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FERMÍN AGUAYO

GUILLAUME BARTH

MICHAEL BIBERSTEIN

MIGUEL BRANCO

ROGER BISSIERE

JEAN DUBUFFET

ANTOINE GRUMBACH

YANG JIECHANG

DANI KARAVAN

EVI KELLER

RUI MOREIRA

JEAN-PAUL PHILIPPE

PAUL REBEYROLLE

HANNS SCHIMANSKY

SUSUMU SHINGU

NICOLAS DE STAËL

MARK TOBEY

MARIA ANA VASCO COSTA

MARIA HELENA VIEIRA DA SILVA

ZARINA

ANTONELLA ZAZZERA

Artists are seekers who before us identify and reach into the depths of our time. In their own ways, they give us a glimpse of what is today's world, tomorrow's, but also yesterday's.

Véronique Jaeger

interview by Guy Boyer, *Connaissance des arts*, 2015

GALERIE JEANNE BUCHER JAEGER

since 1925



Currently at the gallery and until July 13, 2024: Exhibition *Susumu Shingu, Le Souffle d'Ici - L'Eau de là*, Galerie Jeanne Bucher Jaeger, Paris, Marais, 2024
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Galerie Jeanne Bucher Jaeger is one of the few international galleries to work with 21st-century artists, having traversed the field of 20th-century art with a roster of artists and a collection of works demonstrating its longevity of almost 100 years.

Founded by Jeanne Bucher in 1925, the gallery is recognized as a European institution that has exhibited the great artists of the 20th century. Jeanne Bucher initially exhibited pre-war Surrealist, Cubist and Abstract avant-gardists (Bauchant, Ernst, Giacometti, Kandinsky, Léger, Masson, Miró, Picasso, Staël, Tanguy, Vieira da Silva...). Jean-François Jaeger took over in 1947, exhibiting the great post-war European abstract artists (Staël, Vieira da Silva, Bissière, Tobey, Dubuffet, Jorn...), the new figurative and realist painters of the 70s (Gérard Fromanger, Dado, Fred Deux...), and the urban and environmental sculptors of the 80s (Dani Karavan, Jean-Paul Philippe, Jean-Pierre Raynaud...).

Since 2004, Véronique Jaeger, now CEO, has been promoting the artists with whom the gallery has been associated from the outset, such as André Bauchant, Vieira da Silva, Arpad Szenes, Nicolas de Staël, Hans Reichel, Roger Bissière, Mark Tobey, Jean Dubuffet and Fermín Aguayo, conceives monographic or thematic exhibitions for international museums on loan of works from the gallery's own holdings or from private collections built up over time, and pursues and develops new collaborations with contemporary artists such as Guillaume Barth, Michael Biberstein, Miguel Branco, Antoine Grumbach, Zarina, Dani Karavan, Evi Keller, Rui Moreira, Jean-Paul Philippe, Hanns Schimansky, Susumu Shingu, Yang Jiechang, Maria Ana Vasco Costa, Antonella Zazzera. ...

Galerie JEANNE BUCHER JAEGER also has a presentation space for its artists in Lisbon, open by appointment.



Group exhibition, Palacete Jeanne Bucher Jaeger, Lisbon, Portugal, 2022 © Ricardo Oliveira Alves, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Group exhibition *Quinte-Essence*, 2015, Galerie Jeanne Bucher Jaeger, Paris, St Germain, © Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbonne



Group exhibition *Expansion - Résonance*, 2008, Inauguration of Espace Marais, Galerie Jeanne Bucher Jaeger, Paris © Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbonne

FERMÍN AGUAYO

1926 -1977



1. *Le Peintre*, 1968
Oil on canvas, 195 × 130 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

2. *Infante Margarita en rose*, 1960-1961,
Oil on canvas, 195 × 130 cm
© D. Bordes, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Aguayo is to painting what Giacometti is to sculpture.

Christian Zervos

Fermín Aguayo is one of the most notable Spanish painters of the second half of the 20th century. Born in a village in old Castile in 1926, he had the painful experience of the Spanish Civil War very early on. In 1936, his native village fell into the hands of the Francoists, his father and two of his brothers were assassinated while Fermín and his mother managed to escape. This is the beginning of a journey on the roads of Spain with a family of bohemians who earn their living by painting portraits of the villagers. Their virtuosity then fascinated Fermín who was inspired by it and painted his first paintings in 1945, always using walnut oil, the least expensive, which has the particularity of drying very slowly and darkening the colors. Self-taught and discreet, Aguayo gradually found his place in the most advanced cultural and artistic circles of Zaragoza, developing a plastic universe at odds with conservative aesthetics. In 1948, he participated in the first exhibition of the Pórtico group, the first Spanish collective to adopt abstraction as a form of expression,

at a time when academicism and certain «expressionisms» constituted the dominant trend in the artistic panorama of the peninsula. .

Aguayo's research within the group, with which he participated in various exhibitions across Spain, led him to experiment with various abstract formulations, with which he achieved numerous successes but also aroused harsh criticism. After the dissolution of the Pórtico Group, Aguayo decided to settle in Paris in 1952, fleeing the



Solo exhibition *Présence habitée - Présence réfléchie*, Fermín Aguayo, 2012, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

stifling artistic atmosphere of Zaragoza. Then begins a much harsher adventure, where he resumes his pictorial research alone with the sole support of the Jeanne-Bucher gallery, his wife and a few friends: it is the era of these abstract compositions broken up with a knife, in plunging and centered perspectives, in the muted tones of the arid lands of Castile. Aguayo's painting takes on a new fluidity, a transparency allowing a glimpse of a vibrant interiority.

The 1960s were marked by a return to figuration, fertile years at the origin of essential paintings. Aguayo turned to the great masters of painting through the centuries (Velazquez, Rembrandt, Titian, Tintoretto, Ribera, Goya, Manet and Van Gogh), to whom he is similar in his transition from abstract painter to painter of the reality, in the sense of a presence felt in depth, of a transformation of matter into something living, as he himself said.

This is the time of Castilian "landscapes", from which the intense heat of Spain emanates. The painter then returns to his trajectory, affirming: *My entire abstract period is a reflection on the act of painting and it is from there that I constructed a figuration in order to introduce for those who will look at the painting a relationship direct between the real world and the painting. The more credible the figuration, the purer the painting...* Far from the contemporary models offered by Picasso, Balthus or Héliou, it is even further removed from the approaches to reality defended by Pop Art or the New Realists, which are radically opposed to it. He poses not as a figurative and descriptive painter but as a painter of perception and presence.

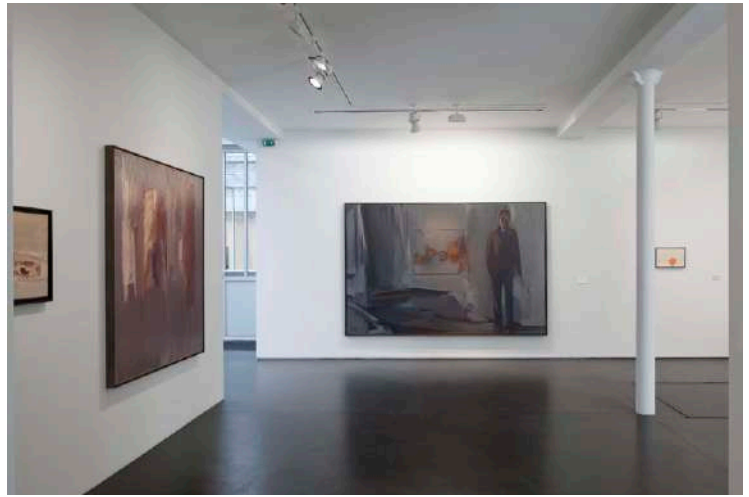
Over time, he established relationships with other artists and critics established in Paris. In this city, his work began to be regularly exhibited, as in other European cities and in New York. However, Aguayo always stays away from any fashion and shows his affection for his native country and for the great masters of universal painting, who haunt many of his works.

Fermín Aguayo was brutally taken away in 1977; he leaves a virtuoso work inhabited by a deep and disturbing humanity.

The Nocturnes, recurring, even obsessive, themes of his last years, seem to express his vision of life and death, in a particularly coded language. Throughout the paintings, in the darkness of the night, humans have become shadows whose shapes borrow their materiality from the Baroque, an artist's reference to his glorious elders like Zurbarán or Velázquez.

A dozen exhibitions will be dedicated to him at the gallery, which also supports him within international institutions. The artist is now part of the collections of the Reina Sofia Museum, the Museo Patio Herreriano, the Fabre Museum (Montpellier), the Cantini Museum (Marseille), the Dijon Museum of Fine Arts, the CNAP, the Planque Foundation, etc...

The last major retrospective was organized by the Reina Sofia Museum in 2005 and by the gallery in 2017.



Solo exhibition *Présence habitée - Présence réfléchie*, Fermín Aguayo, 2012, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Hommage à Aguayo*, 2017, Jeanne Bucher Jaeger, Paris, Saint Germain © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Velázquez, 1972, Oil on canvas, 108 × 77 cm © D. Bordes, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

GUILLAUME BARTH

1985



Elina, 2015, photograph of the salt and water sculpture, 300 cm in diameter, Bolivia © Guillaume Barth - *Elina* is an imaginary planet created from salt bricks using traditional techniques of the Aymara Indians, a people of Bolivia, north of the vast salt desert. Guillaume Barth spent 3 months realizing his project, unfolding into a ephemeral sculpture (*Elina*).



The Harvest of Flowers, 2018, silver photography, Khorasan Desert, Iran © Guillaume Barth - The project *Crocus Sativus, Flower of Happiness*, was supported by the [N.A.] Project fund.

«Observer, flâneur, philosopher, call him what you will; but you will certainly be led, in characterizing this artist, to bestow upon him an epithet that you could not apply to the painter of eternal things, or at least more enduring ones, of heroic or religious things. Sometimes he is a poet; more often he resembles a novelist or a moralist; he is the painter of circumstance and all that it suggests of the eternal.»

With these words, published in a newspaper in 1863, Baudelaire portrayed the painter of modern life.

70 years later, this flâneur still strolls, this time recounted by Walter Benjamin, in the fragile Europe between the two World Wars. It was almost a century ago, yet the flâneurs continued to stroll, not only in a weakened Europe but also far beyond, in a world made accessible even in its most remote corners. Guillaume Barth belongs to this lineage of flâneurs.

From the salt deserts of Bolivia to the reindeer peoples of Mongolia, from Quebec to Senegal through Iran, Guillaume Barth pursues an extraordinary trajectory, which discourages a «classic» reading of the young artist's journey - school/diploma/residency/exhibition/publication... - because this journey is interspersed with mysterious moments, closer to anthropology than to artistic practice.

These moments kept secret by the artist feed into an approach that looks willingly towards the spiritual while embodying itself in simple materials that also include a dimension of fragility by inviting salt, living trees, or even pieces of fabric. (...)

Estelle Pietrzyk, director of MAMCS Strasbourg, excerpt from the presentation of the *Axis Mundi*, headquarters of the ARTE network in 2018.



Guillaume Barth was born in 1985 in Colmar, he lives and works between Sélestat in Alsace and Amatlán de Quetzalcoatl in Mexico. He graduated from the National Studio of Contemporary Arts at Le Fresnoy in 2021, graduated from the Art option of the École Supérieure des Arts Décoratifs de Strasbourg in 2012. **He is the laureate of the Martel Catala Foundation prize for the *New Forest* book project in 2023, laureate of the Talents Contemporains prize of the François Schneider Foundation in Wattwiller (FR) in 2019, laureate of the Bullukian Foundation prize in Lyon (FR) in 2017, as well as the Théophile Schuler prize (FR) in 2015.** He participated in the 61st Salon de Montrouge in Paris (FR) in 2016.

Crocus Sativus, 2018, Khorasan Desert, Iran © Guillaume Barth

His works have been showcased in various countries, in Europe, but also in Iran, Canada, China, and recently in Mexico. **The Jeanne Bucher Jaeger Gallery presents the artist for the first time at Art Paris 2024.**

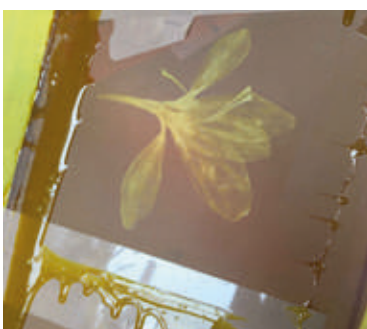
Since 2004, Guillaume Barth has been interested in saffron, its symbolism, properties, and virtues of its flower, the *crocus sativus*. Personal experiences motivated him, stemming from a deep-seated necessity, to delve more intensely into this flower: research, travels, preparations, he even goes as far as cultivating it. During a trip to the East of Iran (2018), the artist witnessed how the desert in the Khorasan region transforms, for a short period, into a sea of purple flowers.



«A», alpha the first letter of the flower alphabet, 2022, inkjet print on paper, 30cm x 30 cm, edition of 10 © Guillaume Barth

Following an intuition, tracing the origins of certain Sufi poems, I discovered the saffron fields in the Khorasan desert in Iran. In autumn, the desert landscape transforms into a bewildering display of purple. A seductive aroma unfolds for miles around. This region has long been the largest area of cultivation of this flower. Khorasan means in Persian «where the sun is born.» The history of the plant began mysteriously on the island of Santorini in Greece over 5000 years ago, then the flower traveled along the Mediterranean coast to Asia. The cultivation then spread to Europe and later developed in America. The crocus is a symbol of life and regeneration. It blooms and is directly harvested to extract its precious stigmas. The oldest mentions of saffron account for its medicinal and therapeutic properties. Yet, today saffron cultivation is mainly used for gastronomic purposes. «The preciousness of the spice is not simply related to its production cost. Symbolically, the flower holds much more value. It has traversed time and continents, exerting a strong power of attraction and inspiration on humanity.» The artist is interested in myths and stories mentioning this flower as well as its ritual, spiritual, and medicinal use. «In Greek mythology, it is said that Crocus, a very handsome man in love with a nymph named Smilax, played discus throwing with Hermes, his friend on Olympus. Unfortunately, he was fatally wounded in the head during the game. It is said that Crocus' blood flowed and fertilized the earth. At that place, a small purple flower appeared. This flower has since been named «crocus» and is a symbol of life and rebirth.

Felizitas Diering



Imagined from the interpretation of Sufi magic squares and the study of talismans, using saffron ink to print the flower alphabet on silk, the work *ARUUNOMMNA*, presented at Art Paris 2024, is a *Love Talisman*. The piece was technically developed with the precious expertise of Juliette Vergne, artisan/artist specializing in plant dyes, and H  l  ne D  moulin, designer/prototyper.

My ideas are constructed from different places, have original forms that seem to diverge from each other, but upon closer examination, their invisibility overlaps in a single ensemble. For over a decade, the lines of formal and semantic forces emerging from my sculptures, simple forms and forms of nature, patterns of the sphere, cycle and opening, phenomena of absorption and visual reflection, geographical exploration, realized fictions, transcultural narratives, inscription in landscapes, appearance and disappearance, flowering and rooting, attempt to make sense through an approach as sensitive, reflective, and artifact-oriented. It is characterized, before any gesture, by an attentive capacity to the elements of the Living world.

