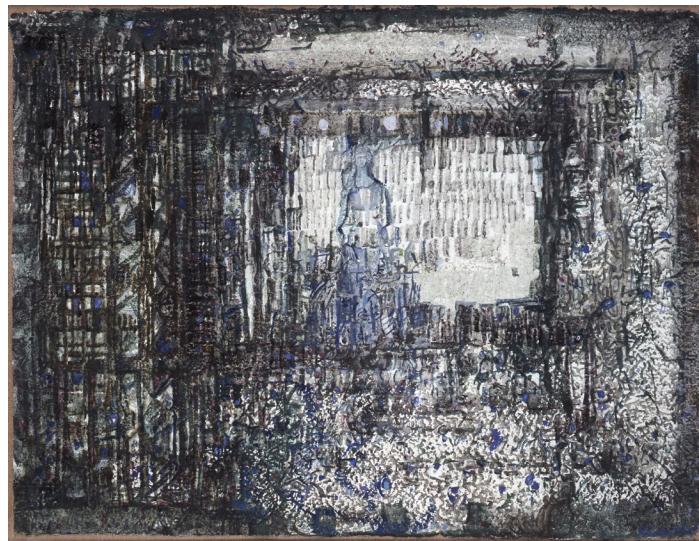


Théâtres de verdure

Michael Biberstein, Bissière, Miguel Branco, Yang Jiechang, Dani Karavan, Evi Keller, Paul Klee, Rui Moreira, Jean-Paul Philippe, Arthur-Luiz Piza, Paul Rebeyrolle, Hanns Schimansky, Susumu Shingu, Árpád Szenes, Maria Helena Vieira da Silva, Antonella Zazzera

June 7 - July 16, 2022

Jeanne Bucher Jaeger | Paris, Marais



Maria Helena Vieira da Silva, *Petit théâtre de verdure*, 1972 © Jean-Louis Losi,
Courtesy Jeanne Bucher Jaeger, Paris, Lisbon

MICHAEL BIBERSTEIN (1948-2013)

The gallery has supported Michael Biberstein, Swiss-American artist, Portuguese by adoption, since 2006, and dedicated a new solo exhibition to him in 2020, after the inauguration of his *Sky* at the Santa Isabel Church in Lisbon in 2016 and the important retrospective devoted to him by Culturstet Lisbon in 2018. The artist, passionate about astrophysics, called his paintings «machines to see». He had a great

knowledge of early Christian art and Baroque painting, especially Giovanni Battista Tiepolo and was fascinated by sacred architecture. His landscapes, true vibrations of space, chromatic breaths and resonances of silence, also evoke the landscapes of Vernet, Friedrich, Turner, Monet, Cézanne and Rothko and the landscapes of the Song dynasty.

Michael Biberstein, *FP/04*, 2004 © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



The gallery is pleased to present the exhibition *Théâtres de verdure*, named after Vieira da Silva's *Petit Théâtre de Verdure*, displayed alongside with works by major artists represented by the gallery since its founding.

Renewing its commitment to Nature, this exhibition gathers 16 artists whose inspiration is strongly linked to the earthly elements.

Particularly involved in the France-Portugal 2022 Season, and now located between Lisbon and Paris, the gallery also wishes to honor the Portuguese artists whom it represents. As well as the artists linked to Portugal whom the gallery has been defending since a long time and who have important events this year.

BISSIERE (1886-1964)

Bissière had a strong friendship with Jean-François Jaeger. The exhibition «Quelques images sans titre» by Bissière in 1951 marked a fundamental step both in the history of the gallery and the painter's career. A dozen monographic exhibitions were devoted to him at the gallery, and his work was intensively promoted in France and abroad. **The Árpád Szenes-Vieira da Silva Foundation is dedicating an exhibition to the artist from May 19 to September 11, 2022, entitled *La part de l'Autre (The Other's Part)***; the artist was a friend of the couple Árpád Szenes Vieira da Silva, of whom he was the professor at the Académie Ranson in 1932.



