW

21

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Celtic One)

Signed and inscribed FINE ART CASTING on base plate

Copper

73.5 x 107 x 37 cm (overall); 61.5 x 107 x 29 cm (without base)

SGD 18,000 - 22,000

USD 13,540 - 16,550

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <凱爾特之一> 銅

SESSION 2

Lot 22 - 43

**Lots close independently at one-minute intervals
from Monday 24 Jan 2022, 7:00 pm SGT (GMT+8)
Lots proceeds will benefit The Visitor in Singapore of
the Christian Brother's Schools**

第二场

拍品 22 - 43

拍品以一分钟间隔陆续结束竞投

2022年1月24日星期一

晚上 7:00 新加坡时间 开始结束竞投

所得款项将惠及

The Visitor in Singapore of the Christian Brother's Schools



Bog Wood Fish;
Bronze;
89 x 85 x 16 cm (overall); 56 x 85 x 16 cm (without base)

約瑟夫·麥納利 修士 <沼澤木魚> 銅

Joseph McNally's sculpture was a portrayal of his well-known texture, bronze, and bogwood. The sculpture's shape appears to have multiple interpretations of the work. The sculpture, however, bears a striking similarity to a fish head, and it is thought to represent the higher self and sentiments. Brother McNally once said "the placing of the marble glove began to look like a fish-head". The sculpture was created by hand carving several levels of realism and abstraction.



**Bog Wood Fish;
Bog Wood;
95 x 77 x 15 cm (overall); 59 x 77 x 15 cm (without base).**

約瑟夫·麥納利 修士 <沼澤木魚> 沼澤木

Joseph McNally 的雕塑描绘了他著名的纹理、青铜和沼澤木。雕塑的形状似乎对作品有多种解释。然而，这座雕塑与鱼头有着惊人的相似之处，被认为代表了更高的自我和情感。麦克纳利弟兄曾经说过“大理石手套的放置开始看起来像一个鱼头”。该雕塑是通过手工雕刻多个层次的现实主义和抽象而创作的。



Untitled (Spirit of Family);
Bronze;
76 x 115 x 15 cm

約瑟夫·麥納利 修士 <家庭精神> 銅

The 'Spirit of Family' 3D sculpture, which connects the idea of a family unit that takes pride in its culture, values, and morals. This piece of artwork was created to depict mission work and assisting underprivileged youngsters all over the world.

“家庭精神” ,连接了一个以其文化、价值观和道德为荣的家庭单位的理念。这件艺术品的创作是为了描绘传教工作和帮助世界各地的贫困青少年。



Untitled (Jesus Holding Sheep I); Copper; 70 x 24 x 19 cm
約瑟夫.麥納利 修士 <耶穌牽羊 I> 銅



Untitled (Jesus Holding Sheep II); Copper; 58 x 20 x 22 cm
約瑟夫.麥納利 修士 <耶穌牽羊 II> 銅

Joseph McNally's 3D sculptures were created to symbolize Jesus, a religious leader who frequently comes as guidance or intervention. The sculpture is then evaluated and prompted with particular details about Jesus' and the child's relationship. The purpose of these sculptures was to depict the power's strength and frailty.



Untitled (Jesus Holding Child); Copper ; 60 x 21 x 18 cm
約瑟夫.麥納利 修士 <耶穌抱着孩子> 銅



Untitled (Figure of Christ); Copper 65 x 17 x 8 cm
約瑟夫.麥納利 修士 <基督像> 銅

Joseph McNally 的 3D 雕塑象征着耶稣，一位经常前来指导或干预的宗教领袖。然后对雕塑进行评估，并通过有关耶稣和孩子关系的特定细节进行提示。这些雕塑的目的是描绘权力的力量和脆弱。



Untitled (Family);
Bronze;
83 x 88 x 25 cm

約瑟夫·麥納利 修士 <家庭> 青銅

The majority of Joseph McNally's works were intended to convey a sense of warm camaraderie and unity. The artist developed the bronze sculpture, which brings spectators closer to the artist by making a sculpture based on the idea.

