

# PRÉSENCES

St Germain space

11.03.2017-20.05.2017

The exhibition *Présences* brings together a series of self portraits, portraits and busts of the emblematic artists of the gallery: Jean Dubuffet, Maria Helena Vieira da Silva, Arpad Szenes, Fermín Aguayo, Miodrag Dado, Gérard Fromanger, Louis Le Brocquy and Miguel Branco, alongside rarely seen works of Eugène Dodeigne, Antonio Segui, Magdalena Abakanowicz, and Gérard Barthélémy.

From the beginning, with **Miguel Branco's** *Moine*, which deploys its interiority, to **Eugène Dodeigne's** 1950s stone sculpture at the back of the room, which delivers its energy and tension toward the exterior, the gallery offers various confrontations. *En Chine, à Lo Yang* by **Gérard Fromanger** testifies to the openness of both the artist and the gallery towards Asian culture, and espouses the opposite point of view from **Fermín Aguayo's** *Velasquez*, of which one can say that it “*informs the space of its presence*.” The expressive intensity of the works of **Louis Le Brocquy**, in the face of the chiaroscuro of the Spanish artist's *Personnage dans l'ombre*, works with **Jean Dubuffet's** severe, circumscribed characters. Those appear to differentiate themselves from **Gérard Barthélémy's** very free *Nu dans l'atelier*, watched with delight by **Antonio Segui's** Don Christian. The oils of the young **Vieira da Silva** and **Arpad Szenes**, dating to their encounter with Jeanne Bucher, surround the ensemble. The works shown in the Marais and Saint-Germain galleries incarnate the spirit of the gallery and of the artists it has supported since 1925, *Presences* not only beneficial but indispensable, omni-*Presences*.

This double exhibition prefigures the summer exhibition that will be held in Aix-en-Provence at the **Musée Granet** from June to September 2017 on the history of the Jeanne Bucher Jaeger Gallery from 1925 to the present, co-curated by Bruno Ely and Véronique Jaeger. This summer exhibition will be followed, **beginning September 28, at the Foundation Arpad Szenes-Vieira da Silva** in Lisbon, by an exhibition dedicated to the presentation of all the artists' books realized by the gallery since its creation, from Max Ernst's *Histoire Naturelle* to Bissière's *Cantique à notre frère Soleil* to Susumu Shingu's *Breathing Earth*.

Beginning March 11, 2017, the gallery presents a double exhibition: *Corps et Ames: un regard prospectif*, Marais space, and *Présences*, Saint-Germain space. These exhibitions, conceived as a mutual dialogue, consist of the works of artists who have been exhibited by the gallery from the start.



Louis Le Brocquy, *Head with open Mouth*, 1975, oil on canvas, 45,5 x 37,5 cm



Maria Helena Vieira da Silva, *Autoportrait (Self portrait)*, 1930, oil on canvas, 54 x 46 cm



# CORPS ET AMES

Un regard prospectif

Marais space

11.03.2017-13.07.2017

The exhibition *Corps et Ames: un regard prospectif* opens with the large canvas of the Spanish **Fermín Aguayo**, *Trois nus pour un espace*, wherein the visitor perceives the density of presence and absence at the same time, as if these bodies endlessly came and went through the mirror, thus reflecting, in the manner of Leonardo da Vinci, the work of the mind that animates us. Facing the entrance is a work by the Georgian **Vera Pagava**, an artist precociously exhibited by Jeanne Bucher: *La nuit Claire ou Vision*, whose contours seem to melt into the space that surrounds them. The suspended work by the American **Paul Wallach**, *foretold*, evokes the matrix of the maternal womb, whose sparkles of yellow pigment give it its entire symbolic dimension. The impalpability of **Louis le Brocquy**'s *Etre (Being)* is part of the series he created after being dazzled upon seeing a group of women leaning against a whitewashed wall. In **Susumu Shingu**'s sculpture, the navel appears to be the entryway to a passage through the wall under the eternal dance of breath that animates all beings.

*La Révélation* by **Manessier** beams with a mystic ardor, while **Arpad Szenes**' *Carrousel* reveals a Madonna of immanent presence, spinning on her horse. The next room summons the illuminated body, incarnated by **Bissière**'s *Cathédrale*, the body transfigured between earth and sky in **André Masson**'s *Mythologie de l'Etre*, and the body mirroring the soul in **Hans Reichel**'s *Oeil cosmologique*. The body as menhir in **Fabienne Verdier**'s homage to van Eyck's *Chanoine van der Paele*; the screaming body of **Asger Jorn**'s *Projet d'un hurlement*; the body sculpted by humility in **Miguel Branco**'s bronze *Mendiant*; and **Evi Keller**'s monk made of *Matière-Lumière*. The body questioned by its bones in **Yang Jiechang**'s *Allah, Jesus, Buddha and your bones*, which reminds us of the origin of the vital energy; the dancing energy in **Mark Tobey**'s *Voyage des saints*; and **Michael Biberstein**'s aroma of pigments, dance of particles, and universal and ancestral breaths. Behind the pillars is **Jean-Paul Philippe**'s *Inventaire (Inventory)* of the body. It is a clinical inventory of bones, at once coffin and window into the body and its skull, suggesting the survival of the spirit after the disappearance of the body. Facing it are **Fred Deux**' *Refuge* of the spirit, drawn in its most minute details, at once snail and pyramid, and the animated spine of **Rui Freire**'s angel. **Vieira da Silva**'s *Petit théâtre de verdure*, in which the image of a fairy seems to merge with the surrounding Nature, contrasts with the density of **Nicolas de Staël**'s female *Nu couché* and **Jean Dubuffet**'s shattered face in all of *Expansion de l'être*, from his last series *Non-Lieux*. **Antony Gormley** explores the body as a locus of memory and of transformation, while **Rui Moreira**, in his *Lady of the Abortion II*, celebrates the body as receptacle of a gushing, free and fertile Nature.

On the mezzanine, open by invitation only, a tribute is paid to the dancer Muriel Jaër through the lens of three photographers that have followed her since the '70s. While **Max-Yves Brandily** turns the dancer's moving body into a drawing in space, in the luminescent photographs of **Etienne Bertrand-Weill** her hands and body are suffused with an original light. **Bernard Boisson** summons a purifying dance through a body that has become flame.

Muriel Jaër is also seen through the eyes of painter **Fermín Aguayo**'s 1969 *La Danseuse*, accompanied by **André Bauchant**'s *Néréïdes et Naiades*, who, unlike the sirens, help lost mariners find their way, and by **Alberto Giacometti**'s *Figure qui marche*, foundational in the evolution of his creative quest since the 1920s.

We feel a "presence" as an incarnation as much spiritual as physical of an energy that speaks to us. We listen to this message, to the powerful strength of transcendence, without actually ceasing to consider the plastic qualities of the body that it stems from.



Rui Moreira, *Our Lady of the Abortion II*, 2007, gouache on paper, 240 x 160 cm