Bissière, *Paysage vert (composition 279)*, 1955
©Jean-Louis Losi
Courtesy Jeanne Bucher Jaeger,
Paris-Lisbon

MIGUEL BRANCO (1963)

Miguel Branco, one of the major artists of the contemporary Portuguese art scene, is honored with an exhibition during the **Art History Festival at the Château de Fontainebleau from June 3 to September 18, 2022**, as part of the France-Portugal Season 2022. In his paintings, drawings and sculptures, the artist often revisits history of art, questioning nature and man, his evolution, through the animal and its gaze. Since 2012, Galerie Jeanne Bucher Jaeger has supported his work in international institutions such as the MUDAM in Luxembourg, the CAM - Center for Modern Art of the Calouste Gulbenkian Foundation in Lisbon and the Serralves Foundation in Porto. In 2015, the Museum of Schloss Ambras, Innsbruck, devoted an important exhibition to him, followed in 2016 by a solo exhibition at the Musée de la Chasse et de la Nature in Paris. Works by the artist were presented at the Portuguese Embassy in Paris in 2021 (Contemporary Portuguese Art at the Portuguese Embassy 2021).

Miguel Branco, *Untitled (Diana)*, 2016 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



YANG JIECHANG (1956)



Yang Jiechang was born in 1956 in southern China where he lived until 1978. Marked by Mao Zedong's Cultural Revolution in 1966, and hired as a Red Guard in the 1970s, the artist chose to leave it behind to devote himself to calligraphy and Chinese art history. In 1989, the artist was presented by Jean-Hubert Martin in the exhibition *Les Magiciens de la Terre* at the Centre Pompidou. In 1989, the gallery exhibited his work at the FIAC and then devoted to him his first solo show in 1991. This was followed by numerous solo and group exhibitions, the last one in 2019 celebrated the 30 years of collaboration with the artist. Invited to the Manufacture de Sèvres, the artist realised a series of eleven vases, *Tale of the 11th Day*, exhibited at the Galerie de Sèvres from October to December 2021, presented now, among other works by Yang Jiechang, at the **Musée Guimet which offers a Carte Blanche to the artist from July 6 to October 24, 2022**.

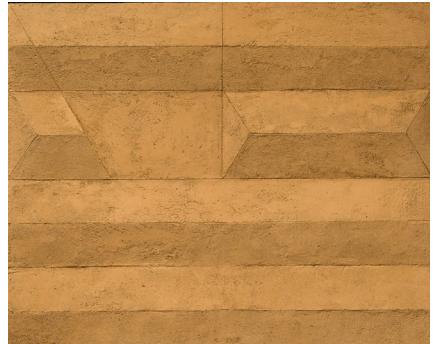
Yang Jiechang, *St Arbre-feu-blanc*, 2010-2009 © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

DANI KARAVAN (1930 - 2021)

Dani Karavan is known for his exceptional interventions in the landscape, both monumental and minimal. His environmental archi-sculptures carrying a word of union and peace are installed all over the world. His profoundly humanistic work draws its material from natural elements as varied as sand, wood, water, wind, trees and light. The Negev Monument in Beer-Sheva brought him international recognition. In 1976, Dani Karavan, described as an «artist of peace» by UNESCO, represented Israel at the Venice Biennale. He has received numerous international awards, including the prestigious Praemium Imperiale in 1998. He has completed numerous projects in Israel, Italy, France, Denmark, the Netherlands, the United States, Korea, Japan and Germany.

In recent years, while he was still pursuing his *Axe Majeur*, a 3 km long sculpture begun in 1980 in the city of Cergy-Pontoise, which payed tribute to him on June 5, 2022, Dani Karavan had wished to return to smaller sculptures. In July 2022, UNESCO, which houses one of the major works of the artist in France, the *Square of Tolerance* (1993-1998), will also give an homage to the artist who passed away on May 29, 2021.

Dani Karavan, *Ha'acher - L'Autre*, 2014 © Grégoire Copitet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



EVI KELLER (1968)

The work of the German visual artist Evi Keller questions the cosmic principle of the transformation of matter by light, embodied in her sculptures, paintings, photographs, videos, and performances. From March to July 2021, the gallery has dedicated a new solo exhibition to her entitled *Stèles*. From March 24 to April 17, 2022, the artist was invited to participate in *Festival Canal Connect*, (Artistic direction Blanca Li and Charles Carcopino), Teatros del Canal, Madrid. As part of the 2022 Art Season (April - October 2022), the Domaine de Chaumont-sur-Loire (Artistic Director: Chantal Colleu-Dumond) is exhibiting one of her major video works as well as a new monumental creation Light-Matter. From May to October 2022, the artist participates in the group exhibition *Forest Art Project - the Tree in Contemporary Art* (Curator: Paul Ardenne) at the Musée de l'eau, in Pont-en-Royans (Isère). In fall 2022, the artist will exhibit a monumental work at the *Biennale of Contemporary Art* in Aix-en-Provence.

