

JEANNE BUCHER JAEGER

PARIS | Marais - 5 rue de Saintonge, 75003

LISBONNE | Rua Victor Cordon, no 21

Santa Maria Maior, 1200-482

# ART PARIS 2024

booth D6

GUILLAUME BARTH

MIGUEL BRANCO

DADO

ANTOINE GRUMBACH

YANG JIECHANG

EVI KELLER

RUI MOREIRA

LOUISE NEVELSON

MARIA ANA VASCO COSTA

MARIA HELENA VIEIRA DA SILVA

ANTONELLA ZAZZERA

CHINA, OCEANIA







*Artists are seekers, revealing before we do what lies beneath the surface of our times. Each in his or her own way gives us a glimpse of today's and tomorrow's world, as well as that of yesterday, through their absolute presence in the Living World.*

For this new edition of ART PARIS 2024, the gallery has selected artists and works in line with the themes chosen by the 2 guest curators: that of Eric de Chasse, Director of the Institut National d'Histoire de l'Art, and his theme of *Fragile Utopias*, transforming our relationship with the world and opening up the perspectives of a sensitive and fragile world open to the doubt of certainties. **Vieira da Silva's** work, selected by Eric de Chasse, situates our human condition within a gigantic space-time mesh in which we evolve in an uninterrupted ballet of events and encounters. No need to belong to an abstract or figurative pictorial world, Vieira da Silva evolves freely in a world of architectures that are not composed of walls but of meaning, sound, color and total connectivity. Her work is resolutely contemporary, woven from fine multi-sensory mosaics, all networked together, where the painting is a spectacle of the Living, in an unfolding of rhythms, sometimes slow, sometimes accelerated, inspired by a continuum of experience unfolding without limit in full musicality. We are everywhere, in this work, facing not one reality but multiple realities, as if we had to lift the veils to experience the immensity of limitless matter, unfolding in meditative spatial emptiness.

This work echoes other artists weaving spaces and sensations, such as **Evi Keller** and her *Matière-Lumière* in permanent transformation, sometimes flesh, sometimes metals, minerals, plants, crystals, constellations; **Antonella Zazzera** and her harmonious, luminous weavings of copper wire; **Louise Nevelson** and her tangled black woods; **Ana Maria Vasco Costa** and her rhythmic, composed ceramics responding to Vieira's azulejos.

Now we come to Nicolas Trembley and his *Art and Craft* theme of the artist-craftsman, to which many of these women artists relate, as do these artists sowers of meaning, one of whom (**Guillaume Barth**) links his magic square of silk transformed into a Talisman of Love to the minute subtlety of saffron flower, while another (**Miguel Branco**) multiplies timeless image-references and opens up landscapes in wood itself, in an ever more surprising artistic dramaturgy; **Yang Jiechang** plays with the voluptuousness of his layers of ink impregnated with cypress wood and essential oils, as if to make us feel the voluptuousness of his texture; or the skilful weaving of words and images in a perpetual tangle, without beginning or end, with all the vision of **Antoine Grumbach** engraved in this white marble linked to these hand-painted azulejos; and **Dado's** rare collage images that haunt his history and reflect the whole of humanity, as well as the uninterrupted thread of **Rui Moreira's** space-time voyages that marry the shooting star to the starfish and guide us through the waters.

All this under the blessing of the sacred sculpture of *Faîte de case* (hut ridge), or the Cape Yi, which envelops us in its warm protection, evoking the felt sculptures of Joseph Beuys in the struggle for human survival, or the weavings of Magdalena Abakanowicz. Art is very much a part of our daily lives, rendering the Living in a multitude of forms born of the hand on the very sensitive film, the weaving of copper, the stroke, dyeing and printing of saffron, the molding and shaping of clay or the chiseling of marble, the composition of ink, hair, plant roots and minerals. A living being touched, tasted and savored, a Universal Living Being with its share of Utopia.

Véronique Jaeger  
March 2024

# GALERIE JEANNE BUCHER JAEGER

since 1925



Currently at the gallery and until July 13, 2024: Exhibition *Susumu Shingu, Le Souffle d'Ici - L'Eau de là*, Galerie Jeanne Bucher Jaeger, Paris, Marais, 2024  
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Galerie Jeanne Bucher Jaeger is one of the few international galleries to work with 21st-century artists, having traversed the field of 20th-century art with a roster of artists and a collection of works demonstrating its longevity of almost 100 years.

Founded by Jeanne Bucher in 1925, the gallery is recognized as a European institution that has exhibited the great artists of the 20th century. Jeanne Bucher initially exhibited pre-war Surrealist, Cubist and Abstract avant-gardists (Bauchant, Ernst, Giacometti, Kandinsky, Léger, Masson, Miró, Picasso, Staël, Tanguy, Vieira da Silva...). Jean-François Jaeger took over in 1947, exhibiting the great post-war European abstract artists (Staël, Vieira da Silva, Bissière, Tobey, Dubuffet, Jorn...), the new figurative and realist painters of the 70s (Gérard Fromanger, Dado, Fred Deux...), and the urban and environmental sculptors of the 80s (Dani Karavan, Jean-Paul Philippe, Jean-Pierre Raynaud...).

Since 2004, Véronique Jaeger, now CEO, has been promoting the artists with whom the gallery has been associated from the outset, such as André Bauchant, Vieira da Silva, Arpad Szenes, Nicolas de Staël, Hans Reichel, Roger Bissière, Mark Tobey, Jean Dubuffet and Fermín Aguayo, conceives monographic or thematic exhibitions for international museums on loan of works from the gallery's own holdings or from private collections built up over time, and pursues and develops new collaborations with contemporary artists such as Guillaume Barth, Michael Biberstein, Miguel Branco, Antoine Grumbach, Zarina, Dani Karavan, Evi Keller, Rui Moreira, Jean-Paul Philippe, Hanns Schimansky, Susumu Shingu, Yang Jiechang, Maria Ana Vasco Costa, Antonella Zazzera. ...

Galerie JEANNE BUCHER JAEGER also has a presentation space for its artists in Lisbon, open by appointment.





Group exhibition, Palacete Jeanne Bucher Jaeger, Lisbon, Portugal, 2022 © Ricardo Oliveira Alves, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Group exhibition *Quinte-Essence*, 2015, Galerie Jeanne Bucher Jaeger, Paris, St Germain, © Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbonne



Group exhibition *Expansion - Résonance*, 2008, Inauguration of Espace Marais, Galerie Jeanne Bucher Jaeger, Paris © Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbonne

# GUILLAUME BARTH

1985



*Elina*, 2015, photograph of the salt and water sculpture, 300 cm in diameter, Bolivia © Guillaume Barth - *Elina* is an imaginary planet created from salt bricks using traditional techniques of the Aymara Indians, a people of Bolivia, north of the vast salt desert. Guillaume Barth spent 3 months realizing his project, unfolding into a ephemeral sculpture (*Elina*).



*The Harvest of Flowers*, 2018, silver photography, Khorasan Desert, Iran © Guillaume Barth - The project *Crocus Sativus, Flower of Happiness*, was supported by the [N.A.] Project fund.

*«Observer, flâneur, philosopher, call him what you will; but you will certainly be led, in characterizing this artist, to bestow upon him an epithet that you could not apply to the painter of eternal things, or at least more enduring ones, of heroic or religious things. Sometimes he is a poet; more often he resembles a novelist or a moralist; he is the painter of circumstance and all that it suggests of the eternal.»*

*With these words, published in a newspaper in 1863, Baudelaire portrayed the painter of modern life.*

*70 years later, this flâneur still strolls, this time recounted by Walter Benjamin, in the fragile Europe between the two World Wars. It was almost a century ago, yet the flâneurs continued to stroll, not only in a weakened Europe but also far beyond, in a world made accessible even in its most remote corners. Guillaume Barth belongs to this lineage of flâneurs.*

*From the salt deserts of Bolivia to the reindeer peoples of Mongolia, from Quebec to Senegal through Iran, Guillaume Barth pursues an extraordinary trajectory, which discourages a «classic» reading of the young artist's journey - school/diploma/residency/exhibition/publication... - because this journey is interspersed with mysterious moments, closer to anthropology than to artistic practice.*

*These moments kept secret by the artist feed into an approach that looks willingly towards the spiritual while embodying itself in simple materials that also include a dimension of fragility by inviting salt, living trees, or even pieces of fabric. (...)*

Estelle Pietrzyk, director of MAMCS Strasbourg, excerpt from the presentation of the *Axis Mundi*, headquarters of the ARTE network in 2018.



Guillaume Barth was born in 1985 in Colmar, he lives and works between Sélestat in Alsace and Amatlán de Quetzalcoatl in Mexico. He graduated from the National Studio of Contemporary Arts at Le Fresnoy in 2021, graduated from the Art option of the École Supérieure des Arts Décoratifs de Strasbourg in 2012. **He is the laureate of the Martel Catala Foundation prize for the *New Forest* book project in 2023, laureate of the Talents Contemporains prize of the François Schneider Foundation in Wattwiller (FR) in 2019, laureate of the Bullukian Foundation prize in Lyon (FR) in 2017, as well as the Théophile Schuler prize (FR) in 2015.** He participated in the 61st Salon de Montrouge in Paris (FR) in 2016.

*Crocus Sativus*, 2018, Khorasan Desert, Iran © Guillaume Barth



His works have been showcased in various countries, in Europe, but also in Iran, Canada, China, and recently in Mexico. **The Jeanne Bucher Jaeger Gallery presents the artist for the first time at Art Paris 2024.**

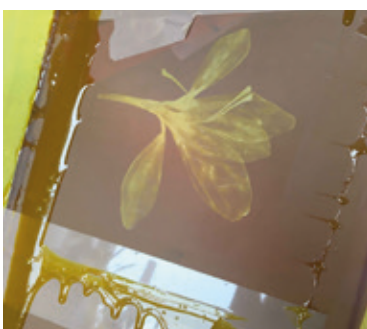
Since 2004, Guillaume Barth has been interested in saffron, its symbolism, properties, and virtues of its flower, the *crocus sativus*. Personal experiences motivated him, stemming from a deep-seated necessity, to delve more intensely into this flower: research, travels, preparations, he even goes as far as cultivating it. During a trip to the East of Iran (2018), the artist witnessed how the desert in the Khorasan region transforms, for a short period, into a sea of purple flowers.