1) Guillaume Barth, *Flower Alphabet*, 2023, silk screen printing on silk, saffron ink, 27 x 27 cm © Guillaume Barth
2) Saffron Screen Printing © Guillaume Barth

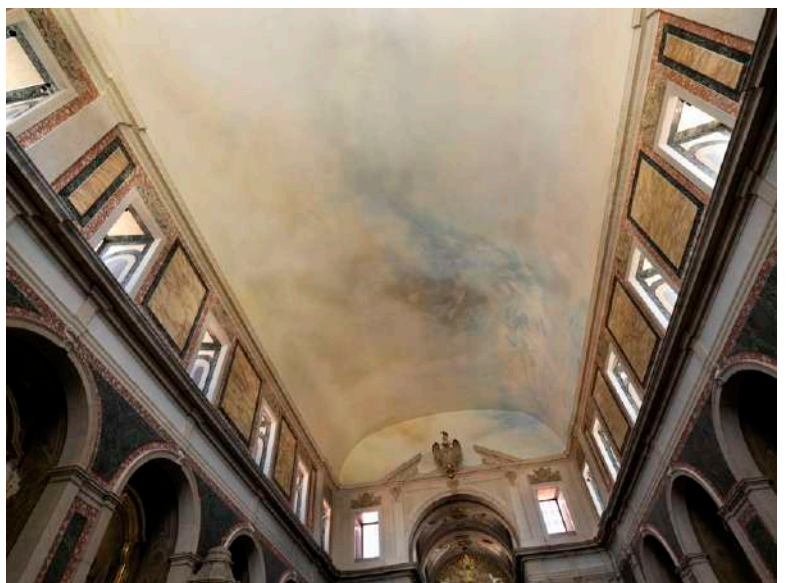
MICHAEL BIBERSTEIN

1948 - 2013



HH Accelerator, 2002
Acrylic on canvas, 190 x 480 cm
© Georges Poncet
Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The work of Michael Biberstein, a Swiss-American artist who spent most of his life in Portugal, offers up a rare link between a conceptual language inherited from the analytical philosophy of the 70s at his début and a lengthy reflection on the “Landscape” from the 80s on. As a student of art history in Philadelphia, where he took classes with David Sylvester in the mid-1960s, Michael Biberstein, a self-taught artist, began his career with a process of the deconstruction of painting. Starting in the 1980s, while living in Portugal, first in Sintra and later in the Alentejo region, he found the ideal atmosphere for his painting practice, which evokes the landscapes in the Chinese pictorial tradition, which are, he said, “*the most advanced landscapes for attaining quietude and inner calm, whereas Western art rather excels in dynamism. It interests me to explore all these possibilities.*” The ethereal landscapes painting of Michael Biberstein, fascinated by astrophysics, resemble vibrations in space and resonances in silence. They recall landscapes by Vernet, Friedrich, Turner, Monet, Cézanne and Rothko as well as reminiscences of Eastern landscape paintings of the Song Dynasty. **His countless skies and meditative landscapes resulted in the urge to create a ceiling for the Santa Isabel Church (1742), in Lisbon, to which the artist dedicated four years of his life. Unfinished when the artist suddenly passed away in 2013, the decision to carry out the realisation of this major work was taken as well with the support of the gallery that presented an exhibition-fundraising. *Michael's Sky* was inaugurated in 2016 by the Cardinal of Lisbon. In 2020, the restoration of the Santa Isabel Church was honored with the Maria Tereza and Vasco Vilalva Award. The Royal Palace of Caserta (Campania, Italy) is organizing an important solo exhibition of Michael Biberstein's work, “*Beyond,*” in 2023. In the critical text accompanying the exhibition, the curator, Marina Guida, explains, “Michael Biberstein's creative process was based on the reduction of visual ornamentation, through the meticulous process of reducing things to the essential, whether iconic or mental. The artist chose to subtract rather than add.**



A Sky for Michael Biberstein, Santa Isabel Church, Lisbon, Portugal, view of the church's ceiling during the inauguration, 2016 © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris, Lisbon

In his works, he subtracted his exploration of shapes, crosshatching, contours; he subtracted the figure, the narrative. We find ourselves face to face with an uncompromising art with an analytical matrix that slowly reveals itself and conceals itself, recalling the mystical and meditative character of Sumi painting.”

Beyond invites us to cross a threshold, to imagine what might be there, briefly, after the colors are gradually lightened, reaching an invisible, spiritual dimension. The keys to understanding it are many; numerous pictorial layers are superimposed on the canvases, creating scenarios between meditation and imagination, scenarios that take shape within the gaze, then enter the mind and go beyond it. Majestic and eclectic, the exhibition space, where references to sapiential disciplines from different periods converge (alchemy, theosophy, astronomy, botany...), is at the center of this project, and invites visitors on an initiatory journey. **Beyond** is a tribute to the hidden soul of the Royal Palace of Caserta, an extraordinary symbol of beauty and wisdom, an incitement to travel into the landscapes of the spirit, to surpass the visible.

The artist's work is shown at the Museum of Contemporary Art in Lisbon in the exhibition *I II III IV V - five decades of ar.co* in 2023. In 2005, Michael Biberstein joined the gallery, which has dedicated four solo exhibitions to his work, which includes the last one in 2020, *SEEING*, following the major retrospective dedicated to Michael Biberstein at *Culturgest* in Lisbon in 2018.



Portrait of Michael Biberstein in his studio © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *SEEING*, Michael Biberstein, 2020, Galerie Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Michael Biberstein*, 2018, *Culturgest*, Lisbon, Portugal © Culturgest

The same year, the gallery organized an exhibition staging a dialogue between the works on paper by **Mark Tobey** and **Michael Biberstein**, both profoundly marked by meditation, both passionate music lovers, initially finding the source of their art from Western cultural traditions, but later inspired by Eastern mysticism and obsessed with depicting a spiritual reality. Michael Biberstein, who was deeply interested in astrophysics, called his paintings “seeing machines.” He had a great knowledge of early Christian art and Baroque painting, especially of Giovanni Battista Tiepolo. He was fascinated by sacred architecture “that surpasses language across cultures and millennia,” which by its very nature, has a definite physiological effect on viewers, and throwing them into the heart of the metaphysical. *Contemplating a work of art can lead to the apotheosis of mind* used to say Michael Biberstein. **The exhibition *Paysage en apothéose* in 2016 at the gallery, with a selection of original drawings, rarely presented or previously unseen, as they were discovered in his studio after he passed away, and publishes a catalogue dedicated to his works on paper with the collaboration of Nicholas Turner, curator at the J. Paul Getty Museum in preparation for the publication of the artist's Catalogue Raisonné.** Since the 1970s, his works have been exhibited worldwide and are part of prestigious museum collections, including: Museo Nacional Centro de Arte Reina Sofía - Madrid, Whitney Museum of American Art - New York, Calouste G Gulbenkian Foundation - Lisbon, the Serralves Foundation - Porto, Museu Coleção Berardo - Lisbon.

MIGUEL BRANCO

1963



Untitled (Acteon), 2022, Patinated bronze, 14,5 x 16 x 6 cm
Exhibition *Fontainebleau*, Miguel Branco, 2022, Art History Festival, Château de Fontainebleau, France © Georges Poncet Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Untitled (Acteon), 2023
Oil on wood, 13 x 12 cm, 20 x 13 cm, 26 x 32 cm © All rights reserved Courtesy Jeanne Bucher Jaeger, Paris, Lisbon



Solo exhibition *Black Deer*, Miguel Branco, 2016-17
Musée de la Chasse et de la Nature, Paris, France
© Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

I have always been fascinated by cabinets of curiosities, which are, historically, a prefiguration of museums. In addition, animals fascinate me. My approach to them is not naturalistic, nor do I consider them an extension of the human being. They are what we can never be, what we can never understand. The animal is the absolute 'other', a cryptic presence

Miguel Branco

Miguel Branco is one of the major artists on the contemporary Portuguese art scene. His work focuses on metamorphosis and conveys a sense of strangeness, exploring images and the mechanisms it provokes. Borrowing most of his models from the history of art, notably from Georges Stubbs, or drawing from the illustrations of old scientific works such as the *Natural History of Count de Buffon*, his works, paintings, drawings or sculptures, lend themselves to completely a new pictorial work. Although he openly cites these sources, the artist uses them in an extremely personal way: He creates his own images from older images, places animal figures in a new context or under a new light, with infinite knowledge and distance, and transforms and enlarges the images in order to make us rediscover the greatness of the Masters (Watteau, Chardin, Fragonard, Goya, Velázquez, Bellini, Stubbs, Hogarth, Teniers...). He also takes us on a journey, in his sculptures, to the heart of civilisations or countries such as Egypt or India, thus creating a dramaturgy where the sensation of the work is to incarnate an essence that is both present and absent, an

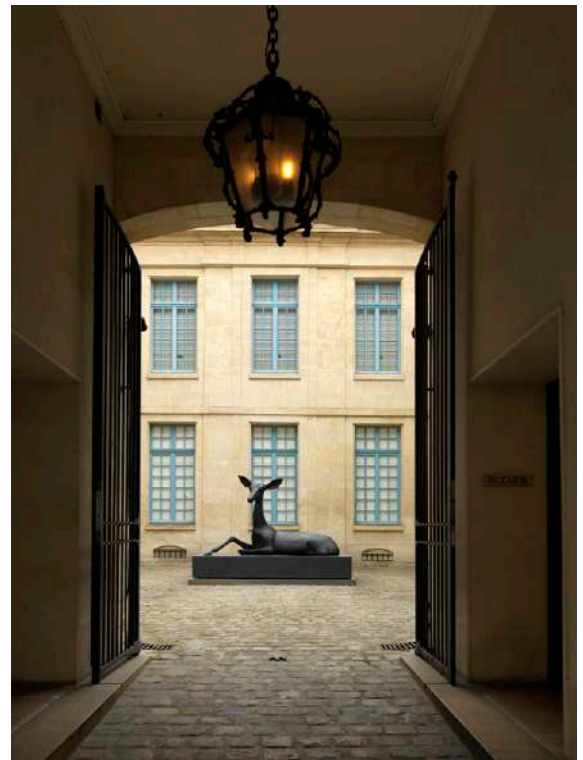


Exhibition *Fontainebleau*, Miguel Branco, 2022, Art History Festival, Château de Fontainebleau, France © Georges Poncet Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

invisible that is beyond us, as well as being a process intrinsic to the work. Whether animal, human, object, place, skull or butterfly, his work is characterised by the constant presence of a scenic device: something or someone impalpable is the protagonist. This use of different sources and historical strata is at the heart of the artist's creative process, as the Portuguese art critic Bernardo Pinto de Almeida explains:

As if using a scalpel, Branco dissects and cuts out numerous representations from classical art, which he deconstructs and then reassembles into enigmatic hybrid images. They are meticulously (re)constructed and remade by means of successive re-configurations, by editing and pasting varied pieces from other sources, very often virtual ones. He makes ample and free use of the immense possibilities offered by new technologies, such as increasing and reducing scale, enlarging, erasing, cropping, pasting and editing images...These forms, which he in turn remakes and remodels and manually reshapes, always give rise to new images, given that they are obtained through innumerable operations of virtualisation that have removed all vestiges of what is usually called their origin and even any sign that there ever had been a first image.

Miguel Branco studied painting at the Lisbon Academy of Fine Arts. From 1994 to 2018, he directed the Department of Drawing and Painting at the Lisbon Centre for Art and Visual Communication, Ar.Co.



Solo exhibition *Black Deer*, Miguel Branco, 2016-17, Musée de la Chasse et de la Nature, Paris, France © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

He is represented in several public and private collections in Europe and the United States. His work has been presented in galleries and public institutions such as Fundação Calouste Gulbenkian, Lisbon; Museu de Serralves, Porto; Watari Museum of Contemporary Art, Tokyo; MUDAM, Luxembourg; Fundação Carmona e Costa, Lisbon; Museu da Cidade, Lisbon; Schloss Ambras, Innsbruck; Galerie Jeanne Bucher Jaeger, Paris-Lisbon; Culturgest, Lisbon; Galerie Paule Anglim, San Francisco; Galerie P. P.O.W. New York; Gallery Pedro Cera, Lisbon; Museum Van Hedendaagse Kunst, Gent; Museu Nacional de Arte Contemporânea, Lisbon. **In 2016-2017, the Musée de la Chasse et de la Nature in Paris, devoted an important exhibition to him, presenting 70 works in dialogue with the works of the Museum. Also, the artist was honoured by the Art History Festival and the Château de Fontainebleau, as part of the France-Portugal 2022 Season.**

The artist was presented in 2022 at the Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean, within the exhibition *Face-à-Face* as well. He is also presented in 2023 at the SNBA, Lisbon in the exhibition *Uma Terna (e Política) Contemplação do que vive* (Coleção Norlinda e José Lima); an exhibition entitled *Terra - ou os quarenta nove degraus* is dedicated to him at the Carmona e Costa Foundation; it is also on display at the Museum of Contemporary Art in Lisbon, in the exhibition *I II III IV V - five decades of ar.co*.



Solo exhibition *Deserto*, Miguel Branco, 2012, Jeanne Bucher Jaeger, Paris, Marais © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

JEAN DUBUFFET

1901-1985



Site domestique (au fusil espadon) avec tête d'Inca et petit fauteuil à droite, January 28, 1996
Vinyl on canvas, 125 x 200 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In 2022, the gallery devotes its twentieth exhibition, *Le Cours des choses*, to Jean Dubuffet, dedicated to Jean-François Jaeger. Conceived as a “**biographie au pas de course**” (“speedy biography”) retracing the works by Dubuffet shown at the gallery starting in 1964, the exhibition presents **paintings, sculptures and works on paper from various cycles from the 1950s until his death in 1985**: the extensive *Hourloupe* cycle (1962-1974) promoted worldwide and exclusively between the gallery and the Swiss dealer Ernst Beyeler for more than a decade, his *Psycho-sites*, the series *Mires Boléro* and *Kowloon* and his late cycle of *Non-lieux*, as well as *Matériologies* from the 1950s (before Dubuffet was represented by the gallery), recently acquired by Véronique Jaeger and exhibited at the gallery.



Exhibition *Jean Dubuffet: Brutal Beauty*, 2021, Barbican Centre, London, United Kingdom © Marcus Leith

This exhibition's starting point was Dubuffet's *Hourloupe* cycle, his longest and most monumental series, created over a period of 12 years, with which he began his relationship with the gallery. It starts with small, instinctive drawings executed by the artist in blue and red ballpoint pen while talking on the phone, as seen in a large number of drawings such as *La Machine à écrire* (1964), made in marker and ballpoint pen, which starts writing the history. These works are followed by *Brouettes*, *Personnages*, *Arbres*, *Ciseaux*, *Escaliers*, *Logologies* and *Monuments*, which explore the world's infinite variety via adventurous lines that enable human forms, figures or familiar objects to emerge through highly diverse techniques and materials, including marker, felt-tip pen, vinyl paint, collage and cutouts, that inspired the artist with their almost magical ability to embody distinctive forms. After the works in ballpoint pen on paper, the *Hourloupe* adventure took shape in paintings and sculptures that become monumental, leading up to such unimaginable architectures as the *Closerie Falbala* in the Paris outskirts, which houses the *Cabinet Logologique*, and costumes for the exhibition-performance *Coucou Bazar*.



Solo exhibition *Le Cours des choses*, Jean Dubuffet, 2022, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

(...) *The relationship between Jean Dubuffet and my father, Jean-François Jaeger, was very strong and began during the Hourloupe period. The artist, who had a very assertive personality, meant a lot to my father. They met in the 1960s through Jean Planque - who was initially the «eye» of the dealer Ernst Beyeler. (...) Even if it is a very particular «instinctive writing» born of his love of art brut where objects seem to float in weightlessness and in which an anti-gravity world opens up. It should be remembered that in the 1960s, no one understood or was interested in the Hourloupe cycle, which was then new in Dubuffet's work (...)*

Véronique Jaeger, interviewed by Fabien Simode, *l'Œil*, February 2022

Jean Dubuffet's first contacts with the Jeanne Bucher Gallery date back to 90 years ago, in 1931. From 1964 onwards, a long and exciting collaboration began, with almost twenty monographic exhibitions at the gallery and countless collaborations with international institutions. Among the most recent: in 2021 the exhibition *Brutal Beauty* was the first major retrospective of the French artist in the United Kingdom. In 2019, the exhibition *Jean Dubuffet e Venezia* (Curators: Sophie Webel and Frédéric Jaeger) is a true homage to the city of Venice, which Jean Dubuffet chose twice to present his most recent works: *L'Hourloupe* in 1964 at the Palazzo Grassi and the *Mires* series at the French Pavilion of the Biennale in 1984. Two major periods in the artist's work, twenty years apart.



