

GALERIE JAEGER BUCHER



View of the 5 rue de Saintonge

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Press release

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# GALERIE JAEGER BUCHER

October 23rd, 2008

Public opening of the Jaeger Bucher Gallery in the Marais

Opening exhibition : EXPANSION-RESONANCE

Michael Biberstein, Zarina Hashmi, Rui Moreira, Hanns Schimansky, Susumu Shingu, Pat Steir, Fabienne Verdier, Paul Wallach, Yang Jiechang

Dialogue with some historical artists from Jeanne-Bucher Gallery.

October 23rd - December 20th, 2008

The Jeanne Bucher Gallery is pleased to announce the opening of its new space in the historical and innovative neighborhood of the Marais. Founded in 1925 by Jeanne Bucher on rue du Cherche-Midi, the gallery is set in an avant-garde atmosphere and exhibits the main creators of modern art: Arp, Braque, Campigli, De Chirico, Ernst, Giacometti, Gris, Kandinsky, Klee, Lopicque, Laurens, Léger, Lipchitz, Masson, Miro, Mondrian, Picabia, Picasso, Tanguy and Torres-Garcia. In 1947, Jean-François Jaeger took the direction of the gallery and moved it in the 60s to its present address where he developed its activities by presenting artists of the 1950s and 1960s such as Bissière, Dubuffet, Jorn, Nevelson, Reichel, Staël, Tobey, Vieira da Silva. A few memorable exhibitions of primitive art were also realized in the 1960s. His son and daughter, Frédéric and Véronique, joined the gallery in 2003.

Today, while Frederic Jaeger is more inclined to stay in the historical address and work with primitive art, Veronique Jaeger follows the gallery's path in its original spirit of discovery. This orientation is confirmed with the opening of a new gallery space which offers exceptional exhibitions' conditions to artists.

The GALERIE JAEGER BUCHER, whose name assimilates the two identities of its history and updates it, is moving to 5-7 rue de Saintonge in the Marais, in two spaces equalling 600m<sup>2</sup>, redesigned by the famous French architect Dominique Perrault.

The inaugural exhibition EXPANSION-RESONANCE gathers around the questions of space and time, in a dialogue with some of the tutelary artists of Jeanne Bucher's gallery like Maya, Sepik, Olmec and Dogoon sculptures, as well as pieces by Giacometti, Kandinsky, Klee, Léger, Masson, Miro, Ernst, Tobey, Bissière, Staël, Vieira da Silva, Szenes et Dubuffet, through one selected work by each artist, the work of nine international artists, who will be exhibited in 2009 and 2010 at the gallery: Michael Biberstein, Zarina Hashmi, Rui Moreira, Hanns Schimansky, Susumu Shingu, Pat Steir, Fabienne Verdier, Paul Wallach, Yang Jiechang.

GALERIE JAEGER BUCHER

5 & 7, rue de Saintonge 75003 Paris

Tuesday through Saturday 11am - 7pm

T : + 33(0)1 42 72 60 42

F : + 33(0)1 42 72 60 49

Email : [contact@galeriejaegerbucher.com](mailto:contact@galeriejaegerbucher.com)

[www.galeriejaegerbucher.com](http://www.galeriejaegerbucher.com) (online on October 20th)

Press Officer: Carol RIO-LATARJET 06 18 39 40 57

*True memories are not meant to tell the story of the past, but rather to precisely describe the place where the seeker possessed them.*

Walter Benjamin

We do not know if we invoke destiny or if it precedes us.

A quick look at the definition of the word Saintonge indicates that it is a province from *the past that escapes those who would determine its boundaries, as over the years its perimeter has fluctuated and it now straddles five departments.*

A wink from destiny or an attempt to find special meaning for this new place that brought itself to our attention a year ago, when these two premises at 5 and 7 rue de Saintonge were found, there was no doubt as to whether we should *inhabit* them, as they seemed to correspond, in both the space they provided and the innovative character of their historic quarter, to the search that animates us and to the possibilities offered to the artists that we wished to exhibit there. So much the better if destiny's winks, be they the very name of the street or the fact that a certain Casel bookshop once occupied the two buildings, bearing in mind that Jeanne Bucher began her pursuit with a bookshop, immediately make us feel that we belong in these new premises.

The immense chance we have been given to carry on the history of a gallery which has been in existence for 85 years can only take shape in a place that is different from its current, historical premises (in turn different from its original location on rue du Cherche-Midi) characterized by an intimacy and zenithal light rarely seen. Four years of working daily as a family at the rue de Seine premises allowed for a closer acquaintance with the works of artists whose history is undeniably linked to the gallery's and our own, to begin our search with two of the artists currently exhibited rue de Saintonge, and finally to establish a dialogue between the old and new artists when necessary. Quite quickly, we felt the desire to pursue the gallery in its original spirit of discovery, and it became obvious we had found the location that would enable us to do so. Holding on to our historic address rue de Seine was possible thanks to the co-General Direction of the gallery with my brother, Frédéric Jaeger who felt more inclined to conserve our patrimony and interested in primitive art, and to the ever active presence of my father, Jean-François Jaeger, after 61 years' activity as a gallerist. This disposition enabled me this year to concentrate on the wide-scale renovation of the Saintonge space by the architect, Dominique Perrault (coordinated by the Uaps agency), who, in a few sketches, was able to remodel a complex space by visually simplifying it while fully taking on its framework of pillars and its skylight. This year's renovations also provided us with precious time for the maturation of our project and to decide which artists corresponded, as far as their search and vision are concerned, to what we wanted to promote in these premises.

This geographic *gap* with the rue de Seine location and the decision to update the name of the new premises by adding the name of the person who has invigorated the gallery for more than 60 years were made in a spirit of integration and assimilation. Being heirs to a tradition does not give us the right to a peremptory identification. It requires that we maintain an attitude of inner searching and openness to the world, that we create a garden favorable to metamorphosis, beauty and the search for a kind of metaphysical truth. This gap will probably allow for a better reading of the works of the many artists who have forged the gallery's history, a better reintegration of what belongs to us by returning to our roots and a better understanding of what is being created at present; our artistic pursuit is positioned along the lines of the notion of *origin*, defined by Walter Benjamin as *an eddy in the stream of becoming*. Therefore, it's not about blending into the gallery's history without bringing our own thought, but rather experimenting and

participating in the artistic quest of creators who cross our paths in order to *Live* their creation.

In this way, the artists of the past and present could dialogue, transform, add to or criticize each other mutually with the objective of forming what Benjamin calls a *constellation*, with the desire to hush the stupid debate on the inadequacy between modern and contemporary art, the inevitable attack of critics and certain professionals who always want to divide them; because art is one and continuous. It chooses families it belongs to or rejects and never ceases to work through its past in order to achieve transformation. It is not made of progress but of successive births, according to René Char, and its evolution can only be understood in *the model of mixed anachronism and archaeology* as demonstrated by George-Didi Huberman. It is therefore out of question for us to settle into an attitude in which we choose the present for the present's sake nor the nostalgia of the past. Instead, we would have the past and present coincide and dialogue in order to pass down this original place of art, to allow this *origin-swirl* that has created such a strong impression in us to emerge. Because what we are leaving is present, with us, before us, in front of us and is already restoring the passing down of its emanation, the perpetual movement of its energy.

All of these notions bring together the theories of modern cosmology that teach us that the Universe cannot remain static and that matter and energy are responsible for the expansion of space-time. They also prove that the notions of space-time are mental constructions that limit our perception of the universe, and that they are completely relative and dependent on the observer. In this way, our notion of space would give us a fragmented vision of the world that would separate each thing into distinct entities and our perception of linear time would be obsolete, since time flows at different rates at different points in the universe. Time and space, scientific equivalents, would be unified in a 4-dimensional continuum (length, width, height and time) in which the interaction between particles (events/objects) could go in any direction. In this reality, the observer would be apt to no longer comprehend space as a sequence of time, but rather as a simultaneous coexistence of events in the present moment where life would beat in its true meaning.

This basic premise sums up our interest in existential questions and affirms our conviction by which artists are *seekers* of some universal truth and can provide scientists with the *intuition* of their knowledge by *emotion*, and that the observer's state of consciousness and his or her relationship to the work are inherent to its insertion in an absolute reality. This meeting between the work and the spectator can only occur in an energetic exchange of the same caliber. This was an underlying factor in the preparation of our inaugural exhibition entitled **EXPANSION-RESONANCE**. This first exhibition, the foundation of a new space and the questions that bring it to life, has a vocation to present the work of nine contemporary artists to whom the gallery will be consecrating a personal exhibition in 2009 and 2010. Each of the artistic pursuits motivating these artists interested us because of their links between the existential questions of time and space, the microcosm and macrocosm and the capacity of each artist to call forth the real through his or her artwork, what François Cheng calls a *mediumnic place, where real life is possible*. Each of these creators also seemed to vibrate within a particularly sensitive pitch of the artistic quest, all their being sharpened to the nature and creation of their art rather than to a frantic search for existence in the art market. While preparing this exhibition, we realized through our meetings with their work and without affecting the individuality of each artist that not only did the works resonate between each other, but that ties were also formed with works that make up our gallery's history, which is hardly surprising in hindsight, since they seem united in a shared spiritual search.

Throughout the preparation of this first exhibition and in view of announcing the individual exhibitions dedicated to each artist in the future, we have tried to find a work for each of them capable of representing the essence of their art.