Joseph McNally 大部分作品都旨在传达一种温暖的友情和团结感。艺术家开发并雕刻了青铜雕塑，通过根据这个想法制作雕塑，拉近了观众与艺术家的距离。



**Untitled; (Abstract Mother and Child);
Bronze;
84 x 15 x 14 cm**

約瑟夫.麥納利 修士 <抽象母子> 青銅

Joseph McNally's bronze sculpture depicts a twisted shape of a mother and infant in order to convey a meaningful significance. The shape and stance evoke feelings of affection between a mother and her child, while also portraying a selfless individual. This sculpture was created with varied degrees of realism and a natural equilibrium.

Joseph McNally的青铜雕塑描绘了母亲和婴儿的扭曲形状，以传达有意义的意义。形状和姿态唤起了母子之间的感情，同时也描绘了一个无私的个体。这个雕塑的创作具有不同程度的现实主义和自然平衡。



Untiled; (Hugging);
Bronze;
97 x 33 x 23 cm

約瑟夫·麥納利 修士 <擁抱> 銅

Joseph McNally designed and carved the bronze sculpture, which depicts parents cuddling their infant and depicts an intimate emotion between them. Hugging is said to be one of the most potent languages for conveying feelings of safety and affection, and it is often used to promote self-esteem.

Joseph McNally 设计并雕刻了这尊青铜雕塑，描绘了父母拥抱婴儿的场景，描绘了他们之间的亲密情感。据说拥抱是传达安全感和感情的最有力的语言之一，它经常被用来提升自尊。



Untitled (Abstract Form);
Bog Wood;
110 x 24 x 24 cm

約瑟夫·麥納利 修士 <抽象形式> 沼澤木

Joseph McNally's 3D sculpture was designed in an impressionistic style, giving the artwork a distorted appearance. The bogwood sculpture was primarily motivated by the desire to devote more time to studying sculpture in various combinations. Because of its unusual shape, the sculpture became a one-of-a-kind work of art.

Joseph McNally 的 立体 雕塑以印象派风格设计，使艺术品具有扭曲的外观。沼澤木雕塑的主要动机是希望投入更多时间研究各种组合的雕塑。由于其不寻常的形状，该雕塑成为了独一无二的艺术品。



**Female Form;
Bronze
140 x 40 x 35 cm**

約瑟夫·麥納利 修士 <女表> 銅

The bronze sculpture by Joseph McNally, titled The Female Form, is a disfigured shape artwork and was made naturally. The artwork was created to mirror the grace and stance of a woman but it was more obvious as seen on the twist of the oak tree. The sculpture appeared smooth and beautiful due to the delineated curves and the decayed wood along with the blackness added to contrast.

Joseph McNally 的青铜雕塑，题为“女性形态”，是一件变形的艺术品，是自然制作的。这件艺术品的创作是为了反映女性的优雅和姿态，但在橡树的扭曲上更明显。由于勾勒出的曲线和腐烂的木材以及黑色增加了对比，雕塑看起来光滑而美丽。



**Untitled (Tree of Life Series); Executed circa 1990s;
Metal & Industrial Materials;
114 x 40 x 33 cm**

約瑟夫·麥納利 修士 <生命之樹系列> 1990年作 金屬和工業材料

Joseph McNally's 3D sculpture is designed to emulate the shape and beauty of a tree. Metal and industrial materials were used to construct the structure, and the subject and concept of the tree forms were frequently influenced by Celtic mythology and Southeast Asian ideals. Trees are also utilized as a topic in artwork to signify life and growth, as well as a symbol of resurrection.

Joseph McNally 的 立體 雕塑旨在模仿樹木的形狀和美感。金屬和工業材料被用來構建結構，樹形的主題和概念經常受到凱爾特神話和東南亞理想的影響。樹木也被用作藝術作品的主題，象徵著生命和成長，以及復活的象徵。



**Activity; Executed in 1998;
Belian Wood with Epoxy;
210 x 34 x 19 cm (overall); 200 x 34 x 19 cm (without base)**

約瑟夫·麥納利 修士 (活度) 1998年作 带环氧树脂的贝连木材

Joseph McNally constructed the sculpture out of Belian Wood and Epoxy to show his passion in religion, mankind, and mythology. He was inspired to create the sculpture from his inspirations to develop art in his own interpretation. It was also made to capture the imagery. This sculpture may reflect numerous aspects of life and is afterwards depicted as a work of art as a symbol.

