

QUINTE- ESSENCE

air · water · earth · fire · ether

[From Primitive Arts to today]

[2015, 90th anniversary of the gallery]

JEANNE BUCHER JAEGER

EXHIBITION OCTOBER 17 - DECEMBER 19, 2015

Espace Marais · 5 - 7 rue de Saintonge · 75003 Paris · 11h - 19h / Espace Saint - Germain · 53 rue de Seine · 75006 Paris · 10h - 18h

FIAC - STAND E36 - OCTOBER 22 - 25, 2015



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QUINTE-ESSENCE FOR A 90TH ANNIVERSARY

AIR WATER EARTH FIRE ETHER

*Can the work of art be both a vision that reveals «nature»
and an invention that creates a «story» ?*

Henri Bergson



The United Nations Conference on Climate Change (COP21), which will take place this Fall in Paris, along with all the current discussions surrounding the environment, have prompted us, as the gallery celebrates its 90th year of activity this Fall, to express our strong commitment to the values of environmentalism and sustainable development, through the work of our artists, whose source of inspiration is fundamentally linked to the natural elements. Conceived around the five elements *Air-Water-Earth-Fire-Ether*, the exhibition **QUINTE-ESSENCE** will take place in three parts: from October 17 to December 19 in the two Parisian Galleries, *rive droite* and *rive gauche*, as well as for five days at the upcoming FIAC. It brings together fundamentally unique works of artists of all eras and nationalities, from the Primitive Arts until today.

It is with these artists, emblematic of our concern for the future, that the gallery has chosen to celebrate its 90th year of activity so as to highlight relationships based on sustainable environmentalism and to emphasize the specific properties of our own true Nature. Conscious that we are living in the Anthropocene era, we are convinced that the work of these artists can contribute strongly to positively influencing the environment on our planet.

The exhibition at the Marais Gallery will be principally devoted to works from artists working mainly with the elements, and who enter into direct dialogue with the natural environment. This Quinte-Essence will be continued during the 5 days of the FIAC, where our stand will present a journey, through a group of works, of artists that the gallery has exhibited and promoted from the beginning, from Giacometti to Fabienne Verdier. This presentation is given its direction by Giacometti's *Tête qui regarde*, an emblematic terracotta work exhibited by Jeanne Bucher in her gallery in 1929, and of which there exist no other examples in the world. It represents the first public presentation of a sculpture by Alberto Giacometti, and displays the absolute gaze of the artist in its quintessence. This totemic work will be accompanied by other works emblematic of artists who have been exhibited by the gallery from the beginning, some of which come from their first exhibition in the gallery among them those of Kandinsky, Masson, Klee, Torres-Garcia, Ernst, Reichel...

The exhibition will continue afterwards in our Gallery at Rue de Seine the following week, where other works will be presented of artists who we have represented from the beginning or over the years: Staël, Vieira da Silva, Bissière, Tobey, Dubuffet, Jorn...

Stele of Corn Goddess, Region of Tampico, Panuco, 700 B.C. Beige Sandstone, 107 x 42 x 16 cm. Courtesy Jeanne Bucher Jaeger, Paris.

Alberto Giacometti, *Tête qui regarde*, 1929. Terra cotta, 37 x 33 x 6 cm. Courtesy Jeanne Bucher Jaeger, Paris.



Huastèque headstone with star
ca. 1100-1250 A.D.

Tampico

Sandstone, H. 90 cm,

Courtesy Jeanne Bucher Jaeger, Paris

DANI KARAVAN

The profoundly humanist *œuvre* of the artist **Dani Karavan**, whose environmental sculptures can be found everywhere on our planet, draws his materials from natural elements as varied as sand, wood, water, wind, trees, and light. They share in common a resonance with the memories of their respective sites, true medium for the artist, and are mainly conceived as places of life, of reflection, and of communion with Nature.

From Israel to Japan, from the United States to Korea, from France to Italy, each of the artist's works invites those who walk through it to undergo an intense experience. This experience appeals at once to the viewer's spirit, his sensibility, and his senses to bring into him *the essence of the site*. The site (*makom*) is effectively the point of departure for the artist's *œuvre*: its specificity, its surroundings, its memory and its history.

It has been fifty years since the creation of his first environmental sculpture, entitled *Negev Monument*, whose succès d'estime engendered innumerable commissions of onsite sculptures across the world. While he is still working on his *Axe Majeur* located not far from Paris, a 3 km-long sculpture, begun in 1980 and still ongoing as of 2015, of which the essential components are space and time, Dani Karavan has felt the

desire to return to sculptures of smaller dimensions, which he calls his works of "*chamber music*." He remembered the earthen villages of his childhood, whose constructions were conceived as inhabitable sculptures, with rooms and furniture entirely made of earth. After having done some research, Karavan realized that certain vestiges of Canaanite and Israeli construction dated from more than 1500 to 3000 years ago. His research also allowed him to meet the artisan Rachid Mizrahi, who was able to develop the innovative technique of mud brick construction applied to bas-reliefs and sculptures and to assure their durability: once the technique was perfected, the artist and his assistant, Anne Tamisier, were able to design these works for an exhibition at the gallery, who accompanied them through the creation and the entire production over a period of two years. In choosing to revisit the traditional constructions of the villages of his ancestors, in creating these sculptures of mud brick in universal forms, Dani Karavan reminds us that sculpture is an inhabited and living place where the visitor is called with all his presence, as is the earth that carries and nourishes us.

View of the sculptures of Dani Karavan at his studio. Courtesy Jeanne Bucher Jaeger, Paris. Photo: G. Poncet



This painting of pigments on stone with modernist accents represents a mise en abyme of black, yellow, white, and red concentric circles. Some specialists suggest the possibility that the painting represents the eye of an animal. This type of work is considered to be an offering to the gods. These Chucu paintings are most frequently found on terra cotta fragments of urns.



Chucu Stone, 1000-1500 A.D. Inca/Chucu Culture. 33 x 30 cm.
Courtesy Jeanne Bucher Jaeger, Paris.