«A», alpha the first letter of the flower alphabet, 2022, inkjet print on paper, 30cm x 30 cm, edition of 10 © Guillaume Barth

*Following an intuition, tracing the origins of certain Sufi poems, I discovered the saffron fields in the Khorasan desert in Iran. In autumn, the desert landscape transforms into a bewildering display of purple. A seductive aroma unfolds for miles around. This region has long been the largest area of cultivation of this flower. Khorasan means in Persian «where the sun is born.» The history of the plant began mysteriously on the island of Santorini in Greece over 5000 years ago, then the flower traveled along the Mediterranean coast to Asia. The cultivation then spread to Europe and later developed in America. The crocus is a symbol of life and regeneration. It blooms and is directly harvested to extract its precious stigmas. The oldest mentions of saffron account for its medicinal and therapeutic properties. Yet, today saffron cultivation is mainly used for gastronomic purposes. «The preciousness of the spice is not simply related to its production cost. Symbolically, the flower holds much more value. It has traversed time and continents, exerting a strong power of attraction and inspiration on humanity.» The artist is interested in myths and stories mentioning this flower as well as its ritual, spiritual, and medicinal use. «In Greek mythology, it is said that Crocus, a very handsome man in love with a nymph named Smilax, played discus throwing with Hermes, his friend on Olympus. Unfortunately, he was fatally wounded in the head during the game. It is said that Crocus' blood flowed and fertilized the earth. At that place, a small purple flower appeared. This flower has since been named «crocus» and is a symbol of life and rebirth.*

Felizitas Diering



Imagined from the interpretation of Sufi magic squares and the study of talismans, using saffron ink to print the flower alphabet on silk, the work *ARUUNOMMNA*, presented at Art Paris 2024, is a *Love Talisman*. The piece was technically developed with the precious expertise of Juliette Vergne, artisan/artist specializing in plant dyes, and H el ene D emoulin, designer/prototyper.

My ideas are constructed from different places, have original forms that seem to diverge from each other, but upon closer examination, their invisibility overlaps in a single ensemble. For over a decade, the lines of formal and semantic forces emerging from my sculptures, simple forms and forms of nature, patterns of the sphere, cycle and opening, phenomena of absorption and visual reflection, geographical exploration, realized fictions, transcultural narratives, inscription in landscapes, appearance and disappearance, flowering and rooting, attempt to make sense through an approach as sensitive, reflective, and artifact-oriented. It is characterized, before any gesture, by an attentive capacity to the elements of the Living world.

1) Guillaume Barth, *Flower Alphabet*, 2023, silk screen printing on silk, saffron ink, 27 x 27 cm © Guillaume Barth  
2) Saffron Screen Printing © Guillaume Barth

# MIGUEL BRANCO

1963



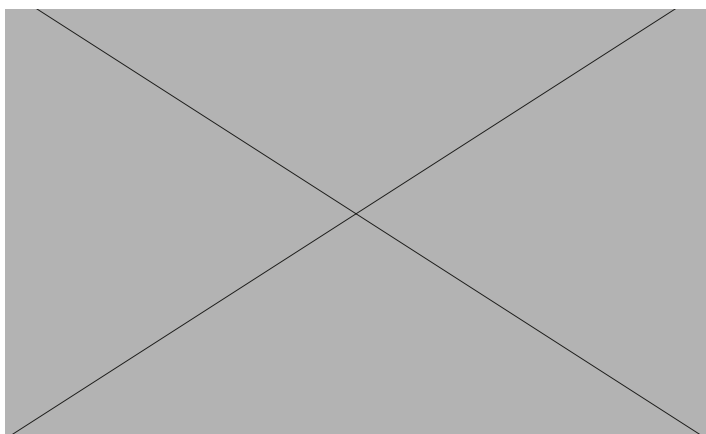
- 1) *The Temptations of St. Anthony*, 2024, oil on wood, 26 x 18 cm
- 2) *Untitled (Skull)*, 2024, oil on wood, 8 x 5.3 cm
- 3) *Landscape with submarine (After Joachim Patinir)*, 2024, oil on wood, 14.5 x 31 cm

© D.R. Courtesy of Jeanne Bucher Jaeger, Paris-Lisbon

*I have always been fascinated by cabinets of curiosities, which historically are a precursor to museums. Furthermore, animals fascinate me. My approach is not naturalistic, and I do not consider them as an extension of the human being. They are what we can never be, what we can never understand. The animal is the absolute 'other,' a cryptic presence.*

Miguel Branco

Miguel Branco is one of the leading artists on the contemporary Portuguese art scene. His work is based on metamorphosis and strangeness, as well as on images and the mechanisms they provoke. Borrowing most of his models from the history of art, notably Georges Stubbs, or drawing on illustrations from old scientific works such as Count de Buffon's *Histoire naturelle*, his works - paintings, drawings and sculptures - lend themselves to a new pictorial and plastic approach. Claiming these borrowings, the artist uses them in a very personal way: he creates his own images from previous ones, places his animal figures in a new context or under a new light, with infinite knowledge and distance, hypertrophies his painting to make us see again the greatness of his masters (Watteau, Chardin, Fragonard, Goya, Velázquez, Bellini, Stubbs, Hogarth, Teniers...). In his sculptures, he takes us on a journey to the heart of civilizations and countries such as Egypt and India, creating a dramaturgy in which the sensation of the work consists in reincarnating an essence that is both present and absent, an invisible that surpasses us. In his latest paintings, Miguel Branco concentrates for the first time on landscapes, in reference to the painter Joachim Patinir, considered the first landscape painter in the history of Western art; his views are often atmospheric or aerial perspectives that incorporate religious scenes.





Whether animal, humanoid, object, place, skull, scribe, butterfly, or landscape, his work is characterized by the constant presence of a scenic device: someone or something intangible is the protagonist. This use of different historical sources and strata is at the heart of the artist's creative process, as explained by Portuguese art critic Bernardo Pinto de Almeida:

*As if using a scalpel, Branco dissects and cuts different representations of art history that he deconstructs and reassembles into new hybrid and enigmatic images. These images are meticulously (re)constructed and (re)created through successive reconfigurations of elements from different sources, often virtual. The artist extensively and freely exploits the countless creative tools offered by new technologies - collages, enlargements, reductions, cuts, erasures, additions... These forms that he reshapes, rewrites, reinvents manually ad infinitum give rise to new images obtained through multiple virtual transformations, removing any notion of origin and any trace of the existence of a first image.*

Miguel Branco studied painting at the Academy of Fine Arts in Lisbon. From 1994 to 2018, he directed the Drawing and Painting Department of the Center for Art and Visual Communication in Lisbon, Ar.Co.



Exhibition *Black Deer*, Miguel Branco, 2016-17, Museum of Hunting and Nature, Paris, France © Georges Poncet, Courtesy of Jeanne Bucher Jaeger, Paris-Lisbon

He is represented in several public and private collections in Europe and the United States. His work has been presented in galleries and public institutions such as the Calouste Gulbenkian Foundation, Lisbon; the Serralves Museum, Porto; the Watari Museum of Contemporary Art, Tokyo; the MUDAM, Luxembourg; the Carmona e Costa Foundation, Lisbon; the City Museum, Lisbon; the Schloss Ambras, Innsbruck; the Jeanne Bucher Jaeger Gallery, Paris-Lisbon; Culturgest, Lisbon; the Paule Anglim Gallery, San Francisco; the P.P.O.W Gallery, New York; Pedro Cera Gallery, Lisbon; Museum of Contemporary Art, Ghent; National Museum of Contemporary Art, Lisbon. **In 2016-2017, the Museum of Hunting and Nature in Paris devoted a major exhibition to him: *Black Deer*, Miguel Branco, presenting 70 works in dialogue with the Museum's works. The artist is also honored by the Festival of Art History and the Château de Fontainebleau, as part of the France-Portugal 2022 Season.**

The artist is presented in 2022 at Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean, as part of the *Face-à-Face* exhibition. He is also shown in 2023 at SNBA Lisbon in the exhibition *Uma Terna (e Política) Contemplanção do que vive (Norlinda and José Lima Collection)*; the exhibition entitled *Terra - ou os quarenta nove degraus* is dedicated to him at the Carmona e Costa Foundation, and he is presented at the Museum of Contemporary Art of Lisbon, as part of the exhibition *I II III IV V - five decades of ar.co*.



Personal exhibition *Deserto*, Miguel Branco, 2012, Jeanne Bucher Jaeger, Paris, Marais © Georges Poncet, Courtesy of Jeanne Bucher Jaeger, Paris-Lisbon

# DADO

1933 -2010



Dado, Triptych of Pali-Kao, 1972, oil on canvas, 195.5x150.5x3cm © Jean-Louis Losi, Courtesy of Jeanne Bucher Jaeger, Paris-Lisbonne

The simultaneous publication of the book of interviews, "Portrait en fragments," and the photographic album, "Dado, Le temps d'Hérrouval," allows us to revisit the life and work of the Montenegrin artist. Two essential volumes for those interested in the art of painting, drawing, and engraving, photography, and the artist's free speech (...) These two works are love letters (...)

(...) As art history is written, Dado's work has ceased to have the visibility it may have had during his lifetime. But the time is ripe today for a reassessment of the unclassifiable. Dado placed himself alongside Klossowski and Bettencourt among the "artists that cannot be put into everyone's hands." Christian Derouet, who signs the afterword, rightly says that he was closer to Füssli than to Bacon. It would be wrong to interpret this unique position as a kind of aloofness disguised as modesty. In the ultimate paradox, the artist also said, "I work for all humanity." There was a profound humanity in his monsters.

Catherine Millet, *Dado, for all humanity*, artpress, January 2024

**DADO (1933-2010) was presented at the gallery in February 2024, echoing these two recent publications offering a unique and singular insight into the artist.** Among this selection of emblematic works, including paintings and drawings: *the Triptych of Pali-Kao, the Triptych of Narval, the Triptych of Bowery, Mayfair House, the Atlas of Dermatology...*, accompanied by some photos of Dado's studio and the world of Hérrouval by his son Domingó Djuric.

Born into a family of intellectuals, Dado (born Miodrag Djuric) was born in Cetinje, Montenegro. Marked by the tragedy of war, and deeply affected by the death of his mother in 1945, Dado left school and did not return until 1947 to join the Herceg Novi School of Fine Arts and later the Belgrade School of Fine Arts before settling in Paris in 1956. There he met Jean Dubuffet who, impressed by his drawings, introduced him to Daniel Cordier. He was then directed to the Jeanne Bucher Gallery by the collector couple Boulois as well as by François Mathey. His phantasmagorical dramaturgy draws its source from a form of redemption, through painting or drawing, of the memories of an adolescent crossed by the terror experienced in his native Montenegro. The Jeanne Bucher Jaeger Gallery dedicated several solo exhibitions to him as well as regular presentations within thematic exhibitions.