Evi Keller, *Matière-Lumière, Sans Titre, ML_VT-22-0530 (détail)*, 2022 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



PAUL KLEE (1879-1940)

The only presentation of Paul Klee's work in June 1950 was realized in partnership with Daniel-Henry Kahnweiler. It marked an important stage in the history of the gallery and in the young career of Jean-François Jaeger. It brought together some thirty paintings and watercolors from 1919 to 1937, a few engravings and lithographs as well as illustrated books.

In *Theory of Modern Art*, Paul Klee compares the position of the artist to that of a tree, its branches to the work of a lifetime, and its roots to the creator's orientation in the world. Throughout his life, Klee recorded his philosophical reflections in his diary. He wrote: «One learns to see behind the facade, to grasp a thing at its root. One learns the prehistory of the visible».

Paul Klee, *Arbres parmi les pierres*, 1937 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

RUI MOREIRA (1971)

From March 12 to May 29, 2022, the gallery dedicated a new exhibition to Rui Moreira, entitled *The Passengers*, presenting the artist's drawings made over the past two years. Geometric abstractions, cosmographies, organic landscapes evoking the structures of the living, or divinities emerging from mythological landscapes, Rui Moreira's drawings are inhabited by a pulsation of life and beauty expressing a certain state of being on Earth, in harmony with the primordial energies that run through it. Since 2008, the gallery has dedicated several solo exhibitions to him and has accompanied many of his exhibitions in international institutions: the Mudam Luxembourg in 2014, the Museum of the City of Lisbon in 2016, the José de Guimarães International Arts Center in 2017, the Fosun Foundation in Shanghai in 2018, the Berardo Foundation in Lisbon in 2019. **Rui Moreira will have a major solo exhibition at MAAT - Museum of Art, Architecture and Technology in Lisbon for April-May 2024.** This exhibition will travel to various European institutions. Rui Moreira, *Machine of entangling landscapes VIII*, 2019 © Cintra Castro Caldas, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



JEAN-PAUL PHILIPPE (1944)

After attending the Beaux-Arts in Paris at the age of 16, Jean-Paul Philippe moved to Florence in 1961 and worked at the Uffizi Drawing Room, in the intimacy of the works of the Quattrocento. One meeting after another led Jean-Paul Philippe to the marble quarries of Carrara. The path to sculpture is open. Doors, steles, labyrinths, hopscotches... His major open-air work, which he calls the Site Transitoire, was created in 1993 in the austere and magnificent landscape of the Crêtes, a piece of sky framed on the hills of Asciano, facing Siena. The EuroAirport Basel-Mulhouse-Freiburg inaugurates in 2018 the sculpture *Les dessous du ciel ou l'attrapenuages*.

In October 2022, his monument *Résonances - Un écho au Site Transitoire* will be inaugurated in the Parc des Adrechs: a sculptural work echoing both the Site Transitoire, and the particular relationship of the Commune of La Roque d'Anthéron, twinned with Asciano, with the ITER program. **From December 4, 2022, the gallery will dedicate a new solo exhibition to the artist.**

Jean-Paul Philippe, *Sposa delle crete (L'épouse des cretes)*, 1992 © Giancarlo Cini, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

ARTHUR-LUIZ PIZA (1928-2017)

While living a studious youth in São Paulo, Arthur-Luiz Piza nourished a deep connivance with the rural Indian environment, in the province of the northwest of Brazil, land of his origins. He studied painting with a local artist before leaving Brazil in 1951, after the São Paulo Biennial, to settle in Paris. This was the beginning of a career as a painter and engraver, soon to be crowned with numerous awards and international recognition. Three exhibitions were devoted to him at the gallery: in 1999, in 2005 on the occasion of the Year of Brazil in France, presenting his new transparent scores made as metallic nettings, and in 2012. His works are in the main international museums: Paris (MNAM and MAM), Saint-Etienne, Sarrebrück, Lodz, Vienna, Rome, London, New York (Guggenheim and MoMA), Chicago, Portland, Rio de Janeiro, São Paulo.