Jean Dubuffet, *Terre orange aux trois hommes*, 1953.
Oil on hardboard, 114 x 146 cm.
Courtesy Jeanne Bucher Jaeger, Paris.



MIGUEL BRANCO

Miguel Branco's works convey a strong sense of questioning ancient artworks - archeological as well as historical. They invoke ancestral forms, transforming them in an ambition to explore future forms. In each work, the artist summons a prodigious diversity of spaces and times that come to inhabit the space surrounding them.

Miguel Branco, *Untitled (Monk)*, 2015. Cedar wood, 161 x 61 x 51 cm. Courtesy Jeanne Bucher Jaeger, Paris.

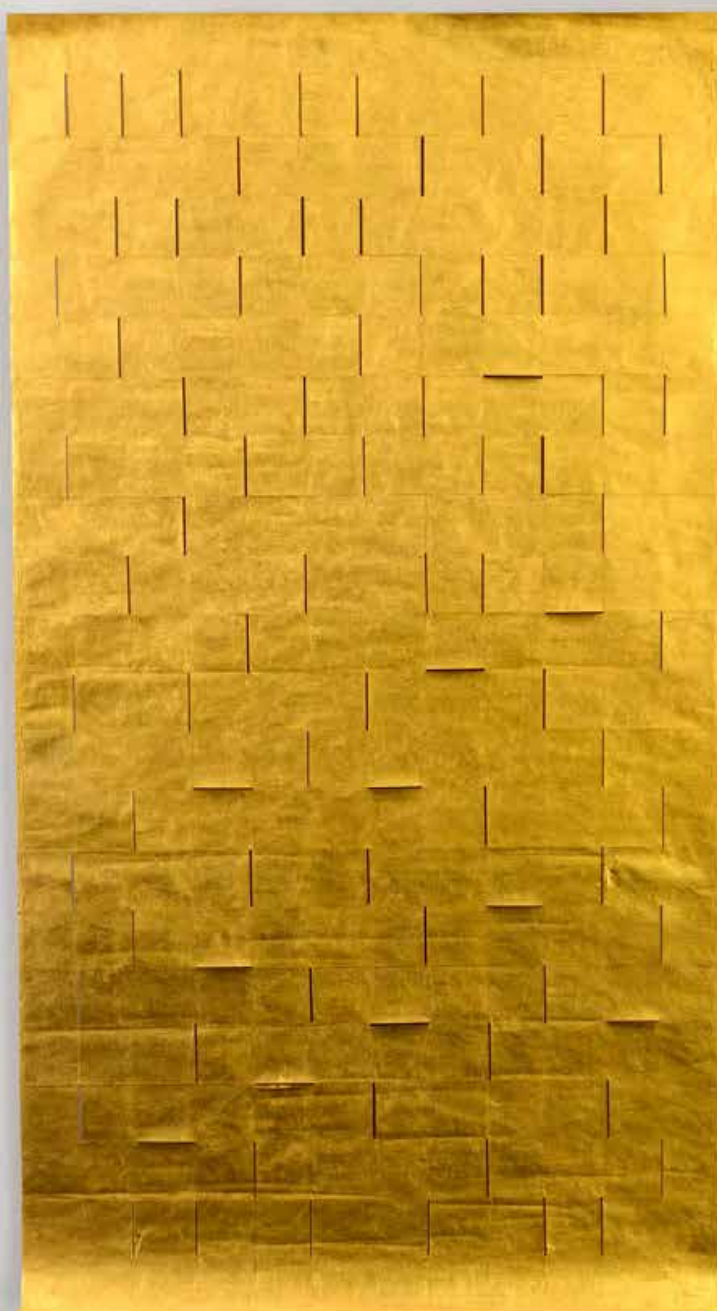


ZARINA HASHMI

The work of **Zarina Hashmi**, referred to as Zarina, is made of a sophisticated fabric of *diagrams* and *maps* embodying the memory of a place, of an event, the memory of an atmosphere or of an experienced instant. Whether it be sonic, visual, olfactory, or emotional, it is an echo of the life of the artist, who over the years has had to move about constantly within cities, countries, and continents. At the crossroads of architecture, sculpture, and xylography, her numerous engravings on wood, mural installations or casts sculpted in paper pulp accompany her journey in connecting the innumerable cities that she has visited or in which she has lived: it is rich in the tactile quality of the materials and dense in signification. Her maps of countries destroyed by ethnic conflicts are engraved in order to conserve the indelible memory of what these destructions wrought for humanity. Zarina experienced borders from her infancy, and among them the one that had the most influence on her life, the partitioning line between India and Pakistan, which underlies the painful experience of exile, the nostalgia for lost land, for an India originally unified whose political frontiers brought about the emigration of her entire family to Karachi. Her attachment to the practice of other religions and truths is primordial, from Sufism, predominant philosophy of Islamic India, to Buddhism, whose luminous presence is sometimes evoked through her work in gold leaf. The work *Blinding Light*, on chiseled Okawara paper covered in 22-carat gold leaf, presented in our exhibition, is inspired by the legend of Moses, who, when he asked God to reveal Himself to him, watched the entire landscape around him disappear in flames. This is linked, for Zarina, to the inevitable preparation for one's own mortality. The poetic significance of her work, however, far surpasses her socio-political and cultural context, as it offers reminiscences of sounds, colors and odors and emphasizes symmetry and balance of the pure structural forms of the Moghul architecture, and, above all, the Nastaleeq calligraphy of her maternal language, Urdu, omnipresent in her work. Far from limiting herself to an archeology of the past, the work

of Zarina brings into being places and atmospheres shaped by imagination or desire, sculpted and sized to the light of hopes rooted in the material of paper that Zarina considers as a second skin, having the capacity to at once breathe and to grow old, a fragility and a resistance that have traversed time. Evocative of ancient writing tablets, the sculptures in paper pulp let one glimpse all the marks of their time, in their pure form of geometry or sacred architecture, plunging us just as much into the fractal universe of nature as into the majestic universe of Islamic palaces and monuments; without forgetting the rich textures and colors of stone which Zarina expresses through these innumerable varieties and mixes of terra cotta, ivory, Siena pink pigments or charcoal, graphite, and ochre. All these works are the expressions of a personal atlas, vast and multiple paths across continents and civilizations, cartographies of the history of the world as well as of a consciousness; they offer various atmospheres that lead us from the personal to the universal or from the universal to the personal and towards the irrevocable path to our own house, theme so familiar and beloved in the entire oeuvre of Zarina.