Solo exhibition *Le Cours des choses*, Jean Dubuffet, 2022, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Exhibition *Passion de l'Art - Galerie Jeanne Bucher Jaeger since 1925*, Musée Granet, Aix-en-Provence, 2017 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

ANTOINE GRUMBACH

1942



Antoine Grumbach, *L'Œil du ciel*, realized by ECT at Villeneuve-sous-Dammartin, France © ECT mai 2023, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

“I see the eye of the one who sees my eye.”

Antoine Grumbach is an architect and urban designer who graduated from the Ecole des Beaux-arts in 1967 and received the Grand Prix National d'Urbanisme et d'Art Urbain in 1992. Well-known as an «urban fixer» with a profound concern for the Environment, recognized for his influential theories on the relationship between Nature and Metropolis, his work as an architect-artist has always developed in the intimacy of the drawing, pencil in hand, guided by the plinth of memory; the imagination and poetry of his

work is typified by the association of words and shapes as seen in the 108 drawings in his *Encyclopédie Vagabonde* series. His most recent reflection, which deals with the Grand Paris urban development project, takes as its starting point the idea that in 2030, most of the inhabitants on our planet will live in metropolises, and that it is therefore essential to integrate spaces for nature in urban infrastructures. He believes that since these metropolises are inseparable from the Planet, inert earth from excavations at construction sites should not be perceived as muck or rubble, but rather as a creative material capable of generating a circular economy.

Like such Land Artists as Robert Smithson, Michael Heizer, Robert Morris or Dennis Oppenheim, Antoine Grumbach conceived a work of Aerial Art entitled *Les Yeux du Ciel (The Eyes of the Sky)*, a gaze at Earth that can be visited both from the inside as well as the outside since it is offered up to the sky, in the manner of the Nazca Lines, a group of geoglyphs in the desert of Peru.

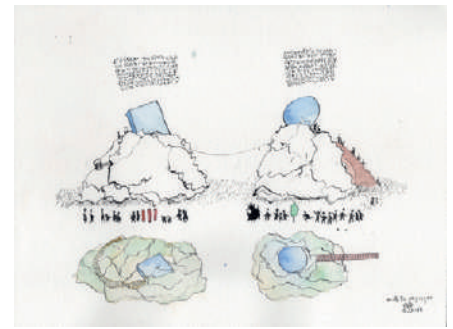
Les Yeux du Ciel are located at Villeneuve-sous-Damartin, on the axis of the runways of the Roissy-Charles de Gaulle airport, on a plateau measuring 1.6 kilometers long, 800 meters wide and 30 meters high. It is one of the largest sites for the reuse of excavated soil in the construction industry developed by the company ECT. Driven by the belief that inert and excavated Earth from construction sites (which Antoine Grumbach has experienced throughout his life as an architect) is not waste, but rather a noble and fertile material that reconciles circular industry, landscape and art on a monumental scale, Grumbach proposed a project to the ECT company – an *Aerial work of art* that would sublimate the Earth. On landing as well as on takeoff, airline passengers will see two wide-open eyes celebrating the welcomes and farewells of travelers to the Paris region. The two eyes, each measuring 400 x 170 meters, will be surrounded by trees in the middle of cultivated fields.

The first Western eye, *Icare*, will be inaugurated in September 2023, during the French Heritage Days. This eye has been imagined as an open-air museum celebrating the union of earth and sky, accompanied by a collection of large images of geoglyphs from around the world. This site will become the world's first museum of aerial landscape art. The design of the iris pays homage to aeronautical flight, and is directly inspired by the prehistoric monument at Stonehenge in Britain. Two sets of panels in concentric circles present on one, the exploration of the sky from antiquity to the present day; and on the other, a selection of large reproductions (7.20 x 3.60 meters) of *aerial landscape art*, from prehistoric geoglyphs to the most recent examples. In the center, a recessed half-dome shows a map of the sky.



Les Yeux du Ciel, Icare and Dedale, modelisation, 2022 © All rights reserved

The second Eastern eye, *Dedale*, will open in 2026. The eastern iris will provide a lookout point, an observatory of the sky. Surrounding the tree-lined belvedere that overlooks them will be four labyrinths made of the materials used to build the plateau where they are located and a garden labyrinth that echoes the tradition of parks. The viewpoint in millstone will be equipped with a table map in enameled lava on its periphery, with a description of the landscape and the history of the site and beyond, literary quotations and sketches. In the center, a tree and a promontory will contemplate the sky, and the ground will indicate direction.



Mets ta physique, February 4, 2019, Watercolor and Chinese ink on paper, 31 x 23 cm © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

This exceptional, monumental *aerial landscape art* project, built on Earth and designed with terrestrial materials, to be seen both from the ground and from the sky, also makes it possible for the private company ECT to affirm its position as a patron of the arts, alike the great patronage in the Renaissance. Starting from Antoine Grumbach's principle "*I see the eye of the one who sees my eye*" this architect-artist thus situates himself in the Millenary history of the great terrestrial tracings visible from space, such as the Nazca Lines which will be seen by the 170 million travelers taking off or landing from Roissy CDG in 2026... who surely will not believe their own eyes. An artwork made by Man with the materials of Earth and for the Earth.



Les Yeux du Ciel, Antoine Grumbach, 2023, Galerie Jeanne Bucher Jaeger, Marais, Paris © ecliptique laurent thion, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

boundary between the city and the agricultural lands and forest, these belvederes invite us to discover diverse landscapes. Each hill will be inscribed like a monumental Janus head, revealing the fragile limits between the two gazes. *Les Yeux du Ciel* constitutes the first belvedere around Paris.

The *Axe de Lumière* retraces the Paris-Rouen-Le Havre axis, with the Seine as its central avenue, with an axis of Sky/Earth/Water/Light, elements indispensable for all life on earth.

The exhibition *Les Yeux du Ciel*, presented at the gallery in 2023, is part of a cycle of three exhibitions titled "ENCHAN-TEMPS," thought by Véronique Jaeger and emphasizing the gallery's unwavering commitment to the environment through space and time, through the voice and memory of the artists it defends -- artists who find their sources in the heart of the environment and whose work, unique and profound, always on a human scale, is fundamentally visionary and carries strong human values for the present and the future.

At a time when ecological questions are strongly re-emerging, when great health and environmental scandals are occurring, when climate change conferences and the Intergovernmental Panel on Climate Change (IPCC) is warning us about the very real dangers of global warming, while chemical pollution is becoming visible in broad daylight, the gallery commits even more towards the promotion of artists whose monumental works inscribed on Earth have taken a strong step towards these great challenges of the 21st century.

The exhibition in September 2023 presents drawings, models and sculptures of this exceptional project *Les Yeux du Ciel*, as well as two other major projects by Antoine Grumbach:

The *Nouveaux Belvédères du Grand Paris*, the veritable "lungs" of the greater Paris region, of which Notre-Dame is the central point. The creation of this work reveals a circular economy approach to excavated earth (22 million tons per year). Artificial hills, a barometer of the action taken by the municipal administration, generate a system of symbolic places in the Grand Paris metropolis. The importance of the urban flow of materials is reflected in this series of «green oases» around which urbanization will be able to spread. Located at the

YANG JIECHANG

1956



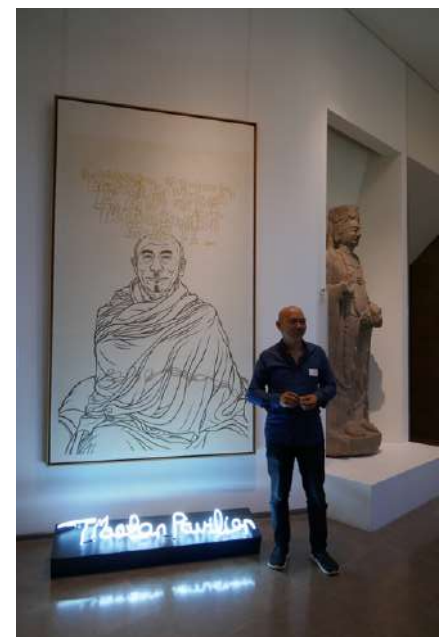
1. *The Last Tree*, 2020
Ink and mineral colors on paper, mounted on canvas, 245 x 100 cm © Felicitas Yang, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

2. *Mustard Seed Garden - Golden Deer*, 2014-2016
Ink and mineral colors on silk, mounted on canvas, 167,5 x 288 cm © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

A true *literati* artist, Yang Jiechang inscribes traditional Chinese calligraphy and painting techniques into contemporaneity, creating art that is both contemplative and engaging. Believing that we can “see the world in a single drop of ink,” Yang Jiechang’s work reflects the belief of ancient Chinese philosophers that the best quality an artist can display is not to reveal one’s skill or personality – a quality of self-effacement, which requires years of training to perfect. In his art, he uses a number of different mediums, including calligraphy, painting, ceramics and printmaking as well as contemporary modes of expression, such as installations and video.



Solo exhibition *Dark Writings*, Yang Jiechang, 2019, Galerie Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Carte Blanche à Yang Jiechang*, 2022, Musée national des arts asiatiques - Guimet, Paris © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Carte Blanche* à Yang Jiechang, 2022, Musée national des arts asiatiques - Guimet, Paris © Thierry Ollivier/ Musée national des arts asiatiques - Guimet

Invited to the Manufacture de Sèvres, Yang Jiechang collaborated with the Manufacture's decorative craftsmen using the forgotten technique of "pâte-sur-pâte" to create his work *Tale of the 11th Day*. The artist has created a series of eleven vases, which were exhibited in 2021 at the *Galerie de Sèvres*, Paris, and then presented at the Musée Guimet in 2022 as part of the *Carte Blanche*, dedicated to the artist, at the **Musée national des arts asiatiques – Guimet**.

A work titled *The Last Tree*, made in ink and mineral colors on Xuan paper, echoes the eponymous *gongbi*-style silk painting in the collections of the Musée Guimet and also enters into dialogue with the artist's *Tale of the 11th Day*, an eighteen-meter-long fresco painting on silk shown in the rotunda of the Guimet Museum, the utopian vision of a globalized world based on equality, respect, love and compassion. Yang Jiechang's work is also being shown in the exhibition *Ink in Motion – A History of Chinese Painting in the 20th Century (L'Encre en Mouvement, une histoire de la Peinture Chinoise au XXème siècle)* at the Musée Cernuschi from in 2022-2023. In 2023, Yang Jiechang's work is being shown with that of Liang Shaoji – who like Jiechang a pioneering artist of Chinese contemporary art, and like Jiechang, is also a witness of and major participant in its development – at the Suzhou Wuzhong Museum, China (*The Quill is Mightier than the Sword*). Yang Jiechang is also taking part in the group exhibition *I have a family 10 Chinese avant-garde artists based in France* at the Musée national de l'histoire de l'immigration (Palais de la Porte Dorée) in Paris until February 18, 2024. As part of the *French May 2024* cultural event, the artist will present an exhibition entitled *Yang Jiechang - The Last Tree* in Hong Kong.

The artist came to Europe in the early 1990s, when he was selected by Jean-Hubert Martin for inclusion in the exhibition "Les Magiciens de la Terre" at the Centre Pompidou. The gallery presented this series of work at FIAC in 1989 and at the gallery in 1991, and since then in countless exhibitions both at the gallery and in international institutions. **Yang Jiechang's solo exhibition *Dark Writings*, held in 2019, celebrated the artist's thirty years of collaboration** with the gallery. The gallery also supported his work in the framework of major international exhibitions, including *Les Magiciens de la terre* (Centre Pompidou, Paris, 1989), *Chine demain pour hier* (France 1990), *Silent Energy* (MoMA Oxford, 1993), the Shenzhen International Ink Painting Biennial (1998, 2000, 2002), *Pause - Gwanju Biennial* (South Korea, 2002), *Zone of Urgency - 50th Venice Biennale* (2003), the Guangzhou Triennial (Canton, China, 2003/2005), *La Force de l'Art - first Paris Triennial* (2006), the Liverpool Biennial of Contemporary Art (2007), the Istanbul Biennial (2007), the Moscow Biennale (2009), *Ink Art: Past as Present in Contemporary China* (Metropolitan Museum of Art, New York, 2014), *Carambolages* (Grand Palais, Paris, 2016), *The Street* (MAXXI, Rome, 2018), and *Art and China after 1989: Theater of the World* (Guggenheim Museum, New York/ Bilbao)...



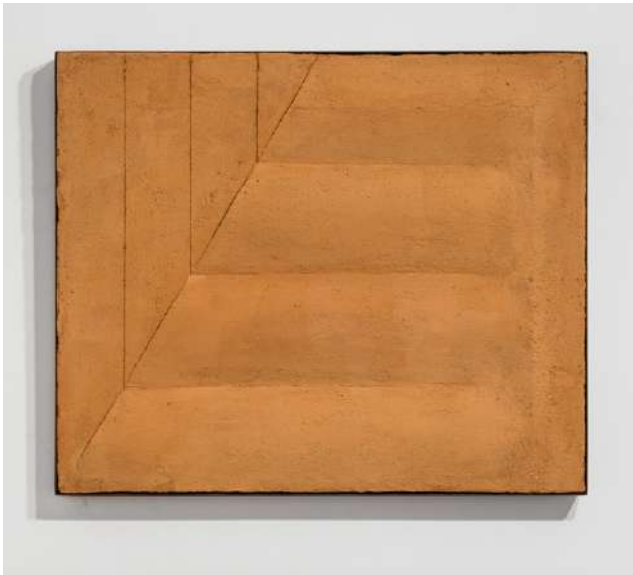
Solo exhibition *Carte Blanche* à Yang Jiechang, 2022, Musée national des arts asiatiques - Guimet, Paris © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



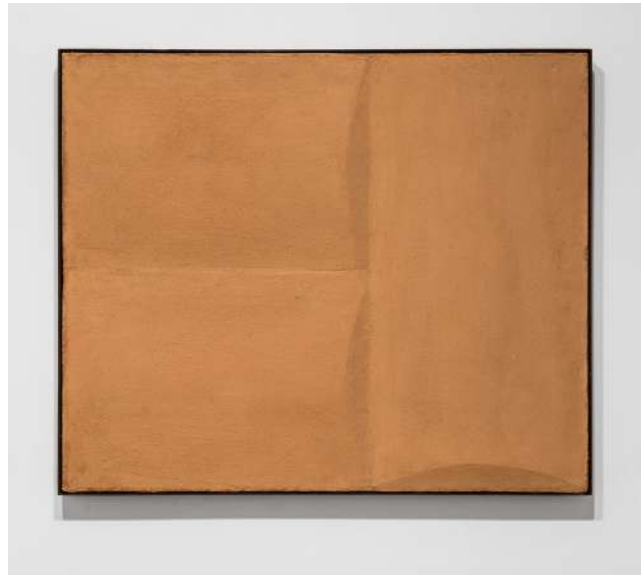
Exhibition *The Quill Is Mightier Than The Sword*, 2023, Suzhou Wuzhong Museum, China © All rights reserved

DANI KARAVAN

1930 -2021



Alachson - Diagonal, 2014
Earth sculpture, 50 x 60 x 5 cm
Edition of 8
© Grégory Copitet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Sefer - Book, 2014
Earth sculpture, 50 x 60 x 5 cm
Edition of 8
© Grégory Copitet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Dani Karavan is known for his extraordinary interventions, both monumental and minimal, in the landscape. His environmental sculptures, which convey messages of togetherness and peace, are installed all over the world. After studying painting in Tel Aviv and Jerusalem, he learned fresco techniques in Florence and Fine Arts in Paris, Dani Karavan, who was born in 1930, worked as a stage designer for the theatre and ballet. He soon began to focus on site-specific environmental sculpture, and created the **Negev Monument**, which earned him international recognition. The profoundly humanistic work of this artist, whose environmental sculptures are installed in the four corners of the planet, draws its material from diverse natural elements such as sand, wood, water, wind, trees and light. They resonate with the site's memory, the artist's true medium, and are conceived as places of life, reflection and communion between Humanity and Nature. From Israel to Japan, from the United States to Korea, from France to Italy, each of the artist's works invites the viewer to participate in an intense experience that involves the mind, emotions and the senses, to deeply feel the essence of a place. The site — *Ma-Kom* in Hebrew — is always the work's starting point: its specialness, its environment, its memory, its history.