Joseph McNally 用贝连木 (Belian Wood) 和环氧树脂建造了这座雕塑，以表达他对宗教、人类和神话的热情。他的灵感来自他的灵感创作雕塑，以自己的诠释发展艺术。它也是为了捕捉图像而制作的。这个雕塑可能反映了生活的许多方面，后来被描绘成一件艺术品作为象征。



**Metal; Belian wood, Copper,
Bronze, Glass & Epoxy;
185 x 100 x 25 cm**

約瑟夫·麥納利 修士 (金屬) 1998年作 貝連木材、銅、青銅、玻璃和环氧树脂

Joseph McNally made multiple sculptures that resemble Chinese calligraphy. He was primarily influenced by the Chinese script of caozi. Caozi is known as the equivalent of cursive writing in English and defined by the strokes of character being fused. Many of these sculptures were defined by the accidental shaping of the wood. Although Joseph McNally does not understand the various Chinese characters, it does not stop him from incorporating them in his art. All of these sculptures from the series of Chinese characters was made into resemble the Chinese brushstrokes. Through the distillation of accidental shaping, this was produced to accentuate the symbolic significance, carry emotions and it was challenged to match beauty and the energy. These sculptures also convey a sentimental emotion through its various forms.

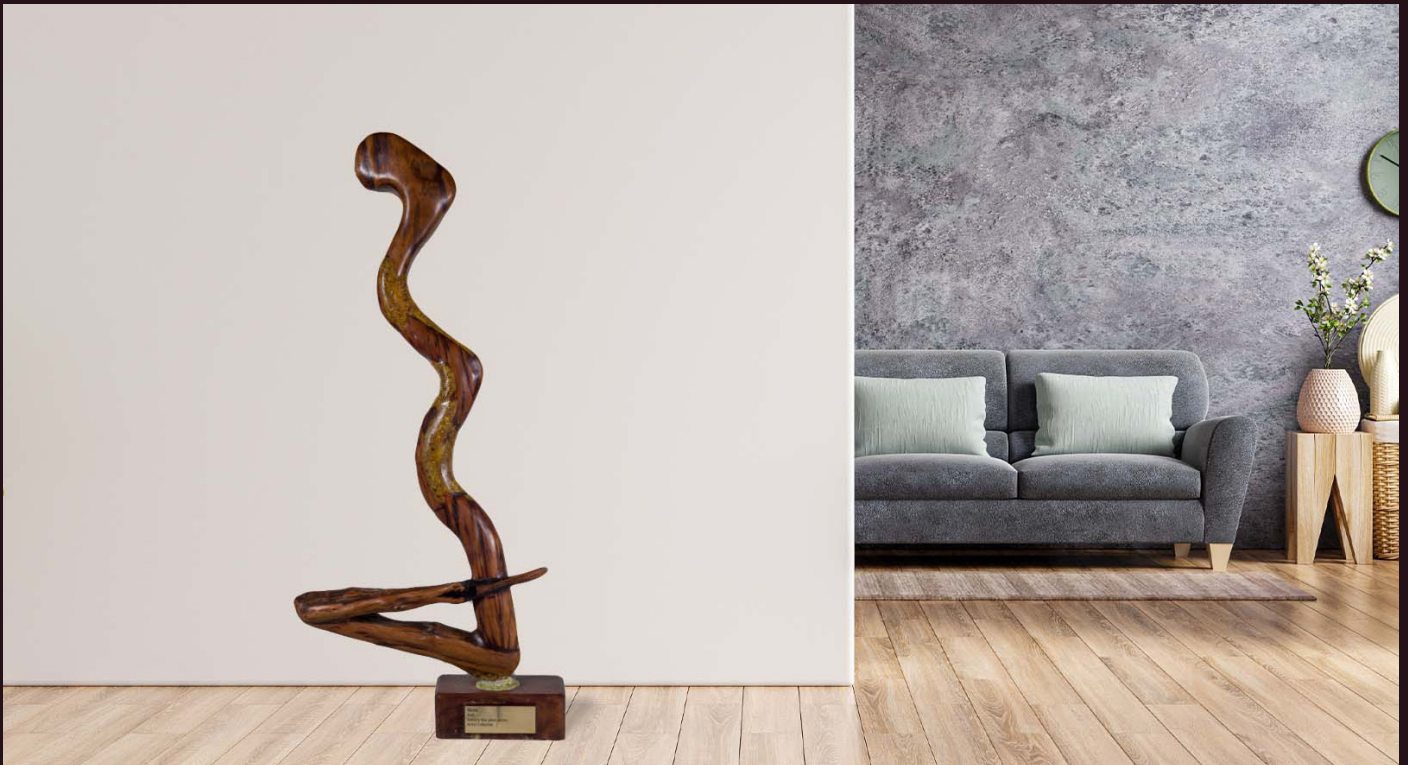
Joseph McNally 制作了多个类似于中国书法的雕塑。他主要受草子的汉字影响。草子被称为相当于英文草书，由融合字符的笔画定义。这些雕塑中的许多都是由木材的意外成型所定义的。尽管约瑟夫·麦克纳利不懂各种汉字，但这并不妨碍他将它们融入到他的艺术中。汉字系列中的所有这些雕塑都被制成类似于中国的笔触。通过对意外造型的提炼，强调象征意义，承载情感，挑战美与能量的搭配。这些雕塑也通过各种形式传达着一种感伤的情感。