Zarina Hashmi, *Blinding Light*, 2010
Cut Okawara paper gilded with
22-karat gold leaf, 185,4 x 100,3 cm
Courtesy Jeanne Bucher Jaeger, Paris.
Photo : G. Poncet

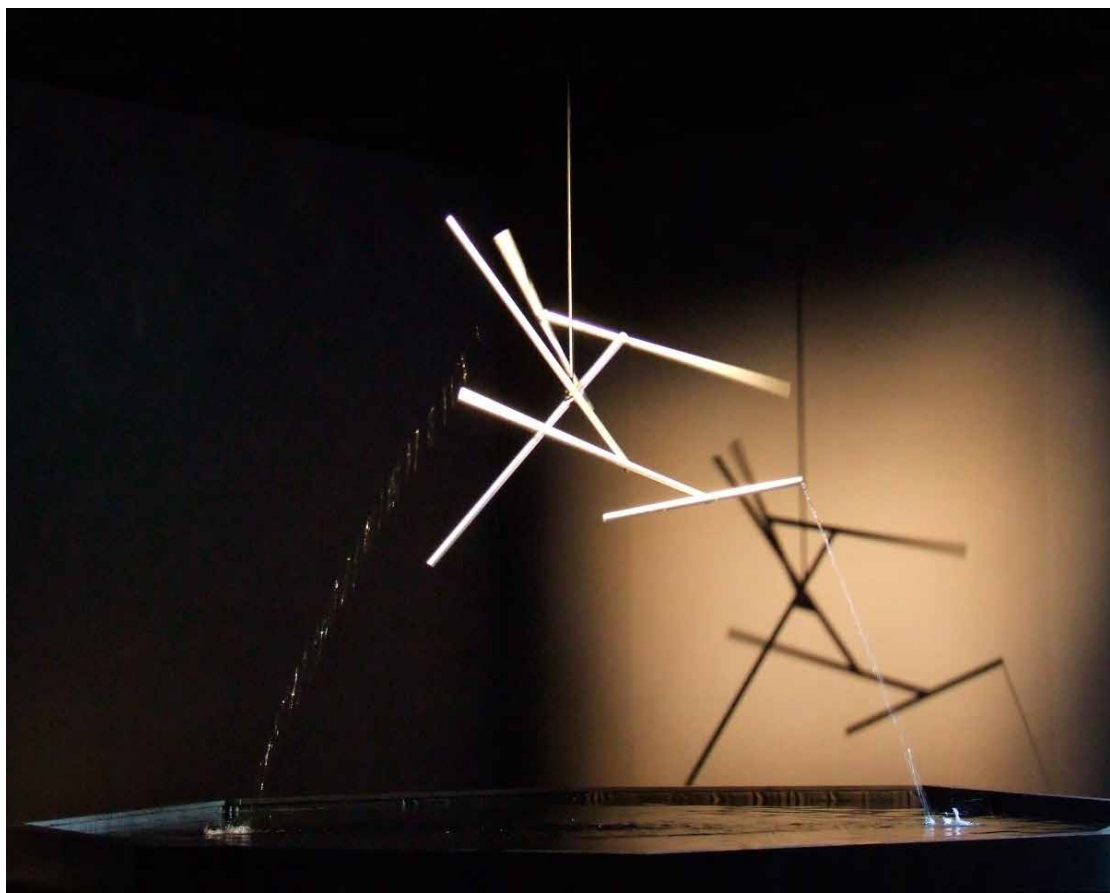


SUSUMU SHINGU

The animated sculptures of **Susumu Shingu** display a profound awareness of the secret rhythms of the planet, all the while faithfully revealing its subtlest harmonies. No human, even led astray by the illusion of being “*like a master and possessor of Nature*,” can escape the subtle adjustments and palpitations of the Universe. In playing tirelessly with his innumerable forms, with a childlike curiosity and the ever-renewed gaze of “*one who disembarks from another planet and who discovers Earth for the first time*,” as he likes to say, Susumu Shingu deliberately participates in a collaboration with the energies of nature. The artist draws from it that which reveals what we no longer see through too much repeated looking, and tries to “*make its messages perceptible to sight*.” His works offer us a pure poetic dialogue of space, making continual use of the elements of air, water, light, movement, and sound. Entirely subjected to the forces of nature, the sculptures are sometimes animated by contrary movements, linked to axes that are themselves mobile, contributing to the creation of new movements,

without ever becoming fixed. The viewer cannot remain outside what he is viewing, taken in by a dance with the work, conscious that the energies moving these works are the same as those that animate us in the most profound places of our being. The journey that is the *Caravan of Wind*, conceived in six places on the planet, as well as the *Museum of Wind* recently launched near Osaka in Japan, or again the interior sculptures of Shingu using the smallest breath of life, possess an infinite grace and poetry. They show us how much they love to play with the natural elements, that aptly color them over the course of the seasons— the snow plays in its immaculate whiteness with the weathering steel; they become thus the delicate interpreters of changing landscapes, and their pulsating beats help to put within us the movement of the world, opening us to the great wind of the All that surrounds and unites us. We can only hope that the grand Work of Susumu Shingu, *Breathing Earth*, of which we exhibited the diorama in 2009, will soon see the light of day.

Susumu Shingu, *Resonance*, 2008.
Carbon fiber, aluminum, stainless steel,
steel, polyester. 207 x 207 cm.
Courtesy Jeanne Bucher Jaeger, Paris.