*Cosmos*, 2008  
Fibre de carbone, aluminium,  
acier inoxydable, polyester  
270 x 270 x 85cm  
© Jean-Louis Losi

Thus, the Japanese sculptor **Susumu SHINGU**, magician of the wind, teaches us through his wonderful sculptures of wind and water, that we are mobile and fluid, like natural energies, and that we have evolved in the course of history as part of a Whole, carried by the same breath and course. His sculpture *Cosmos* evokes an infinite breath and undulates like a wave in the vastness of its temporal field.



*Sans titre*, 2000  
Encre et graphite sur papier  
95 x 122cm  
© Bernd Kuhnert

Thus, in his rhythmic, scriptural drawings, the German artist **Hanns SCHIMANSKY** proposes to live the rhythm of the world by capturing and prolonging the unattainable intensity of the moment, by calling out and provoking chance, creating a slowdown in opposition to the breakneck speed of our media-centered world. Like an agronomist, which he once was, with full knowledge of his fields, the drawing that we exhibit here traces out lines from one place to another, seeking liberation from all restrictions, fixations or rules, allowing

the tools of the trade to weave infinite rhythms of spaces off into the horizon. We agree with the artist's wife when she says that we are here at *the meeting point of affirmation and doubt*.



*Dark-Glider*, 2004  
Acrylique sur toile  
280 x 200 cm  
© Michael Biberstein

Thus the Swiss-American painter **Michael BIBERSTEIN** whose immense atmospheric landscapes, evoking those of Caspar David Friedrich and Turner, extend their field of action out into the Universe with some titles referencing the nuclear and astrophysical world. We no longer know if we contemplate the universe or the vastness inside ourselves, and we are thus thrown into a silence that is unique to the Sublime. This exhibited *Dark Glider* tells us of this space, whose magnitude and true power we are unable to perceive truly, and in which we evolve, intentions abandoned.



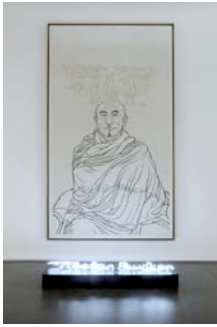
Zarina Hashmi  
*Home is a foreign place*,  
1997  
36 Gravures sur bois sur  
papier Indien fait à la main  
270 x 225cm  
© Zarina

Thus the Indian engraver-sculptor **Zarina HASHMI**, whose engraved, architectural cartography on wood seems entirely dedicated to the search for this lost place to which she draws the map, alternating between global and local, physical or mental spaces, always with the resounding undulation of this Urdu word translated in her language. Her work *Home is a Foreign Place* builds metaphysical links, the repeated incisions of which are like harmonics that evoke uninterrupted *ragas*.



*Summer Moon*, 2005  
Huile sur toile  
279,4 x 349,2cm  
© PT

Thus the American painter **Pat STEIR** whose vast paintings tell the story of the original movement of water, like the waterfalls that would have us see, know and feel that we are ourselves fluidity and waterfalls, these layers that could be spatial filters of being and non-being, vibrations of presence and absence. The deep pulsation of her painting *Summer Moon* conveys the beating of our hearts to the rhythm of the universe and this thin, central, blood-ed drizzle reminds us that we are mortal despite the streaming surroundings, making our senses sparkle in a bath of presence.



*Autoportrait*, 2008  
Encre sur soie  
260 x 150 cm  
calligraphie en néon au sol  
13 x 26 x 131 cm  
© Jean-Louis Losi

Thus the Chinese **YANG Jiechang** whose creative process and works are the fruit of a living meditation, reminding us that when he experienced his Tao initiation, he chose to change his name to the one who “asks the sky”. In its immanent whiteness, his *Selfportrait at 50* mixes with that of the Dalai Lama, evoking the fact that each being carries a space for thought, a sphere of immaterial ideas whose projections is the most creative mean towards change. His drawing of pure golden contours and his calligraphy in luminous neon resonate with these wide black inks of the past in which he already sought to *paint beyond the visual*.



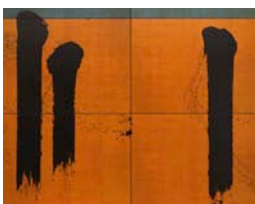
*Gestern Morgen Heute*, 2008  
Bois, peinture  
77 x 195 x 31cm  
© Dominique Evrard

Thus the American sculptor **Paul WALLACH** whose wooden sculptures protruding from the wall take possession of the space and maintain us in movement, causing us to discover different spaces of resonance and think about their basic forms and their relations of shapes, color and texture with a light that is sometimes reflected, sometimes direct. Our *gravitation* around his work and the questions it elicits refers us to wider questions about the laws of the gravitation of the universe. His sculpture entitled *Getern Morgen Heute (Yesterday Tomorrow Today)* asserts itself, eternal, like a rising sun, its shade vibrating on the wall like the bow of a violin on the cords of time.



*Sans titre*, 2008  
Encre de Chine sur papier  
246 x 246cm  
© Laura Castro Caldas et Paulo Cintra

Thus the Portuguese artist **Rui MOREIRA**, whose works, drawn with great attention to detail, patience and observation, is born of a mnemonic exercise, a mythical and ritual act that must be repeated to Infinity. Does the work exhibited describe a biological cell, the complex construction of an atom, a city seen from the sky or the elements of a solar system in movement? It reminds us that we are all stardust, and that our lives are part of a weft that contains atoms, molecules and cells thus forming a multiple organism in perpetual movement, creative and carrying changes.



*Flux  
Hommage aux figures  
tutélares*, 2008  
Encre noire  
Fond monochrome. Une  
pensée pour les capucines de  
G. Fantin-Latour  
Toile de lin coton  
quadriptyque  
287 x 366cm  
© Jean-Louis Losi

Thus the painter **Fabienne VERDIER**, whose painting would be spiritual energy carried by physical matter, an attempt at presence in the world, whose unique brushstroke reveals the origin of all things through her lines, the essence of life. Her immense quadriptych entitled *Flux: Hommage to tutelary figures*, created for our exhibition, immerses us in its beneficial energy, all resonant of the capucines by Fantin-Latour, and remind us that the essence of an axis Sky-Earth can be attained through a trinity. Her painting enchants us as it combines the respect of the extreme discipline promulgated by masters to the necessary absolute freedom needed by each being carried by an absolute.

How, then, could we not relate these newly discovered works to those which the gallery has held throughout its history? To this

**Maya** stone sculpture revealing a pure face despite the strangeness of its look, this other **Sépik** with its undulations that resonate in the wood, this **Dogon** figure raised to the sky, this Faîte de Case in tree fern from the **Nouvelles-Hébrides (Vanuatu)** which fascinated **Giacometti** whose Head seems to be a resonance as conscious as this **Olmec** stone set in the emanation of its knowledge. To this **Kandinsky** whose flying, embryonic figures undo the laces of a new world, this vibrating **Klee**, whose shimmering colourful branches flow in the wind, this constructed **Léger** which transforms a difficult historical episode with colourful tones, this **Torres García** whose luminous painting echoes within the wood, this **Max Ernst**, whose system of solar money looks at us from its celestial vision, this **Tobey** whose intimate cosmogonies open the path to meditation, this **Bissière**, whose glistening touches seem to show the way like illuminated stained glass, this **Dubuffet** which the mystical tree is full of teachings, this **Staël**, whose vertical masts are all organized to protect its blinding central light, this **Szenes**, whose organized strata of light are like sediments, or this **Vieira da Silva**, in its immaculate whiteness revealing some far (or near?) country in the Infinity of its vision...

In the creation of this new space, we have considered each artist as a star in the firmament of Knowledge, like a particle of energy contributing to the new formation of our Universe. Only time will tell if this *eternal part* inherent in each of us will find itself carried away in the universal movement, integrated into the movement, *achieved*. We have accepted to let the pure sky that shines through the glass roof of these new premises be our guide, and to trust our destiny to the intuition of our consciousness and the opening of encounters it might generate.

Véronique Jaeger

Text extracted from the exhibition catalogue of the inaugural show (to be published in November 2008)



## The long path of knowledge before the moment of grasping

Doris von Drathen

Inscribed in our actions is an enigma: occasionally, however hard we try, everything goes wrong. Then unexpectedly, and just fleetingly, we manage to accomplish something with barely any effort at all, simply from the presence of mind embodied by the act of grasping, in acting at the right moment. The term the ancient Greeks coined for this providential compression of time as sudden as lightning, that challenges one to grasp it, was *kairos*.

In defining what these artists - who in future will be exhibiting at the Jaeger Bucher Gallery and are assembled here together as if indeed performing an overture, each one with his or her own emblematic work - have in common, one might venture their mutual ability to work from within a moment of being both at one with themselves and the universe. It is from such an instant of utmost presence and freedom, when the ego, with its fears and desires, has been surpassed, that the wisdom of the propitious grasp can take effect and spiritual independence arise.