**Fire; Executed in 1998;
Belian wood with epoxy;
172 x 109 x 17 cm (overall); 158 x 109 x 17 cm (without base)**
約瑟夫.麥納利 修士 <火> 1998年作 带环氧树脂的贝连木材

Joseph McNally carved a sculpture titled "Fire" out of Belian Wood with Epoxy, depicting one of the elements. Fire is frequently connected with passion, desire, and eternity. However, in Greek mythology, it is most usually associated with the qualities of vigour, assertiveness, and passion.

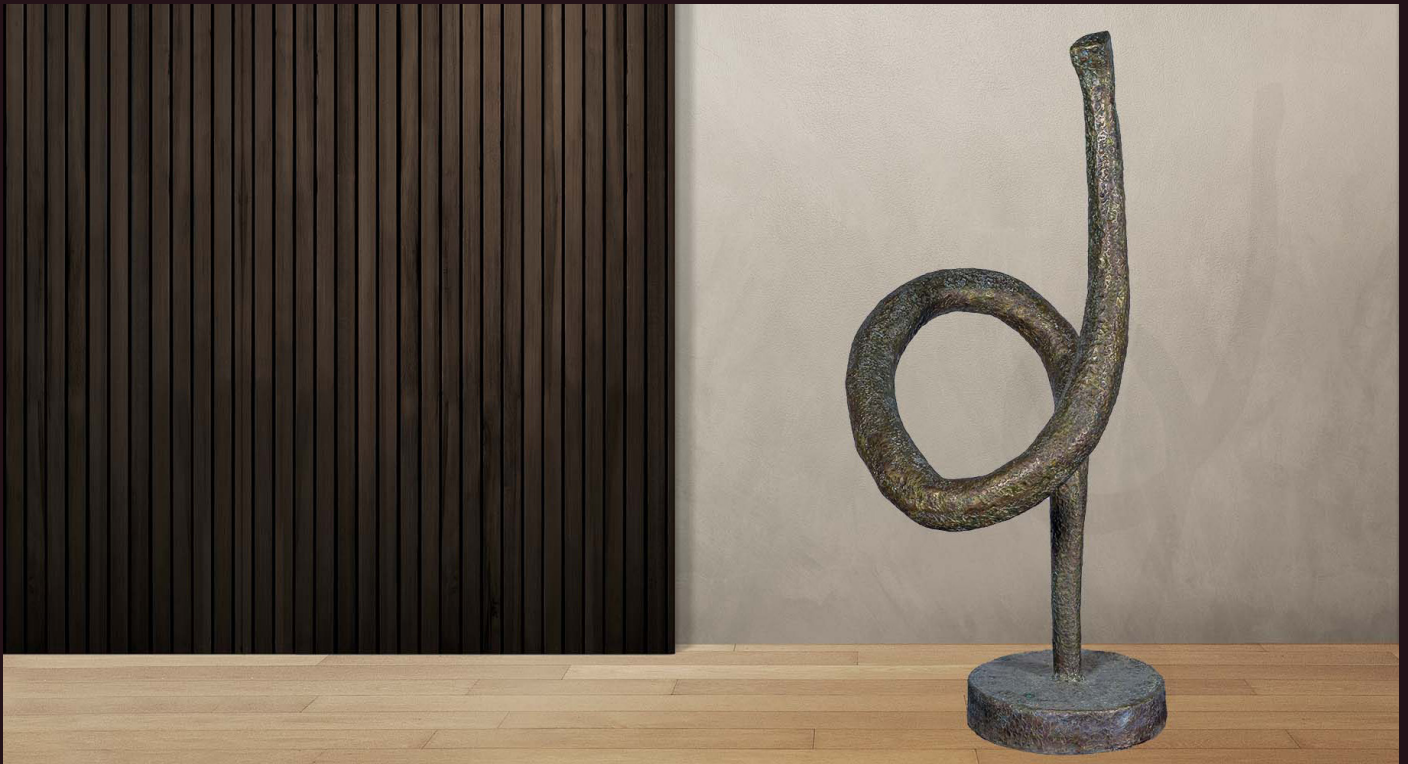
Joseph McNally 用环氧树脂用 贝连木 (Belian Wood) 雕刻了一个名为“火”的雕塑，描绘了其中一个元素。火经常与激情、欲望和永恒联系在一起。然而，在希腊神话中，它最常与活力、自信和热情的品质联系在一起。