Susumu Shingu, Snow Flower, 2010.
Aluminum, stainless steel and polyester.
250 x ø 200 cm.
Courtesy Jeanne Bucher Jaeger, Paris.
Photo : H. Abbadie



PAUL WALLACH

Paul Wallach's sculpture unfolds in space from a dynamic point inducing an effect of suspension and weightlessness through volumes of air thinly defined in space. If the artist makes use of different materials, his principal material is wood, living medium whose smell and touch vary and which evolves over time. The wood of Paul Wallach's sculptures, often varied within a single work or worked differently, are chosen with the greatest possible care for their specific density, their evolution in time and the intention of each sculpture. He has an absolute knowledge of these things since he has worked with the medium since infancy, evaluating each *tree* as an absolute, living sculpture, inserted in the middle of nature in all the diversity of its forms. His apprenticeship in wood actually began while he was a woodworker, before he became a sculptor. Each of his wood pieces, interlocked with each other, generates a delicate balance so as to sketch volumes that float in space or that appear to barely fly over the wall, as if weightlessly, such as the sculpture *Aire* which we have chosen to exhibit here. There is no narration in these sculptures, there's even a resolutely induced austerity that demands the finest observation, as the work cannot be taken in in a single viewing, with an experience recomposed at each instant, according to the vision of the viewer. There is in these works an essential mobility inherent in their perception, a constant movement of unfolding which calls for the movement of the viewer and leads him towards the discovery of his own gravity. In multiplying our points of view on these sculptures that draw or drawings that sculpt, the artist widens the experience of our bodies. To the lines traced and his designs in space that result in spatial forms sculpted in weightlessness, is added the painting dimension of his sculpture, or again the becoming sculpture of the painting. The works of Paul Wallach are a voyage into the heart of geometry and its multiple landscapes, as much spatio-temporal as those put together by our mind in a perception always changing according to the time, the humor, the light, the state of our soul and our ever-renewing sensory perception. The effect of the work is thus to teach us to live in and with the space while constantly juggling our points of view and our bearings in order to augment our sensory capacities in an infinite conjugation of forms. The author Nicolas Pesquès, who as a poet intimately perceived the process of Paul Wallach in his quest for meaning, admirably sums up his œuvre, whose goal is *"to warn us, to make us feel how much the exploration of our sensory capacities*

is crucial for the world that we form" and how much the transformation of that world takes place through the infinite conjugation of our senses and the *"relation of our bodies to planes, to volumes, to distances."* His œuvre *"gives off new perceptions, assemblages that are at the source of the simplest verbs: see; touch, feel, reflect - the most enigmatic also."*

Paul Wallach, *Aire*, 2009.
Wood, painting. 75 x 64 x 2,5 cm.
Courtesy Jeanne Bucher Jaeger, Paris.
Photo : G. Poncet.



HANNS SCHIMANSKY

The works of Hanns Schimansky are the *cartographies* of a world viewed from different angles, at times subterranean with its caverns and mole holes, at times archeological with its excavations; at times topographic with its reliefs and its waterways; at times geographic with its territories and its phenomena; at times celestial with its constellations and luminous galaxies; at times experimental with the free play of its forms, balances and tensions; at times ontological with the eternal becoming of its being. They remind us of the artist's past as an agronomic engineer following the "*adventures of landscape*" on a daily basis.

Drawing, essential to Schimansky, permits him a necessary *slowing down* opposed to the rhythm of an accelerated world of media and technology. An omnipresent line freely *launches the game* on the paper as if better to underline the shifts in space as much as the interior flow at the origin of its movement. The artist acts as a poet, since he gives birth to his drawing in a long process of observation and attention to the world that surrounds him, and an interior need for silence. In always pushing its limits further, the Nature that is expressed therein is not allegorical but *environmental*, for the artist draws from it visual events that nourish his reflections which he materializes on paper. This *adventure* of landscape leads Schimansky as much into vegetal as urban voyages: his exploratory line in perpetual evolution acts as a rhizome, making its way across the earth, evoking landscapes where the vegetal is in full bloom. The lines and electric wires constituting our urbanity are also present. With his *foldings*, the artist reinforces the three-dimensional aspect of the line by folding the paper— which he chooses with great care. These folds evoke the infinity of the material and the wanderings of thought; they are the visible reflections of the folds of the soul and the spirit. Lively colors emanate at times from the folds and at times from the tint areas, making their tones resonate with a deftly orchestrated echo of *nuances*: nuances of sounds and hues, nuances of folds, of threads and of variations soliciting at once the ear and the eye. Like Asian calligraphies which represent primordial breaths, the drawings of Schimansky seem moved by subtle movements of air, like the poetic odes of *pneuma* in the noble Greek sense of the term, or finely drawn *Haikus*. In that respect, these drawn musical scores, rhythmic and melodic, respond to the same demands that does the *free jazz* of which Schimansky is particularly fond. The variations of the line thus incarnate the variations of a sound: high then

low, sharp or muted, with its pauses and resumptions, like an improvisation punctuated by accents and cadences.

It is up to us to discern in it also the *interior landscapes* where the fold manifests itself as the structure of the infinite since we are beings folded, unfolded, and refolded in body and soul and where the line is explored not to be codified but rather in order to find its constant novelty, a sort of ethical stand that consists of *measuring up to the line*, wanting it intensely, even if it entails dissolving in it. Schimansky is as much the medium of his landscaped fields (champs) or landscaped songs (chants)— as he is their genius inventor, freed experimenter, attentive curator and passionate collector.