Way of Peace, 1996-2000, Nitzana, Israel (next to the border with Egypt) Trees, artificial desert stone, text («Shalom» in 100 languages), 3.6 x 60 x 3000 m
© All rights reserved, Studio Dani Karavan

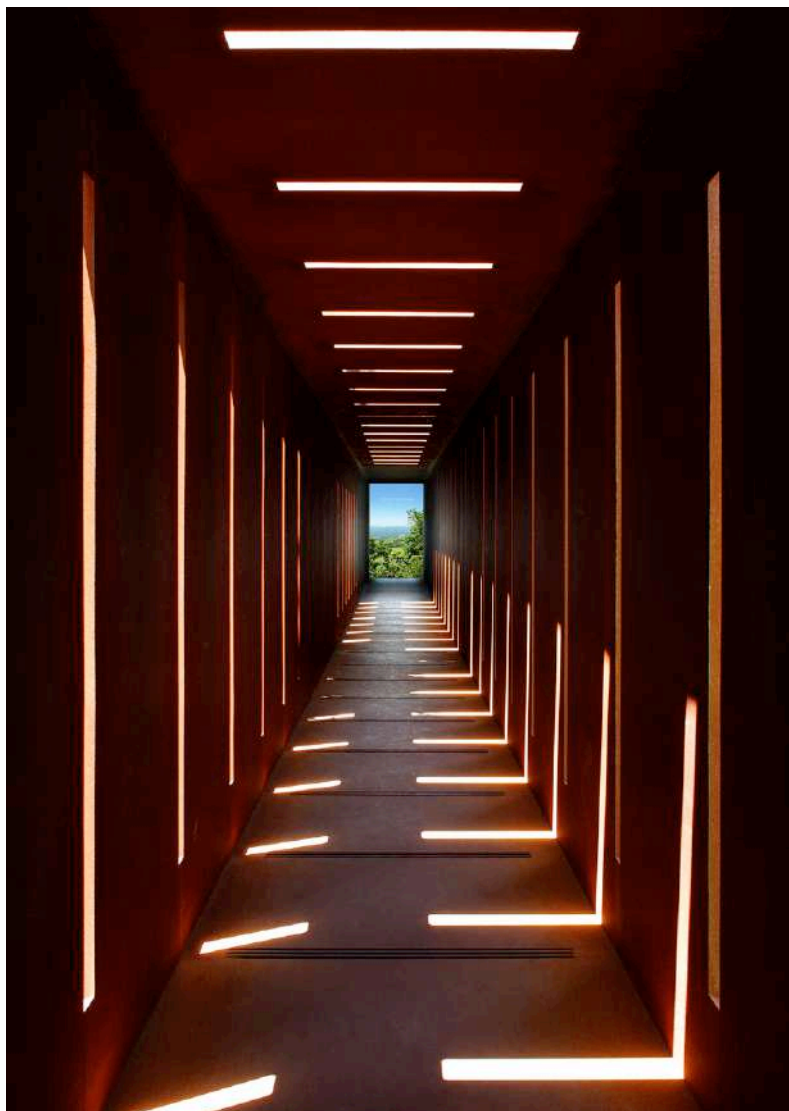


Exhibition *Inhabiting the Earth - Intimate Archeology* [*Habiter la Terre, Archéologie Intérieure*], Dani Karavan, Jean-Paul Philippe, 2023. Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Dani Karavan, named *UNESCO Artist for Peace* in 1996, represented Israel at the Venice Biennale. He has been awarded numerous international awards including the prestigious *Praemium Imperiale* in 1998. He has created many projects on the Earth, in Israel, Italy, France, Denmark, the Netherlands, the United States, Korea, Japan and Germany, where he was awarded the Order of Merit for Art and developed a large number of projects in public spaces: *Ma'lot* in Cologne (1979-1986), *Weg der Menschenrechte / Path of Human Rights* in Nuremberg (1989- 1993), *Mimaamakim* in Gelsenkirch (1997), *Grundgesetz 49* in Berlin (2002) and the *Memorial Dedicated to the Sinti and Roma* (1999- 2012, Berlin), inaugurated by Angela Merkel.

The gallery began to exhibit his work in the 1980s, when he started working on the *Axe Majeur*, a sculpture built over a long period of time, like the pyramids, connecting the new city of Cergy-Pontoise to the historic center of Paris. Construction began in 1980 and is still ongoing 43 years later; the last stop along this 3-kilometer-long environmental sculpture, his *Astronomical Island*, has yet to be completed.

His last exhibition at the gallery, *ADAMA*, held in 2018-2019, featured his last creations, bas-reliefs and sculptures in raw clay. Choosing to revisit the traditional village constructions of his ancestors, and working towards simple, universal forms in the tradition of the spatial sculptures of great 20th-century artists such as Brancusi, Noguchi, and Giacometti, Dani Karavan kept his profound sense of childhood innocence and pacifism alive. Following Dani Karavan's death in 2021, Audrey Azoulay, Director-General of UNESCO, paid tribute to him in 2022 by unveiling his work *Square of Tolerance, Homage to Yitzhak Rabin*, installed in UNESCO's gardens, after its restoration.



Bereshit (detail), 1998-2000, Kirishima Open Air Museum, Kagoshima, Japan © Gil Percal, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The gallery is dedicating a new exhibition to Dani Karavan, whose work is presented alongside that of *Jean-Paul Philippe: Enchan-Temps: Inhabiting the Earth - Intimate Archaeology* in 2023.



Solo exhibition *ADAMA*, Dani Karavan, 2018-19, Jeanne Bucher Jaeger, Paris, Marais © Grégory Copitet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

EVI KELLER

1968



1. *Matière-Lumière [Towards the Light - silent transformations N°4654]*, 2010
Silver print on kodak endura premier paper
180 x 180 cm, coaster 184 x 184 cm, Edition of 7
© Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon
2. *Matière-Lumière, ML-V-18-1227*, 2018
185 cm x 295 cm, mixed media
© Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The visual artist Evi Keller broadens the pictorial field by making her materials live within vast canvases covered with ashes and pigments, but also through photographs and videos; she also works on delicate, transparent pieces of plastic tarp painted in blue, black and gold, as crumbly as bark. From large to small, from small to vast, the work's unity in the making is that of a body: not the particular envelope of the self, but the interior body, that of incorporated soul, and the external body of the cosmos with its multiple galaxies. The artist reminds us that our carnal matter is consubstantial with the universe: it is made of water, carbon, nitrogen and hydrogen (...)

Olivier Schefer, *Art Interview*, November 2020, Mark Tobey's Cosmic Nests

Evi Keller has devoted herself unceasingly to the cosmic principle of the transformation of matter by light, bringing together its complexity under the unique title of *Matière-Lumière*. The substance of plastic films, organic-synthetic matter, is reanimated and transformed in the creative process, a restorative act that animates a healing cycle, similar to life-giving photosynthesis. Derived from organic carbon, recycled over hundreds of millions of years in the depths of the earth, they form a crucial link between the living and the atoms created in the heart of the stars. This memory, a fossilized light, and this sky-earth link inhabit his works, making them timeless and alive. Through an alchemical process, in which the principle of the four elements - fire, water, earth and air - is omnipresent, the artist transfigures the memory of hundreds of millions of years into works of art.



Evi Keller, *Matière-Lumière ML-V-22-0207*, 2022, Work presented for the Art Season 2022, Domaine de Chaumont-sur-Loire, France © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Evi Keller, *Matière-Lumière [Stèle]*, ML-V-20-0621, 2020, 65 cm x 50 cm x 10 cm, socle 120 cm x 50 cm x 10 cm, technique mixte © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Evi Keller, Scenography for Purcell's opera *Dido and Aeneas*, Créations Matière-Lumière, ML-V-19-0321, 5.50 m x 13.0 m, Sculptures Costumes, 2023 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Evi Keller, Scenography for Purcell's opera *Dido and Aeneas*, Créations Matière-Lumière, ML-V-22-1217, 5.30 m x 5.00 m, ML-V-22-1116, 5.30 m x 5.10 m, 2023 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The artist unveils, for the first time, *Matière-Lumière* during the Paris *Nuit Blanche* 2014. From the beginning of 2015, the Gallery has offered a collaboration to the artist, with a first large-scale solo exhibition from May to September 2015, a presentation of her works in exhibitions in France and abroad. In 2021, the Jeanne Bucher Jaeger gallery devoted a new solo exhibition to her, *Stèles*.

For the **Art Season 2022**, the **Domaine de Chaumont-sur-Loire**, Centre d'Arts et de Nature directed by Chantal Colleu-Dumond exhibited one of her major video works, [*Towards the Light - Silent Transformations*], acquired in the gallery by the **Maison Européenne de la Photographie** in 2015, as well as a new monumental creation *Matière-Lumière*.

In 2023, Evi Keller was invited to create the set design for the opera *Didon et Enée* by Purcell in collaboration with the choreographer Blanca Li and the *Les Arts Florissants* ensemble directed by William Christie (performances at: Teatros del Canal, Madrid; Théâtre Impérial - Opéra in Compiègne; Opéra Royal de Versailles; Gran Teatre del Liceu in Barcelona).

In 2023, Evi Keller won the *Carta Bianca First Prize* and the *100 Women of Culture Prize*. As Grand Témoin, the French curator, art reviewer and writer Olivier Kaepelin will develop an interdisciplinary exchange and a common reflection with the artist during the years 2023-2024.

(...) A Romantic disciple of the poet Novalis, a surrealist dreamer in the tradition of Max Ernst, venomous in the manner of Sigmar Polke, this German artist seeks to embody the alchemical principle of the transformation of matter by light. After a great deal of experimentation (with ice, photography, plastic), Keller ultimately created *Matières-Lumières*, which are vibrant, profound and enigmatic, dark hangings that are scraped and torn, shaped like dusty coats made of stars, as if burned by madness and the night. Unfurling these monumental, translucent veils onstage, the artist first shows them as a triptych of ash, an expression of a distant, organic and living Africa. (...)

Emmanuel Daydé, *ArtPress*, March 2023



Evi Keller, Winner, 100 Women of Culture

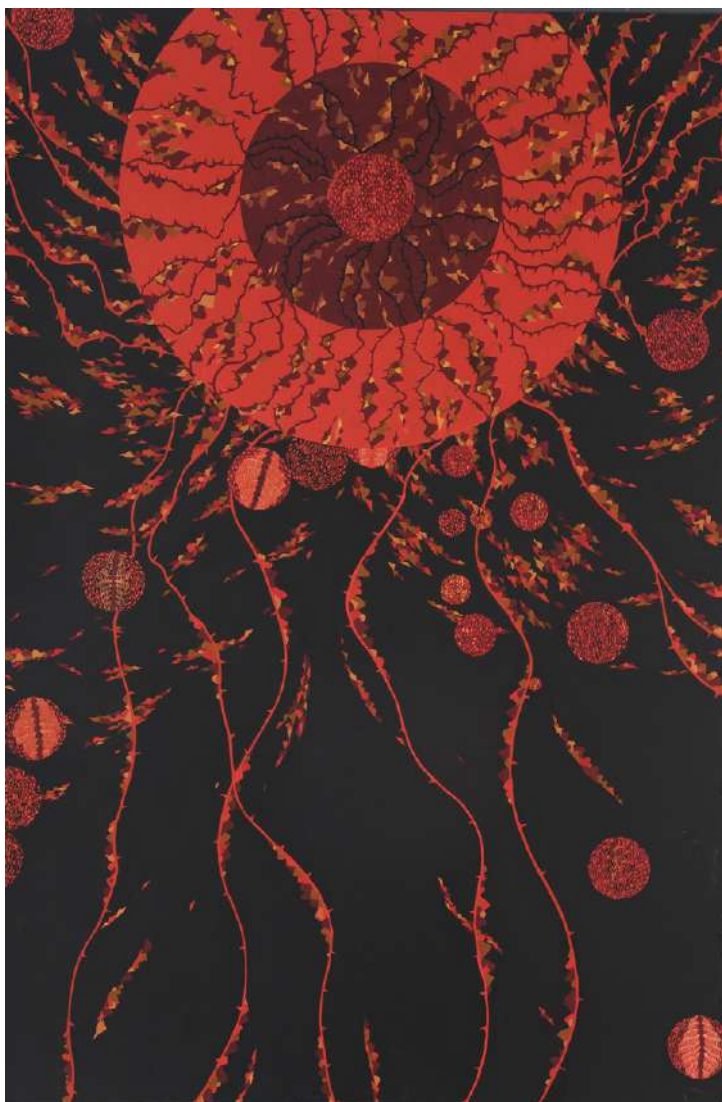


Evi Keller in her studio and detail of the work, 2023 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



RUI MOREIRA

1971



Heir to a Portuguese past nourished by distant expeditions, the work of Rui Moreira, born in Porto in 1971, is often based on his travels, his sensory explorations of the world, experiencing and restoring, through his creations, the physical and psychological perceptions inherent in places, atmospheres - the scorching heat of the Moroccan desert, the icy mountain temperatures at the source of the Ganges, the Kathakali dance, the humidity of the Amazon jungle, the rituals of the Caretos of Podence in northern Portugal...

This intense feeling is at the heart of the very structure of his drawings, made with meticulousness and extreme patience, like a mnemonic exercise based on a ritual action with line, repeated tirelessly, outside chronology nor linear spatiality. The monumentality of the whole is built in its minute detail and delicacy. Rui Moreira's works often take the form of geometric abstractions forming a cosmography, or organic landscapes reminiscent of living structures, or divinities emerging from mythological landscapes. Like these benevolent divinities, Rui Moreira's drawings are inhabited by a new form of life and beauty that heralds a certain state of being on Earth.

Stella Maris II, 2023
Gouache on paper
153 x 102 cm
© Laura Castro Caldas
Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Solo exhibition *Os Pirómanos*, Rui Moreira 2016, Pavilhão Branco, Lisbon, Portugal
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *I'm a Lost Giant in a Burnt Forest*, Rui Moreira 2014, MUDAM, Luxembourg © Remi Villaggi/ Mudam Luxembourg



Solo exhibition *The Passengers*, Rui Moreira, 2022, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

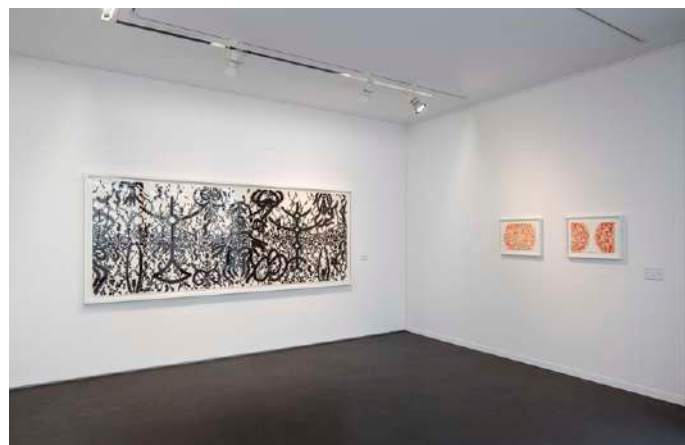
His drawings are also nourished by cinematographic references to Tarkovsky, Hitchcock, Herzog, Syberberg or Kubrick; or musical references, from Bach and Stockhausen to traditional Indian, Japanese, Portuguese or Arabic music; as well as visual references such as a fresco by Piero della Francesca. His latest series of drawings *STELLA MARIS* consists of different layers, from the cosmos to a deep underwater world. These drawings do not exist between two places but create a new space, a liquid cosmic space-time where top and bottom merge, where duality fades away to leave only the One, where rhythm and movement become slow, vast, like a universal pulse. A full moon induces and evokes human fertility, a slow-motion eclipse creates momentary chaos between humans and animals, explosions at the heart of the solar star generate revolutions on the planet Earth... Love is the blood of the universe.

