Can you guess one of the inspirations for this sculpture by Manuel Neri?
WHAT WAS AN INSPIRATION FOR THIS PIECE BY MANUEL NERI?

- ✗ Corinne Cléry in Moonraker
- ✗ Fahrenheit 451
- ✓ Vogue Magazine
Answer: VOGUE MAGAZINE

Pat Cleveland, Vogue Italia, March 1981
(Note, this is just a nice picture from Italian Vogue circa the 1980s, not necessarily the direct inspiration for the piece.)
Manuel Neri
*Posturing Series*, 1985
Bronze with patina
Manuel Neri (b. 1930) is best known for his life-size sculptures of the human form, made in plaster, bronze, or clay. A member of the “Second Generation” of the Bay Area Figurative Movement, his sculptures are considered analogous to Bay Area figurative painting as Neri worked alongside and in dialogue with many of the movement’s painters, including Joan Brown, who he was married to for several years.
Neri often abstracts the sculpture by removing elements that he describes as giving "character" to the figure - such as hands, feet, and faces - to focus the viewer's attention primarily on the body.

Because of plaster’s malleability Neri often sands, chips, gouges, scratches, paints or otherwise intervenes on the surface of the sculpture to give it a gestural painterly quality, which inserts the hand of the artist in the process of making.
Manuel Neri
Coming in Last Thursday, 1987
Oil-based enamel and bronze
“A slender female figure with prominent shoulders and small slabs for breasts poses with bent arms and flat hands angled--protectively? self-destructively?--toward her forehead. The rough-textured plaster torso is one of many oddly evocative sculptures by Bay Area sculptor Manuel Neri of his favorite subject: Woman. But who would guess that the inspiration for Posturing Series No. 4 --included in a show of Neri’s early work, organized by the Corcoran Gallery of Art in Washington, D.C.--came from a Vogue magazine photo?”

“I’m fascinated by body language, I love photography models and dancers, who have that awareness of themselves. Without showing off anything, they are completely aware of their bodies.”

Manuel Neri, Los Angeles Times, 1998