Hanns Schimansky, *Untitled*, 2009.
Chinz ink on handmade and
folded paper, 44 x 55,5 cm.
Courtesy Jeanne Bucher Jaeger, Paris.
Photo : B. Kunhert



FABIENNE VERDIER

The work of **Fabienne Verdier**, whose spontaneity springs forth from an absolute mastery, where knowledge of the past allows her to seize the moment, which links the East and the West, aspires to reconcile Everything in a grand, unique Breath: she creates her *own writing* founded in the essence of the real, in harmony with the energy of the world and its sonic essence. Having gathered the precious teachings of calligraphy in the course of a long ten-year apprenticeship in China, the artist, when she returned to her native country, reacquainted herself with the essence of global thought such as was common in the West during the Renaissance. It's to this essence that the entire oeuvre of Fabienne Verdier is attached, having grasped, while contemplating the infinite landscapes of the high Chinese plateaus, the extent to which "*the sky governs the order of the world*," as her old master taught her. A world whose entire energy she is intent on transcribing, positioning herself vertically in her studio, head towards the sky and her feet solidly anchored on her horizontal and telluric medium

so that the universal gravitation, connected to multiple dimensions of space, can do its work and *take form* inside her ink. At the heart of these majestic lines of ink from her brush, composed of 35 horse tails, large rivers are offered to our contemplation, crests of high mountains, crackles of the bark of the earth or of the rough and fluted bark of trees, the gushing sap of a crecive nature... Landscapes emanating from her "*sorcerer's hat*," filter carefully dosed by the artist in order to let the line gallop along the *Walking Paintings*; an extreme jubilation summoning together the multiple songs of energy perceived by the artist, *this melody of the real* that accompanies our daily life and that we encounter haphazardly in waves, flashes of lightning, crackling ice, the line of mountaintops... These are the infinite rustlings of an abundant nature, of which the least vibration contains its part of energy, no matter how miniscule, in the extreme jubilation of the momentum of the brush and the rhythm of the breath.

Fabienne Verdier, *De Natura Sonorum*, 2015, détail. Acrylic and mixed media on canvas, 150 x 363 cm, detail. Coutesy Jeanne Bucher Jaeger, Paris. Photo : I. Dieleman.



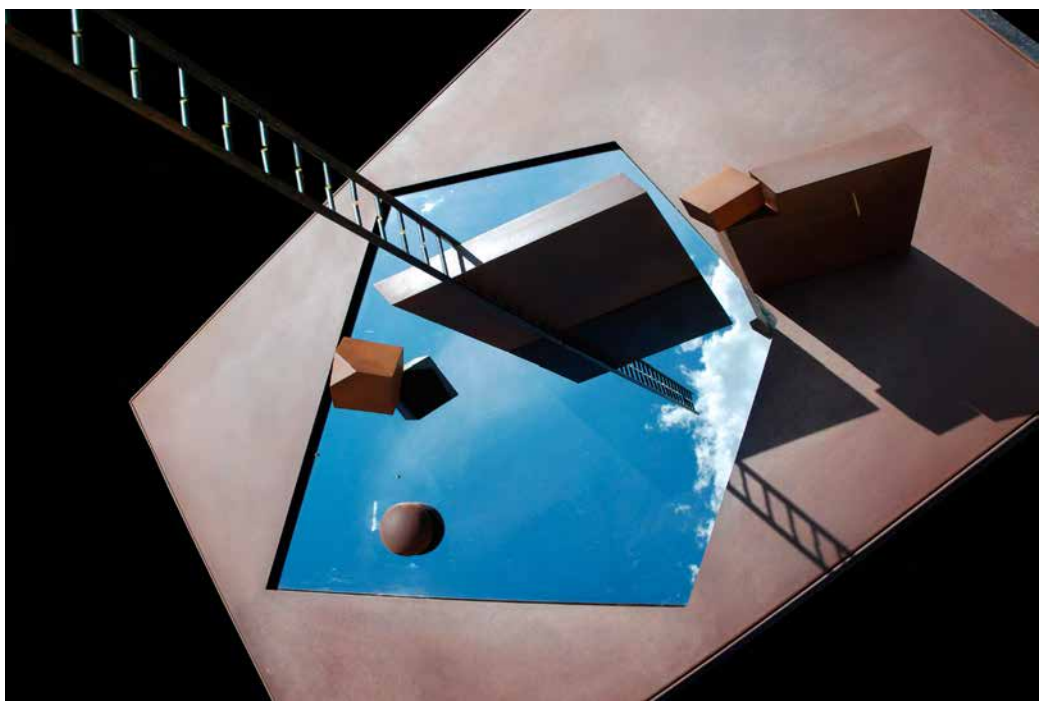
JEAN-PAUL PHILIPPE

Doors, steles, labyrinths, hopscotches... these are the themes and predilections of the artist **Jean-Paul Philippe**, tireless sculptor of stone, his favorite material. He does no more than take off what covers it, working through successive removals in order to make visible what it contains and shelters. *"It is sometimes among the silent blocks, among the mass, that air decides upon and designs a desired form, he tells us. Nothing remains but to translate this apparition, to make dust without betraying this mineral silence."* Without a doubt, this sentence of the artist becomes fully meaningful when experiencing the austere and magnificent landscape of Crêtes, a piece of sky framed by the hills of Asciano, across from the city of Siena, where the artist has installed his open-air *work/habitation* which he calls the *Transitory Site*. Night and day, his stones *"play at being chair, window, sarcophagus or bench, wheel half-sun half-moon, and which from solstice to solstice, lend themselves to the erosion of time and their own slow transformation up until erasure, until one day they return to stone."* It must have taken much innocence and naïvete from the artist, and a touch of madness, to install several stones weighing several tons without being seen, memories of the soul for all eternity. *"To seat a stone on clay, lay another one, put four more upright in order to draw a window in the sky and catch the last ray of sunlight from the summer solstice."* In this Transitory Site, built in order to *"welcome death without*

revolt by putting it at the simple mercy of caresses of wind, in the walk across the inexhaustible and marvelous architectural digs that have preceded me." In this grandiose landscape, cradled by the vibrational breath of wind, one hears the song of the poet Antonio Tabucchi: *"I do not know if I am traversing time or time is traversing me."*

Sometimes, using other materials for his works like metal and weathering steel as in his *Garden of Melancholies I* where, on either side of a wall evoking separation and partly dividing the space of a mirror of water, enigmatic forms of the celebrated Dürer engraving reflect themselves. A ladder that is captive in a wall escapes it, its rungs sawed apart in the middle tracing in the space a vertical line of air and light. In the inverted image in the water, it becomes vertiginous, *"tending towards the infinite and digging into the earth in order to rejoin the sky."* Water, here, multiplies the geometry of the whole, and captures instants of the fugitive and aleatoric course of the clouds in the sky. As fugitive as that of the clouds, it gathers and makes emerge the image of passers-by and integrates them into the work. Existing between Earth and Sky, the works of the artist are true interior archeologies, *Gardens of Melancholies* of the human realm and the transitory cycle of life.