For ten years the French artist **Fabienne Verdier**, for instance, worked in total seclusion as an apprentice to a Chinese calligrapher before then devoting herself to her own painting. Today she maintains this remoteness in a studio immersed in nature which the visitor accustomed to the hustle and bustle of the art world enters as if a sanctuary. Contemplating her canvases and large-format works on paper one immediately senses what constitutes the centre of her work: the brush stroke executed with restrained force and precision after a long period of stillness and concentration. Using old and new Chinese brushes - her most important one being as large as the artist's own body and mounted with a special device to the ceiling - each one of the signs she evolves assumes form from a decision that crystallizes within a single instant. The unerring power of their free execution within space gives them a semblance of gestures spurred by wind or apparitions forming in mid-air. All these signs float detached through space, as does the horizontal brush stroke too, whose dynamism is marked by splashes and darting trails of flight as though it embodied an unforeseen moment. Its powerful horizontality seems to suggest a gesture of conclusion, maybe also the acknowledgement of silence. Indeed, Verdier painted this work posthumously in 2007 in homage to her master Huang Yuan. The stroke of the brush filled with ink applied to the surface of delicate cotton appears to hover in a space filled with light. Its title *L'un* (The one) stands for more than just one culture's particular worldview. Rather, it incorporates the transcultural belief that everything arose from a single entity and will ultimately return to this one entity. It formulates the notion that life and death are inscribed in the cycles of transformation, in the great wheel whose rotation can only be escaped in the fractional moment of complete concentration on oneself. Verdier phrases this idea thus: "Are scientists not in search of an equation to describe the almost unthinkable unity of the world? Do they not even dare to imagine that the universe could be summed up in an equation describing all movements? Well, as far as I am concerned as an apprentice painter, I am inhabited by a bit of shared madness! In my brushstroke I desperately, furiously seek this movement of a purified universe..."

Although in her inner core the Indian artist **Zarina Hashmi** shares with Verdier this quest for the moment of oneness with the self, her artistic world takes an altogether different form. Her entire interest is directed at plotting itineraries, travelled landscapes through time and sequences of observations that are bound to particular sites. Born in Delhi, the artist spent her childhood in Aligarh. She spreads out hundreds of drawings that, like a scar, are repeatedly cut through by a line alluding to the border between India and Pakistan. The drawings weave geographically arranged, web-like linear configurations of Indian city maps, chart travel routes that resemble constellations, register the lethargic, viscously cloying time of an afternoon siesta spent in the slatted half-light of drawn blinds or join up musical sounds with the rhythmical records of heartbeats. Frequently found within these drawings are graphic

characters which, like titles, supplement the pictorial ciphers, but as additional linear forms also merge with the rest of the linear composition. The artist, who prefers to reduce her name to *Zarina*, is an Urdu speaker, a language closely related to Farsi and Arabic and used extensively in Pakistan and India; so she writes in Nastaliq script. Although living in New York since 1976, Zarina visits her native country as often as possible. These futile attempts to return to the home she once knew, that as such no longer exists, and her constant reference to an irrecoverable loss and painful absence shape the emotional undercurrent of her graphic work. This nostalgia also marks the series of thirty-six woodcuts measuring 20 x 15 cm on exhibition here, whose abstract language of forms unveil a universe which could in fact have been experienced anywhere; its title is *Home is a Foreign Place*. The true significance of each sheet and each inscription in Urdu only becomes apparent when one learns that the place where “Sky”, “Earth”, “Moon”, “Star”, “Axis”, “Morning”, “Afternoon”, “Evening”, “Night”, “Darkness”, “Language”, “Despair”, “Country”, “Dust”, “Shadows”, “Dust Storm” or “Fragrance” were actually experienced, now no longer exists. Each pictorial event is bound in by a rectangle resembling a ground plan, as if making a direct reference to the four walls of her house. Thus the sense of loss is immediately felt by anyone looking at these works, charging them with energy and lending them their own, highly distinctive timbre in the polarized field belonging to the site of nostalgia. On this experience of life rooted in a specific place, and on what ultimately amounts to the grounding of the self, Zarina observes the following: “Within these four walls my world revolved. Here I looked at the sky, imagined the earth, closed my eyes to the scorching sun and counted the stages of the moon. I looked at the stars and knew that all the worlds have their pedestrian axis and orbit where they revolve.” But when, for instance, Zarina fans out the phases of the moon in twenty-eight splayed beam fingers, what she conveys is the experience of extended time whose intensity, in spite of - or precisely because of - the passage through the long distances of an interior world, is inscribed paradoxically in that very moment when one is focusing wholly on oneself.

By contrast, **Paul Wallach**, who was born in New York, lived in Italy and Germany and settled in 1994 in Paris, creates sculptures which are wholly unrelated to his biography and devoid of any kind of narration. Wallach’s sculptures are usually built off the wall and project out into the surrounding space, and are only seldom placed standing or spread out on the floor; with their extremely purist formal language they could be associated with the Russian avant-garde and compared with works by Tatlin or even Katarzyna Kobro. But the unmistakable character of Paul Wallach’s works lies in the indivisible unity that each sculpture embodies, in spite of being assembled from entirely heterogeneous materials. On closer inspection the viewer will sense that it is the very heterogeneity of the various components that lends the sculptures their cohesion. Through their different specific weights the individual materials such as plaster, wood or iron seem about to fall on top of each other and are thus held together in a precarious balance. In other words, Wallach uses the dynamism of gravity as a constituent formal element. This permeates the sculptures with an intensely vigorous, earth-bound energy, which gives them the appearance of an event that happens each time and at the very moment the work is viewed, like coming face to face with a living entity or presence. The work *Gestern, Morgen, Heute*, 2008, is constructed solely in wood and painted red on one inside surface; as in all his sculptures, its wall mounting is invisible to the viewer. The wooden cross seems to be growing out of the wall and is resting, delicately balanced, on a lower fan-like element supported by a long wooden rod. The weight of the cross appears to be wedging the lower section at an angle against the wall. This sense of imperative in the movement is a leitmotif in Wallach’s work. With similar regularity one can also observe his painting of interior surfaces that cast unanticipated coloured shadows on the wall, thereby revealing an entirely different dimension of the work within concealed spaces and gaps. This colour projection merges with the sculpture’s shadow, which appears to be meandering across the wall like a second moving figure. The viewer contributes to this sense of movement on discovering, with each step around the object, that it has no fixed countenance. *Gestern, Morgen, Heute* is one of the few works by Paul Wallach to have a “horizon”. The long wooden rod is grounded in a point beyond this horizontal line. It would of course be too simple and narrative if the transgression of time and space experienced in this work could be explained in this manner. But the sculpture embodies a presence which is fostered beyond the horizon. As Wallach himself remarks, “If you

sit in the studio for long enough, at some juncture you will reach the point where you are in contact with yourself. I try to capture this moment of the most immediate present. I want my sculptures always to have this immediacy, that they themselves become the present.”

Fields of energy of a similar sort which, like living substances, vibrate and unpredictably modify their form, are also spanned out by **Michael Biberstein's** painting. The pictorial world created by this artist, who was born in Switzerland and spent part of his youth in the USA, and has now been living in Portugal for more than twenty years, would in fact be best described as an extensive experiment or a kind of “viewing machine”. Having begun as an art historian before turning to art in the mid-seventies, Biberstein investigates the *modus operandi* of painting from a wide range of approaches: in his early years with conceptual spatial sculptures; then with abstract colour fields suggestive of landscape, which he repeatedly juxtaposed with flat black panels; and finally with freely applied colour fields evocative of luminescent, cloudy sections of sky. That, at least, is what he says - but this could also be a case of understatement since his measured words describe a pictorial world whose extraordinary beauty is capable of transporting the viewer to heights of unbridled enthusiasm. But Biberstein does not contradict this beauty when he gives his works titles such as *Dark-Glider* (2007). Indeed, sometimes his coloured spaces seem to him “as if you could fly right into them on a Delta Glider”. The “viewing machine” Michael Biberstein explores in his works has in fact no other purpose than to generate spaces by means of painting; in turn, these spaces veritably suck viewers into an expanding, breathing tissue of shadow and layered light that overflows its boundaries and constantly opens up yet more spaces. Only when the paintings are viewed for a considerable length of time do these painted energies begin to accrue their full force. As spaces of colour and light that come alive and abandon their original materiality, this work could be compared with James Turrell. But Biberstein is quite explicit when it comes to describing what interests him most in his work, which concerns “how someone who feels unable to express anything about the afterlife can nonetheless speculate about it, and with this speculation fuels what we call culture and expresses our relation to metaphysics. I want to discover what allows us to respond to certain physiological markers and emotions with apprehensions of a metaphysical world. How is that possible? I am fascinated by sacred architecture which has been constructed with great precision to achieve a very particular physiological effect. And all of a sudden we're dealing with metaphysics. It's the same in painting. There is a language of expression which on a different level from our verbal language exerts quite particular effects on us. Purely abstract paintings are capable of arousing, energizing, depressing or entrancing us, or even of transporting us into states of inner consciousness and tranquillity.”

This physiological interest in artistic creativity and its reception is shared by **Susumu Shingu**, who in his work over the last forty years has explored the energies of the air, atmosphere and wind, making it his key theme in life to build seismically balanced sail and wing constructions which are set in motion and come alive at the slightest gust of air. Similar to how a breeze is manifested in the rustling of leaves, in the quivering of harp strings or in the rush of grass, his sculptures act as witnesses to an energy which envelops us and shapes our lives. Of course, one could also add that wind is itself a manifestation of the propelling energy to which it owes its inception. But Shingu is wary of offering metaphysical explanations, and instead summons the poetry of his endeavour entirely from factual description of what actually is and what is manifested. It is his untiring study of everything that surrounds us that allows him to give a construction such as the rotating elliptical wings suspended from the ceiling the title *Cosmos* (2008). What he has in mind is the indivisibility of nature. Again and again, Shingu speaks of his enthusiasm for creating sculptural space with his undulating wing constructions which, like reeds or blossom, are as delicate as they are resistant; this space is exactly same as that which surrounds the viewer. The air we breathe and the draught wafting through our hair is the same as that which animates his sculptures. As Shingu observes, “Our life on earth depends on the atmosphere through which life is filtered - light, heat, wind and rain. The atmosphere envelops the oceans, the continents and everything on the earth, and is constantly seeping through small, often invisible pores into the inside of all things.” Even if his sculptures are inscribed in the same air-filled space that envelops us each and every day, Shingu still succeeds in breaching our everyday visual boundaries, extending our space and showing us manifestations of that

unknown yet intuited emptiness.