Arthur-Luiz Piza, *Terre mère*, 1964 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



PAUL REBEYROLLE (1926-2005)



Paul Rebeyrolle's powerful, violent and generous works have been shown at the gallery on four occasions since 1999, in the artist's last creative period. They are a call to freedom, a revolt against injustice, intolerance, the enslavement of man and nature, a true testimony of our time that tracks the real in the most sensory and instinctive way possible.

Around 2000-2001, he also painted all his last landscapes which prove that he was not lacking in imagination, nor in passion to paint, by deploying treasures of materialist inventions: branches soar beyond the frames, mosses and bark more real than life, even though they are made of polyurethane, grow in all directions, while pigment powders mixed with earth or sand cause explosions of color, simulate vapors or embers, envelop these visions of nature more alive than ever with fog or light...

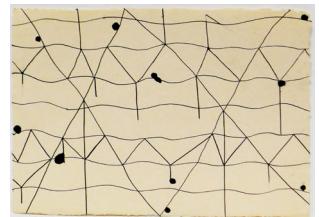
Rebeyrolle was old and tired, but his time still gave him something to feed his inner fire.*

* Extract from the text by Stéphane Vacquer «Paul Rebeyrolle, un peintre en campagne», catalog Paul Rebeyrolle, *Paysages*, published for the 2021 Art Season of the Centre d'Arts et de Nature du Domaine de Chaumont-sur-Loire.

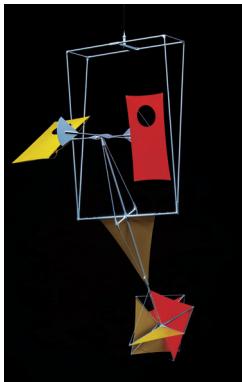
Après l'incendie, 2000 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

HANNS SCHIMANSKY (1949)

Agricultural engineer by education, Hanns Schimansky decided to devote himself exclusively to art and more specifically to drawing from 1979. In his scripted drawings, he proposes to live the rhythm of the world by capturing and prolonging the elusive intensity of the moment, by summoning chance and provoking it, thus opposing a deliberate slowing down to the dizzying speed of our media world. The geometric shapes or the intertwining of the lines, accentuated by the folding of the paper, create an energetic writing proper to Schimansky. His drawings are filled with movement, like waves or breaths that intoxicate. Hanns Schimansky's work, which has been exhibited four times at the gallery, is at once composed of sounds and silences. The rustling of the folded and unfolded paper, the scratching of the pen, the precisely repeated dot, the line that glides in ever-changing rhythms are all sounds that constitute the harmony of the artist's drawings. A work by Hanns Schimansky is presented in the exhibition **MEDIUM ZEICHNUNG - zeitgenössische Positionen zur Zeichenkunst** at **Kunstsammlung Gera and Kunstverein Gera, Germany** from May 25 to August 28, 2022. Hanns Schimansky, *Sans titre*, 2018 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



SUSUMU SHINGU (1937)



Susumu Shingu, supported by the gallery since 2006, is currently considered one of the most important artists of the Japanese contemporary scene. His monumental sculptures have been installed all over the world during the last 40 years. Trained as a painter for 6 years in Rome, he then turned to work with natural elements: water, wind, gravity... The artist has created the Wind Museum in Sanda, near Osaka, Japan, a vast natural space in which his sculptures dance with the wind. The artist has also always collaborated with famous designers such as Issey Miyake, Jiri Kylian, Tadao Ando and, very regularly, Renzo Piano. Three of the artist's sculptures are installed in the Cultural Center of the Stavros Niarchos Foundation in Athens, designed by Renzo Piano.