Jean-Paul Philippe, *Jardin des Mélancolies I*, 2015.
Weathering steel, 200 x 115 x 175 cm.
Courtesy Jeanne Bucher Jaeger, Paris.





Olmec Head, Mexico.
800 B.C.-100 A.D. Basalt, h 55 cm.
Courtesy Jeanne Bucher Jaeger, Paris. Photo : J-L. Losi.

The characteristics of this head with its flattened nose, swollen eyes, and thick lips correspond to the “feline” representation of the human face in the Olmec culture, which had a cult devoted to the jaguar. We know that the Olmecs were at the origin of the great Mesoamerican civilizations, but their rise to prominence is still a mystery to this day.

Near Timbuktu in Mali, the salt mines are a point of passage of the most ancient caravan routes through West Africa. Salt plates have been fashioned there since the 16th century and travel in convoys of dromedaries throughout the region. These salt plates can weigh up to 50 kilograms and are exchanged for foodstuffs and products that are indispensable to everyday life.

Salt Stone, Mali. 133 x 49 cm.
Courtesy Jeanne Bucher Jaeger, Paris



YANG JIECHANG

The artist **Yang Jiechang** has wielded a paintbrush from the age of 3. Initiated into the arts of calligraphy and traditional Chinese painting from his earliest years in Canton, the artist then retreated to a monastery, in order to experience the core training of Taoism, then, in another temple, in order to receive Buddhist instruction, locating the spiritual space he sought. Destiny invited him to come to Paris in order to exhibit his works in the mythic 1990 exhibition of the Centre Pompidou *The Magicians of the Earth*. This invitation changed the course of his life, because he would decide to move definitively to France and there to marry his wife, a German Sinologist. The series of works that he exhibited there, entitled *100 Layers of Ink*, was continued and developed by the artist until the early 2000s. The series is marked by the thick application of successive layers of traditional ink, obtained by a distillation of cypress wood charcoal, various essential oils, resins and extracts of medicinal plants; the precise treatment of rice paper and bands of gauze allows the artist to fix the material in thickness, through repetition, and to play at the same time with relief and brilliance off of the matte background; the Chinese paper is worked in a state similar to a wet leaf, folded or formed according to the will of the artist, so as to perfectly control his writing. From this repetition emanates a sort of telluric skin, where one detects either writing or landscape, and one senses all the matter of the world. The artist has chosen to recount no personal history, no representation, no symbolism, as if this material was a simple earthly juice removing all weight from his visual meditation, rejoining the Taoist precept according to which real shape is without form. The artist has perfectly mastered the alternation of deep blacks, which reveals in under-layers luminous, sinuous traces, and that of folds, wrinkles and scales of highlighted layers of black ink, which gives the work a very special luminosity whose magic is akin to the light of the soul. Shunning categorization, repetition, and accumulation, calligraphy and painting are the keywords of this work, in order for this ancient writing, so precious to the Chinese who have cleaved to their tradition, to come to life in it. Having become figurative, his recent paintings on silk in the Gong-bi style maintain the artist's well-mastered technique which consists of holding his miniscule paintbrush in a perfectly vertical axis with respect to the material, in order to impel in the moment a clear, pronounced and sharp line. The use of ceramics or of sculpture in the work *Underground Flowers*, 1989-2009, is nothing more than a calligraphic extension, on a new material, of what the artist

was not able to achieve in painting. Two thousand and nine bones, in blue and white porcelain of the Ming Dynasty (1368-1644) created in the factory of Jingdezhen in China, are presented in wood caissons; they offer a reflection on time passing and on the political disruptions which took place around the world between 1989 and 2009, while advocating a return to original nature. Beyond the forces of forgetting, they remind us of the vitality of the flowering of life and the spirit that emanates from it, exhumed from the ashes of history in order to call us to surmount the torments that have marked it.

Yang Jiechang, *Underground Flowers*, 1989-2009.
2009 porcelain bones with blue pattern from the Ming era
displayed in 270 wooden crates in shelves
Variable dimensions. Courtesy Jeanne Bucher Jaeger, Paris.



Yang Jiechang,
100 Layers of Ink – On Ascension, 1990.
Chinese ink and medicinal materials on Xuan
paper and gauze, 296 x 190 cm.
Courtesy Jeanne Bucher Jaeger, Paris.



ANTONELLA ZAZZERA

For the artist **Antonella Zazzera**, light is the fundamental event in the work of art. Daughter of farmers and living in the heart of nature, light in its entirety became the terrain of her explorations, of which she sought the trace first through pencil and paintbrush, then through photographic film, until she found the unifying thread of her artistic creation: *copper wire*. More than any other material, she says, light is the basis of her sculpture, sculpture that she creates while “*thinking of painting and its innumerable tones*,” all tonalities which she finds in copper. Her studded frame outlining the form that she wishes to give to her sculptures, Antonella Zazzera continually weaves the thread of her sculpture with her hands, trying to feel, almost blindly and instinctively, the harmonious point where her copper wire will be inserted, make a knot, and go off in another direction. The thread thereby produced plays on the variations of color, the thickness of the wire and the infinite vibrational effects caused by the multiplication of lines, in order to give shape to this “*mysterious miracle whose secret is in part revealed*” — the being born of the curved forms of the female uterus, the ultimate locus of creation and crossroads of energies.

Antonella Zazzera calls her works *Harmonics*, sending them back to the musical world as if they were musical scores of light with clefs, rhythms and staves, from the opening scales up to the trance of chords infinitely inflected. Once the work is completed and the studded frame is eliminated, the work stands in perfect harmony with the vision of the artist. Her union with Nature was revealed to her when she discovered, in the garden next to her studio, a bird's nest created with the unused parts of the copper wires of her sculptures. This discovery inspired her to create the series *Nests*, the artist having found in neighboring nature a creation of nature in resonance with her own work, initiating thus a perpetual game with it.