The question of how physical and psychological experience can be directly translated into a drawn line is explored in the work of **Rui Moreira**. He spent weeks in the Sahara, for instance, observing the effects of the desert on his own body and spirit. Moreira was seeking to experience how he would react to the excess of light, the absence of shadow, the extreme heat, the almost total silence and the solitude. So he found a spot where he could do nothing but draw from dawn till dusk, seeking to absorb all the changes the place underwent in a state of total exposure, with his eyes distracted by nothing whatsoever and thus able to focus wholly on drawing. Very soon he noticed how an inner world of thoughts, images and forms began to burst out of him, which he then attempted to gauge and filter in this silence, beneath this endless sky and so near to this horizon bound around him. In the desert he produced, among other works, the 246 x 246 cm ink drawing on show in this exhibition: *Untitled*, 2008. At first glance, the nine circles in the drawing are reminiscent of mandalas, but if one imagines the closed horizon that accompanied Moreira all the time he was drawing, an entirely different picture emerges. To some degree, these closed forms containing web-like or crystalline, dynamically spreading organisms bring to mind Zarina's works and that square outline of a house she adopted as a frame for experiencing macro- and microcosmic events. If one considers the circumstances in which these drawings came about, it is almost as if this circle circumscribed the external daily radius of the artist's inner sphere of experience. But the interesting aspect of these drawings is that they show how a field of tension is generated in the interstice between an exterior world stretched to its utmost physical limits and an intensified interior world, a gap within which Moreira is able to create his drawings. From this perspective, the encompassing circle that sets such clear limits on the dynamism expanding inside it could also be viewed as a distillate.

Also in search of the distilled essence of a lived and experienced world is the Chinese artist **Yang Jiechang**. Thus, by applying hundreds of coats of paint, he lent a black surface so much life that the viewer might forget its darkness and plunge into a space which, like the very beginning of the cosmos, could conceivably subsume absolutely everything. Indeed, what interests Jiechang about these pictorial spaces is not blackness as a colour quality as such, but, as he puts it, as "a quality of consciousness". What he is concerned with is the actual process, the untiring application of ink, the gradual change of the materials, the belief in this seemingly pointless activity and the obsessive layering. He is in fact doing nothing other than what happens each and every day when time and space are progressively sedimented in layers, when one memory is coated with another. So it is not really at odds with his work when, alongside his paintings, he also regularly returns to his calligraphic signs. Yang Jiechang was not only taught by a master of calligraphy but he also studied traditional Chinese painting. But his manner of painting calligraphic figures is altogether different from Fabienne Verdier's painting, whose abstract pictorial world owes more to her discipline and technique of concentration. By contrast, the signs Jiechang develops are new and freely formed creations, like hieroglyphs issuing from the contemporary world. But Yang Jiechang has now further developed this pictorial world manifesting experiences which, although based on the observation of reality, nonetheless transgresses the visual, by incorporating figurative images - including a series of self-portraits. The exhibition acknowledges this shift in the artist's exploration by presenting one of the self-portraits he painted on silk in 2006. Indeed, this work confirms that his transgression of the visual - even in this figurative piece which ironically alludes to a political manifesto - has not resulted in any loss of intensity. And what Yang Jiechang has to say about the focus of his work is undoubtedly also mixed with a note of ironic understatement: "I simply use the material that is available. I wouldn't dare to speak of my work as if it were continuing a tradition. I live and work with a realistic attitude to the world." Yang Jiechang is only able to make this kind of statement because he knows that his work is safely enshrouded in the secret of distilled essences.

**Hanns Schimansky** moves in a world of abstraction which has fostered an entirely new hieroglyphic language. Whoever visits him in his studio will see stacks of books and music stands. The bemused visitor then learns that Schimansky puts the books on the stands to better

explore their images, texts and ideas for inspiration for his drawings. What of all this is visible in his works? “A huge amount of reading matter”, Schimansky answers, amused. He too knows that the universe of his signs is hermetically secured within his distilled language of forms. On its edges, the drawing *Untitled*, 2000, measuring 95.5 x 121.5 cm, shows a severed pictorial section, giving the viewer the impression that in their movement the oscillating and interwoven lines could continue forever, just as the small and large hovering black triangles that surface on top of this web of lines and open up a further space could also recur without end. The preoccupation with these forms is reduced entirely to this contrast between a swaying, pulsating interlaced web of lines and the geometric rectangular entities floating on top of them. Yet one only becomes properly aware of the drawing’s intensely slow rhythm on learning that Schimansky does not execute the lines in his drawings by dragging the pencil, but by rolling its graphite tip. Conjuring up all manner of associations, it is a fertile playground for the imagination - which is precisely what constitutes the distinctive quality of his drawings: they act as invitations to make pictorial comparisons, yet simultaneously also rebuff thinking in pictorial terms; they throw open a field of tension between the possibility of an image and its very renunciation. In other drawings Schimansky constructs this paradox even more vigorously when, for instance, he appears to be unfolding city maps or ground plans for buildings, yet by the same token repeatedly removing the basis for any such associations. What the viewer senses in these drawings, which the artist produces constantly and with almost obsessive creative energy, is the concentrated focus on some unnameable entity, is reflection on the linear traces made by each movement in the cosmos, maybe even of each of our thoughts, and inscribed on the earth, on water or in the air. The contemplation of Schimansky’s world of signs, like Cage’s music, opens up a zone of exception, an unoccupied space of freedom that allows the viewer to experience a kind of catharsis.

With her wide-ranging work over the last forty years the American artist **Pat Steir** has pursued an entirely different approach when she claims, “My life is the product of my paintings and not the other way round. Everything I know about patience, quietness and concentration has come from my work.” Yet this interaction between her lifelong experience and her life’s work culminates in a pictorial event that conveys itself to the viewer with radical immediacy. It is the experience of a zero point, of a departure from the referential coordinates of time and space. Ever since the mid-1980s, when Pat Steir began pouring paint onto her canvases out of buckets, or hurling it with large brushes onto surfaces where the iridescent layers of dripping paints created deep pictorial space, she has succeeded in achieving one thing in particular: she forges a moment of absolute exclusiveness capable of mesmerizing the viewer. The viewer is re-living the precision summoned in the instant of accomplishing a painterly gesture, which on each occasion is engendered with the concentration of a Zen archer. It is precisely in this moment, in the instant when the ego is left behind, that lies the major difference between her and Pollock, whose painting thrives on the heroic gesture. Standing looking at Pat Steir’s paintings, viewers find themselves not in front of, but in the midst of the pictorial event. This immediate experience of exclusiveness is conveyed by the work *Summer Moon*, 2005. The painting belongs to a cycle which, similar to her large body of works titled *Waterfalls*, is not based on nature but on an inner, spiritual experience which no words can adequately express. During the long conversations they used to have about their work, Agnes Martin, who was a good friend of Pat Steir, once described what she saw as the phenomenon common to the painting of both artists as “awe”. With this she meant that syncope in the soul, the exceptional and urgent condition of utter concentration on one’s own self and its inner axis. The viewer might possibly experience such a moment by becoming fully absorbed in the pulsating vein of life that courses through the painting *Summer Moon*. Far from creating division, the axis forms the central pivot of an infinite exultation. The picture resonates in a triad of green, red and gold, the signal colours of Renaissance religious painting; the colour chords appear to gain intensity as they ascend from below, grow increasingly dense and full until they finally erupt - as if, in pictorial terms, they were ringing out a chorale of joy. The streams of green, red and gold converge in a vigorous, heart-shaped swelling, as if a painted, vital energy had culminated in the embodiment of a life-pulsing principle, of the heartbeat itself. The summer of the moon, the zenith, is not depicted here, but accomplished as an experienced, lived and painted event which occurs at the very moment of viewing. Only after prolonged contemplation does the

viewer ascertain what immense degree of painterly knowledge has been focused into evolving the pictorial space where the zenith takes place. Over the years Pat Steir has developed a veritable virtuosity in her pouring technique: the consistency and amount of the paint, and the speed of the executed gestures determine how the paint will flow on the canvas. The painting is a combined result of her intimate knowledge of gravitational forces and a skilful system of controlled accident, making it indeed a natural phenomenon which is closely allied to the *Kunstwollen* (the will to make art) of this passionately independent artist.

The respective resonances of these nine artists, so it seems, all conclude in this single point, the moment of complete freedom in which a work is created that to each of them embodies breath, heartbeat, if not life itself. After a while the viewer will for this reason discover a plethora of secret correspondences, thereby returning to each work to contemplate its singularity with fresh eyes.

Translated from the German by Matthew Partridge

## MICHAEL BIBERSTEIN

Lives and works in Sintra, Portugal since 1978.