In 2018, the MUDAM Luxembourg dedicated a solo exhibition to the artist. On the occasion of the 500th anniversary of the death of Leonardo da Vinci in 2019, the Domaine National de Chambord devoted a major exhibition to the artist, **Susumu Shingu, Une utopie d'aujourd'hui**. The exhibition also featured Susumu Shingu's major work: Atelier Earth, the creation of a self-sufficient village, living from the natural energies of wind, water and sun. In spring 2024, this project, dreamed of and carried by the artist for years, should be inaugurated in the Arima Fuji Park, already hosting the **Susumu Shingu WIND MUSEUM**.

Susumu Shingu, *Stream of Time*, 2013 © Takashi Hatakeyama, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

ÁRPÁD SZENES (1897-1985)

On the occasion of the 120th anniversary of the birth of Árpád Szenes in 2017, the gallery dedicated to him the exhibition **Plenitude at the Edge of Existence**. New tribute to the artist, defended by the Jeanne Bucher Jaeger gallery since 1939, through a countless number of monographic exhibitions and group exhibitions at the gallery and outside the walls for almost 80 years. The gallery has dedicated the exhibition **Eloge de l'Etendue** to the artist on the occasion of the publication of the **Catalogue raisonné** of drawings and paintings by Árpád Szenes, by Chiara Calzetta Jaeger. His works awaken in us a reflection of a metaphysical nature. We go from the hereafter to the beyond. From the feeling of an underlying life to the idea of the infinite. These canvases also have a destiny: to welcome light. What Árpád Szenes calls «transparency» because it is indeed this Dawn to which Árpád Szenes' works invite us.

Árpád Szenes, *Le point bleu*, 1965 © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



MARIA HELENA VIEIRA DA SILVA (1908 - 1992) - refer to the visual on the first page of the press release

Few artists have had a destiny as intimately linked to a gallery as Vieira da Silva's with the Jeanne Bucher Jaeger Gallery. After the publication of *Kô & Kô* in 1933, she was exhibited by Jeanne Bucher at the end of that decade and has remained constantly promoted and defended by the Jeanne Bucher Jaeger Gallery in France and internationally to this day. The gallery has dedicated to the Portuguese artist a major exhibition between Paris, London and New York in 2019/2020.

Particularly involved in the France-Portugal 2022 Season, the gallery is collaborating with the **Cantini Museum in Marseille** and the **Musée des Beaux-Arts in Dijon** for the exhibition devoted to **Maria Helena Vieira da Silva, L'Œil du Labyrinthe**, from June 9 to November 6, 2022 in Marseille and from December 16, 2022 to April 3, 2023 in Dijon; the gallery also lends works by the artist for the exhibitions **All I want - Women artists from 1900 to 2020**, at the **Centre de la création contemporaine Olivier Debré**, in Tours, from March 25 to September 4, and **Modernités Portugaises** at the **Propriété Caillebotte**, Yerres, from May 21 to October 30. A major artistic figure of the 20th century, Vieira da Silva was featured in the exhibition **Elles font l'abstraction**, presented at the Centre Pompidou in 2021 and at the Guggenheim Museum Bilbao in 2021-2022. Her work is included in the collections of several leading museums, including the Guggenheim Foundation and MOMA in New York, the Art Institute of Chicago, the Phillips Collection in Washington, D.C., and the Tate Modern in London.



ANTONELLA ZAZZERA (1976)

Antonella Zazzera graduated in 1999 from the Academy of Fine Arts in Perugia. She became fascinated with chiaroscuro and its ability to shape forms through light. More than any other material, light is at the origin of her sculpture, which she realizes «thinking of painting and its innumerable tones» of which she finds all the tonalities in copper. Antonella Zazzera has participated in numerous group exhibitions in Europe, Japan, China, Israel and the United States (the Frederik Meijer Gardens & Sculpture Park, Grand Rapids, Michigan, 2014). In 2005, she won the 1st prize for young Italian sculpture, by the National Academy of San Luca in Rome, under the direction of Nicola Carrino, Pietro Cascell and Carlo Lorenzetti. In 2016, she received the Arnaldo Pomodoro Prize, after Loris Cecchini, Laura Renna and Claire Morgan. In 2019, the gallery dedicated a new solo exhibition to her, echoing the exhibition **TISSAGE TRESSAGE** in which the Villa Datris Foundation in Paris presented a work of the artist, which then entered the Foundation's collection.

Antonella Zazzera, *Armonico CCCLXXXVI*, 2020 © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon