

JEAN-PAUL PHILIPPE

1944



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



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



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

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



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

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



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



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

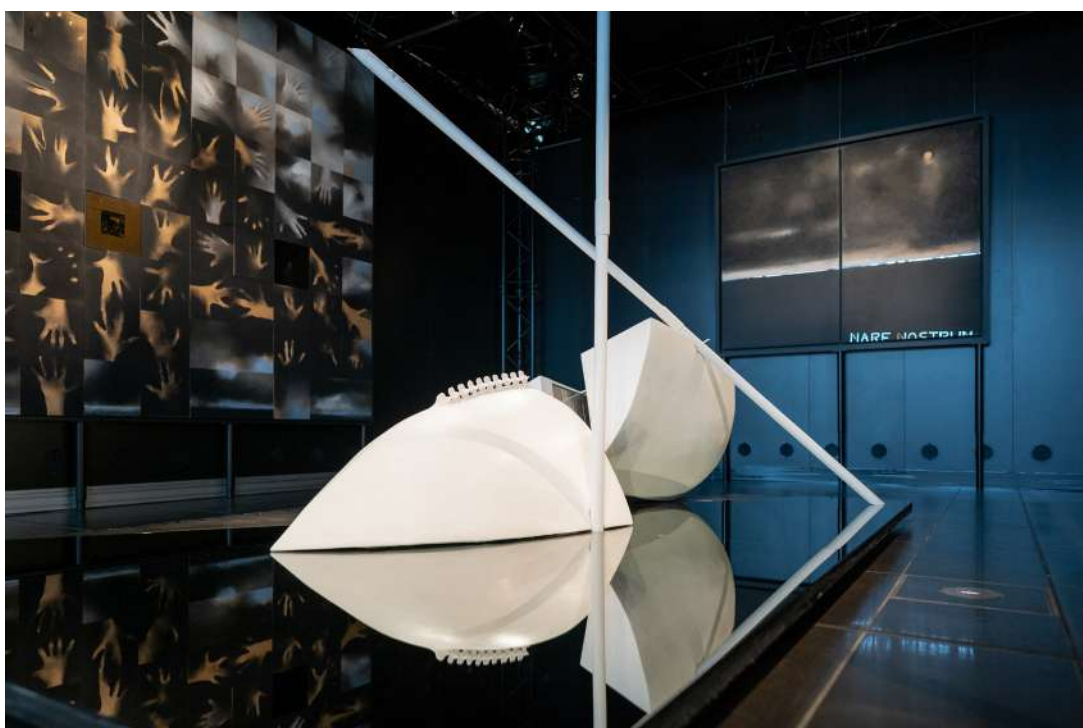
In 2023, the gallery is dedicating a new exhibition to Jean-Paul Philippe, presented in conjunction with the work of Dani Karavan: *Enchan-Temps: Inhabiting the Earth – Intimate Archaeology*. Jean-Paul Philippe's works include models, drawings, and sculptures related to his *Site Transitoire* in Asciano, Italy, made up of 7 sculptures of windows, wheels and labyrinths installed in the landscape in Crete Senesi in the 1990s, as well as the scale model of his most recent work, the twin sculpture *Resonances*, recently inaugurated at La Roque d'Anthéron in France, with the support of ITER. In 2023, the 30th anniversary of the *Site Transitoire* will be celebrated.

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

Jean-Paul Philippe

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

Véronique Jaeger



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