Antonella Zazzera, *Armonico CL XXXVII*, 2011-2012.
Copper thread, 480 x 100 x 20 cm.
Courtesy Jeanne Bucher Jaeger, Paris. Photo : G. Poncet

MICHAEL BIBERSTEIN

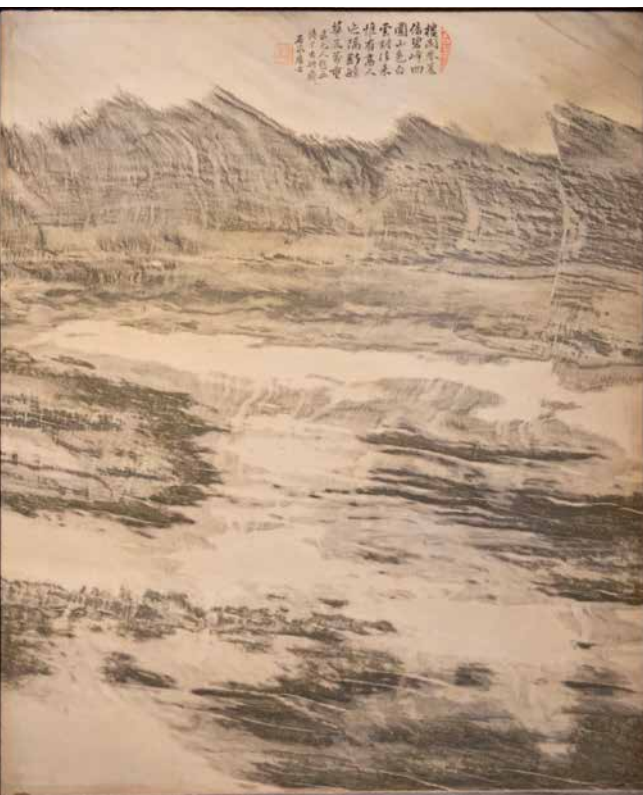
The ethereal landscapes of **Michael Biberstein** offer breaths of color which echo our own breathing in the silence of their contemplation: is it a forest that we make out in that fog, or does the forest itself hide the Tree of Life? Before having responded to the call of creation, as a self-taught painter, Michael Biberstein took an interest in Paleo-Christian and Roman Architecture as well as baroque painting, in particular that of Tiepolo. This education gave him a particular love of sacred places, which became one of the major subjects of his work. Thus, in spite of his militant agnosticism, he tirelessly visited the sacred spaces of our planet before his recent premature death. He kept for these places *“a profound respect for the manifestations of our (human) necessity to create spaces that induce a tranquility and concentration necessary to elevate our quotidian thoughts from the routine of daily life towards the values that make us human beings.”* Without any doubt, his countless skies and meditative landscapes resulted in the call to design a ceiling for the *Santa Isabel Church*. Rather classical, nestled

in the neighborhood of Lapa in Lisbon, this 1742 church is adorned with all the architectural elements following the Alberti precepts, made to create in the architecture a feeling of elevation. All, that is, except a somber and grey ceiling looming above the magnificent church; for four years Biberstein passionately studied every corner of the church while he painted a reduced version in 1/8 scale of the ceiling he had projected and had been asked for.

Lover of astrophysics, of whose theories he had a thorough knowledge, and indefatigable traveller in the interior space whose intensity of silence he knew how to share, Michael Biberstein generously leaves us the task of finishing this Sky that all his close friends now call *The Sky of Mike*: a subtle and meditative breath of a mixture of fine layers of water and air made to propel us into a landscape of ether. Now pilgrims, we have become part of a work-master in becoming, measuring its full necessity as much as the full measure of its creation.

Michael Biberstein, Cedars, 2008, detail. Acrylic on canvas, 260 x 320 cm. Courtesy Jeanne Bucher Jaeger, Paris. Photo : G. Poncet





Pierre de rêve, China. 18th Century. Marble, 54 x 45 cm
Courtesy Jeanne Bucher Jaeger, Paris.



Maria Helena Vieira da Silva, Ariane, 1988.
Oil on canvas, 130 x 97 cm.
Courtesy Jeanne Bucher Jaeger, Paris.

EVI KELLER

The artist **Evi Keller**'s works entitled *Matière-Lumière* (Light-Matter) invite us on a spellbinding voyage to the center of the universe: she reveals to us in these transitional spaces, through an alchemical process, a world of elements in becoming where a changing light amplifies and vibrates, transfiguring lived experiences. Multiple and changing works, musical scores interpreted by light like sails floating outside their frames, these works free themselves from space and the environment in which they were created without prior references. Transformed into veils of healing and protecting abstract forms, they are the mysteries of a magical, living matter, which diversifies itself and refines itself into changing forms by turns mineral, aquatic, vegetal, animal, human, and extra-terrestrial, giving birth to explosive and volcanic landscapes of a faraway and mysterious world. To look at the works of Evi Keller is to begin a voyage between interior and exterior, between the infinitely small and the infinitely large. It is to live in a world where the light advances traversing multiple layers of reflective surfaces, unto an abstraction which concentrates and distills all lived experience in order to find balance in imbalance; it is also to receive a light manifested by its multiple forms in a present that includes all past and all future... It is finally to see it reflected, refracted by opaque and translucent worlds, dematerializing the space and revealing to us the deepest part of our own selves. As Frederic Ogée has written of the artist: *"By blending the primal experience of our first existence and the other more remote, more intuitive experience of the origin of the world, Evi Keller highlights and hides, through a 10-minute visual and auditory meditation, the self-evidence of the most complex mystery of all: that of the origin of all life, of all matter. Which is to say that in the beginning, everything is light. After the astral experience of the video, these image-pictures appear to be so many pictorial meditations, where the dark light, from the depths of the composition, makes the other three elements - water, air, and earth - vibrate, like a Turner painting, in order to express the intimate story of their relationship with matter. It's the origin of the world. It's also the origin of the work of the artist, and what is striking in the trajectory of Evi Keller's work is its ontological, even ethical proximity to the enterprises of those artists - Caravaggio, Rembrandt, Chardin, Monet, Rothko, Soulages, Freud - who chose to eliminate any apparent subject from painting in order to*