Water;
Ancient Yew, Glass, Epoxy
170 x 70 x 20 (overall); 157 x 70 x 20 cm (without base)
約瑟夫·麥納利 修士 <水> 1998年作 古紫杉, 玻璃, 环氧树脂

As the title suggests, the 3D sculpture by Joseph McNally was made as one of the well-known elements, 'Water.' Water is associated with pure intents and is utilized as a symbol of purity and peace since it embodies the idea of nature. It also symbolizes a tremendous wave and is frequently associated with life.

正如标题所示, Joseph McNally 的 立体 雕塑是作为著名元素之一制作的, “水”。水与纯洁的意图相关联, 并被用作纯洁与和平的象征, 因为它体现了自然的理念。它也象征着巨大的波浪, 经常与生命联系在一起。



Untitled (Yang and Yin); Executed circa 2000s;
Bronze
200 x 95 x 90 cm (overall); 187 x 95 x 90 cm (without base)

約瑟夫·麥納利 修士 <阴阳> 2000年作 青銅

Joseph McNally's bronze sculpture is a basic work of art. The artist's interest in mankind and mythology is reflected in 'Yang Yin.' Yang Yin, also known as Yin-Yang in Chinese culture, is a complex relational notion that describes a cosmic duality, setting, and complementary principles.

Joseph McNally 的青銅雕塑是一件基本的艺术作品。艺术家对人类和神话的兴趣体现在《阳阴》中。阳阴，在中国文化中也称为阴阳，是一个复杂的关系概念，描述了宇宙的二元性、背景和互补原则。



Untitled (Beauty);
Belian Wood, glass with epoxy;
150 x 15 x 10 cm

約瑟夫·麥納利 修士 <美人> 贝连木, 环氧树脂玻璃

Joseph McNally's bogwood sculpture is a sharp sculpture with a thick base and a pointed end at the top. The artwork was created with a simple texture and shape, resulting in a sculpture that is pleasing to the eye. Also, during the height of Greek art, beauty was regarded as an eternal, transcendent quality that was mostly highly prized in art.