Since 2008, the gallery has dedicated several solo exhibitions to him - *Inner Monsoon* in 2010, *La Nuit* in 2014, *The Passengers* in 2022 - and has accompanied a number of his exhibitions in international institutions; in 2014, **Mudam Luxembourg** devoted a major exhibition to him, and in 2015, Rui Moreira's work entered the Société Générale Contemporary Art Collection. In 2016, a group of ten works was presented at the **Pavilhão Branco in Lisbon**. Entitled *Os Pirómanos*, this exhibition was then presented at **Centro Internacional das Artes José de Guimarães** in 2017. In 2018, Yuko Hasegawa presented his work in the exhibition *Saudade Unmemorable Place in Time - China-Portugal* at the Fosun Foundation in Shanghai and then at the **Museu Colêção Berardo** - Centro Cultural de Belém in Lisbon. The artist is exhibited at the Museum of Contemporary Art in Lisbon, in the exhibition *I II III IV V - five decades of ar.co* in 2023.

Rui Moreira is preparing a major solo exhibition at MAAT - Museum of Art, Architecture and Technology in Lisbon for April-May 2024. This exhibition will travel to other European institutions.



Solo exhibition *La Nuit*, Rui Moreira, 2014, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Inner Monsoon*, Rui Moreira, 2010, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

JEAN-PAUL PHILIPPE

1944



Mélancolie blanche, 2022, alabaster, statuario, mirror and lead, 190 x 134 x 174 cm © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Elevation, 2022, alabaster, statuario, basalt, mirror, 140 x 78 x 60 cm © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Mélancolie d'Icare, 2022, alabaster, statuario, basalt, mirror, 110 x 110 cm © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Jean-Paul Philippe studied at the National School of Fine Arts in Paris from the age of 16, but started painting when he was very young. In 1960, he was deeply moved by a trip to Italy. He moved to Florence the next year and worked at the Drawing Cabinet of the Uffizi, admiring the works from the Quattrocento. Multiple encounters in Italy led Jean-Paul Philippe to discover the marble quarries in Carrara. The path to sculpture opened up. **Doors, steles, labyrinths, hopscotch sculptures... Simple, primitive geometries, odes to the immutable and to silence, to nature and to memory, such are the themes of this tireless sculptor of stone, his favorite material.** Jean-Paul Philippe used to say that the dust emanating from stone, when he shapes it, is the dust of time. The artist creates a dialogue among several elements made of grey basalt that interact with nature, creating a monumental work in which stone embraces a site in harmony with the cosmos. Not claiming to belong to any group, school or system, the artist creates works situated between Earth and Sky, true inner archaeologies that are gardens of human melancholy and the transitory cycle of life, like the Egyptian and Pre-Columbian statuary that inspires him. **The gallery has presented Jean-Paul Philippe's work since 1981. In 2015, the work *Gardens of Melancholies I* was shown in the exhibition *Quinte-Essence*, which celebrated the gallery's 90 years of activity, and at the Grand Palais during the FIAC. The EuroAirport Basel-Mulhouse-Freiburg inaugurated in 2018 his sculpture *Les Dessous du ciel ou l'Attrape-Nuages* was presented on the French side while Jean Tinguely's work was shown on the Swiss side.**



1. Exhibition *Inhabiting the Earth - Intimate Archeology* [*Habiter la Terre, Archéologie Intérieure*], Dani Karavan, Jean-Paul Philippe, 2023, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

2. Jean-Paul Philippe in front of his *Résonances* Monument, inaugurated in 2022, La Roque d'Anthéron, France © Alessandro Griccioli, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Résonances Monument, inaugurated in 2022, La Roque d'Anthéron, France
© Alessandro Griccioli, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Site transitoire, inaugurated in 1993, Asciano, Italy
© Giancarlo Cini, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In 2023, the gallery is dedicating a new exhibition to Jean-Paul Philippe, presented in conjunction with the work of Dani Karavan: *Enchan-Temps: Inhabiting the Earth – Intimate Archaeology*. Jean-Paul Philippe's works include models, drawings, and sculptures related to his *Site Transitoire* in Asciano, Italy, made up of 7 sculptures of windows, wheels and labyrinths installed in the landscape in Crete Senesi in the 1990s, as well as the scale model of his most recent work, the twin sculpture *Resonances*, recently inaugurated at La Roque d'Anthéron in France, with the support of ITER. In 2023, the 30th anniversary of the *Site Transitoire* was celebrated. On this occasion, the *Site transitoire* association, in tribute to Jean-Paul Philippe and his creations, invited photographer Alessandro Griccioli to follow the artist's activities over the course of a year's work. These photographs were presented in the exhibition *Jean-Paul Philippe, poète de l'espace* at the Silvacane Abbey (La Roque d'Anthéron, France) from October 7 to 31, 2023.

When I thought about the work Résonances, which was inaugurated in October 2022 and echoes Site Transitoire, one of my first intentions was to evoke the work of Albert Camus. An affectionate and discreet homage, mixing one or two words or significant sentences by the writer, who is buried on the other side of the Durance river, with the stones. I was thinking of the last sentence of his philosophical essay The Myth of Sisyphus. « One must imagine Sisyphus happy ».

Jean-Paul Philippe

His cenotaphic boat, presented from in 2023 at the Cité Miroir in Liège as part of the exhibition Mères d'Exil, is linked to his works Mare Nostrum and Les Mains Sémaphores, which date back to an invitation extended to the artist in 2008 to create a hopscotch sculpture on the island of Lampedusa, the first gateway to Southern Europe. From the first makeshift boats arriving in Lampedusa in 2008 to this Mare Nostrum from 2022, which has swallowed up so many bodies and witnessed so many hands outstretched towards life, the work powerfully reflects the drama that is playing out before our eyes and to which we remain powerless witnesses.

Véronique Jaeger



Exhibition *Mères d'Exil* (room reserved for works by Jean-Paul Philippe), 2023, Cité Miroir, Liège, Belgium © All rights reserved

PAUL REBEYROLLE

1926 -2005



1. *Le chien blanc*, Madagascar serie, 2000
Mixed media on canvas, 278 x 240 cm

2. *La vache rouge*, Monétarisme serie,
1998
Mixed media on canvas, 146 x 114 cm

© Jean-Louis Losi
Courtesy Jeanne Bucher Jaeger, Paris-
Lisbon

The instinctive and generous painting of Paul Rebeyrolle established itself on the French art scene thanks to its singularity, radicality and raw power. Perfectly in phase with the times, it defended a freedom of tone and rebellion against the authorities, enslavement and alienation and the fight for independence and emancipation for one and all. Incorporating found objects that could be considered barbarous (wire, animal hide), *La Vache rouge* (1998) from the series "Monétarisme" announces a world in decline in which man's cynicism leads him to destroy the human condition and his relationship with the living world.

On the other hand, the almost magical density of *Le Chien blanc* (2000) from the series "Madagascar" announces its intention to be an ode to difference, to a new-found relationship with nature and the pleasure of living.

"What is happening in the world seems to be stronger and more dramatic than painting, which could perhaps seem rather vain [...], but that corresponds to my way of being a painter and it is the only way. [...] I paint every day and yet I wonder if I don't think just as much about life and people's living conditions as painting. I believe that these two obsessions, painting and contemporary history are inextricably entwined in me."

Marc Donnadiou, Paul Rebeyrolle, selection *Art & Commitment, A Focus on the French Scene*, ART PARIS 2023



Solo exhibition *Rebeyrolle*, 2010, Galerie Jeanne Bucher Jaeger, St-Germain, Paris
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Paul Rebeyrolle's powerful, violent and generous works were shown at the gallery on four occasions, starting in 1999, in the artist's last creative period. Paul Rebeyrolle was born in 1926 in Eymoutiers (Haute-Vienne). In 1931, he was diagnosed with tuberculosis of the bone and remained in a cast for five years. Later, he studied in Limoges. At the age of 18, he went to Paris, where he deepened his knowledge of painting. He moved to La Ruche and met Madeleine Tellikdjian, nicknamed 'Papou,' whom he married in 1967. Between 1947 and 1949, he participated in the «Man as Witness Manifesto» which advocated a return to realism. Soon considered as a leader amongst the young figurative painters, he nevertheless refused to be part of a movement and travelled as much as possible.

In 1959, he was 33 years old when he received First Prize at the first Paris Biennale, with a monumental painting measuring 4.20 x 18 m, titled *Planchemouton*. This commissioned work was intended for the staircase of the Palais des Beaux-Arts.

From 1968, he began a cycle of his so-called "political" series: "Guerillas" (1968), "Coexistences" (1970), "The Prisoners" (1972), "Bankruptcy of Bourgeois Science" (1973), "Still Life and Power" (1975), "Missed Escapes" (1980-82), "Mrs. Tellikdjian's Bag" (1983), "On dit qu'ils ont la rage" (1984-85), "Germinal" (1986), "Au royaume des aveugles" (1987), "Les Panthéons" (1990-91), "Splendeur de la vérité" (1993), "Le Monétarisme" (1997-99).



Exhibition *Le pouvoir de la peinture*, 2013, Espace Paul Rebeyrolle, Eymoutiers, France
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Paul Rebeyrolle uses painting and the violence of materials to assert his revolt against oppression, the enslavement of man and nature in world affairs. His «The Red Cow» from the «Monetarism» series, which penetrates the fence of a henhouse to devour an evil lizard, destroys, by way of this unexpected scene and its obscure thickness, all the lyricism of a nature that at first was scorned, but which emerges triumphant because it comes from the painter's guts and from the flesh of the material, like a deep hymn to vital energy, instinctive and sensual, bringing us back to our own humanity. Véronique Jaeger

In 1979, he was one of the rare living artists to have a retrospective exhibition at the Galeries nationales du Grand Palais. Before him, Picasso, Chagall, Héliou, Beaudin, Bacon, Dubuffet, Miró, Ernst and Tal-Coat had been exhibited there. In 1995, he inaugurated the Espace Paul Rebeyrolle in his hometown of Eymoutiers. In addition to housing his collection, it was also a space he wanted to open to temporary exhibitions of other artists, far from the commodification of art. He died on 7 February 2005 at the age of 78, after signing his last paintings, *Le Néant 1, 2 and 3*.

So, what does it say? First, the propensity, joyfully asserted, and obviously served by his large formats, to compete with the world; Rebeyrolle does not play with the mission he assigns to art: nothing less than to paint against the world, refusal and emulation, aggression and embrace, opposition and apposition. To paint «against» that is, completely against the skin of things, matter glued to canvas, canvas glued to matter, Rebeyrolle stayed close to the frantic energy of the living. By their power to absorb reality, by their cannibalistic spirit, Rebeyrolle's canvases took in matter that they would violently reflect back onto the viewer, harnessing all that came within reach: shells, plastics, wire mesh, all kinds of fabrics, leather, straps, strings, glass, bones, and other scraps from here and there (...). Between appropriation and invasion, ingestion and vacuity, Rebeyrolle's canvases aimed to make itself at one with this, maintaining that emotion was his material. In this way the effect of truth in this painting is perfectly equivalent to the effect of reality, insofar as the mandate to make reality visible is what inspired the endless desire to paint.

Excerpt, *Intensités*, Yannick Mercoyrol, Edition l'Atelier contemporain, 2023



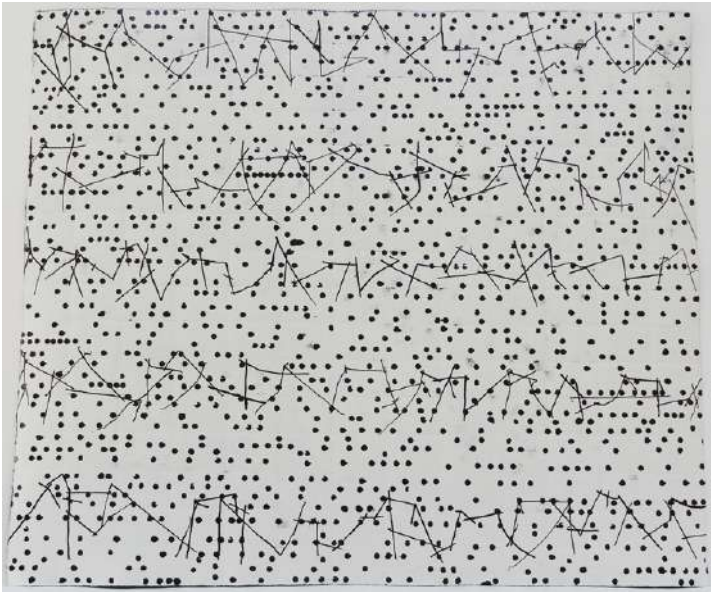
Exhibition *Théâtres de verdure*, 2022, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



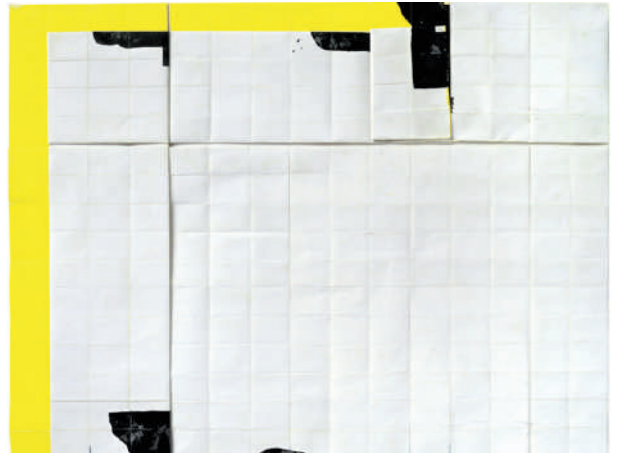
Exhibition *Animal Totem*, 2020, Jeanne Bucher Jaeger, Paris, St Germain, Paris
© Gregory Copitet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

HANNS SCHIMANSKY

1949



Untitled, 2014
Ink on folded paper, 51 x 62 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Untitled, 2011
Folding, ink and gouache on paper, 37 x 46,5 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

I seek to capture and prolong the elusive intensity of the moment in my drawings, in a diffuse equivalence, one might say. The drawings are made in a single breath. The moment, with its aberrations and errors, matters. Tomorrow, the constellation will be different.

Hanns Schimansky

Born in 1949 in East Germany and trained as an agricultural engineer, Hanns Schimansky turned decisively and almost exclusively to drawing in 1979. His attraction to working on paper and the potential scarcity of certain materials in East Germany may have much to do with this decision. Inspired by Johannes Müller, one of the most illustrious German physiologists of the 19th century, the artist likes depicting nature: his scriptural drawings invite us to experience the rhythm of the world, capturing and prolonging the elusive intensity of the moment, summoning up and provoking chance, evoking the fields seen from the sky, their geometry, their colors and contours.

With his use and combination of multiple techniques (gouache, acrylic, India ink applied with a brush or quill pen, graphite, pastel, chalk ...), drawing for him is an exploratory field, reduced to its essence via the line, the artist's true language. The artist makes his voice heard in the most diverse variations; he plays with it, poses it powerfully on the paper or lets it flow gently, always pulling new meanings from its simplicity, in a daily, inexhaustible ritual that is never repetitive. The rustling of the folded and unfolded paper, the scratching of the pen, the precisely repeated dot, the fluid line that follows ever-changing rhythms, punctuate and traverse his work with their sounds and silences.



Solo exhibition *La Ligne Claire*, Hanns Schimansky 2010, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *L'Espace de la ligne*, Hanns Schimansky 2019, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Hanns Schimansky operates by contrast and syncopation. His work is both about experience and what he lives. He came from the coast to the city. Contradictions are everywhere. The associative field of possibility -- in which he works, and which his drawings always depict -- has been ploughed and sown, and the harvest is rich, both for the viewer and for the artist. Hanns Schimansky's drawings often visually fulfill a surprising cognitive purpose, as well as a wonderfully liberating function for the imagination.

Kirsten Claudia Voigt, catalogue 'quellenfeld', Staatliche Kunsthalle Karlsruhe.

The artist has exhibited in Europe, in particular at the Gemeentemuseum Den Haag in The Hague, the Staatliche Kunsthalle in Karlsruhe, the Musée d'art et d'histoire in Neuchâtel, the Martin-Gropius-Bau and the Akademie der Künste in Berlin, the MNAM Centre Georges Pompidou in Paris, and The Metropolitan Museum of Art in New York... His work is included in numerous public collections, including the National Museum of Contemporary Art, Oslo, the Berlinische Galerie, the National Museum of Contemporary Art, Berlin, the Pinakothek der Modern, Munich, and the Morgan Library & Museum Collection, New York.

Hanns Schimansky's work has been presented by the gallery since 2010. In 2019, a new solo exhibition was dedicated to his work, *The Space of the Line*. In early 2020, The Metropolitan Museum of Art in New York presented a drawing by Hanns Schimansky in the exhibition *From Géricault to Rockburne: Selections from the Michael and Juliet van Vliet Rubenstein Gift*.

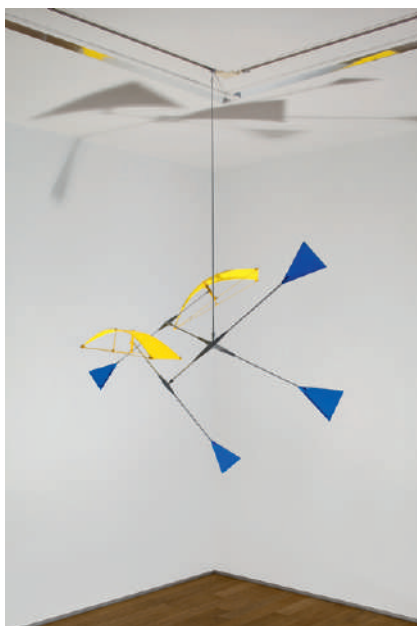
In 2023, the Centre d'Arts Plastiques de Royan is showing a selection of his works in the exhibition *Anna Mark, Jean-Patrice Rozand, Hanns Schimansky*.



Solo exhibition *Hanns Schimansky*, 2008, Gemeentemuseum Den Haag, Den Haag, Pays-Bas © All rights reserved

SUSUMU SHINGU

1937



(on the left) *Night Flight*, 2012
Stainless steel, aluminum and polyester, 172 x 132 cm, Edition of 5
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

(above left) *Susumu Shingu in front of his wind sculpture Satoyama*, Wind Museum, Arima Fuji Park, Sanda, Japan
© Thomas Riedelsheimer, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

(above right) View of the work *Légende de lumière*, 2012, in the solo exhibition *Susumu Shingu - Au delà du temps*, 2012, Jeanne Bucher Jaeger, Paris, Marais © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Susumu Shingu began his vocation as a painter in Japan and went to Rome in the early 1960s, fascinated by the art of the Renaissance, in particular by Piero della Francesca and Leonardo da Vinci, and by the multidisciplinary nature of the artists of the time, who were painters, sculptors, designers, architects, landscape architects, engineers, astronomers and scientists... His three-dimensionality was revealed to him by chance: the effect of the wind on one of his paintings, which he hung from a tree to photograph, set it in motion. This first contact with the invisible energies of Nature - the wind - later completed by that of water, sun, gravity... is fundamental. Susumu Shingu thus found, over time, not only his full vocabulary as a sculptor by working with the engineers to deepen the scientific aspect of his work, the intelligence of the detail of the shapes, the exact dimensions of the structural elements, the design of the seals, the anchoring points, the various means of fixing, the fundamental implementation of the ball bearings which allow rotations in perfect freedom, and by developing the practice of perpetual movement in his sculptures, whether they are subject to the infinitesimal interior air or to the most extreme winds outside; He also reconnects with his Japanese soul, marked by respect for absolute nature, acceptance of its unpredictability and contemplation of the beauty of its infinite forms.

His long life with the wind has been blowing for decades and accompanies his countless projects around the planet: thus the **Wind Caravan**, created in 2000, has taken 21 sculptures to 6 different places on the planet, chosen by the artist for their emblematic winds, their extreme climates, their virgin nature and their preserved populations, sharing their daily life, during the different stages of this one-year journey: the rice fields of Sanda in **Japan** (June 2000), the uninhabited island of Motukorea in **New Zealand** (Nov. 2000), the rocky desert of Tamdaght in **Morocco** (April 2001), the green steppe of Undur Dov in **Mongolia** (June 2001) and the dunes of Cumbuco in **Brazil** (Nov. 2001). The experience of the artist and his wife, actors and witnesses of a unique adventure in the heart of primitive civilizations, allowed them to take the pulse of the planet with the Maoris, the Mongols, the Samis, the Berbers... while circulating the drawings made by children from one destination to another throughout the world, offering each site a form to the wind and thus revealing telluric energies.

A first exhibition at the gallery, **Sculptures du respir** was devoted to the artist in 2006, followed by **Planet of Wind and Water** in 2009 where the artist presented the diorama of his **Breathing Earth** project, a self-sufficient village living with the natural energies of wind, water and sun where each building is animated



Solo exhibition *Susumu Shingu. Une utopie d'aujourd'hui*, 2019-2020, Domaine national de Chambord, France © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

by his wind sculptures; a place of inspiration, exchange and action for artists, scientists and children instinctively in harmony with his philosophy of Nature. This project was the subject of a magnificent film *Breathing Earth - Susumu Shingu's dream*, shot over a period of 6 years by the film director Thomas Riedelsheimer. The temporary installation in 2012 of *Sinfonietta of Light* in the large octagonal basin of the Jardin des Tuileries, at the Concorde in Paris, was admired by walkers, in the ceaseless ballet of moving forms of the sculpture's ten pairs of wings, going with the wind as the exhibition *Au-delà du Temps* was held at the gallery. In 2014, the *Susumu Shingu Wind Museum*, with twelve sculptures driven by the natural energies of wind and water, was inaugurated in Arimafuji Park in Sanda, Japan, an oasis of nature between Osaka, Kobe and Kyoto, where the artist lives and works. It featured his windmill sculpture *Satoyama*, a symbol of his environmental research, and one start dreaming that one day it will light up our cities and countryside. In 2018, the *Cosmos* exhibition took place at the gallery as an echo to the *Spaceship* exhibition at Mudam Luxembourg at the same time, presenting works in the main entrance hall and in the outdoor park.



Susumu Shingu, *Wind Museum*, inaugurated in 2014, 12 monumental sculptures by the artist, Arimafuji Park, Sanda, Hyogo Prefecture, Japan
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

It is easy to understand why, for several decades, great creators such as Issey Miyake in the world of fashion, Jiri Kylián in the world of dance, or Tadao Ando and, more particularly, Renzo Piano in the world of architecture, wanted to develop collaborations with the artist; **Those with Renzo Piano are so closely attuned and echo each other that an exhibition entitled *Parallel Lives* will bring together the two creators, born a few months apart in the same year, at the Nakanoshima Art Museum in Osaka in 2023. In 2024, the gallery inaugurates a new solo exhibition of his work, *Le Souffle d'ici - L'Eau de là*.**

Let us not forget the countless theater plays, of which the first in the 1990s, *Kippis and his friends*, created in Sanda, Japan, around a sculpture animated by water, *The Water Tree*, is essential in the artist's work. He designed not only the story but also the sets and costumes. *Kippis and friends* tells the premonitory story of aliens visiting Earth for the first time and naively asking questions about the environment, the meaning of the importance human gives to money and why they seek to dominate nature instead of protecting it. Some 28 years later, we realise how topical these issues are... Similarly, his countless children's books, reflecting deep inspirations from nature, take us on an unforgettable journey, right up to the latest pop-ups and the *Sandalino* character.

Susumu Shingu's ability to translate the wind in all its forms, revealing it for decades in sculptures placed around the world, naturally led the artist, in perfect connivance with Leonardo da Vinci, to present his works in **2019 at the Domaine national de Chambord**, in an exhibition entitled *Susumu Shingu: une utopie d'aujourd'hui*, conceived at the gallery's initiative in 2019, the year of commemorations celebrating both the 500th anniversary of the death of the Italian genius as well as the beginnings of the construction of the most emblematic castle of the French Renaissance. In the image of the Italian master's *Citta ideale*, the artist is previewing the model of his future village under construction, Atelier Earth, close to his Wind Museum in Japan, a village living from the natural energies of wind, water and sun, revealing and preserving the vital energy of the surrounding nature, *a place where we can reflect on the future of the Earth, in connection with artists, musicians, writers, academics, philosophers, engineers, astronomers and scientists from all over the world*, writes Shingu.



Solo exhibition Susumu Shingu, *Spaceship*, 2018-2019, Mudam Luxembourg
© Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

From May 19 to November 1, 2023, the **Villa Datri Foundation** presented Susumu Shingu's *Night Flight* as part of the group exhibition ***Mouvement et Lumière*** at L'Isle-sur-la-Sorgue.



Atelier Earth, 2020 © All rights reserved, Courtesy General Incorporated Foundation ATELIER EARTH

NICOLAS DE STAËL

1914 - 1955



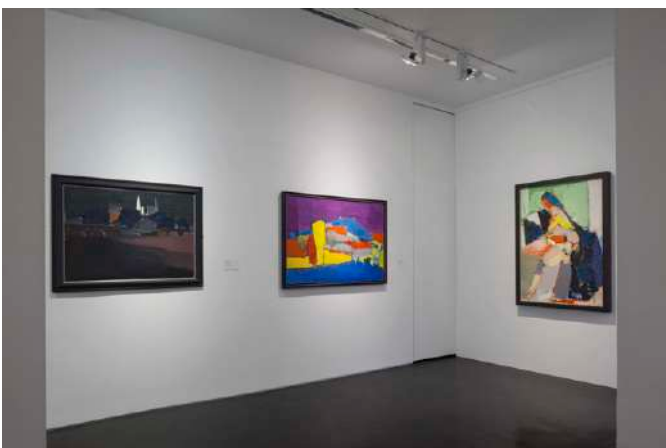
(above) *Lavandou*, 1952
Oil on cardboard, 11,8 x 17,8 cm

(on the left) *Paysage*, 1952
Oil on cardboard, 38 x 55 cm

Private collection
© D.R., Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In 1939, Jeanne Bucher met the 25-year-old Russian painter Nicolas de Staël. Shaken by history and marked by family tragedies, he had already traveled extensively before settling in Paris: he had fled the October Revolution with his family in 1919, lost both father and mother in the years that followed, and found refuge with a Brussels family, the Frickers, who were responsible for his upbringing. His early passion for painting led him, against the advice of his adoptive father, to attend the Beaux-Arts in Brussels, then to travel in France, Spain and Morocco where, in 1937, he met Jeanne Guillou, an artist five years his senior, who left her husband for him. The lovers then traveled to Italy, before settling in Paris, where Nicolas worked hard and destroyed almost as much, spending some time at Fernand Léger's Academy. After volunteering for the Foreign Legion, he joined Jeanne in Nice. It was here that he met many artists, including the Delaunays, Arp and above all Magnelli. The couple survived thanks to Jeanne's painting, and in 1942 welcomed a little girl, Anne. The following year, they returned to Paris, destitute and housed thanks to the generosity of Jeanne Bucher, who supported them and bought Staël his first drawings in 1943.

It was in 1944 that Jeanne Bucher exhibited the artist for the first time, alongside Domela and Kandinsky. Nicolas de Staël's first solo show at the gallery took place a year later, in 1945; it was then that some collectors began to take an interest in Staël's work, of which Jeanne Bucher wrote that "among the young (...), there are above all Lapicque, Estève and Bazaine. I like Lansky and Nicolas de Staël the most, as they are the most abstract, following neither Matisse nor Bonnard, nor even Picasso". After his figurative beginnings, de Staël moved on to abstract compositions in 1942, marked by a dark palette that would never cease to evolve, as the artist pursued an ever more personal quest throughout his career. Over the course of the '40s, for example, the colors became lighter, the panels wider and the paste thicker on the canvas surface. The artist, naturalized French in 1948, became an increasingly famous painter,



Exhibition *Matière et Mémoire*, 2013, Galerie Jeanne Bucher Jaeger, Marais, Paris
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Exhibition *Œuvres sur papier*, 2013, Jeanne Bucher Jaeger, Paris, St Germain
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

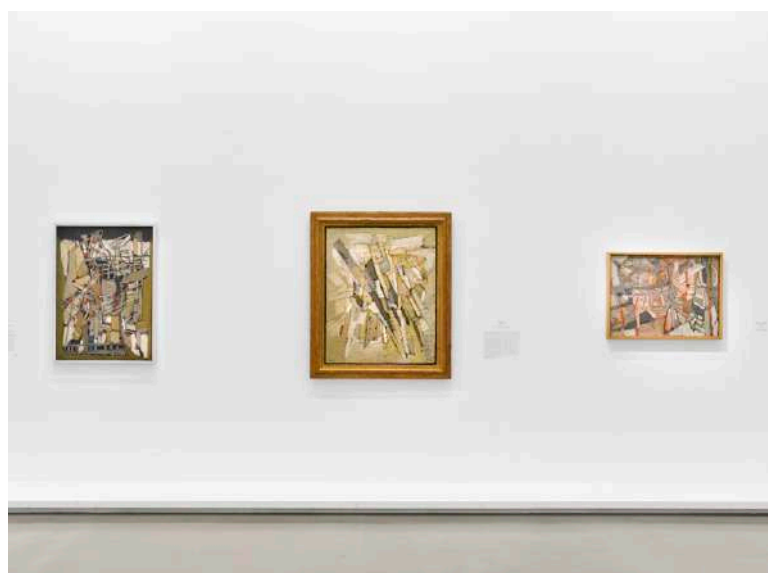


Exhibition *Passion de l'Art, Galerie Jeanne Bucher Jaeger depuis 1925*, Musée Granet, Aix-en-Provence, 2017 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

painting *Les Footballeurs* (1952), which followed a match the artist attended at the Parc des Princes, earned him the wrath of the proponents of abstraction, who did not forgive him for what they considered to be perjury. Fascinated by the interplay of color and movement on the field, Staël opened up a path that put the two major trends in art of the time back to back, explaining: "I don't oppose abstract painting to figurative painting. A painting should be both abstract and figurative." Music also played a key role in these years, as evidenced by such major paintings as *Les Musiciens*, *L'Orchestre* and *Les Indes galantes*. The following year, in 1953, the artist settled in the light of Ménerbes and traveled to Italy, where he painted the brilliant colors in some of his most famous canvases (the Agrigento series). He didn't travel alone, but with a woman he had fallen madly in love with, Jeanne Polgue-Mathieu: the nudes he painted reflected his passion for the young woman. It was also in these years that the impasto of his canvases gave way to a more fluid material, which once again baffled some of his admirers and collectors, who were also taken aback by the numerous seascapes that occupied the artist's time, as he sought a possible outlet for a love that seemed less shared by his muse. What happened next is well known, and quickly took on the trappings of legend: the artist's suicide, when he threw himself from his Antibes studio, colored his destiny without obscuring his growing importance in the history of art.

Jean-François Jaeger's encounter with de Staël's art and his "light irreducible to any other" had been a turning point in his career. In early 1958, a group of 43 works on paper, charcoal, wash and Indian ink honored the memory of the artist who had died three years earlier.