1948 Born in Solothurn, Switzerland

1964 Moved to the United States. There he finished his formal education, including an important year with David Sylvester at Swarthmore College in Philadelphia, where he studied art history. As a painter he is self-taught.

### SOLO EXHIBITIONS (Selection from 2000)

2010 Galerie Jaeger Bucher, Paris

2008 Cristina Guerra Contemporary Art, Lisbon  
Kunsthhaus Skt. Josef, Solothurn

2007 Galerie Tanit, Munich

2006 «categorias», Galeria Cristina Guerra Contemporary Art, Lisbon  
Galeria Miguel Marcos, Barcelona

«Resonance Membranes», Galeria Pedro Oliveira, Porto  
Galerie Staffelbach, Aarau

2005 New Works, Galerie Tanit, Munich

2004 New Paintings, Galerie Jamileh Weber, Zurich

...so what about marbles, Albert, did he play with those?", Evora arte, Evora

Sala de estar, Espaço Tabora, Lisbon

Teoria da Unificação, Parte I, Cristina Guerra Contemporary Art, Lisbon

2003 Compresores/Aceleradores, Museo Extremeño e Iberoamericano de Arte  
Contemporáneo (MEIAC), Badajoz, Spain

Galerie Staffelbach, Lenzburg (with Hugo Suter)

2002 ...towards silence, Kunsthalle Helmhaus, Zurich (C)

Haus der Kunst St. Josef, Solothurn (C)

Paintings, Cristina Guerra Contemporary Art, Lisbon

2001 The Compulsive Image, Kunsthalle, Tallinn (C)

...towards silence, National Rudolfinum, Center for Contemporary Art, Prague

2000 PabloStähli Galerie, Zurich

### GROUP EXHIBITIONS (Selection from 1997)

2008 Expansion - Résonance, Galerie Jaeger Bucher, Paris (cat)

2007 Galerie Jamileh Weber, Zurich

«Homage à Gérard Verdeijk», Centre Mitterrand, Périgueux

2006 La tentation de l'orient, Galerie Jeanne Bucher, Paris

2004 Homage to Peter Kneubühler- Gut zum Druck, Helmhaus, Zurich

2003 Arte e Artistas Suiços em Portugal, Museu da Água, Lisbon

Comment Rester Zen, Centre Culturel Suisse, Paris

Bernard Lüthi, Jean Mauboulès, Michael Biberstein,

Haus der Kunst St. Josef, Solothurn

2002 Na paisagem, Fundação Serralves, Museu de Evora

Argumentos do Futuro, Fundacion ICO, Madrid;

Caja San Fernando, Sevilla (C)

2001 Filipa César, João Onofre, Julião Sarmento, Michael Biberstein, Noé Sendas, Rui  
Toscano, Cristina Guerra Contemporary Art, Lisbon

2000 Landschaften eines Jahrhunderts, Sammlung Deutsche Bank, Frankfurt (C)

1999 Schöpfung, Diözesanmuseum Freising, Munich (C)

Landgang, Galerie Fabian Walter, Basel

Paisagens no Singular, Museu Malhoa, Caldas da Rainha; Museu Grão Vasco, Viseu; Museu  
de Évora

1998 Longe e perto, Painters Union, Kiew

Die Spur des Sublimen, Kunsthalle Kiel; Kunstraum Innsbruck; Kunstmuseum Esbjerg,  
Dänemark (C)

Expo'98, Portuguese Pavillion, Lisbon.

1997 Voglio vedere i mei montagne, Kunsthaus Aarau

Die Schwerkraft der Berge, Kunsthalle, Krems

## ZARINA HASHMI

Born in 1937, Aligarh, India

Lives and works in New York

### EDUCATION

1958 Bsc (Hons), AMU, Aligarh, India  
1964-67 Atelier-17, Paris, France

### SOLO EXHIBITIONS (Selection from 2000)

2009 Galerie Jaeger Bucher, Paris (Catalogue)  
*Noor*, Bodhi Art, New York, New York (Catalogue)  
2007 Best of Artists: Shanghai Contemporary 07 Art Fair, Shanghai  
*Kagaz Ke Ghar (Paper Houses)* Gallery Espace, New Delhi  
*Weaving Memory*, Bodhi Art, Mumbai  
2006 *Silent Soliloquy*: Bodhi Art, Singapore  
2005 *Counting*: Bose Pacia, New York  
2004 *Cities: Countries and Borders*:  
Gallery Chemould, Mumbai, Gallery Espace, New Delhi,  
Gallery Chawkandi, Karachi and Galley Rohtas 2, Lahore  
2003 *Maps, Homes and Itineraries*: Gallery Lux, San Francisco  
2002 *Home is a Foreign Place*: Korn Gallery, Drew University, Madison,  
New Jersey  
2001 *Mapping a Life, 1991-2001*: Mills College Museum, Oakland, California  
2000 *Home is a Foreign Place*: Admit One, New York,  
Gallery Espace, New Delhi, Chawkandi Gallery, Karachi

### GROUP EXHIBITIONS (Selection from 1995)

2009 Group Show, Guggenheim Museum, New York, NY (Catalogue)  
2008 *Expansion-résonance*, Galerie Jaeger Bucher, Paris (Catalogue)  
*Fluid Abstractions: Gender and Abstraction*, Vadehra, Delhi  
*Drawn from Life: Drawing Process*, Green Cardamom, London  
*Degrees of Separation*, Bodhi Art, Bombay  
*Frontlines: Notations from the Contemporary Indian Urban*:  
BodhiBerlin, Berlin  
*Fluid Structures*: Vadera Gallery, New Delhi  
2007-08 *WACK! Art and the Feminist Revolution*: MOCA, Los Angeles  
Travelling Show (Catalogue)  
2007 *Double Consciousness*: Mattress Factory, Pittsburgh, Pennsylvania  
2006 *Crossings: Contemporary Art of India*: Mason Gross School of the Arts,  
Rutgers University, New Brunswick, New Jersey  
2005-07 *Figures of Thinking: Convergences in Contemporary Cultures*:  
Travelling Show (Catalogue)  
2003 *Fresh Talk Revisited*: New York Artists from *Fresh Talk/Daring Gazes*:  
Asian/ Pacific/ American Studies Gallery, New York University, New York  
2002 *From the Two Pens: Line and Color in Islamic Art*: Williams College  
Museum of Art, Williamstown, Massachusetts  
1999 *Icons of the Millennium*: Lakeeren, Bombay  
1997 *Out of India: Contemporary Art of the South Asian Diaspora*:  
The Queens Museum of Art, New York, New York  
*India and Pakistan Contemporary Prints*: Victoria and Albert  
Museum, London  
1995 *Arts and Letters*: June Kelly Gallery, New York, New York



## **RUI MOREIRA**

Born in Porto, 1971

Lives and works in Lisbon.

Studied at Ar.co., Centro de Arte e Comunicação Visual, in Lisbon and at the School of the Art Institute of Chicago.

### **SOLO EXHIBITIONS**

- 2009 Galerie Jaeger Bucher, Paris
- 2007 Desenho, Galeria Lisboa 20 Arte Contemporânea, Lisbon
- 2005 Desenho, Galeria Lisboa 20 Arte Contemporânea, Lisbon
- 2003 Desenho, Galeria Lisboa 20 Arte Contemporânea, Lisbon
- 1998 Galeria Paula Fampa, Braga

### **GROUP EXHIBITIONS**

- 2008 «Expansion- résonance» - Inauguration of the new space of GALERIE JAEGER BUCHER, Paris.  
«Alternâncias», organized by Fundação de Serralves, Convento de S. Paulo, Loulé  
«Quel Air Clair...», Works from Ar.Co Collection, Palácio das Galveias and Museu da Cidade, Lisbon  
«Corpo Intermitente», Collection of Fundação Luso-Americana para o Desenvolvimento, Museu de Angra do Heroísmo, Azores
- 2007 «Portugal Agora», MUDAM: Grand Duke Jean Museum of Modern Art, Luxembourg  
Arte Lisboa, FIL, Lisbon  
Arco '07, Lisboa 20 Arte Contemporânea, Madrid
- 2006 Arco '06, Lisboa 20 Arte Contemporânea, Madrid  
«Densidades Relativas», Fundação Calouste Gulbenkian, Lisbon
- 2005 «Entre Linhas - Desenho na colecção da Fundação Luso-Americana», Culturgest, Lisbon  
«Bouzean», Faro 05 - Capital Nacional da Cultura, Faro  
Arco '05, Lisboa 20 Arte Contemporânea, Madrid  
Arte Lisboa, FIL, Lisbon
- 2004 Colectiva, Lisboa 20 Arte Contemporânea, Lisbon  
Arco '04, Madrid  
Arte Lisboa, FIL, Lisbon
- 2002 «ZOOM - Colecção de Arte Contemporânea Portuguesa da Fundação Luso-Americana para o Desenvolvimento: uma selecção», Museu de Arte Contemporânea de Serralves, Porto  
«Paintings in Hospitals», London
- 2000 «Os Últimos Dias», Centro de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon
- 1998 Selected works by students of Ar.Co, St. Julian's School, Carcavelos
- 1997 «Presenças», ICTM, Interactividades, Ar.Co, Lisbon
- 1996 Bolseiros e Finalistas, Ar.Co, Lisboa
- 1995 Bolseiros e Finalistas, Ar.Co, Lisboa

### **BOLSAS/GRANTS**

- Individual Project Scholarship 2005-2006, Fundação Calouste Gulbenkian
- Individual Project Scholarship 2004-2005, Fundação Calouste Gulbenkian
- Bolsa Ar.Co Scholarship for the School of the Art Institute of Chicago, 1996

### **PUBLIC COLLECTIONS**

- Fundação Portugal Telecom
- Fundação Luso Americana para o Desenvolvimento
- Centro de Arte Moderna - Fundação Calouste Gulbenkian
- Paintings in Hospitals, London
- Ar.Co. - Centro de Arte e Comunicação Visual
- PCR - Colecção Pedro Cabrita Reis
- Fundação Ilídio Pinho

## HANNS SCHIMANSKY

Lives and Works in Berlin.

- 1949 Born in Bitterfeld, grows up in Stralsund and Rostock
- 1968 - 72 Studies agriculture at the University of Rostock
- 1972 - 77 Works as an agricultural engineer, attends drawing classic in his spare time and is largely inspired by Johannes Müller
- 1974 His interest in art is furthered by Gerhard Kettner
- 1977 - 80 Wins sholarship for place of study(master class) at the Academy of Arts, East Berlin under Gerhard Kettner, now lives and Works in Berlin
- 1985 Winner of the Wilhelm Höpfner Prize of the Winckelmann Society, Stendal
- 1990 Awarded fellowship by the Kunstring Folkwang, Essen
- 1993 Awarded fellowship by the Stiftung Kulturfonds, Berlin
- 1996 Winner of the Graphic Arts Prize of the Dresden Art Fair
- 1996 - 97 Awarded fellowship by the Cité Internationale des Arts, Paris
- 1997 Member of the Academy of Arts, Berlin
- 1998 Appointed professor at the Art College Berlin-Weissensee
- 2001 Winner of the Felix Hollenberg Prize for Etching, Albstadt

### SOLO EXHIBITIONS (Selection from 1995)

- 2009 Galerie Jaeger bucher, Paris
- 2008 Gemeentemuseum, Den Haag.
- 2007 Galerie Karsten Greve, Paris.
- 2006 Waschhaus, Potsdam.  
Kunstraum MI Posselt, Bonn
- 2004 Galerie Inga Kondeyne, Berlin.  
Dörrie+Priess, Hambourg.  
Galerie Espace, Amsterdam.
- 2003 Staatliche Kunsthalle Karlsruhe.
- 2000 Galerie Inga Kondeyne, Berlin.  
Musée d'art et d'histoire, Neuchâtel (Suisse).
- 1999 Kunstverein, Frierichshafen.
- 1998 Galerie Barbara Gross, Munich.  
Sprengel Museum, Hanovre.  
Akademie der Künste, Bermin.  
Konstmuseum, Ystad (Suède)
- 1997 Galerie Inga Kondeyne, Berlin.
- 1996 Galerie Franck + Schulte, Berlin.
- 1995 Galerie Inga Kondeyne, Berlin.  
Brecht-Haus Weissensee, Berlin.  
Galerie Bismarck, Bremen.

### GROUP EXHIBITION (Selection from 1995)

- 2008 *Expansion - Résonance*, Inaugural show of the Galerie Jaeger Bucher, Paris (cat)  
*Repertorium*, Forum AM Schillerplatz ( with Paul Wallach), Vienna
- 2005 Villa Oppenheim, avec Dieter Appelt, Michael Schoenholz notamment, Berlin.
- 2002 *Paco Knöllner, Norbert Prangenberg, Hanns Schimansky, Gal Thomas Schulte*, Berlin.  
*Wahnzimmer, Kunst und Kultur der 80er Jahre in Deutschland*, Museum der bildenden Künste, Leipzig ;  
Museum Folkwang, Essen.  
*Big is beautiful*, Musée d'art et d'histoire, Neuchâtel.
- 2000 *Cabinet de dessin*, Kunstverein, Düsseldorf  
Kunsthalle, Lingen ;  
Stuttgart ; Bonn.
- 1999 *Collection du Deutschen Bundestages*, Ausstellungshalle d'Allemagne, Bonn.
- 1997 Galerie Inga Kondeyne (avec Curt Asker), Berlin.  
*Zeichnen*, Germanisches Nationalmuseum, Nürnberg.
- 1996 *Galerien berlinoises, 100 dessins*, Martin-Gropius-Bau, Berlin.  
*Onsekeutstelling*, Konstmuseum, Ystad  
Museum Rönne, Rönne.
- 1995 *Helder en eenvoudig*, Vishal, Haarlem.

## SUSUMU SHINGU

Born 1937, July 13, in Osaka, Japan

- 1960 Graduated from Tokyo University of Arts with a major in oil painting under Ryuhei Koiso. Awarded scholarship by Italian government to study in Rome.
- 1960-62 Studied oil painting under Franco Gentilini at the Academy of Fine Arts in Rome, Italy.
- 1966 First showing of three-dimensional sculptures at the Blu Gallery, Milan.  
Returned to Japan.
- 1967 Ube Open-Air Art Museum Prize at 2nd Contemporary Japanese Sculpture Show.  
One-man show, Wind Structures, Shoho Gallery, Osaka and Hibiya Park, Tokyo.
- 1968 One of eight sculptors chosen to exhibit works at EXPO '70 Osaka.
- 1971-72 Visiting Artist, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts, USA.
- 1972 One-man show, Wind and Water, Kono Gallery, Tokyo and American Center, Osaka.
- 1973 Monograph Shingu is published by Harry N. Abrams, New York, USA.  
One-man outdoor show, Wind and Water Sculptures, PepsiCo, Purchase, New York.
- 1975 One-man show, Wind sculpture, Kasahara Gallery, Osaka.
- 1976 One-man show, Sketchbook of Wind and Water, Mikimoto Hall, Tokyo.
- 1979 4th Isoya Yoshida Prize. Prizes from National Museum of Art, Osaka and the Hyogo Prefectural Museum of Modern Art at 8th Contemporary Japanese Sculpture Show.  
One-man show at Asahi Gallery, Kyoto.
- 1980 8e Outdoor Sculpture Prize of Nagano City.
- 1981 Exhibited in Exhibition of Contemporary Japanese Art, Seoul, South Korea.
- 1983 Exhibited in Seven Sculptors at Harvard, Carpenter Center for the Visual Arts, Harvard University.
- 1984 One-man show, Message from Nature, Sakura Gallery, Nagoya and Ina Gallery, Tokyo.  
One-man show, Breathing Sculptures, Hyogo Prefectural Museum of Modern Art.
- 1985 One-man show at Cultural Center of Suita, Osaka.
- 1986 Yokohama Biennale '86 Sculpture Exhibition grand prize and 18th Japan Grand Prix of Art.  
One-man show at Kanagawa Prefectural Gallery and Sairin Gallery, Yokohama.
- 1987 Traveling outdoor exhibition, Windcircus, exhibited in: marketplace and the Weser riverbank in Bremen, Germany, Parc de l'Espanya Industrial in Barcelona, Villa Demidoff-Parco di Pratolino in Florence, and Mikkula Camping Site in Lahti, Finland.
- 1988 Windcircus exhibited in the United States: World Trade Center in New York, Heritage State Park in Fall River, Massachusetts, Grant Park in Chicago, Esplanade in Boston, and Wilshire Federal Building in Los Angeles. Invited to International Open-Air Sculpture Symposium to create a sculpture at Olympic Parc in Seoul, South Korea.
- 1989 Monograph Shingu is published by the Paris Art Center, France.  
Special prize 6th Henry Moore Grand Prize Exhibition, Utsukushi-ga-hara Open Air Museum.  
Windcircus, World Design Exhibition '89 in Nagoya.  
One-man show at Paris Art Center.  
Exposition individuelle à la galerie Paris Art Center, France.
- 1990 *Windcircus*, Chuo Park, Sanda, Hyogo Prefecture.
- 1991 One-man show, *Aria Acqua Luce*, Loggia della Mercanzia, Genoa, Italy.  
One-man show at Cultural Center of Suita, Osaka.
- 1993 3<sup>rd</sup> Kurayoshi City Green Sculpture Prize, and Hyogo Prefectural Cultural Award.  
*Windcircus*, Tachikawa, Yamagata.  
Outdoor special show, *Kippis et his friends*, Aono Dam Park, Sanda, Japan.
- 1995 Osaka Art Award.
- 1997 25<sup>th</sup> Outdoor Sculpture Prize of Nagano City.  
One-man show, Models of Wind Sculptures, Matsuya Ginza, Tokyo.  
One-man show, The World of Susumu Shingu, and spectacle show, Cat's Cradle of the Stars, Saitama Arts Theater, Yono, Japan.
- 1998 Stage setting for Issey Miyake Paris Collection 1999 Spring-Summer.  
Exhibited a sculpture at EXPO'98 Lisboa.  
One-man show, Water planet, at Cultural Center of Suita, Osaka.
- 1999 Exhibited in Les Champs de la Sculpture 2000 on Champs-Élysées Avenue in Paris.
- 2000 Exhibited in Vision on Water in The Hague, The Netherlands.  
Traveling outdoor exhibition, Wind Caravan, in the rice paddies in Sanda, Hyogo, Japan and on Motukorea Island in Auckland, New Zealand.
- 2001 Wind Caravan, in Inari, Finland, Tamdaght, Morocco, Undur Dov, Mongolia and Cumbuco, Ceará, Brazil.  
One-man show, Encounter with Nature, at Maison Hermès à Tokyo.