Joseph McNally 的沼泽木雕塑是一种锋利的雕塑，底座厚实，顶部有尖头。这件艺术品是用简单的纹理和形状创作的，从而产生了令人赏心悦目的雕塑。此外，在希腊艺术的鼎盛时期，美被视为一种永恒的、超然的品质，在艺术中大多受到高度重视。



Untitled (Man);
Bog Wood;
143 x 23 x 12 cm

約瑟夫·麥納利 修士 <男人> 沼澤木

Joseph McNally's sculpture is a single wood construction made of bogwood that resembles a standing man. Human shapes were formed out of significantly inspired by Celtic mythology and Southeast Asian ideals, according to Joseph McNally. The sculpture was created to investigate the contour of a human figure from various perspectives. Although the face is barely defined, the goal was to represent the shape of a human form.

Joseph McNally 的雕塑是由沼澤木制成的單木結構，類似於站立的人。Joseph McNally 表示，人類的形狀是受到凱爾特神話和東南亞理想的極大啟發而形成的。該雕塑的創作是為了從不同的角度研究人物的輪廓。雖然面部幾乎沒有定義，但目標是代表人類的形狀。



Man in Cross;
Wood;
92 x 84 x 10 cm

約瑟夫·麥納利 修士 <十字架的人> 木

The 'Man in Cross' 3D sculpture depicts a single timber block carved into the shape of a man with stretched arms. The artwork was produced in the likeness of Jesus on the crucifix, and is known as the crucifix representing Jesus's sacrifice, which Christians believe brought about the salvation of humanity.

“Man in Cross 立体 雕塑描绘了一个木块，雕刻成一个伸展双臂的男人的形状。这件艺术品是按照耶稣在十字架上的形象制作的，被称为代表耶稣牺牲的十字架，基督教徒认为它带来了人类的救赎。



Lightning; Conceptualised circa 1996;
Bronze;
63 x 65 x 15 cm

約瑟夫·麥納利 修士 <闪电> 1996年作 青銅

A human on her knees, stretching her hand, is depicted in bronze sculpture by Joseph McNally. The sculpture was created to emphasize the figure's beauty and elegance, because ladies were considered goddesses of lightning in Greek mythology. The artwork was created as named by the title as the wood that was used to be carved was struck by lightning. The sculpture's shape is said to resemble a god's manifestation, and Joseph McNally shaped the sculpture into a person, with the lightning strike site being deemed sacred.

Joseph McNally 的青銅雕塑描绘了一个跪在地上、伸手的人。雕塑的创建是为了强调人物的美丽和优雅，因为在希腊神话中，女士们被认为是闪电女神。这件艺术品是根据标题命名的，因为用于雕刻的木材被闪电击中。据说雕塑的形状类似于神的显现，约瑟夫·麦克纳利将雕塑塑造成一个人，雷击地点被认为是神圣的。



BROTHER JOSEPH MCNALLY | Bog Wood Fish





ALTERNATE VIEW

22

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Bog Wood Fish

signed and inscribed KINNAREE on the base plate

Bronze

89 x 85 x 16 cm (overall); 56 x 85 x 16 cm (without base)

This bronze piece has a similar version made of wood

Literature: Here to Infinity:

Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 36 (bog oak edition illustrated)

SGD 9,000 - 12,000

USD 6,770 - 19,030

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <沼澤木魚> 銅

BROTHER JOSEPH MCNALLY | Bog Wood Fish





ALTERNATE VIEW

23

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Bog Wood Fish

Bog Wood

95 x 77 x 15 cm (overall); 59 x 77 x 15 cm (without base).

This wood piece has a similar version made of bronze

Literature:

Here to Infinity: Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 36

SGD 8,000 - 10,000

USD 6,020 - 7,520

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <沼澤木魚> 沼澤木

BROTHER JOSEPH MCNALLY | Untitled (Spirit of Family)





ALTERNATE VIEW

24

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Spirit of Family)

Signed and inscribed KINNAREE on the base plate.