Solo exhibitions of Dado at the Gallery:

February 1-10, 2024, *Portrait en fragments*

May 12 - June 18, 2016, *Epidermal Memory*

March 24 - May 14, 2011, *Tribute to Miodrag Djuric Dado*

May 14 - June 14, 1975, text by Michaël Peppiatt, "Dado, black on white", on the occasion of the presentation of the edition of 35 drypoint engravings, Alain Controu printer

September 18 - October 27, 1973, *Recent Paintings and Engravings*

March 30 - May 8, 1971



Enthusiast of old anatomical plates, Dado draws his literary references at random from the libraries of his psychiatrist or dermatologist friends: alongside Lombroso's "Criminal Man," one might find illustrated manuals of forensic medicine, atlases of dermatology. His menagerie results from chance encounters but inevitable ones at the "empty-me-this" of the secondhand booksellers: the animal portraits written by Buffon for his "Natural History" have married the illustrations by Grandville for "Scenes from Private and Public Life of Animals." Dado was once drawn to the atmosphere of Céline's novels; since then, he has discovered "Voyage en Orient," "Les Illuminés" by Gérard de Nerval. He ponders the texts more than he reads them and always returns to the Book of Job, which is his Divine Comedy. (...)

Facing the aggressiveness of the contemporary world, a new Candide, Dado remains in a countryside near the capital knowing that in this retreat, people would come looking for him.

He does not feel like a bearer of any social message: when Erro, in a series of collages made in 1972, strolled with much fantasy Mao and the Chinese in Venice, Dado was making yet another journey around his studio, carrying onto canvas and paper the hexagonal tiles, the bull's eye window, the garden chair. He has forgotten about socialist realism that had overshadowed his childhood and practices a figuration that does not cling to any naturalism.

With great difficulty, in the corners of his large drawings, one could find hidden like in a riddle portraits resembling. A visionary of the horrible, he denounces no torture. His graphic style falls short of Goya's representations of the Inquisition or Géricault's castigations of British hangings.

Christian Derouet, excerpt from the text published in the catalog *Dado. The Exasperation of the Line*, Paris, Centre Pompidou, Editions, 1981, p. 7-12



Dado, *Atlas of Dermatology*, 1975  
Collage on wood  
87x250 cm  
© Jean-Louis Losi, Courtesy of Jeanne Bucher Jaeger, Paris-Lisbonne

*At the end of my brush, it's stupid to say this, at the end of my colored pencil, it churns up there, it starts to breathe, this kind of heart - if there is a heart - starts beating at that moment. But me, outside of the act of working, I am nothing. That's why I come to see you... You see, I have this kind of agenda where there are barely a few numbers. But I am not the owner of a universe, as people like to say, nor of a world. I describe something that I feel, or maybe I have nothing else to do, I only have that as an outlet. And this poverty sharpens my sense of solitude, simply, which is ultimately a privilege. It's a solitude that is revived every day, which is not one, because it moves. I fill my solitude with paintings that I tend to make, that I would like to make, but not those that I do.*

Dado, *Portrait en fragments*, editions L'Atelier contemporain, 2023, interviews by Christian Derouet, 1981-1988. Edition established and presented by Amarante Szidon.



Exhibition views *Dado, Portrait en fragments*, 2024, Jeanne Bucher Jaeger Gallery, Paris, Marais © Hervé Abbadié, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

# ANTOINE GRUMBACH

1942



1) *Encyclopédie Vagabonde Series*, 2018-2022, watercolor and ink on paper, 31 x 23 cm © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

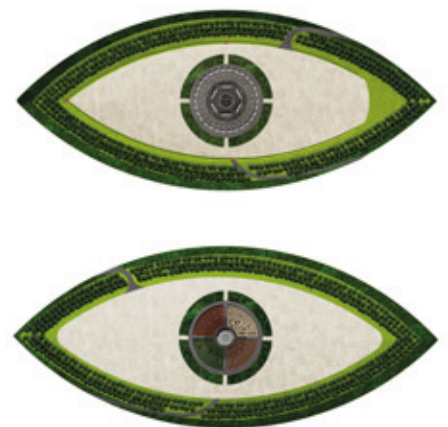
2) *The Eyes of the Sky*, 2023, marble and azulejos, 9 x 49 x 38 cm, edition of 8 © Nicola Gnesi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Antoine Grumbach is an artist-architect-urban planner, graduated from the Ecole des Beaux-Arts in 1967 and awarded the Grand National Prize for Urbanism and Urban Art in 1992. His numerous international achievements and major architectural and urban projects include the Mirabeau course in Aix-en-Provence, the inhabited bridge over the Thames in London, the restructuring of the historic district of Shanghai, the Grand Moscow, the tramway of Paris, and the Greater Paris «Seine Métropole»...

For over 40 years, he has taught at the National Schools of Architecture of Paris-La Villette and Belleville, the Ecole des Ponts et Chaussées, and at universities such as Columbia, Harvard, Princeton, and Toronto, where he teaches courses in urban semiotics. In addition to his international experience as an artist, architect, and urban planner, Antoine Grumbach engaged with the great structuralist intellectuals from 1967 to 1969 at the Ecole Pratique des Hautes Études and attended Roland Barthes' seminars on the linguistics of discourse. With students from the Ecole des Beaux-Arts including Christian de Portzamparc, he participated in Michel Foucault's courses at the Collège de France and attended Umberto Eco's seminars on semiotics in Milan. He deepened his understanding of the relationships between forms and meanings, signs, and perception. The relationship between the city and the text is at the heart of his writings and works (*The City is a Book* in the collections of the MNAM-CCI). Antoine Grumbach quickly became recognized as one of the pioneers in the study and thought of public space in France. A champion of the re-semantization of existing spaces, he was influenced as much by structuralism as by situationism: «the dream has its starting point in reality and is realized within it.»

Known as a «repairer of cities,» Antoine Grumbach conceives urban space in a continuous, infinitely complex, and perpetually unfinished manner, considering its development and renewal without necessarily foreseeing its demolition or replacement; he envisages modernity not as a rupture or restoration, but rather as a skillful interweaving of past and present.

Extending the work of *Land Art* artists such as Robert Smithson, Michael Heizer, Robert Morris, or Dennis Oppenheim, Antoine Grumbach has imagined on the outskirts of Paris a monumental work of art which he qualifies as *Aerial Art*, entitled *The Eyes of the Sky*, a gaze both grounded on Earth, revealing itself from within, and offered to the Sky in the manner of the Nazca geoglyphs in Peru. Starting from the observation «I see the eye of the one who sees my eye,» Antoine Grumbach, the architect-artist, places himself within the millennial history of great land markings visible from space.



*The Eyes of the Sky, Icarus and Daedalus*, modeling, 2023  
© All rights reserved



*The Eyes of the Sky* are located in Villeneuve-sous-Dammartin, aligned with the takeoff and landing runways of Roissy CDG on a plateau measuring 1.6 kilometers in length by 800 meters in width and 30 meters in height. It is one of the largest sites for the reuse of excavated earth from construction projects, developed by the company ECT. Driven by the conviction that inert and excavated earth from construction sites, experienced throughout his life as an architect, are not waste but a noble and fertile material to be valorized through recycling, Grumbach proposed to the company ECT, which manages these lands, an *Aerial Artwork* that reconciles circular industry, landscape, and monumental artwork.



Antoine Grumbach, *The Eye of the Sky*, realized by ECT in Villeneuve-sous-Dammartin, France © ECT May 2023, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

The first eye, *Icarus*, the West Eye, was unveiled in the fall of 2023, concurrently with the exhibition *The Eyes of the Sky* dedicated to him by the Jeanne Bucher Jaeger gallery from September 2023 to January 2024. This exhibition is presented, in a different configuration, at the Museum Space of Paris Airport at Paris-Charles de Gaulle, in partnership with the Paris Airport group and the Jeanne Bucher Jaeger gallery until May 31, 2024.

Antoine Grumbach's work as an architect-artist has always developed intimately through drawing, pencil in hand, guided by the foundation of memory, imagination, poetry, the association of words and forms, as in the case of the 108 drawings of his *Encyclopédie Vagabonde*. « I have always been fascinated by Diderot and d'Alembert's encyclopedia. The countless plates and technical drawings accompanied by erudite texts constitute a sort of collective memory that fascinates me. (...) This aspect of incompleteness enchants me, because today all knowledge is incomplete and fragile (...) Faced with the avalanche of images raised by these reflections, I tried to take hold of the hand, the hand of drawing, and the hand of writing to conceive plates without subject, without discourse but open to all possible interpretations in a sort of wandering of the mind. This unfinished ensemble made of automatic writings and drawings realizes a kind of encyclopedia of my wandering imagination. (...) Ruins, primitive huts, imaginary constructions, and piles of earth often sneak into my drawings. »

The exhibition *The Eyes of the Sky* at the gallery was the second part of a cycle of three exhibitions presented in 2023 and 2024, entitled *ENCHAN-TEMPS*. They bear witness to the gallery's commitment to artists linked to a certain «Artistic Renaissance,» revealing deeply in their work universalist, societal, environmental, and peaceful values. This cycle of exhibitions was inaugurated in February 2023 by the exhibition *Inhabiting the Earth - Interior Archaeology* by Dani Karavan and Jean-Paul Philippe, continued with *The Eyes of the Sky* by Antoine Grumbach, and concludes with the exhibition *The Breath of Here - The Water beyond* by Susumu Shingu, until July 13, 2024.



*The Eyes of the Sky*, Antoine Grumbach, 2023, Jeanne Bucher Jaeger Gallery, Marais, Paris © eclipique laurent thion, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



*The Eyes of the Sky*, Antoine Grumbach, 2024, Espace Musées at Paris-CDG, Paris Airport © Gwen Le Bras, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

# YANG JIECHANG

1956



1) *The Last Tree*, 2020  
Ink and mineral colors on paper, mounted on canvas, 245 x 100 cm © Felicitas Yang, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

2) *Mustard Seed Garden - Golden Deer*, 2014-2016  
Ink and mineral colors on silk, mounted on canvas, 167.5 x 288 cm © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

A true scholar, Yang Jiechang places traditional Chinese calligraphy and painting in the contemporary context through a meditative and committed body of work. Convinced that we can «see the world in a single drop of ink,» Yang Jiechang remains faithful to the traditional spirit of Chinese literati, which holds that the highest quality in an artist is to not display one's skill or personality, a quality of self-effacement that has taken him years to cultivate. His work spans a multitude of mediums: calligraphy, painting, ceramics, graphic arts, and more contemporary mediums such as installations and video.