A large number of monographic exhibitions were subsequently devoted to the artist, including those at the Fondation Maeght in 1972 and 1991, a vibrant tribute by the gallery on the occasion of the 30th anniversary of his death, at the FIAC 1985, and major retrospectives at the Grand Palais in 1981, the MNAM in 2003 and the Fondation Gianadda in 2010. A Catalogue Raisonné of his paintings will be published in 1997, and a catalog of his works on paper in 2013, on the occasion of a new exhibition by the gallery.



The Passion de l'Art - Galerie Jeanne Bucher Jaeger depuis 1925 exhibition at the Musée Granet in Aix-en-Provence in 2017, the first retrospective devoted to the gallery and co-curated by Véronique Jaeger, featured essential works by the artist, testifying to her regular presence in many of the gallery's exhibitions.

In 2023-2024, the Musée d'Art Moderne in Paris, in partnership with the Fondation de l'Hermitage in Lausanne, is devoting a retrospective exhibition to Nicolas de Staël, to which the gallery is contributing significant loans.

Exhibition, *Nicolas de Staël*, 2023, Musée d'Art Moderne de Paris © Pierre Antoine

MARK TOBEY

1890 -1976



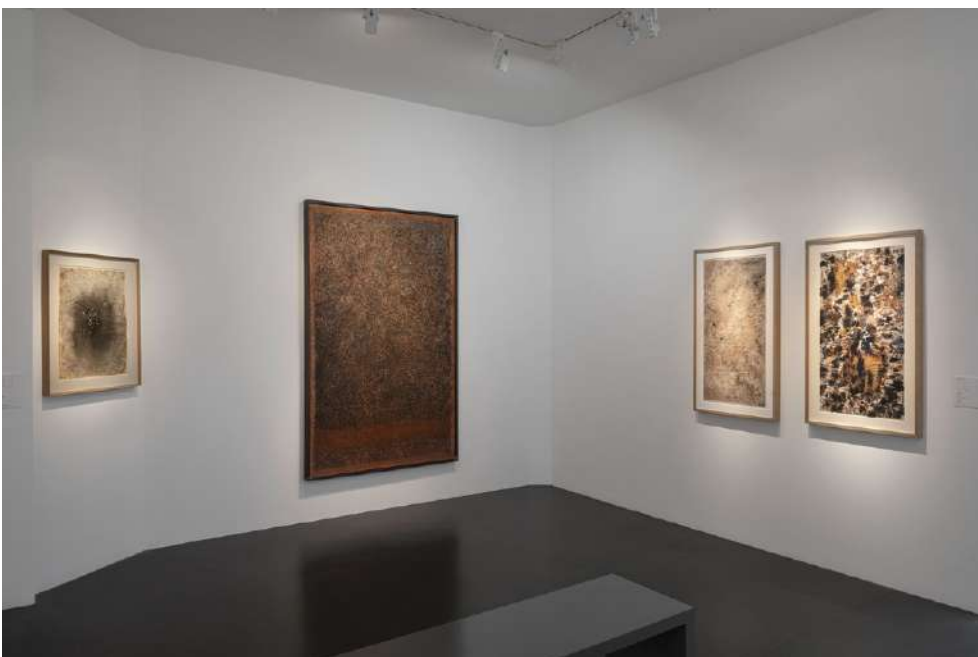
Untitled, 1959
Tempera on paper
34,6 x 43 cm, framed 50 x 48 x 3 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Mark Tobey, pioneer of the American abstraction, held his first monographic exhibition in Europe in 1955 at Jeanne Bucher gallery. In 1958, he was awarded the Grand Prix of the Venice Biennale which will lead to international recognition.

After his conversion to the Baha'i faith in 1918, celebrating the sacred harmony between people and nature, Mark Tobey started to be enchanted by the smooth forms of Persian, Arabic and Chinese calligraphy that he learnt during his travels to the Middle and Far East in the 1920's. It will have a great impact on his Work.

Recognized for his *white writings* dated 1935 – his way to penetrate beyond everyday perceptions, to give visible shape to the energy and music of the universe in a pure visual rendering -, « *the wise man of Seattle* » uses mainly temperas on small formats, with very thin

brushes often on very thin papers, showing a work matured slowly in silence and meditation. His line, applied with a single cursive gesture, seems broken down with a sort of controlled vibration of the hand, which covers the paper with a proliferation of signs; from the smallest to the largest, each finds its perfect place, in the strictest rigor, and in an intense resonance.



Solo exhibition *Tobey or not to be?*, Mark Tobey, 2020, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Tobey or not to be?*, Mark Tobey, 2020, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In 2020, the gallery organizes an important solo show rue de Saintonge in collaboration with the Centre Pompidou, Paris and the collection De Beuil – Ract Madoux with a Gallimard catalogue.

Mark Tobey's frequent presentations at the gallery since the 1950s and the gallery's 2010 tribute, led by Véronique Jaeger, to celebrate the 120th anniversary of the artist's birth at FIAC and the gallery are countless, as are the loans of works within exhibitions including the important retrospective *Mark Tobey: Threading Light* (curated by Debra Bricker Balken) at the Peggy Guggenheim Collection in Venice and the Addison Gallery of American Art in Andover in 2017-2018.

His works have been acquired by numerous prestigious international institutions: Centre Pompidou, Paris; Fondation Beyeler, Basel; Kunstmuseum, Basel; Guggenheim, New York; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Addison Gallery of American Art, Andover, Massachusetts; The Art Institute of Chicago; the Whitney Museum; the Tate London...



Solo exhibition *Mark Tobey: Threading Light*, 2017-2018, Peggy Guggenheim Collection, Venice, Italy © All rights reserved, Courtesy Peggy Guggenheim Collection



Exhibition *Tobey - Biberstein, Écritures Contemplatives*, Mark Tobey, Michael Biberstein, 2018, Jeanne Bucher Jaeger, Paris, St Germain © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

MARIA ANA VASCO COSTA

1981



Untitled #4 (5 A.M.), 2022
Glazed volcanic stone
38 x 24 x 32 cm



Untitled #1 (5 A.M.), 2022
Glazed volcanic stone
34 x 27 x 30 cm



Untitled #3 (5 A.M.), 2022
Glazed volcanic stone
33 x 20 x 31 cm



Untitled #2 (5 A.M.), 2022
Glazed volcanic stone
30 x 25 x 25 cm



Exhibition *Toucher Terre, l'Art de la sculpture céramique*, 2022,
Fondation Villa Datriis, l'Isle-sur-la-Sorgue, France
© Bertrand Michau

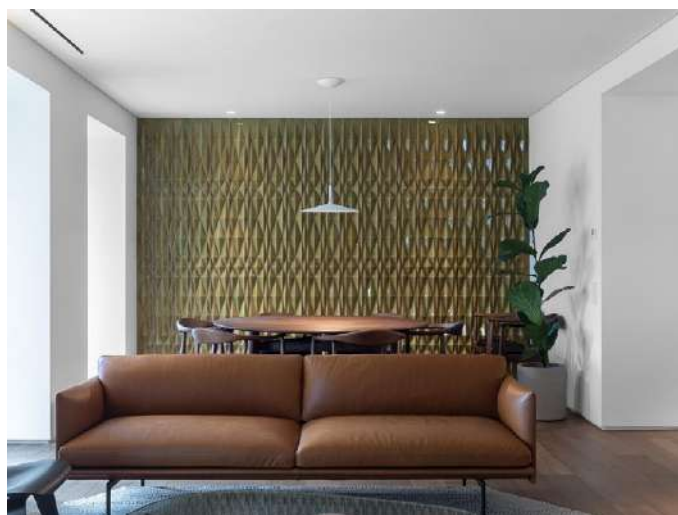
Maria Ana Vasco Costa creates sculptural objects and site-specific artworks, working mainly in the field of ceramics. After graduating in Architecture in 2004 and a brilliant professional career in London, collaborating with Sir David Adjaye and Sir Terence Conran, Maria Ana Vasco Costa returns to Lisbon in 2009, and graduates with Ceramics and Fine Arts degree from the Ar.Co Centro de Arte e Comunicação Visual. Ceramics becomes her favorite material, because of the plastic possibilities that the finished ceramic body offers, especially in terms of color, depth, temperature, variation. This fascination for ceramics is rooted in her Azorean origins. Surrounded by raw nature, volcanic rocks and vastness, the artist sees her aesthetic plasticity through these forces.

In 2014 she executes her first projects using handmade three-dimensional tiles and experimented with color, texture and pattern, combining simple three-dimensional geometric shapes, applied to an architectural scale, in the tradition of monochromatic Portuguese tiles.

That same year, she is invited to direct the Ceramics Department at Ar.Co, a position she still holds today. Between 2017 and 2019, the artist is invited to the residence at the historic Viúva Lamego. Her creations are awarded at the *Surface Design Awards* in London in 2016, 2017 and 2018. In 2019, the artist was shortlisted for the Mostyn Open.



Maria Ana Vasco Costa, Wall intervention, Borges Carneiro, 2019, Lisbon, Portugal
© Maria Ana Vasco Costa, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Maria Ana Vasco Costa, Wall intervention for Colectiv Arquitectura, 2018, Lisbon, Portugal
© Fernando Guerra, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



1. Portrait of Maria Ana Vasco Costa © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

2. Maria Ana Vasco Costa, Wall intervention, Pedrita Studio, HotelHotel, 2019, Lisbon, Portugal © Maria Ana Vasco Costa

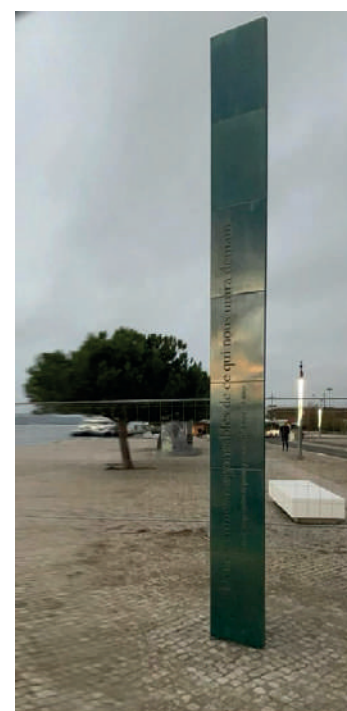
3. Maria Ana Vasco Costa, Wall intervention, Cartier store, 2023, Barcelona, Spain © All rights reserved

In 2022, Maria Ana Vasco Costa was featured in the exhibition *Toucher Terre, l'Art de la sculpture céramique* at the Fondation Villa Datris in l'Isle-sur-la-Sorgue, France.

As part of the closing ceremony of the France-Portugal 2022 Season, the Portuguese artist created in Lisbon a totem sculpture in homage to Simone Veil, inaugurated in the presence of the Portuguese Prime Minister Antonio Costa and the French Prime Minister Elisabeth Borne, the Mayor of Lisbon Carlos Moeda, Jean Veil, son of Simone Veil, the Portuguese Minister of Culture Pedro Adão e Silva and the French Minister of Culture Rima Abdul Malak.

The artist presents, at the Museum of Contemporary Art in Lisbon, in 2023, in the exhibition *I III III IV V - five decades of ar.co*.

Maria Ana Vasco Costa regularly exhibits her work in Portugal and abroad: *Ice Ice Baby*, Appleton, (2021); *Pitching yourself a tent were we all may enter*, Quetzal Art Center (2021), Vidigueira; *Água d'Álto*, Galeria Municipal de Almada, (2019); *Veículo Longo*, Casa-Atelier Vieira da Silva, (2019); *The Land of the Glazed Cities*, Imperial Palace, Beijing (2019); *Do presente para o futuro*, Museu do Azulejo, Lisboa (2018); *Portugal Tropical*, Merzbau Gallery, Miami (2016); *Primeira Escolha*, Museu José Malhoa, Caldas da Rainha (2016); *Mostyn 19 Agora*, Mostyn, Landudno, Wales (2015), *HD*, Espaço AZ, Lisboa (2014) e *ABECEDÁRIO - 40 Anos do Ar. Co*, Museu do Chiado, Lisboa, Portugal (2013).



Inauguration of the sculpture by Maria Ana Vasco Costa in tribute to Simone Veil, closing of the France-Portugal 2022 Season, with the Portuguese Prime Minister Antonio Costa and the French Prime Minister Elisabeth Borne, the Mayor of Lisbon Carlos Moeda, Jean Veil, son of Simone Veil, Pedro Adão e Silva, Portuguese Minister of Culture and Rima Abdul Malak, French Minister of Culture © Rita Carmo / Temporada Portugal-França 2022

MARIA HELENA VIEIRA DA SILVA

1908 -1992



Composition 55, 1955, oil on canvas, 116 x 137 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

time, Vieira da Silva was interested in unusual perspectives built around a vanishing point, in which space plays an essential role. She then goes on to build it up with color and diamond shapes, reminiscent of Portuguese azulejos, creating a structured network “where characters wander, climb, descend” in a spatial mesh. She was passionate about perspective, “managing to suggest an immense space in a small piece of canvas” by creating a space of her own. During the Second World War, Vieira da Silva and her husband moved to Portugal, then went into exile in Brazil, before returning to Paris in 1947. On her return, the French government initiated a policy of acquiring her works. Naturalized as a French citizen in 1956, Vieira da Silva received numerous awards, both Portuguese and French, including the *Grand Prix National des Arts* in 1966. She was made a *Chevalier de la Légion d'honneur* in 1979 and was awarded Portugal's *Grand Cross of Freedom* in the 1980s.

The infinite perspectives of her compositions are always read as the manifestation of an essential exploration of space, its nooks and crannies and its connections, whether intimate like bedrooms or distant like stretched corridors, as she immigrated among so many others to post-war Paris. From a convergence of lines woven into networks, she invites the eye to identify emerging images that draw their source from her memories and intuitive sense of pattern and rhythm. The psychological space created by this fragmented representation of reality captures the way the mind retains and reshapes memories: it refers not only to her life in Paris, but to the sensory experiences of her childhood in Lisbon, famous for its diamond-paved streets, the Portuguese *calçada*. Although she maintains a sense of spatial depth and perspective through an underlying structure and order, Vieira da Silva delights in blurring

the boundary between representation and abstraction, so that the evocative surfaces of rooms, houses, famous railway stations, crossing bridges or aerial urban views never fully describe a single place or panorama, but a tangle of places visited. Vieira da Silva certainly paints his astonishment at being alive, moving, persevering, opening up to light and exchange with everything around him. In the growth of the organic fabrics of her paintings, where lines cross and recross, she is always discovering new outlets for light, that void/fullness, that destination of unknown



Solo exhibition *Maria Helena Vieira da Silva*, 2019, Jeanne Bucher Jaeger - Espace Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

presence that she has been exploring since the beginning of her work and, more particularly, in her works from the 70s to 90s, where an upward trajectory becomes more evident, It's as if our lives were like a crossroads, of which we ourselves were the architect, engineer and designer, evolving within a multi-reality where the multiplication of points of view shakes the most entrenched certainties in a labyrinthine journey where the artist is the sole holder of the Ariadne's thread. Her uncertainty becomes a certainty, guided by innovation and the demands of a profound metaphysical and spiritual quest. The canvases of recent years become free of structure, the better to probe the light, the luminous clarity that lies beyond the mirror of life.