Bronze

76 x 115 x 15 cm

SGD 18,000 - 22,000

USD 13,540 - 16,550

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <家庭精神> 銅

BROTHER JOSEPH MCNALLY | Untitled (Family)





ALTERNATE VIEW

25

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Family)

Signed and inscribed FINE ART CASTING on base plate

Bronze

83 x 88 x 25 cm

SGD 15,000 - 18,000

USD 11,280 - 13,540

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <家庭> 青銅

BROTHER JOSEPH MCNALLY | Untitled (Jesus Holding Sheep I)





ALTERNATE VIEW

26

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Jesus Holding Sheep I)

Signed on the base plate

Copper

70 x 24 x 19 cm

SGD 10,000 - 15,000

USD 7,520 - 11,280

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <耶穌牽羊 I> 銅

BROTHER JOSEPH MCNALLY | Untitled (Jesus Holding Sheep II)





ALTERNATE VIEW

27

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Jesus Holding Sheep II)

Signed on the base plate

Copper

58 x 20 x 22 cm

SGD 8,000 - 12,000

USD 6,020 - 9,030

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <耶穌牽羊 II> 銅

BROTHER JOSEPH MCNALLY | Untitled (Jesus Holding Child)





ALTERNATE VIEW

28

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Jesus Holding Child)

Incised

Copper

60 x 21 x 18 cm

SGD 8,000 - 12,000

USD 6,020 - 9,030

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <耶穌抱着孩子> 銅

BROTHER JOSEPH MCNALLY | Untitled (Figure of Christ)





ALTERNATE VIEW

29

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Figure of Christ)

Incised, signed at base plate.

Copper

65 x 17 x 8 cm

SGD 8,000 - 12,000

USD 6,020 - 9,030

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <基督像> 銅

BROTHER JOSEPH MCNALLY | Untitled (Abstract Mother and Child)





ALTERNATE VIEW

30

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Abstract Mother and Child)

Bronze

84 x 15 x 14 cm

SGD 12,000 - 16,000

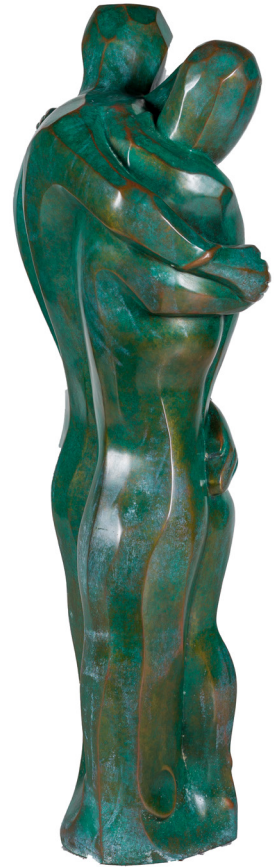
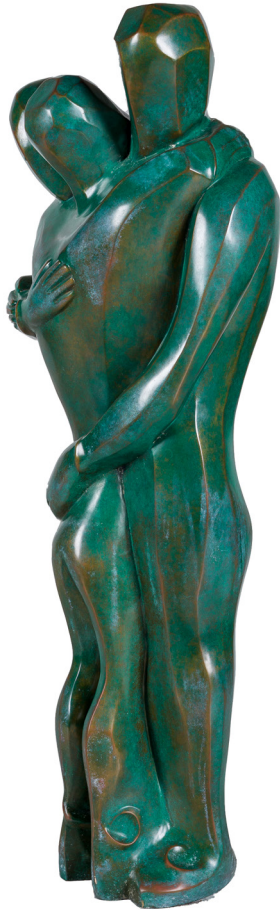
USD 9,030 - 12,040

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <抽象母子> 青銅

BROTHER JOSEPH MCNALLY | Untitled (Hugging)





ALTERNATE VIEW

31

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Hugging)

Bronze

97 x 33 x 23 cm

SGD 15,000 - 20,000

USD 11,280 - 15,040

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <擁抱> 銅

BID NOW

BROTHER JOSEPH MCNALLY | Untitled (Abstract Form)





ALTERNATE VIEW

32

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Abstract Form)

Bog Wood

110 x 24 x 24 cm

SGD 15,000 - 20,000

USD 11,280 - 15,040

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <抽象形式> 沼澤木

BROTHER JOSEPH MCNALLY | Female Form





ALTERNATE VIEW

33

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Female Form

Bronze

140 x 40 x 35 cm

Literature: *Here to Infinity: Brother Joseph McNally*, Soobin Art Gallery, Singapore, 2000, page 27 (bog wood and marble base edition illustrated)