Exhibition view *Dark Writings*, Yang Jiechang, 2019, Galerie Jeanne Bucher Jaeger, Marais, Paris © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Exhibition view *Carte Blanche to Yang Jiechang*, 2022, Musée national des arts asiatiques - Guimet, Paris © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne





Exhibition view *Carte Blanche to Yang Jiechang, 2022*, Musée national des arts asiatiques - Guimet, Paris © Thierry Ollivier/ Musée national des arts asiatiques - Guimet  
 Exhibition view *ASIE(2) J'ai une famille. 10 artistes de l'avant-garde chinoise installés en France 2023-2024*, Palais de la Porte Dorée, Musée de l'histoire de l'immigration, Paris © All rights reserved

Invited to the Manufacture de Sèvres, Yang Jiechang collaborated for five years with ceramic artisans, rehabilitating the paste-on-paste technique in a series of eleven vases titled *Tale of the 11th Day*, exhibited at the **Sèvres Gallery in 2021**, and later at the **National Museum of Asian Arts - Guimet**, which dedicated a *Carte Blanche* to him in **2022**.

Yang Jiechang's work was featured in the exhibition "L'Encre en Mouvement, une histoire de la Peinture Chinoise au XXème siècle" at the Cernuschi Museum in 2022-2023. In 2023, Yang Jiechang exhibited alongside Liang Shaoji, two pioneering artists of Chinese contemporary art, at the Suzhou Wuzhong Museum, China (exhibition "The Quill Is Mightier Than The Sword"). **Yang Jiechang participated in the collective exhibition ASIA(2) I Have a Family, 10 Artists of the Chinese Avant-Garde Settled in France at the National Museum of the History of Immigration (Palais de la Porte Dorée) from October 10, 2023, to February 18, 2024. He is currently featured in the collective exhibition Shanshui: Echoes + Signals at M+ in Hong Kong. As part of the cultural event French May 2024, the artist will present an exhibition titled Yang Jiechang - The Last Tree in Hong Kong.**



The artist arrived in Europe in the early 1990s, selected by Jean-Hubert Martin for the famous exhibition «Les Magiciens de la Terre» at the Centre Pompidou. The gallery showcased his work at the FIAC in 1989, followed by a solo exhibition in 1991. Since then, Jeanne Bucher Jaeger Gallery has presented him in numerous solo and group exhibitions, with the latest being in 2019, «Dark Writings», celebrating 30 years of collaboration with the artist, and supported through exhibitions at international institutions: «Les Magiciens de la terre» (Centre Pompidou, Paris, 1989), «Chine demain pour hier» (France 1990), «Silent Energy» (MoMA Oxford, 1993), «Shenzhen International Ink Biennial» (1998, 2000, 2002), «Pause - Gwanju Biennial» (South Korea, 2002), «Zone of Urgency - 50th Venice Biennial» (Venice, 2003), «the Guangzhou Triennial» (Canton, China, 2003/2005), «La Force de l'Art - 1st Paris Triennial» (Paris, 2006), «the Liverpool Biennial» (Liverpool, 2007), «the Istanbul Biennial» (Istanbul, 2007), «the Moscow Biennial» (Moscow, 2009), «Ink Art: Past as Present in Contemporary China» (Metropolitan Museum of Art, New York, 2014), «Carambolages» (Grand Palais, Paris, 2016), «The Street» (MAXXI, Rome, 2018), «Art and China after 1989: Theater of the World» (Guggenheim Museum, New York/ Bilbao)...

Yang Jiechang, *Hundred Layers of Ink, Root 02, 1991*, encre sur papier Xuan, monté sur toile, 84 x 60 cm © Marc Domage, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

# EVI KELLER

1968



*Matière-Lumière, ML-V-23-1030, 2023, mixed media, 168,5 cm x 222 cm © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne*

*The visual artist Evi Keller expands the pictorial field by bringing her materials to life within vast canvases covered with ashes and pigments, but also through photographs and videos. She also works on delicate transparent pieces of plastic canvases painted in blue, black, and gold, fragile like bark. From large to small, from small to vast, the emerging unity of this work is that of a body: not the particular envelope of the self, but the inner body, that of the embodied soul, and the external body of the cosmos with its multiple galaxies. Our fleshly matter, reminds the artist, is consubstantial with the universe, composed of water, carbon, nitrogen, hydrogen (...)*

*Olivier Schefer, Art Interview, 2020, The Cosmic Nests of Mark Tobey*

Evi Keller has constantly devoted herself to the cosmic principle of the transformation of matter by light, gathering its complexity under the unique title of *Matière-Lumière*. The substance of plastic films, organic-synthetic matter, is revived and transformed in the process of creation, a reparative act that animates a cycle of healing, similar to photosynthesis giving life. Originating from organic carbon, recycled for hundreds of millions of years deep within the earth, they constitute a crucial link between the living and the atoms created in the hearts of stars. This memory, a fossilized light, and this sky-earth connection inhabit her works, making them timeless and alive. Through an alchemical process, where the principle of the four elements, fire, water, earth, air, is omnipresent, the artist thus transfigures the memory of hundreds of millions of years into works of art.



*Evi Keller, Matière-Lumière, ML-V-22-0207, 2022, presented during the Saison d'Art 2022, Domaine de Chaumont-sur-Loire, France © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne*



*Matière-Lumière [Towards the Light - silent transformations N°4654], 2010, Silver print on Kodak Endura Premier paper 180 x 180 cm, under glass 184 x 184 cm, Edition of 7 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne*





Evi Keller, Set Design for Purcell's Opera *Dido and Aeneas*, *Matière-Lumière* Creations, Sculptures Costumes, 2023, Opéra Royal de Versailles © Evi Keller, Courtesy



Evi Keller, *Matière-Lumière [Stèle]*, ML-V-20-0621, 2020, 65 cm x 50 cm x 10 cm, socle 120 cm x 50 cm x 10 cm, mixed media © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

The artist unveiled *Matière-Lumière* for the first time during *Nuit Blanche* 2014 in Paris. It has been exhibited since 2015 by the gallery, which dedicated a major solo exhibition to her from May to September 2015, and has presented her works in exhibitions in France and internationally. A second solo exhibition, *Stèles*, was dedicated to her in 2021. As part of the **Art Season 2022**, the **Domaine de Chaumont-sur-Loire**, Arts and Nature Center directed by Chantal Colleu-Dumond, exhibited one of her major video works, [*Towards the Light - Silent Transformations*], acquired by the gallery by the **Maison Européenne de la photographie** in 2015, as well as a new monumental creation, *Matière-Lumière*.

In 2023, Evi Keller was invited to create the set design for Purcell's opera *Dido and Aeneas*, in collaboration with choreographer Blanca Li and *Les Arts Florissants*, conducted by William Christie (Performances at Teatros del Canal, Madrid, at the Théâtre Impérial – Opéra de Compiègne, at the Opéra Royal de Versailles, and at the Grand Théâtre du Liceu in Barcelona).

In 2023, Evi Keller won the *Carta Bianca* First Prize and was awarded the **100 Women of Culture** Prize. As a Grand Witness, the exhibition curator, art critic, and French writer Olivier Kaepelin will engage in interdisciplinary exchange and joint reflection with the artist throughout the years 2023-2024.

(...) A romantic disciple of the poet Novalis, a surrealist dreamer according to Max Ernst, and a poisoner in the manner of Sigmar Polke, the German artist seeks to embody the alchemical principle of the transformation of matter by light. Following various experiments (with ice, photography, plastic), Keller has come to develop vibrant, profound, and enigmatic *Matières-Lumières*, dark draperies scratched and torn into dusty coats of stars, as if burnt by madness and night. Unfurling these monumental translucent veils on stage, the artist first arranges them in triptychs of ashes, an expression of a distant, organic, and living Africa. (...)

Emmanuel Daydé, *ArtPress*, March 2023



Evi Keller, Winner of 100 Women of Culture



Evi Keller in her studio and detail of the work, 2023 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



# RUI MOREIRA

1971

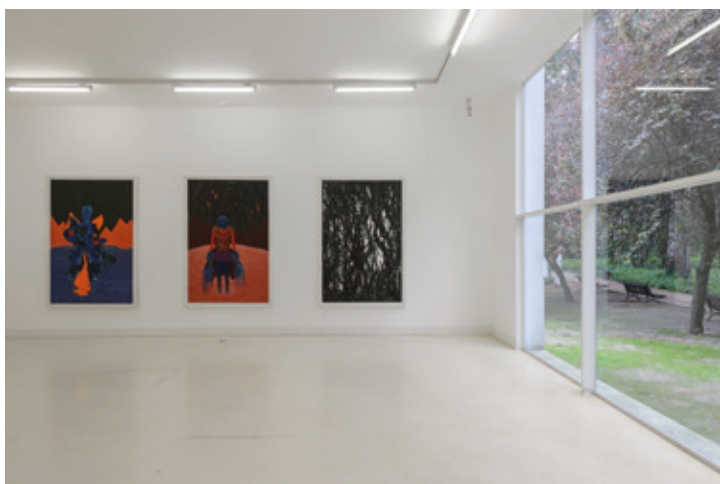


Heir to a Portuguese past nurtured by distant expeditions, the work of Rui Moreira, born in Porto in 1971, is often based on his travels and sensory explorations of the world, experiencing and conveying, through his creations, the physical and psychological perceptions inherent in places or atmospheres: the sweltering heat of the Moroccan desert, the icy temperatures of the Ganges River's source in the mountains, the Kathakali dance, the humidity of the Amazon jungle, the rituals of the *Caretos* de Podence in northern Portugal...

These sensations lie at the heart of the very structure of his drawings, executed with meticulousness and extreme patience, akin to a mnemonic exercise based on a ritualistic stroke, repeated tirelessly, with neither chronology nor linear spatiality. The monumentality of the whole is built upon its minute detail and delicacy. Rui Moreira's works often take the form of geometric abstractions forming a cosmography, or organic landscapes reminiscent of the structures of life, or even deities emerging from mythological landscapes. Like these benevolent deities, Rui Moreira's drawings are imbued with a new form of life and beauty heralding a certain state of being on Earth.

*Stella Maris II*, 2023, gouache on paper, 153 x 102 cm  
© Laura Castro Caldas, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

His drawings are precisely nourished by cinematographic references to Tarkovsky, Hitchcock, Herzog, Syberberg, or Kubrick; by musical references like Bach, Stockhausen, traditional music, or artistic references such as the frescoes of Piero della Francesca. His latest series of drawings, «STELLA MARIS,» is composed of different layers, ranging from the cosmos to the deep underwater world. These drawings do not exist between two spaces, but create a new space, a liquid cosmic space-time, where the high and the low merge, where duality fades away to leave room only for the One, where rhythm and movement become slow, vast, ample, like a universal pulsation. A full moon induces and evokes human fertility, a slow-motion eclipse causes momentary chaos between humans and animals, explosions at the heart of the solar star engender revolutions on Earth... Love is the blood of the universe.



Exhibition view *Os Pirómanos*, Rui Moreira 2016, Pavilhão Branco, Lisbonne, Portugal  
© Droits réservés, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Exhibition view *I'm a Lost Giant in a Burnt Forest*, Rui Moreira 2014, MUDAM, Luxembourg © Remi Villaggi/ Mudam Luxembourg

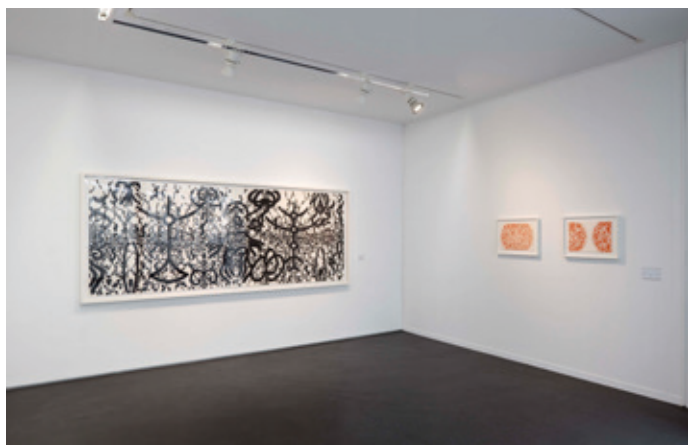




Exhibition view *The Passengers*, Rui Moreira, 2022, Galerie Jeanne Bucher Jaeger, Marais, Paris © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Since 2008, the gallery has dedicated several solo exhibitions to him - «Inner Monsoon» in 2010, «La Nuit» in 2014, «The Passengers» in 2022 - and has accompanied many of his exhibitions in international institutions: in 2014, the Mudam Luxembourg devoted a major exhibition to him, in 2015, Rui Moreira's work entered the Contemporary Art Collection of Société Générale. In 2016, a set of ten works was presented at Pavilhão Branco in Lisbon. Entitled «Os Pirómanos,» this exhibition was then presented at Centro Internacional das Artes José de Guimarães in 2017. In 2018, Yuko Hasegawa presented his works at the exhibition «Saudade Unmemorable Place in Time – China-Portugal» at the Foundation Fosun in Shanghai and then at Museu Colêção Berardo – Centro Cultural de Belém in Lisbon. The artist is exhibited at the Museum of Contemporary Art in Lisbon, as part of the exhibition «I II III IV V – five decades of ar.co» in 2023.

Rui Moreira is preparing a major solo exhibition at MAAT - Museum of Art, Architecture, and Technology in Lisbon from March to late August 2025. This exhibition is then scheduled to tour in Europe and Asia.



Exhibition view *Inner Monsoon*, Rui Moreira, 2010, Galerie Jeanne Bucher Jaeger, Marais, Paris © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Exhibition view *La Nuit*, Rui Moreira, 2014, Galerie Jeanne Bucher Jaeger, Marais, Paris © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

# LOUISE NEVELSON

1899 - 1988



1) *Night Leaf*, 1969  
Multiple in black plastic  
62/150, 32 x 32 cm  
©D.R., Courtesy Jeanne Bucher  
Jaeger, Paris-Lisbonne

2) *Night blossom*, 1973  
Black wood, 33,5 x 37cm  
Edition of 100  
©D.R., Courtesy Jeanne Bucher  
Jaeger, Paris-Lisbonne

American sculptor of Ukrainian origin, Louise Nevelson was shown for the first time in Europe at the gallery in 1958, with Omci-kous and Mihaïlovitch. Her immense constructions in black wood and plexiglass were notably presented in 1969, before her monumental work «Dark Prescience» was featured in the successful exhibition «L'Espace en Demeure» in 1978. In 2018, 40 years later, the gallery presented the artist in an exhibition extending the theme «Le Féminin Demeure.»

«I want to become a sculptor and I don't want the help of color,» declared the child who would, throughout her life, inhabit space with her massive and poetic sculptures. Of Russian origin and Jewish tradition, her family emigrated to the United States in 1905, where Louise Nevelson received a dual inheritance: the climate of free thought advocating gender equality in which she was raised, and craftsmanship – her grandfather was a wood merchant and her father worked in a factory dedicated to the same material – which she would later prioritize. In 1920, she married and settled in New York, where she could devote herself to her passions: painting, dance, singing, piano, and theater. In 1931, divorced, she traveled alone to Europe, where she deepened her knowledge of Cubism under her teacher in Munich, Hans Hofmann (1880-1966), as well as «primitive arts,» notably at the Musée de l'Homme in Paris, where she discovered African art. Returning to New York, she became an assistant to the Mexican painter Diego Rivera (1886-1957), who created a series of murals for the New Workers School. At the Art Students League, she again took classes with H. Hofmann, but also with the German George Grosz (1893-1959). At the same time, she presented her first paintings and her anthropomorphic sculptures. In the 1940s, in addition to her first solo exhibition at the Nierendorf Gallery in New York, L. Nevelson began to learn engraving, a technique she would practice all her life. Under the influence of Cubism and «primitive art,» she moved away from traditional sculpture and created assemblages, composed of found pieces of wood. In the 1950s – a pivotal stage –, visits to archaeological sites and the sight of pre-Columbian building facades in Mexico inspired her to create environments, consisting of several elements juxtaposed in space.

Her sculptures then resembled walls, large-scale constructions in painted wood or ensembles formed of strictly geometric structures, in the manner of «Tropical Garden II» (1957); they were covered in a single color, matte black or gold, unifying everything and camouflaging the original identity of the different pieces. A convinced abstractionist, the artist was also influenced by the theater and dance that she had practiced from a very young age. Her sculptures quickly took on a dynamic character and were set in motion, like her «Moving-Static-Moving-Figures.» In addition to her presentation in Europe at the Jeanne Bucher gallery, the year 1958 marked a turning point in her career with the exhibition «Moon Garden + One» at the Grand Central Moderns gallery in New York: large crates, of variable geometry, filled with uniformly black found objects, were stacked into wall sculptures reminiscent of bas-reliefs, energizing the space. In 1959, she exhibited her first environment composed of white totemic figures, «Dawn's Wedding Feast,» dedicated





Jean-François Jaeger, Sylvie Joubert and Louise Nevelson at the Galerie Jeanne Bucher, 1967, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



*Le Féminin Demeure*, group exhibition, 2017, Galerie Jeanne Bucher Jaeger, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

to the theme of marriage, which was recurring in her work; experimenting with multiple techniques and materials, she continued the creation of her «monstrous knick-knacks,» as artist Jean Arp (1886-1966) called them, after discovering «Sky Cathedral» (1958). In 1966, she made her first metal sculptures with aluminum, followed by small works in plexiglass in 1967. She undertook monumental commissions and created one of the first sets in corten steel, «Atmospheres and Environment X» (1969), for Princeton University, followed by «Night Presence IV» (1972) in New York. A recognized figure in the American scene, L. Nevelson was chosen in 1962 to represent the United States at the Venice Biennale and, two years later, exhibited at Documenta in Kassel. Several retrospectives have been dedicated to her. In 1979, she was elected a member of the American Academy and Institute of Arts and Letters. The Whitney Museum organized, for her eightieth birthday, the exhibition «Atmospheres and Environments.» Unclassifiable, this artist, whose works are preserved in the greatest international collections, plays a major role in the history of modern sculpture in the United States.

Fanny Drugeon, Excerpt from the *Universal Dictionary of Women Creators*

© Éditions des femmes – Antoinette Fouque, 2013, AWARE: Archives of Women Artists, Research and Exhibitions



**Exhibitions at the Gallery:**

- October 19, 2017 - December 2, 2017: "Le Féminin Demeure"
- November 19, 2013 - January 25, 2014: "Matière et Mémoire. La Demeure du Patriarche"
- October 23 - December 20, 2008: Inauguration of Espace Marais, "Expansion-Résonance"
- FIAC 1997 - September 30 - October 6, 1997, and at the Gallery - October 7 - December 6, 1997: "Pour un jubilé 1947-1997"
- October 11 - November 18, 1978: "L'Espace en Demeure – Nevelson, Vieira da Silva, Abakanowicz"
- May 2 - June 7, 1969: "Sculptures récentes"
- October 14 - November 8, 1958: "Pierre Omcikous, Louise Nevelson, Batta Mihailovitch"

Louise Nevelson, c.1969, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

# MARIA ANA VASCO COSTA

1981



Untitled #4 (5 A.M.), 2022  
Volcanic stone glazed  
38 x 24 x 32 cm



Untitled #1 (5 A.M.), 2022  
Volcanic stone glazed  
34 x 27 x 30 cm



Untitled #3 (5 A.M.), 2022  
Volcanic stone glazed  
33 x 20 x 31 cm



Untitled #2 (5 A.M.), 2022  
Volcanic stone glazed  
30 x 25 x 25 cm



Exhibition view, «Touching Earth, the Art of Ceramic Sculpture,» 2022, Fondation Villa Datris, l'Isle-sur-la-Sorgue, France  
© Bertrand Michau

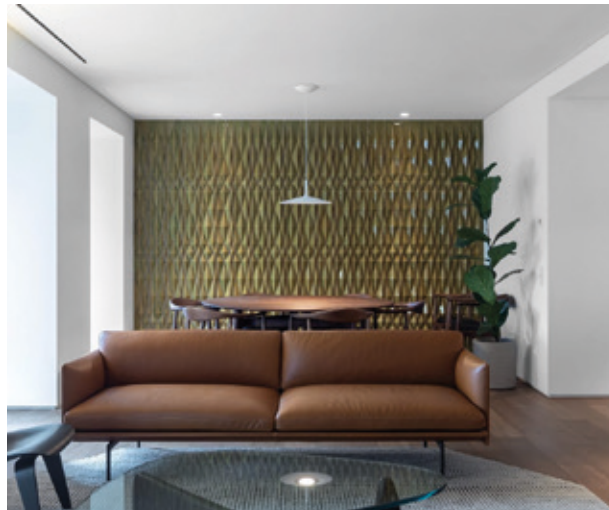
Maria Ana Vasco Costa creates sculptural objects and *site-specific* artworks, primarily working in the field of ceramics. After graduating in architecture in 2004 and a successful professional career in London, collaborating notably with Sir David Adjaye and Sir Terence Conran, Maria Ana Vasco Costa returned to Lisbon in 2009 and obtained a degree in ceramics and Fine Arts from Ar.Co Centro de Arte e Comunicação Visual. Ceramics then became her preferred material. This fascination with ceramics is inherent to her Azorean roots. Surrounded by raw nature, volcanic stones, and vastness, the artist perceives her aesthetic plasticity through these forces and discerns all the resulting interplays of light such as the *calçada* or the Portuguese *façades* as one walks through the streets of Portugal.

In 2014, she executed her first projects using handmade three-dimensional tiles and experimented with color, texture, and pattern, combining simple three-dimensional geometric forms applied on an architectural scale, following the tradition of monochrome Portuguese tiles.

That same year, she was invited to take charge of the Ceramics Department at Ar.Co, a role she still holds today. Between 2017 and 2019, the artist was invited to reside at the historic Viúva Lamego. Her creations were awarded at the *Surface Design Awards* in London in 2016, 2017, and 2018. In 2019, the artist was shortlisted for the Mostyn Open.



Maria Ana Vasco Costa in front of her mural work of an appartement in Lisbonne. © D.R.



Maria Ana Vasco Costa, work for Colectiv Arquitectura, 2018, Lisbon, Portugal © Fernando Guerra, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne





Portrait of Maria Ana Vasco Costa © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Maria Ana Vasco Costa, Mural work, Pedrita Studio, HotelHotel, 2019, Lisbon, Portugal © Maria Ana Vasco Costa

Maria Ana Vasco Costa, Mural work, Cartier Boutique, 2023, Barcelona, Spain © All rights reserved

In 2022, Maria Ana Vasco Costa was featured in the exhibition «Touching Earth, the Art of Ceramic Sculpture» at the Fondation Villa Datriis in l'Isle-sur-la-Sorgue, France.

As part of the closing ceremony of the France-Portugal Season 2022, the Portuguese artist created a totem sculpture in Lisbon as a tribute to Simone Veil. The sculpture was inaugurated in the presence of Portuguese Prime Minister Antonio Costa, French Prime Minister Elisabeth Borne, Mayor of Lisbon Carlos Moeda, Jean Veil (son of Simone Veil), Portuguese Minister of Culture Pedro Adão e Silva, and French Minister of Culture Rima Abdul Malak.

The artist was featured at the Museum of Contemporary Art in Lisbon as part of the exhibition «I II III IV V - five decades of ar.co» in 2023 and has created numerous architectural works indoors and outdoors. **She was a finalist for the Surface Design Awards 2024 for two exterior facade projects: a residential building in Algés, in collaboration with Almeida Fernandes Arquitectos, and the MACAM, Armando Martins Museum of Contemporary Art in Lisbon, in collaboration with MetroUrbe.**

Maria Ana Vasco Costa regularly exhibits her work in Portugal and abroad: «Ice Ice Baby,» Appleton (2021); «Pitching yourself a tent were we all may enter,» Quetzal Art Center (2021), Vidigueira; «Água d'Álto,» Municipal Gallery of Almada (2019); «Veículo Longo,» Casa-Atelier Vieira da Silva (2019); «The Land of the Glazed Cities,» Imperial Palace, Beijing (2019); «Do presente para o futuro,» Tile Museum, Lisbon (2018); «Portugal Tropical,» Merzbau Gallery, Miami (2016); «Primeira Escolha,» José Malhoa Museum, Caldas da Rainha (2016); «Mostyn 19 Agora,» Mostyn, Landudno, Wales (2015), HD, Espaço AZ, Lisbon (2014), and «ABECEDÁRIO - 40 Anos do Ar. Co,» Chiado Museum, Lisbon, Portugal (2013).



MACAM, Armando Martins Museum of Contemporary Art in Lisbon, in collaboration with MetroUrbe © All rights reserved

# MARIA HELENA VIEIRA DA SILVA

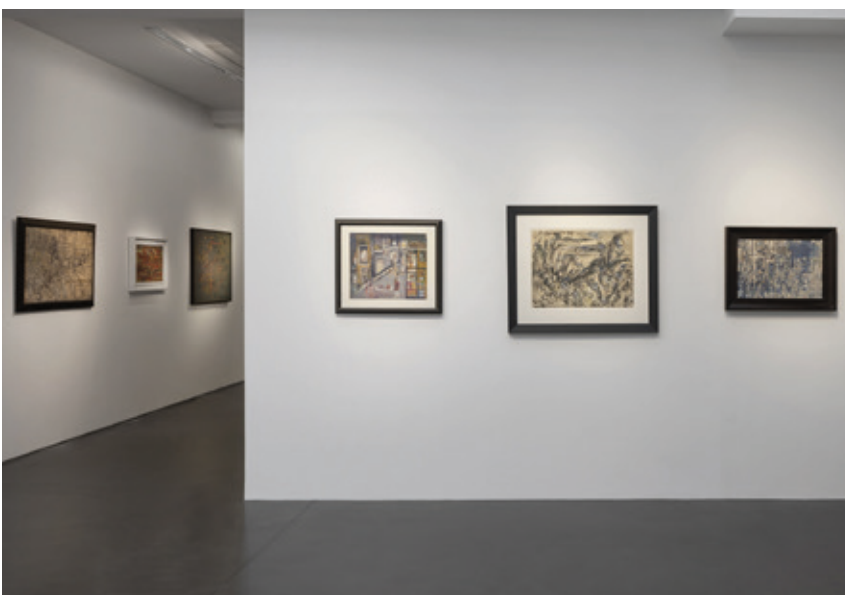
1908 -1992



*Ballet ou Les arlequins*, 1946  
Gouache and pencil on cardboard, 50 x 80 cm  
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Maria Helena Vieira da Silva was introduced to art at an early age through her grandfather, the founder of the Lisbon newspaper *O Século*. After starting her studies in Lisbon, she left her native country for Paris in 1928, where she continued her training at the Académie La Grande Chaumière, notably under the sculptor Antoine Bourdelle. There, she also met her future husband, the Hungarian painter Árpád Szenes. Although she initially practiced sculpture, she devoted herself primarily to painting from 1929 onward, quickly developing an abstract and geometric style. Following the publication of the *Kô & Kô* edition in 1933, Jeanne Bucher exhibited her work in Paris starting in 1937. During World War II, Vieira da Silva and her husband traveled to Portugal, then to Brazil, before returning to Paris in 1947. Upon their return, the French government inaugurated its policy of acquiring her works. Naturalized as a French citizen in 1956, Vieira da Silva received numerous awards, including the Grand Prix National des Arts from the French government in 1966. She was later named a Chevalier of the Légion d'honneur in 1979.

The endless perspectives of her compositions can be seen as the manifestation of an essential exploration of space, its corners, and its connections, whether intimate or distant for an immigrant artist among many others in post-war Paris. From a convergence of floating lines applied without any preconceived subject, she mimics the eye in identifying emerging images drawn from her memories and intuitive sense of pattern and rhythm. The psychological space created by this fragmented representation of reality captures how the mind retains and reshapes memories: it not only refers to her life in Paris but also to the sensory experiences of her childhood in Lisbon, famous for the fascinating patterns of its cobbled streets. Although she maintains a sense of depth of space and perspective through an underlying structure and order, Vieira da Silva delights in blurring the boundary between representation and abstraction so that the evocative surfaces of familiar rooms or aerial urban views never fully describe a single place or panorama but rather an intertwining of visited locations.



Vieira da Silva certainly paints her amazement at being a living being, of moving, persevering, and opening up to light and exchange with everything around her. In the growth of the organic fabrics of her paintings where lines intersect and re-intersect, she always discovers new outlets of light, this void/fullness, this destination of unknown presence that she has been exploring since the beginning of her work and, more particularly, in her works from the 1970s to the 1990s, where an ascending trajectory becomes more evident, as if our life resembled a crossroads.

Solo exhibition, *Maria Helena Vieira da Silva*, 2019, Jeanne Bucher Jaeger - Espace Marais © Hervé Abbadié, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Two years after the establishment of the **Árpád Szenes – Vieira da Silva Foundation** in Lisbon and the inauguration of a museum housing the works of both artists, Vieira da Silva passed away in Paris in 1992. **She was constantly promoted and championed both in France and abroad by Jean-François Jaeger from 1947 onwards, and subsequently, since 2004, by Véronique Jaeger, co-curator of the exhibitions for the tenth and twentieth anniversaries of the Lisbon Foundation, and supporting numerous exhibitions in France and internationally.** The artist's works have been exhibited worldwide and are now housed in collections at the MoMA in New York (the first purchaser of her work), the Guggenheim Foundation, the Phillips Collection in Washington, the San Francisco Museum of Modern Art, the Art Institute of Chicago, the Pompidou Center and the Museum of Modern Art of the City of Paris, the museums of Dijon, Colmar, and Grenoble, and the Tate Modern in London. In 2019, the gallery conceived a historic traveling exhibition between Paris, London, and New York with the galleries Waddington Custot and Di Donna. **In 2022-2023, as part of the France-Portugal Season, the Musée des Beaux-Arts in Dijon and the Cantini Museum in Marseille, in partnership with the Jeanne Bucher Jaeger Gallery, organized a retrospective titled *Vieira da Silva, The Eye of the Labyrinth*.** On the occasion of the 30th anniversary of her death, this retrospective brings together more than 80 iconic works in the artist's career path, from prestigious institutions – in France: The Pompidou Center, National Museum of Modern Art, the Museum of Modern Art of the City of Paris, the Museum of Fine Arts in Dijon (Granville Donation), the Museum of Grenoble, the Museum of Arts in Nantes, the Museum of Fine Arts in Lyon, the metropolitan museums of Rouen; in Portugal, in Lisbon: the Árpád Szenes - Vieira da Silva Foundation, the Calouste Gulbenkian Foundation in Geneva: the Gandur Foundation for Art – from private collections, and from the Jeanne Bucher Jaeger Gallery.