- One-man show at Glasgow School of Art and Podium Gallery at Glasgow School of Architecture.
- 2002 Mainichi Art Award for the activities of Wind Caravan. Imperial Medal with Purple Ribbon.
- 2003 Grand Prix at the 20th Exposition of Contemporary Japanese Sculpture Show.
- 2005 Created a sculpture for Jirí Kylián's dance performance, Toss of Dice, with Nederlands Dans Theater I in The Hague, The Netherlands.
- 2006 First one-man show in Paris, Sculptures du Respir, Galerie Jeanne-Bucher, Paris.  
Monograph Shingu is published by Editions Cercle d'Art, his picture-book for children Les petits oiseaux is published by Editions Gallimard.  
Sculpture for Jirí Kylián's dance performance Toss of Dice, with Nederlands Dans Theater I at Opera Garnier, Paris.
- 2008 Expansion-Résonance, Galerie Jaeger Bucher, Paris
- 2009 One-man show, Galerie Jaeger Bucher, Paris

## PAT STEIR

Lives and works in New York and Amsterdam

- 1940 American: Born Iris Patricia Sukoneck in Newark, NJ on 4/10
- 1966 - 69 Art Director, Harper & Row Publishing Company, New York
- 1970 - 73 Taught at Parsons School of Design; Princeton University; and Hunter College
- 1973 - 75 Lived in Los Angeles and taught at CA Institute of Arts
- 1975 - 78 Traveled in United States and Europe Founding board member of PRINTED MATTER bookshop and HERESIES magazine. Editorial Board of SEMIOTEXT magazine.

## EDUCATION

- 1956 - 58 Studied graphic art at Pratt Institute, Brooklyn, NY
- 1958 - 60 Studied at Boston University, Boston, MA
- 1960 - 62 Studied at Pratt Institute, Brooklyn, NY
- 1961 Received BFA from Pratt Institute in Brooklyn, NY
- 1991 Received Honorary Doctorate of Fine Art from Pratt Institute, Brooklyn, NY

## SOLO EXHIBITIONS (Selection from

- 2008 Galerie Jaeger Bucher, Paris  
Bentley Gallery, Scottsdale, AZ (2/1/08 - 2/29/08)  
Pat Steir: Prints and Paintings, Carl Solway Gallery, Cincinnati, OH (1/11/08 - 4/12/08)
- 2007 Cheim & Read, New York (11/9/07 - 12/22/07)  
Reykjavik Art Museum, Reykjavik, Iceland (2/10/07 - 4/29/07)  
Rosenbaum Contemporary, Boca Raton, FL (2/1/07 - 3/31/07)
- 2006 Pat Steir: Gravity and Levity, Baldwin Gallery, Aspen, CO (6/30 - 7/24/06)  
Pat Steir: Moons and Mirages, Locks Gallery, Philadelphia (5/5 - 6/17/06)  
Small Paintings from the Studio of Pat Steir, Kiang Gallery, Atlanta, GA (1/20 - 2/25/06)
- 2005 Pat Steir: New Paintings, Texas Gallery, Houston, TX (11/15 - 12/17/05)  
Pat Steir, Blue Moon, Paintings, Drawings, and Prints, Galleria Alessandro Bonomo, Rome, Italy (5/23/05 - 10/05)  
Cheim & Read, New York (3/31 - 5/7/05)  
Pat Steir: Drawings, Cook Fine Art, New York (3/7 - 5/11/05)  
Pace Prints Gallery, New York (3/10 - 4/9/05)
- 2004 Ochi Fine Art, Ketchum, ID
- 2003 Galleria Nazionale Moderne Borghese, Rome, Italy (7/22 - 10/12/03)  
Des Moines Art Center, IA (12/03)  
Hand - painted Monotypes, Pace Prints Gallery, New York (9/20 - 10/20/03)  
Pat Steir: The Rhythm of Silence, Locks Gallery, Philadelphia, PA (10/22 - 11/29/03)  
Pat Steir: Waterfall Paintings, Boise Art Museum, Boise, ID (12/6/03 - 2/22/04)
- 2002 Baldwin Gallery, Aspen, CO (11/02)  
Kiang Gallery, Atlanta, GA (10/25 - 11/30/02)  
Crown Point Press, San Francisco, CA (9/13 - 11/2/02)  
Alessandro Bonomo Gallery, Rome, Italy (9/02)  
Cheim & Read, New York (3 - 4/02)  
University Art Museum, University of Michigan, Ann Arbor, MI (Fall 2002)  
Looking East, Contemporary Painters Engagement with Chinese Art, Boston University Art Gallery, Boston, MA [Exhibition with Brice Marden and Michael Mazur] (1/18 - 2/15/02)
- 2001 Contemporary Arts Museum, Honolulu, HI (11/2001)  
Madison Art Center, Madison, WI (9/2001)  
Waterfall Des Reves, Piece Unique, Paris, France (6/2001)  
Sweet Suite, Galerie Simonne Stern, New Orleans, LA (5/2001)  
Distant Horizon, Galleria Bonomo, Bari, Italy (4/01)  
Pat Steir: Recent Prints, Sherman Gallery, Boston University, Boston, MA (3/15/01 - 4/22/01)  
University Art Museum, University of Michigan, Ann Arbor, MI
- 2000 Leigh and Mary Block Art Museum, Northwestern Univ, Chicago, IL (9/00)  
Lyman Allyn Museum of Art at Connecticut College, New London, CT

## FABIENNE VERDIER

Born 1962, march 3, in Paris.

- 1979-1983      Graduated from Toulouse School of Fine Arts.
- 1982-1984      Studies Chinese at the Institute of Oriental Languages and Civilisations in Paris.
- 1982            One-man show, Palais des Beaux Arts, Toulouse.  
Grand prix Contest of Painting Toulouse City.
- 1993            Awarded the first scholarship of Chinese studies with the twin town program of Chongqing City and Toulouse City.  
First cycle of superior studies of art at the Institute of Fine Arts Sichuan, China.
- 1989            Graduated from the Institute of Fine Arts Sichuan. Excellence Price.  
One-man show, Palace of Fine Arts Chongqing.  
Membership of the Calligraphers Association Sichuan.
- 1989-1991      tural attachée at the French Embassy Beijing, person in charge of exchange and artistic cooperation. Participation at the International Calligraphy Show at the Palace of Fine Arts Beijing.
- 1990            One-man show, French Embassy Beijing.
- 1991            Member of honour at the National Association for compared French-Chinese Studies.
- 1992            One-man show, Maison de la Chine, Paris.
- 1993            One-man show, Center of Contemporary Art, Hongkong.
- 1994            *Rêves de Pierre* is published by Editions Paroles d'Aube. Essay by Anne Pion, Mine leads drawings by Fabienne Verdier.
- 1996            One-man show, Galerie Joyce, Palais Royal, Paris.
- 1997            One-man show, Pacific Cultural Foundation, Taiwan.
- 1998            Public order by the National Center of Plastic Art for the poster of the Avignon Festival.
- 2000            *Les carnets du calligraphe*, Chinese poetry, is published by Ed. Albin Michel, essay by François Cheng, works by Fabienne Verdier (24 reproductions of originals).
- 2001            Order of a big work by the Cabinet Valode and the Pistre Architectes for the "Antares" building, Boulogne-Billancourt.  
Creation of a contemporary fresco to the theme *Journey in the mineral*.  
*L'unique trait de pinceau* is published by Ed. Albin Michel, Paris, Livre d'Art. First monograph of Fabienne Verdier's works.
- 2002            Order for a manuscript recalling Fabienne Verdier's way and esthetical researches in China by Albin Michel.
- 2003            Order by state jointed by the French minister of foreign affairs and the Chinese minister of culture for a logo and a visual identity for the crossed years: The Chinese year in France and the French year in China.  
*Passagère du Silence . Dix ans d'initiation en Chine*, published by Ed. Albin Michel.  
Admission in the permanent collection of the Cernuschi Museum.  
Admission in the E. de Rothschild collection.
- 2004            Creation and installation of works for the Abbaye de Silvacane (Center of national monuments and Aix-en-Provence City).  
Admission in the Bruce Kovner collection.
- 2006            Art Paris, Grand Palais, Galerie Alice Pauli.
- 2007            *Entre Ciel et Terre*. Monograph of the last ten years of creation, published by Ed. Albin Michel.  
Art Basel, Galerie Alice Pauli.  
*Entretien sur la peinture avec Charles Juliet*, published by Ed. Albin Michel.  
Admission in the Fondation H. Looser collection.  
Admission in the collection of National Museum of Modern Art Centre Pompidou.
- 2008            « *Expansion-Résonance* », Galerie Jaeger Bucher, Paris (Catalogue)
- 2009            **one-man show, Galerie Jaeger Bucher, Paris**

## PAUL WALLACH

Lives and works in Paris  
Born 1960 in New York City

### EDUCATION

- 1978-82 University of Wisconsin/Madison "Bachelor of Science Degree in Art"
- 1984 Boston University - Program in Artisanry
- 1985-86 Lives and works in Florence
- 1987 Pennsylvania Council on the Arts "Individual Fellowship in the Visual Arts"
- 1988-90 Long Island City, New York, Artist in Residence for Mark di Suvero
- 1996 Salzburg, Austria, "Projekt Z" - Artist in Residence
- 2003 Participant in the World Trade Center Memorial Competition
- 2007 Josef and Anni Albers Foundation residency program recipient