SGD 30,000 - 40,000

USD 22,560 - 30,080

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <女表> 銅

BROTHER JOSEPH MCNALLY | Untitled (Tree of Life Series)





ALTERNATE VIEW

34

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Tree of Life Series)

Executed circa 1990s

Metal & Industrial Materials

114 x 40 x 33 cm

SGD 15,000 - 20,000

USD 11,280 - 15,040

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <生命之樹系列> 1990年作 金屬和工業材料





ALTERNATE VIEW

35

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Activity

Executed in 1998

Belian Wood with Epoxy

210 x 34 x 19 cm (overall); 200 x 34 x 19 cm (without base)

Literature:

Wind of The Spirit: A Retrospective Exhibition of Brother Joseph McNally,
National Art Council and National Heritage Board, Singapore, 1998, page 76

SGD 12,000 - 15,000

USD 9,030 - 11,280

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 (活度) 1998年作 帶环氧树脂的贝连木材

BROTHER JOSEPH MCNALLY | Metal





ALTERNATE VIEW

36

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Metal

Affixed with a plaque containing the description of the work.

Belian wood, Copper, Bronze, Glass & Epoxy

185 x 100 x 25 cm

SGD 16,000 - 22,000

USD 12,040 - 16,550

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 (金属) 1998年作 贝连木材、铜、青铜、玻璃和环氧树脂





ALTERNATE VIEW

37

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Fire

Executed in 1998

Belian wood with epoxy

172 x 109 x 17 cm (overall); 158 x 109 x 17 cm (without base)

SGD 15,000 - 20,000

USD 11,280 - 15,040

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <火> 1998年作 带环氧树脂的贝连木材

BROTHER JOSEPH MCNALLY | Water





ALTERNATE VIEW

38

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Water

Affixed with a plaque containing the description of the work

Ancient Yew, Glass, Epoxy

170 x 70 x 20 (overall); 157 x 70 x 20 cm (without base)

SGD 15,000 - 20,000

USD 11,280 - 15,040

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <水> 1998年作 古紫杉, 玻璃, 环氧树脂

BROTHER JOSEPH MCNALLY | Untitled (Yang and Yin)





ALTERNATE VIEW

39

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Yang and Yin)

Executed circa 2000s

Bronze

200 x 95 x 90 cm (overall); 187 x 95 x 90 cm (without base)

SGD 24,000 - 28,000

USD 18,050 - 21,060

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <阴阳> 2000年作 青铜

BROTHER JOSEPH MCNALLY | Untitled (Beauty)





ALTERNATE VIEW

40

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Beauty)

Belian Wood, glass with epoxy

150 x 15 x 10 cm

SGD 10,000 - 14,000

USD 7,520 - 10,530

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <美人> 贝连木, 环氧树脂玻璃

BROTHER JOSEPH MCNALLY I Untitled (Man)





ALTERNATE VIEW

41

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Untitled (Man)

Bog Wood

143 x 23 x 12 cm

SGD 25,000 - 30,000

USD 18,800 - 22,560

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <男人> 沼澤木

BROTHER JOSEPH MCNALLY | Man in Cross





ALTERNATE VIEW

42

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Man in Cross

Wood

92 x 84 x 10 cm

SGD 7,000 - 10,000

USD 5,270 - 7,520

BID NOW

BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 <十字架的人> 木

BROTHER JOSEPH MCNALLY | Lightning





ALTERNATE VIEW

43

BROTHER JOSEPH MCNALLY (Irish, Singaporean, 1923-2002)

Lightning

Conceptualised circa 1996

Bronze

63 x 65 x 15 cm

Literature:

“A Flash of Lightning” Recent Sculpture: Brother Joseph McNally, LaSalle SIA
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BROTHER JOSEPH MCNALLY 約瑟夫·麥納利 修士 <闪电> 1996年作 青銅

Enquiries

Singapore
39 Keppel Road #04-04
Singapore 089065
+65 6747 4555

Jakarta
Jl. Brawijaya 1C No. 4
Jakarta 12160 Indonesia
+62 21 7206975
+62 21 7203505

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