«In my painting, one sees this uncertainty, this terrible labyrinth. This labyrinth is my sky, but maybe in the middle of this labyrinth we will find a tiny certainty. Maybe that's what I'm looking for.» - Maria Helena Vieira da Silva, 1980

After Árpád Szenes's passing in 1985, her style veered towards clarification and phenomena of brief disappearances followed by resurgences; scratches incise the material as if to bring back to the surface the entire history of the background, that is to say, the genesis of the work.

From October 18, 2023, to February 15, 2024, the **Mohammed VI Museum of Modern and Contemporary Art in Rabat**, in collaboration with the **Árpád Szenes - Vieira da Silva Foundation**, organized, for the first time in Morocco and on the African continent, a major exhibition dedicated to **the couple Maria Helena Vieira da Silva and Árpád Szenes**, entitled «**A Love Story and Painting**.» From April 23 until July 2024, as part of the commemorations of the Fiftieth Anniversary of the Carnation Revolution in Portugal, Vieira da Silva was chosen by Portugal as the official artistic figure symbolizing the notion of universalism and freedom. An exhibition of her works will be held at the São Bento Palace of the Assembly of the Republic in Lisbon until July 2024.

## Maria Helena Vieira Da Silva (1908-1992)

Galerie Jeanne Bucher Jaeger

Le monde tel que le peint Maria Helena Vieira da Silva dans les années 1940, sans relever à strictement parler ni d'une figuration ni d'une abstraction, est un monde marqué par l'incertitude mais aussi par l'unité paradoxale qui naît du fractionnement infini de l'espace. Forcée de s'exiler au Brésil par la Seconde Guerre mondiale, l'artiste rentre en 1947 à Paris, pour laquelle elle avait quitté son Portugal natal deux décennies plus tôt. Elle poursuit, d'une ville à l'autre, une esthétique similaire, qui la conduit à une abstraction plus ou moins complète, faisant d'elle l'une des protagonistes de l'expressionnisme abstrait international, et de sa version parisienne, l'abstraction lyrique.

Les trois compositions ici rassemblées traitent toutes d'espaces intérieurs, qui sont l'un de ses thèmes de prédilection, mais la mise en forme de ces espaces par une grille souple composée d'une myriade d'unités de couleurs en dégradé, avec quelques effets de contrastes plus vifs, les ouvre à des dimensions infinies, qui absorbent les figures ou les objets qui s'y meuvent ou y sont posés, comme des traces ou des restes. Elle nous invite à percevoir à notre tour le monde comme un espace de potentialités illimitées.

Strictly speaking, the world as it was painted by Maria Helena Vieira da Silva in the 1940s was neither figurative nor abstract. It was a world marked by uncertainty, as well as a paradoxical unity born out of the infinite division of space. Forced to seek exile in Brazil during WWII, Vieira da Silva returned to Paris in 1947, to the city to where she had settled after leaving her native Portugal some two decades before. From one city to another, she continued working in the same vein, an aesthetic that led her to a more or less complete form of abstraction and which made her one of the protagonists of lyrical abstraction, the Parisian version of abstract expressionism.

The three compositions brought together here are all interiors, which was one of her favourite themes. However, the use of a grid made up of a gradient of multiple colours to organise these spaces opens them to infinity. The figures that move within them and the objects placed there are absorbed, leaving only traces and remains. Vieira da Silva thus invites us to perceive in turn the world as a place of unlimited potential.



Maria Helena Vieira da Silva, *Figure de Ballet*, 1948  
oil and pencil on canvas, 27 x 46 cm

© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

# ANTONELLA ZAZZERA

1976



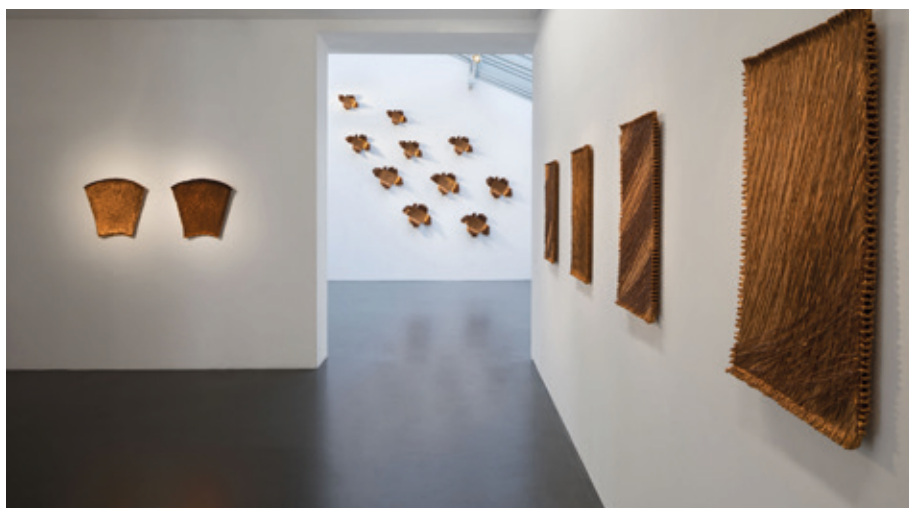
*Trama 16G23*, 2023  
Copper wire, 57 x 63 x 18 cm  
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger,  
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*Trama DS 06*, 2021,  
Copper wire, 76 x 45 cm  
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Antonella Zazzera graduated from the Academy of Fine Arts in Perugia in 1999, and soon developed a passion for chiaroscuro and its ability to shape forms through light, whether in painting, photography or sculpture. Her research has led her to take an interest in the power of the sign and the trace, the *Segnotraccia* (Signs-Traces). More than any other material, light is at the origin of her sculpture, which she creates by «thinking of painting and its innumerable timbres», all the tonalities of which she finds in copper. Antonella Zazzera has taken part in numerous group exhibitions in Europe, Japan, China, Israel and the United States. **In 2005, she won the 1st prize for young Italian sculpture awarded by the National Academy of San Luca in Rome. 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, *LUMINESCENCES*, echoing the exhibition *TISSAGE TRESSAGE*, in which the Villa Datris Foundation presented a work by the artist, which subsequently joined the Foundation's collection. A monograph by the artist entitled *Antonella Zazzera. Armoniche tensioni* was published in 2023 (ed. Federico Sardella), with essays by Arnaldo Pomodoro, Federico Sardella, Antonella Cattani, Peter Frey and Véronique Jaeger.**



Antonella Zazzera in her studio, Italy © M. Mulas,  
Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Exhibition view *LUMINESCENCES*, Antonella Zazzera, 2019, Galerie Jeanne Bucher Jaeger, Marais, Paris  
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne





Antonella Zazzera's studio, Italy © Droits réservés, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Antonella Zazzera © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

One must have seen Antonella Zazzera at work daily, in the heart of her native Umbria on her grandparents' farm, to understand how much nature is a source of creation. (...) Her play with light, Antonella situates them from childhood, during prolonged outdoor baths, heated by the sun, while she draws on the surface of the water the outlines of shapes constantly evolving with her movements, or while she watches her grandfather weave baskets from twigs picked up just from the ground. This is how her «Mères Matrices» begins, the first works where the Signetrace is engraved in the gesso, where the artist becomes one with her artistic material so that Being and Creation are in unison. Then come her experiments with new materials, like «vétronite,» a composite of glass fabric mixed with resin, which she scratches and engraves to allow light to penetrate it, through reflections and refractions; it is these pure forms generated by light that will later materialize into copper wires guided in her most varied series: Armonico, Segnica, Ri-Trattica, Naturalia, Ovale, Quadro, Trame...

The luminous palette of her copper wires is infinite, as evidenced by her spools of wire, grouped and accumulated on the floor of her studio, which immerse the observer in a harmonic listening to the moment and a permanent chiaroscuro that she links to her admiration for Caravaggio: tirelessly braiding her vertical and horizontal lines connected by tiny sewing stitches, like drops of water finely punctuating the whole, the palette of her weaves is of an extraordinary tonality; from the most joyful green to the darkest copper passing through mahogany or auburn, the vibration of the background, in overlapping layers of textures and shades, sets the form in motion, sometimes undulating, sometimes vibrating. (...)



Véronique Jaeger

Exhibition view TISSAGE TRESSAGE, 2018, Fondation Villa Datriis, L'Isle-sur-la-Sorgue, France © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

# OCÉANIE

Anonymous sculpture, 1<sup>st</sup> half of the 20th century



OCEANIE, anonymous sculpture, *Faïte de case*, tree fern root, 118 cm, 1<sup>st</sup> half of the 20th century © Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbonne

Located in the south of the Pacific Ocean, Vanuatu is a country made up of almost 80 islands stretching over 1300kms. Mallicolo is Vanuatu's second largest island. It is 94 km long and 44 km at its widest. More than thirty different dialects are spoken here, making it one of Vanuatu's linguistically and culturally richest islands. The island is inhabited by two distinct tribes: the *Small Nambas* (south and center of the island) and the *Big Nambas* (north-west of the island). The term *nambas* refers to the penis case. The men of the *Big Nambas*, wearing a large penis sheath made of red matting, were fierce warriors, and few tribes dared to challenge them. The culture of the *Small Nambas* is very different, probably darker and more self-centered. The men of these villages, dressed in small penis cases, lived in a hut called an *amèl*, separated from their wives and children who slept in another hut. The center of social and religious life was in these *amèl*, which served as meeting places and huts up to 40m long to preserve their sacred objects.

At the pinnacle of their huts were these large effigies called «Ponaret or P'naret», portraits of the face of the *amèl*'s founding ancestor, carved from fern wood and mounted horizontally at the top of their triangular facade, scrutinizing every man entering the hut. Highly stylized, the top and bottom portions of the figures are compressed to leave the central section in full view.

According to Kirk Huffman, *Honorary Curator at the National Museum and Cultural Centre of Vanuatu*, none of these objects could have been collected before the 20s - or even before the 50s - as they were sacred objects that could not be removed from their position as hut finials on pain of severe supernatural reprisals, condemned by disease or death. It was only possible to remove these figures when the huts were deserted and abandoned in the middle of the bush, at the time of colonization in the 50s.