### SOLO EXHIBITIONS (Selection from 1995)

- 2010 Galerie Jaeger Bucher, Paris
- 2008 Vienna, Austria, Forum am Schillerplatz, combined exhibition with Hanns Schimansky
- 2007 Paris, France, Denise Cadé Gallery, Art Paris
- 2006 Baltimore, Maryland, Grimaldis Gallery, *(N)everything*
- 2004 Vienna, Austria, Galerie Heike Curtze *Free to Fall*  
Zell am See, Austria, Galerie Zell am See *between the lines*
- 2003 Berlin, Germany, Galerie Heike Curtze *common ground*
- 2002 Baltimore, Maryland, Grimaldis Gallery "*Strait(s)*"  
The Hague, Holland, Gemeentemuseum "*Reason and Rhyme*"
- 2001 Zell am See, Austria, Galerie Zell am See  
Besanceuil, France, Galerie Bruno Mory "*Few and Far Between*"
- 2000 Munich, Germany, Galerie Sabine Knust
- 1999 Düsseldorf, Germany, Galerie Heike Curtze  
Cologne, Germany, one-person-show ,Galerie Heike Curtze at  
*Art Cologne Sculpture'99*
- 1998 Baltimore, Maryland, Grimaldis Gallery  
Zell am See, Austria, Galerie Zell am See
- 1997 Vienna, Austria, Galerie Heike Curtze "*Writing on the Wall*"
- 1996 Zell am See, Austria, Galerie Zell am See  
Vienna, Austria, Galerie Heike Curtze, Installation of "*L'IMPASSE*"
- 1995 Essen, Germany, Museum Folkwang, "*Present Tense*"  
The Hague, Holland, Galerie Link  
Vienna, Austria, Galerie Heike Curtze

### GROUP EXHIBITIONS (selection from 1989)

- 2008 Paris, France, Galerie Jaeger Bucher, *Expansion - Résonance (cat)*
- 2007 Salzburg, Austria, Galerie Heike Curtze, *Spannungsfelder*
- 2006 Paris, Grand Palais, Denise Cadé Gallery, Art Paris  
Salzburg, Austria, Galerie Heike Curtze, *Crescendo*
- 2005 Salzburg, Austria, Galerie Heike Curtze *Standpunkte*
- 2004 Besanceuil, France, Galerie Bruno Mory *Exposition de Groupe*
- 2001 Cologne, Germany, KölnSkulptur III (Skulpturen Park)  
Luxembourg, Sculpture Park Heintz, *Heintz's Wonderland*
- 2000 Vienna, Austria, Salon 13 "*Freie Radikale - kritisches Gleichgewicht*"
- 1999 Cologne, Germany, KölnSkulptur II, Sculpture Park "*Ring-Around*"
- 1998 Vienna, Austria, Galerie Heike Curtze, "*25 Years*"
- 1993 New York, New York, Denise Cadé Gallery, "*Sculpture*"
- 1992 Chalon-sur-Saône, France, La Vie des Formes
- 1991 Philadelphia, Pennsylvania, Cava Gallery, "*Object/Subject*"  
New York, New York, Denise Cadé Gallery, "*Drawings Only*"
- 1989 Philadelphia, Pennsylvania, Levy Gallery, "*Hard Choices/Just Rewards*"  
Santa Fe, New Mexico, Allene Lapidés Gallery, "*Origins in Three Directions*"

## YANG JIECHANG

Born in November 16th 1956 in Foshan city, Guangdong Province, P.R. China.  
Since 1989, Lives and Works in Paris and Hildelberg,

- 1970-1974 Militant in Mao's ideas as a Red Guard.  
1974-1978 Study of paper-mounting, folkart and the traditional Chinese painting at the Foshan Folkart Institute in Canton.  
1978-1982 Study of the traditional Chinese painting at the Academy of Fine Arts in Canton.  
1982-1988 Teacher at the Fine Arts Academy of Canton.  
1984-1986 Initiation into the Daoism with the Master Huangtao at Mount Luofu, Guangdong and study of Buddhism at the Guangxiao Temple in Candon.  
1989 Invited by the Centre Georges Pompidou for the exhibition "Les magiciens de la terre".  
1992-1993 Fellowship of the Pollock-Krasner Foundation, New York.  
2003 Residency at the Kunst Werke in Berlin, sponsored by French AFAA and German government.  
2005 Visiting artist at Stanford Medical School.

### SOLO EXHIBITIONS (Selection from 2000)

- 2009 Galerie Jaeger Bucher, Paris  
2008 *Onda Anomala - Manifesta 7*, Trento, Italy.  
*Our Future*, UCCA, Beijing, PR China.  
Biennale di Venezia, Tibetan Pavilion, Edicola Notte, Rome.  
Republic of Fritz Hansel, Duolum Museum, Shanghai.  
2007 *The Most Beautiful Country of China*, HanArtTZ Gallery, Hong Kong.  
2006 *Tomorrow Cloudy Sky*, HanArtTZ, Hong Kong.  
*Idylls*, Grace Li Gallery, Zürich, Switzerland.  
2005 *Memorandums*, Galerie Jeanne Bucher, Paris.  
*Who Occupies the Space?*, Isola d'Arte, Milan, Italy.  
2003 *Lookchat*, Centre A, Vancouver, Canada.  
*For Emily*, 4A Gallery, Sydney, Australia.  
2002 *Der längste Tag*, Kunstverein Nürtingen, Germany.  
2001 *French May*, Hong Kong University Museum, Hong Kong.  
*Enlightened Blackness*, Alice King Gallery, Taipei, Taiwan.  
*Double View*, Galerie Jeanne Bucher, Paris, France.  
*100 Layers of Ink*, Cherng Piing Gallery, Taipei, Taiwan.  
2000 *You - Double view*, Project Room, ARCO 2000, Madrid, Spain.
- ### GROUP EXHIBITIONS (Selection from 2005)
- 2008 *Expansion - Résonance*, Galerie Jaeger Bucher, Paris, France.  
*Onda Anomala - Manifesta 7*, Trento, Italy.  
*Our future*, UCCA, Beijing, PR China.  
2007 Istanbul Biennial, Istanbul, Turkey.  
*Metamorphosis: The Generation of Transformation in Chinese Comtemporary Art*, Tampere Art Museum, Tampere, Finland.  
Made in China, Louisiana Museum, Kopenhagen, Denmark.  
Gu Dexin, Yang Pei-Ming, Yang Jiechang, Red Mansions Foundation, London, UK  
*New Wave '85*, UCCA, Beijing, PR China.  
2006 Liverpool Biennial, Liverpool, UK  
*La Force de l'Art - 1<sup>st</sup> Paris Triennial*, Paris, France.  
*Laboratoires pour un avenir incertain*, Grand Palais, Paris, France.  
*La rivoluzione siamo noi*, Isola Art Center, Milan, Italy.  
*Micro-Macro Politics*, Macao Art Museum, Macao.  
*Taste 5<sup>th</sup> Shenzheng International Ink Painting Biennial*, Shenzheng, PR China.  
2005 *Beyond*, Second Guangzhou Triennial, Guanzhou, PR China.  
*Layered Landscapes: Works by Yan Lei and Yang Jiechang*, Stanford Art Gallery, Stanford, USA.  
*Emergency Biennial*, Palais de Tokyo, Paris, France.  
*Experimental Ink*, Museum of the University of Science, Taipei and Taichung, Taiwan.



**Artworks list (visuels for the press)**

Michael Biberstein  
*Dark-Glider*, 2004  
Acrylique sur toile  
280 x 220cm  
© Michael Biberstein

Zarina Hashmi  
*Home is a foreign place*, 1997  
36 Gravures sur bois sur papier Indien fait à la main  
270 x 225cm  
© Zarina

Rui Moreira  
*Sans titre*, 2008  
Encre de Chine sur papier  
246 x 246cm  
© Laura Castro Caldas et Paulo Cintra

Hanns Schimansky  
*Sans titre*, 2000  
Encre et graphite sur papier  
95 x 122cm  
© Bernd Kuhnert

Susumu Shingu  
*Cosmos*, 2008  
Fibre de carbone, aluminium, acier inoxydable, polyester  
270 x 270 x 85cm  
© Jean-Louis Losi

Pat Steir  
*Summer Moon*, 2005  
Huile sur toile  
279,4 x 349,2cm  
© PT

Fabienne Verdier  
*Flux*  
*Hommage aux figures tutélaires*, 2008  
Encre noire. Fond monochrome. Une pensée pour les capucines de G. Fantin-Latour  
Toile de lin coton. Quadriptyque  
287 x 366cm  
© Jean-Louis Losi

Paul Wallach  
*Gestern Morgen Heute*, 2008  
Bois, peinture  
77 x 195 x 31cm  
© Dominique Evrard

Yang Jiechang  
*Autoportrait*, 2008  
Encre sur soie  
260 x 150 cm  
calligraphie en néon au sol  
13 x 26 x 131 cm  
© Jean-Louis Losi

**PROGRAM**

**2009**

**Yang Jiechang**  
January - February

**Pat Steir**  
March - April

**Susumu Shingu**  
May- June

**Hanns Schimansky**  
July - September

**Fabienne Verdier**  
September - October

**Rui Moreira**  
November - Décembre

**2010**

**Paul Wallach**  
January - February

**Zarina Hashmi**  
March - April

**Michael Biberstein**  
May - June