Portrait of Maria Helena Vieira da Silva in her studio, rue St-Jacques in Paris, 1948 © D.R. Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

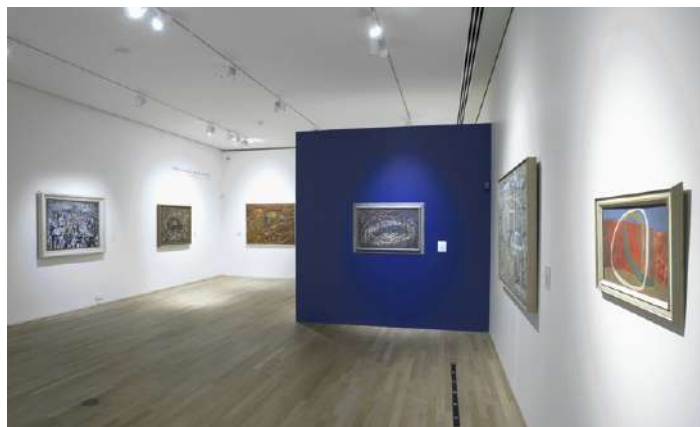
Vieira da Silva died in Paris in 1992, two years after the creation of the Árpád Szenes – Vieira da Silva Foundation in Lisbon and just before the inauguration of the museum

housing her works and those of her husband. The artist's work has been faithfully promoted and defended throughout her life, and continues to this day by the Galerie Jeanne Bucher Jaeger; from Jeanne Bucher, who made her known in her early days, to Jean-François Jaeger, who promoted her work from 1947 to 2003, and, since 2004, by its President Véronique Jaeger, who was also co-curator of the commemorative exhibitions marking the tenth and twentieth anniversaries of the Lisbon-based Foundation, and who has taken part in countless exhibitions in France and abroad since 2004. Exhibited all over the world, his works are now part of the collections of the world's leading institutions and private foundations; in the United States, those of MoMA (first purchaser of his work) and the Guggenheim in New York, the Phillips Collection in Washington, the San Francisco Museum of Modern Art and the Art Institute in Chicago; in France at the Centre Pompidou-Mnam and the Musée d'Art Moderne de la Ville de Paris, the museums of Dijon, Marseille, Colmar, Nantes, Metz, Rouen, Lyon, Grenoble, the Stedelijk Museum in Amsterdam, the Tate Modern in London, the Gulbenkian in Lisbon, the Basel Museum in Switzerland... In 2019, Galerie Jeanne Bucher Jaeger and two fellow gallery owners are planning a historic touring exhibition between Paris, London and New York. In 2022-2023, as part of the *France-Portugal Season*, the Musée des Beaux-Arts in Dijon and the Musée Cantini in Marseille, in partnership with Galerie Jeanne Bucher Jaeger, organized a retrospective entitled *Vieira da Silva, L'œil du Labyrinthe*, bringing together more than 80 iconic works from prestigious institutions.

In 2023-24, the Musée Mohammed VI d'art moderne et contemporain in Rabat, in collaboration with the Árpád Szenes – Vieira da Silva Foundation in Lisbon, is organizing the first major exhibition in Morocco dedicated to the couple Maria Helena Vieira da Silva and Árpád Szenes, entitled *Une histoire d'amour et de peinture*. As part of the commemoration of the fiftieth anniversary of the Carnation Revolution in Portugal, Vieira da Silva is chosen by the Portuguese government as the official artistic figure symbolizing the notion of universalism and freedom. An exhibition entitled *A nos a Liberdade (A nous la Liberté)*, featuring some thirty major paintings, opens on April 23 at the Sao Bento Palace of the Assembly of the Republic in Lisbon, and runs until the end of July 2024. Among the works on display are two by Vieira da Silva and Sophia de Mello Breyner Andresen entitled *A Poesia esta na rua (Poetry is in the Street)*, celebrating the Carnation Revolution. Galerie Jeanne Bucher Jaeger is organizing a presentation of major works to coincide with Art Paris in early April 2024, and the Théâtre de la Ville de Paris is planning to display some 15 reproductions of Vieira da Silva's key paintings in the entrance to the Théâtre for almost a month, to mark the commemoration of the Carnation Revolution, paying tribute to an artist who has always placed the values of freedom and the rule of law above all else.



Exhibition view, *Vieira da Silva, L'œil du Labyrinthe*, 2022, Musée Cantini, Marseille © David Giancattarina



Exhibition view, *Vieira da Silva L'œil du Labyrinthe / L'œil des collectionneurs* 2022-2023, Musée des Beaux-Arts de Dijon, France © Musée des Beaux-Arts de Dijon / Philippe Bornier

ZARINA

1937 - 2020



(above) *Cities I called home*, serie Portfolio of 5 prints : Aligarh, Bangkok, Delhi, Paris, New York, 2010, Woodblocks engraved in black on handmade Nepalese paper mounted on cream Arches paper, 66 x 50,8 cm (chaque) © All rights reserved

(on the left) *Untitled*, 2016, Collage of 22 carat gold leaf and BFK light paper printed with black ink mounted on Somerset Antique paper, 62,2 x 55,8 cm, framed : 68,5 x 62 cm © All rights reserved

Born in 1937 in Aligarh, India, Zarina Hashmi, who preferred to use her first name only, received a BS in mathematics from Aligarh Muslim University (1958) before studying printmaking, a passion awakened by her encounters with local papermakers during a visit to Rajasthan in the late 1960s. Zarina went on to study intaglio with Stanley William Hayter at Atelier 17, Paris (1964-67), and studied woodblock printing at Toshi Yoshida Studio, Tokyo.

Primarily working in intaglio, woodblock, lithography, and silkscreen, Zarina always made her life the subject of her art. She was one of those rare women artists of her generation to have forged a real identity with her etchings and sculptures on the subject of partition, exile and the longing for home. Her works, made mostly out of paper, engraved, woven, pierced and sculpted, are like musical scores on continuous memory, initiated in her cultivated background, where her father taught history, and literature and poetry played an important role in developing her mind. Her love of books and reading continued throughout her life, to such an extent that she defined paper as a second skin, one that could breathe, age, be stained, hurt, or moulded; as did her attachment to words, which preceded images, and to her mother-tongue, Urdu, which she integrated endlessly in her work. Her studies of mathematics and her fascination for the pure geometry of Mughal architecture, with its perfect symmetry and balance, were determining factors in the development of her art, which took the form of an initiatory and mystical journey.



Solo exhibition *Life lines*, 2016, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadié, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Folded House, 2016
Collage of 22-carat gold leaf and BFK light paper printed with black ink mounted on Arches paper, 22,8 x 22,8 cm, framed : 34,01 x 34,01 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Folded House, 2016
Collage of 22-carat gold leaf and BFK light paper printed with black ink mounted on Arches paper, 22,8 x 22,8 cm, framed : 34,01 x 34,01 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



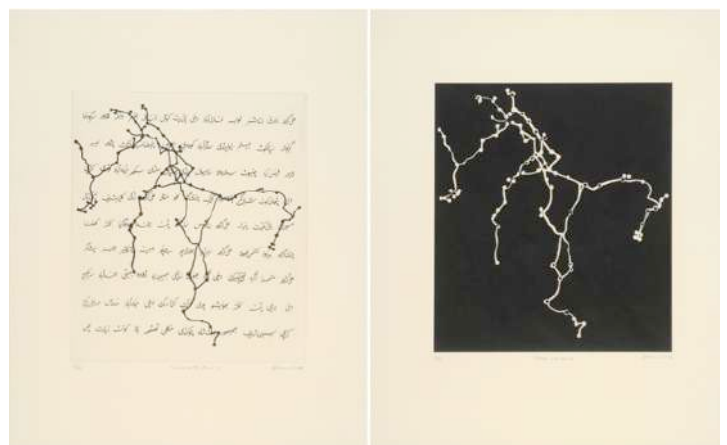
Solo exhibition *Life lines*, 2016, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Evoking ancient writing tablets, her sculptures in paper pulp let us glimpse the imprints of their time, immersing us in the fractal universe of nature and evoking the majestic universe of Islamic palaces and monuments, as well as the rich textures and colors of stone that Zarina expressed through innumerable varieties and mixtures of terra cotta, ivory, Sienna pink, charcoal, graphite, and ochre pigments. Like a memorial scroll, Zarina's work is the expression of a personal atlas, of vast and multiple paths across continents and civilizations. An early interest in architecture and mathematics is reflected in her use of geometry and her emphasis on structural purity. While her work tends towards minimalism, its starkness is tempered by its texture and materiality. Her art poignantly chronicled her life and recurring themes include home, displacement, borders, journey and memory.

An emblematic figure in South Asia, Zarina's work has been exhibited by the most important institutions and supported by the Jeanne Bucher Jaeger Gallery since 2008 through solo and group exhibitions and loans to major international museums. She was one of the four artists representing the Indian Pavilion at the 54th Venice Biennale in 2011. In 2012-2013, the Hammer Museum in Los Angeles, then the Guggenheim in New York and the Art Institute of Chicago presented her retrospective *Zarina: Paper Like Skin*. Her work has joined the collections of the Hammer Museum, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the MET and MoMA in New York, the Menil Collection in Houston, the Victoria and Albert Museum and the Tate Modern in London, the Bibliothèque Nationale and the Centre Pompidou in Paris, the LaM in Villeneuve d'Ascq... In 2016, the gallery presented the exhibition *Life Lines*, her last before she passed away in 2020. Her work remains a sensitive, intimate and transcendent testimony of her life. She said of memory that "it is the only possession we have that remains through time." Her last works depict the cosmos in gold leaf with a feeling of serenity, as if her final journey were taking her to a universal home.



Solo exhibition *Zarina: Paper Like Skin*, 2013, Guggenheim, New York © David M. Herald, Solomon R. Guggenheim Foundation



Travels with Rani, 2008
Engraving, 61 x 50,8 cm, framed : 65,51 x 110 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

ANTONELLA ZAZZERA

1976



Quadro XIX/L 18, 2018
Copper wire, 78 x 47,5 x 4 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Ri-Trattica ID 40-16, 2016
Copper wire, 50 x 38 x 7 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Quadro XXXII/F 19, 2019
Copper wire, 44 x 30 x 3 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

After graduating in 1999 from the Academy of Fine Arts in Perugia, Antonella Zazzera became fascinated with chiaroscuro and its ability to shape forms through light, whether in painting, photography or sculpture. Her research led her to become interested in the power of signs and traces, *Segnotraccia*. More than any other material, light is at the origin of her sculpture, which she creates by “thinking about painting and its innumerable imprints,” finding an entire range of tonalities in copper. Antonella Zazzera has participated in numerous group exhibitions in Europe, Japan, China, Israel and the United States. In 2005, she was awarded first prize for a young Italian sculptor from the National Academy of San Luca in Rome. In 2016, she received the Arnaldo Pomodoro Prize, which had previously been given to Loris Cecchini, Laura Renna and Claire Morgan. In 2019, the gallery dedicated a new solo exhibition to her *LUMINESCENCES*, in resonance with the exhibition *TISSAGE TRESSAGE*, for which the Villa Datriis Foundation presented one of the artist’s works, which then joined the Foundation’s collection. A monograph by the artist entitled Antonella Zazzera. Armoniche tensioni is published in 2023. Edited by Federico Sardella, essays by Arnaldo Pomodoro, Federico Sardella and written by Antonella Cattani, Peter Frey and Véronique Jaeger.



Antonella Zazzera in her studio, Italy © M. Mulas, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *LUMINESCENCES*, Antonella Zazzera, 2019, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Antonella Zazzera's studio, Italy © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

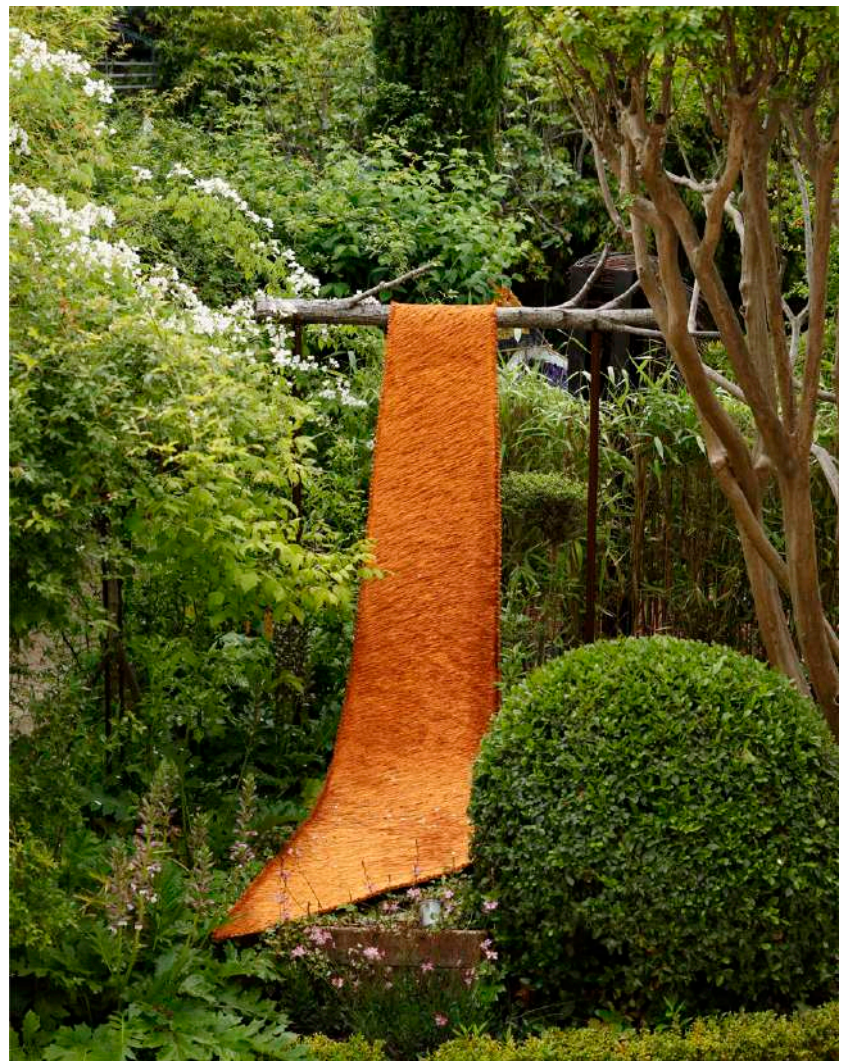


Antonella Zazzera © All rights reserved., Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

We must see Antonella Zazzera in her daily work, in the heart of her native Umbria on her grandparents' farm, to understand how Nature became the source of her creation. (...) Antonella's play with light goes back to her childhood, during prolonged moments in the open air, heated by the sun, while on the surface of the water, she drew the contours of constantly evolving shapes that would change with her movements

or while watching her grandfather braiding baskets of twigs picked from the ground. This is how her «Madri Matrici» began, the first works in which the «Segno-traccia» was engraved in plaster, where the artist became one with her artistic material so that Being and Creation were in unison. Then came the experiments with new materials, vetronite, a composite of glass fabric mixed with resin, which she scratched and etched in order to have light penetrate it, through reflections and refractions. It is these pure forms generated by light that would later materialize into copper wires throughout in her most varied series: «Armonico,» «Segnica,» «Ri-Trattica,» «Naturalia,» «Quadro,» «Trame»...The luminous palette of her copper wires is infinite, as highlighted by the spools of wires bundled and accumulated on the floor of her studio, immersing the viewer in a harmonic sensitivity to the moment and a chiaroscuro that she links to her admiration for Caravaggio. Tirelessly braiding her vertical and horizontal creations with tiny stitches, like drops of water finely dotting the ensemble, the palette of her wefts is extraordinary. From the most joyful green to the darkest copper, mahogany or auburn, the quivering of the background, the superimposed layers of weaves and shades put form in motion, sometimes like waves, sometimes like vibrations. (...)

Véronique Jaeger



Exhibition TISSAGE TRESSAGE, 2018, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

JEANNE BUCHER JAEGER



Fermín Aguayo / Michael Biberstein / Bissière / Miguel Branco / Jean Dubuffet / Max Ernst / Gérard Fromanger / Alberto Giacometti / Antoine Grumbach / Asger Jorn / Dani Karavan / Evi Keller / André Lansky / Henri Laurens / Louis Le Brocqy / André Masson / Rui Moreira / Wilfrid Moser / Jean-Paul Philippe / Arthur-Luiz Piza / Paul Rebeyrolle / Hans Reichel / Hanns Schimansky / Susumu Shingu / Nicolas de Staël / Árpád Szenes / Mark Tobey / Joaquín Torres-García / Maria Ana Vasco Costa / Maria Helena Vieira da Silva / Yang Jiechang / Zarina / Antonella Zazzera

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