It was in 1961 that Marcel Evrard, a great traveler and lover of non-European art, and a close friend of Jean-François Jaeger, then director of Galerie Jeanne Bucher for over 70 years, proposed an exhibition of Oceanian sculptures: *Poteaux de case de Nouvelle-Guinée* and *Faites de case des Nouvelles Héébrides*. In the 1961 exhibition catalog of these Oceanian sculptures, Christian Zervos wrote: «It is with a purely cultural aim that the primitive of Oceania endeavors in his work to fix the disappeared in the most astonishing truth of his earthly appearance, adding in addition and involuntarily his own passions which raise the realistic image to the abstraction of feeling. By carving a mask, the Oceanian seeks to materialize the ancestor's spiritual forces and, through the magic of the image, to conciliate the mysterious power he apprehends. Among the Oceanians, the adoration of objects must be reduced to the adoration of spirits, and almost always the spirits of ancestors». In the same catalog, Pierre Loeb points out: «In front of these works, so perfect, so total, where talent is worthy of inspiration..., we are seized, overwhelmed, seeing what with roots have been able to realize men animated by such a faith, by such a need to create, that our reason will never be able to explain the emotion that before their works confuses us.»

This first exhibition at the gallery in 1961 caused a sensation in Paris, and *Connaissance des Arts* named it one of the twenty cultural events of the year. Charged with secrecy and fervor, these works move and awaken visitors' instincts, while questioning their own certainties. Visiting Jean-François Jaeger at the gallery at the time of the exhibition, Alberto Giacometti exclaimed in front of one of the tree ferns: «This is what I've always wanted to do!» *Le Monde*, in its January 5, 1962 edition, echoed this: «The *Nouvelles-Héébrides* room contains the tree fern roots from which the ridges of the dwellings are drawn. Curious cobs whose spongy masses, like marrow, have been deeply hollowed out by the knife. The forms are more abstract, more decorative too, and less rich in ritual «charge»...»

In its April 1972 issue, *Le Courrier*, referring to *Les Trésors de l'Art Mondial*, asserted that «the hut roofs (very rare today) attest to the artistic mastery of the Melanesian *Canaques*, whose religious life is intimately linked to daily life. The visible presence of the deceased ancestor





Exhibition view *Sculptures Monumentales d'Océanie*, 1961 - Galerie Jeanne Bucher Jaeger, Paris © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

protects and sanctifies the dwelling, and ensures spiritual continuity between generations», as confirmed by Marcel Évrard in the text he wrote for the exhibition catalog: «Mallicollo's fern sculptures are placed on the ridges of the men's huts, large architectures 30 to 40 meters long, impressive buildings forbidden to women by tight bamboo barricades. These «hut ridges» play a vital religious role. Magical lightning rods, they ensure the protection and sanctification of the habitat through the presence of the Invisibles.»

Anthropologist and oceanographer Jean Guiart, Director of the Ethnology Laboratory at the Musée de l'Homme from 1973 to 1988, gives us invaluable details on the cutting of these ferns: «Tree ferns are easier to work with than wood. However, it resists well to the action of the ages. Once the tree has been felled, it is turned over, and the swollen base of the trunk provides the mass needed to make the head of the sculpture... The fragility of the twigs requires moderation in the adze cuts, which must be given a certain direction» (in «Les effigies religieuses des Nouvelles-Hébrides - Etude des collections du Musée de l'Homme», *Journal de la Société des Océanistes*, year 1949 / 5 / p.55). Here, the abstraction of the human figure reaches one of its most accomplished expressions. The monumentality of the head is enhanced by the tension of the face, composed of superimposed geometric volumes. With equal talent, the sculptor has accentuated the naturalism of the animal figure, often featured on the reverse of the work, in both modeling and pose. Carved from the root of a tree fern, this statue testifies to the extraordinary creativity of Vanuatu's arts, among the abundant wealth of Melanesian styles. The iconographic details of these monumental sculptures indicate membership of a particular grade of the secret society to which the men are initiated». (Kaepler, Kaufmann and Newton, *L'Art Océanien*, 1993, p. 555).

### Galerie Jeanne Bucher Jaeger

Océanie, sculpture anonyme,  
1<sup>ère</sup> moitié du XX<sup>e</sup> siècle

In 1961, Jean-François Jaeger, alors directeur de la galerie fondée par sa grand-tante Jeanne Bucher, expose pour la première fois en galerie *Vingt sculptures monumentales d'art primitif de la Nouvelle-Guinée et des Nouvelles-Hébrides*. De nombreux artistes du début du XX<sup>e</sup> siècle, tels que Giacometti, Picasso ou Breton, avaient rapidement compris les qualités artistiques de ces pièces, dont la fonction est à la fois domestique et religieuse.

Plus de soixante ans plus tard, nous retrouvons une sculpture qui faisait partie de l'exposition originale. Le contexte a changé, de même que le vocabulaire ; on parle aujourd'hui d'art premier et de l'archipel de Vanuatu. Le champ de recherche qui englobe l'artisanat et l'ethnographie s'est toujours intéressé, par extension, aux productions des peuples autochtones. Les techniques vernaculaires souvent utilisées à des fins domestiques n'ont cessé d'influencer les artistes contemporains, comme cette *Faîte de case* constituée en racines de fougères arborescentes. Il s'agit de paratonnerres magiques qui s'installent sur le toit des maisons et qui assurent, par la présence des invisibles, la protection de l'habitat.

Oceania, unknown artist,  
first half of the 20<sup>th</sup> century

In 1961, Jean-François Jaeger, who was at the time at the head of the gallery founded by his great aunt Jeanne Bucher, put on an exhibition of the so-called "primitive arts" that was a first: *Vingt sculptures monumentales d'art primitif de la Nouvelle-Guinée et des Nouvelles-Hébrides*. Numerous artists from the beginning of the 20<sup>th</sup> century, such as Giacometti, Picasso and Breton, had already realised the artistic qualities of these sculptures that combined a domestic use and a religious function.

More than 60 years later, we are in the presence of a sculpture that was part of the original exhibition. The context has changed as have the terms used. Today we talk about tribal art or non-Western art rather than "primitive art" and the New Hebrides have become Vanuatu. The field of research that encompasses artisanship and ethnography has always, by extension, taken an interest in the production of indigenous peoples. Those vernacular techniques often used to meet domestic needs have always influenced contemporary artists, like this *Faîte de case* (a hut ridge) made from the roots of tree ferns. It is in fact a magical lightning rod, the likes of which were placed on the roof to ensure, by the presence of invisible spirits, the protection of the home.



# CHINE

*Yi Cape*, circa 1900



*Yi Cape*, undated, felt, 89 x 30 cm © D.R., Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbonne

Among China's 25 ethnic groups, the Yi, formerly known by the generic name of Lolo, are the largest Tibeto-Burman group (6,572,272 individuals in 2000) and the most widespread throughout south-west China. This group is also one of the most difficult to define... Yi are found in Yunnan province (60%), Sichuan (20%), Guizhou (11%) and a few in Guangxi. Among the various Yi sub-groups, the Nuosu of south-western Sichuan are reputed to have maintained their identity most strongly, whether in terms of language, costume, social structure or religious practices. The Nuosu are often said to be the most authentic guardians of the Yi tradition.

These capes, impressive in size and structure, are made entirely of felt. The thickness of the felt allows the piece to stand upright even without the aid of a base.

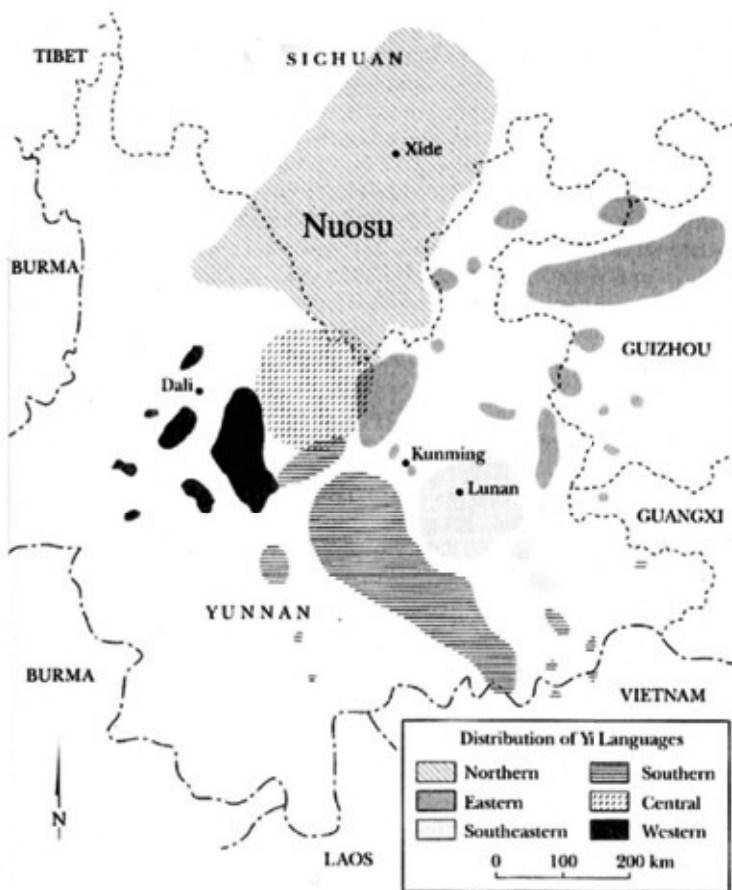
Looking at these capes, one can't help but think of the work of Joseph Beuys (1921-1986) and his felt sculptures. A German pilot on the Russian front during the Second World War, his plane is said to have crashed in Crimea. Severely burned, according to legend, Joseph Beuys was saved by the Tartars, who fed him honey, smeared him with grease and covered him with felt blankets to nurse him back to health. This protective felt was often marked with a red cross to remind us of his suffering. Felt was originally made from the agglutination of animal hair under the effect of siccatives, and its organic make-up gives it an insulating role. Felt is therefore endowed with the power to preserve and protect, but also to constitute the magical link between nature and culture, birth and death, animality and humanity, and therefore has a totemic character.

Capes were also protective for the Yi people. They provided shelter from the cold and wind. Legend has it that every young couple had to leave the group with this cloak as their only possession; their return was only expected when the woman announced her pregnancy... The richer the hair, the more powerful the family. Pieces of this quality have not been made since the 1940s.





Thick cape made of mixed yak and sheep wool felt with women's hair, early 20th century. Yi (Nuosu) ethnic group, Southwest China, Sichuan province. The collar is tightened with a cord (cape heights: 105 cm and 95 cm).



Map 12.1. Distribution of Yi dialects in Sichuan, Yunnan, and Guizhou



1) Map of Yi (Nuosu) distribution, southwest China, Yunnan, Sichuan, Guizhou and Guangxi provinces.

2) Exhibition *Cheveux chéris*, Musée du Quai Branly, Paris, 2012-2013

## JEANNE BUCHER JAEGER



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