make the very search for matter-light the subject of their quest, and thus the real subject of the work, by suggesting that it's precisely there that we touch the essential. Here we arrive at the heart of History, which goes from the first magma to the most pregnant patterns of Nature, in particular the numerous evocations of trembling trees, those hyphens linking heaven and earth, in an essential verticality whose reflections in the water highlight the completeness at the same time as they undermine it, thus precluding any mystical certainty. Triptychs/Triads/Trinities: third step in this sublime artistic quest, the works assembled under the title Matière-Lumière play in their turn on our dim, elementary sense of this 'primordial' history, evoking this time a few traces of our human inscription thereon." This is precisely what touches us at the heart of Evi Keller's *Matière-Lumière*: the impalpable and invisible mystery that we discern in it like an eternal breath, a light born of silence that liberates the soul into transparency by breaking the mirror.

Evi Keller, *Matière-Lumière, sans titre (ML-V-13-0504)*, 2013. Courtesy Jeanne Bucher Jaeger, Paris.

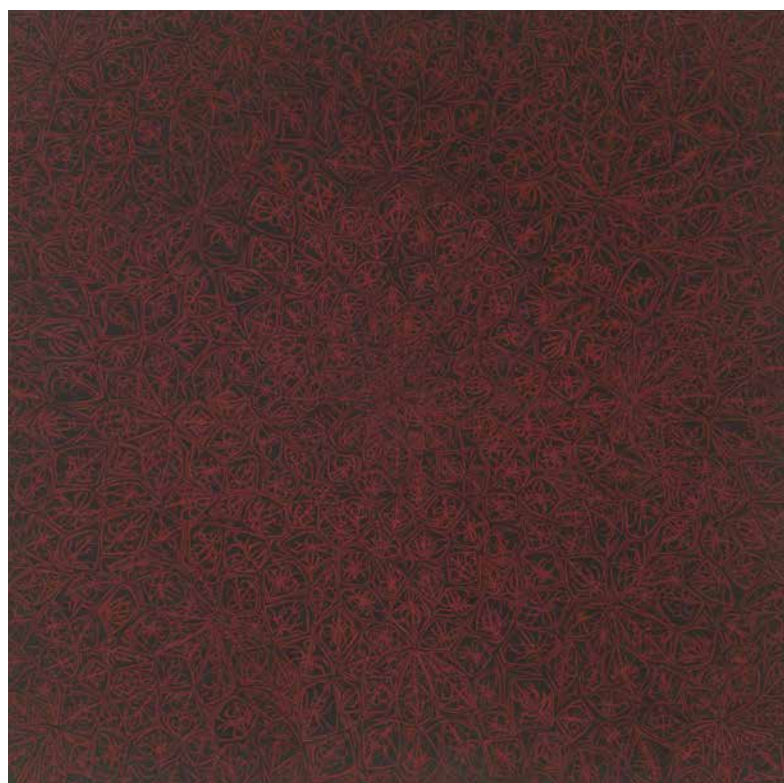


RUI MOREIRA

Rui Moreira's work is based on his travels, with carefully chosen destinations. From India to the South Moroccan desert, through various regions of his native Portugal, he leads an intense life of observation and investigation. This groundwork is an essential aspect of his artistic endeavor because for him *"the intense inner experience gives more depth to the drawing."* During his explorations the artist tries to feel the physical and psychological changes inherent in the territories he visits - the stifling heat of the desert, the raw light of the sun, the freezing temperatures in the mountains where the Ganges has its source, the extreme humidity of the Amazonian jungle, the quasi-absolute solitude and silence... Upon his return he draws without interruption, effecting a sort of mnemonic exercise in re-living the natural cycle of each space, from dawn to dusk, in order to feel all its nuances. This intense feeling of time is at the heart of the structure of Moreira's designs, that thus become true interior landscapes, captured states of mind. His drawings are nourished by multiple and diverse influences: navigation tools such as images from Google Earth; cinematographic references to Tarkovsky, Hitchcock, Herzog, Syberberg or Kubrick; or musical references, from Bach and Stockhausen to traditional Indian, Japanese, Portuguese, and Arabic music; or again striking artistic references such as a fresco of Piero della Francesca or a poem of Herberto Helder. Back in his studio, Moreira tries to recreate the conditions, through constant renewal, that are conducive to creation, resembling what he lived during his travels. Changing place, changing material, modifying the light, Moreira reconstructs a nomadic atmosphere, as much physical as psychological.

Indeed, the works are born from the repetition of a single action: the artist patiently, tirelessly, over a long period of time, fills each outline unto the exhaustion of the body undergoing excessive conditions of immobility and gravity, like an intense meditation in his memory. The goal is to lose all bearings in order to create a deeper seen experience. From this almost ritualistic technique, charged with a strong tension, gush forth drawings that proliferate with details inspired by the travels of the artist. Moreira excels in the in the finesse and richness of his line. He mixes decorative, geometric, and abstract motifs with figures evoking mythic characters or divinities. Like these benevolent deities, the drawings of Rui Moreira are inhabited by a new form of life and of beauty announcing a new state of being on the Earth.

Rui Moreira, *Black Star III*, 2014.
Gouache on paper, 88 x 88 cm.
Courtesy Jeanne Bucher Jaeger, Paris.
Photo : L. Castro Caldas



Véronique JAEGER

General Director

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OPENING — **October 17, 2015**, from 3pm to 7 pm

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Alberto Giacometti
Zarina Hashmi
Christian Jaccard
Dani Karavan
Evi Keller
Rui Moreira
Jean-Paul Philippe
Hanns Schimansky
Susumu Shingu

Fabienne Verdier
Paul Wallach
Yang Jiechang
Antonella Zazzera

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Roger Bissière
Jean Dubuffet
Dani Karavan
Wilfrid Moser
Jean-Paul Philippe
Arthur Luiz Piza
Paul Rebeyrolle
Hans Reichel
Gérard Singer

Arpad Szenes
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