

PARIS | 5 rue de Saintonge, 75003
LISBON | Rua Victor Cordon, no 21
Santa Maria Maior, 1200-482

ART PARIS 2026

BOOTH D9

GUILLAUME BARTH

MICHAEL BIBERSTEIN

MIGUEL BRANCO

JEAN DUBUFFET

ANTOINE GRUMBACH

EVI KELLER

RUI MOREIRA

LOUISE NEVELSON

JEAN-PAUL PHILIPPE

SUSUMU SHINGU

MARK TOBEY

FABIENNE VERDIER

MARIA HELENA VIEIRA DA SILVA

YANG JIECHANG

ZARINA

ANTONELLA ZAZZERA



Booth D9

Presented Artists : Guillaume Barth, Michael Biberstein, Miguel Branco, Jean Dubuffet, Antoine Grumbach, Evi Keller, Rui Moreira, Louise Nevelson, Jean-Paul Philippe, Susumu Shingu, Mark Tobey, Maria Helena Vieira da Silva, Fabienne Verdier, Yang Jiechang, Zarina, Antonella Zazzera...



Jean Dubuffet, «Algèbre de l'Hourloupe, 52 figures extrapolatoires», 1968, Jeanne Bucher Editions, Paris / Beyeler, Basel, 138 x 128 cm
© Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbon

After celebrating the centenary of the gallery in 2025 with the exhibition *Avènement, des Arts Premiers à nos jours*, the gallery is dedicating itself, until next September, to the restructuring of its collection as well as its archives, ahead of a forthcoming exhibition scheduled for late September 2026. While the complete renovation of a historic house in Paris's 6th arrondissement—dedicated to the gallery's archives and library—is still ongoing for a few more months, the gallery continues its work with modern and contemporary artists through current projects and loans for the following exhibitions: **Louise Nevelson** at the Centre Pompidou Metz; **Susumu Shingu** and his *Genki-nobori* project in collaboration with La Source Garouste; **Zarina** at the Ishara Art Foundation in Dubai and at STPI Singapore; **Evi Keller** at the Domaine de Chaumont-sur-Loire, at the Maison Caillebotte, and at the 69 Art Campus in Beijing; **Guillaume Barth** at FRAC Alsace; **Miguel Branco** at MACAM Lisbon; **Maria Helena Vieira da Silva** at the Macao Museum of Art; **Max Ernst** at the Domaine de Chaumont-sur-Loire...

On the occasion of this new edition of ART PARIS, the works presented are, for the most part, aligned with the themes defined by the guest curators: *Babel – Art and Language in France* by Loïc Le Gall, and *Repair* by Alexia Fabre.

For the theme *Babel – Art and Language in France*, Loïc Le Gall has selected **JEAN DUBUFFET**, a virtuoso artist of détournant letters and familiar words from their primary function, through the presentation of emblematic works from his longest cycle *L'Hourloupe*. Jean Dubuffet composes—or “extrapolates,” as he writes—52 curious figures, invented spontaneously and drawn directly by hand, which translate into lines, shapes, and figures: at times a dog, a clown, a rocket, a tree, a shoe... in a playful manner, so as to better conceal them or lead them in another direction, where reality is deciphered in a new and unconventional way. The gallery presents a selection of works evoking the enigma of sign systems, between figuration and abstraction, such as *Algèbre de l'Hourloupe* (1968), *Logologie II* (1966), *L'arbre* (1966), *Ciseaux* (1967), *Le Verre d'eau* (1967), *Monument à l'homme portant un lionceau* (1970), *Argument I* (1983), *Argument XXVII* (1983)...



Within this thematic framework are also naturally included the works of **Fabienne Verdier, Zarina, and Antoine Grumbach**.

FABIENNE VERDIER's *Saint Christopher Crossing the Waters I. Hommage to Hans Memling* (2011) is one of the exceptional works from her dialogue with the Flemish Masters, shown within the collections of the Groeninge Museum in Bruges and the Erasmus House in Brussels in 2013, and also presented in the exhibition Fabienne Verdier, *The Crossing of Signs* in 2014 at Hong Kong City Hall as part of French May.

Facing the Flemish Masters, Fabienne Verdier became, through painting alone, the transcriber of a world, of a philosophical thought, and, for certain paintings, of a mystical impulse that she studied at length not only in the paintings themselves but also in contemporary writings and those of historians of the period. In this rediscovered original language, after the long rupture of calligraphy and its developments, the concern to transcribe rather than reproduce granted the painter a different freedom and led her to perceive that, from then on, it was from the teaching of her painting alone that she could derive her reasons to paint (Daniel Abadie, catalogue *The Crossing of Signs*, 2014, exhibition: *Fabienne Verdier, Crossing Signs* at Hong Kong City Hall).

Fabienne Verdier, *Saint Christophe traversant les eaux I. Hommage à Hans Memling*, 2011
Pigments and ink on canvas, 244 x 135 cm
© Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbon

ZARINA's attachment to the book, to the word, to Urdu—her mother tongue—and to Urdu poetry, the essence of Sufism, lies at the heart of her creative process. Considering paper as a second skin, the artist, working primarily in intaglio, wood engraving, lithography, and screen printing, has always made her life the subject of her art. A memorial parchment, Zarina's work expresses a personal atlas, vast and multiple pathways across continents and civilizations. The house is a recurring subject in her work, through which she expresses—within the minimalist language characteristic of her art—the feeling of uprootedness: *"The idea of home follows me wherever I go."* The artist revisits this theme in the series *Folded House* (2016), miniatures of houses composed of collages of black paper covered with gold leaf and bound with golden threads.



Zarina, *Folded House*, 2016, Collage of 22-karat gold leaf and BFK Light paper printed with black ink, mounted on Arches paper © Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbon

ANTOINE GRUMBACH's work, and his drawing of eyes across the surface of the earth, stems from the same creative process as drawing on paper: *tracing, drawing, writing*. The artist has always been fascinated by Diderot and d'Alembert's *Encyclopédie*. Its innumerable plates and technical drawings, accompanied by erudite texts, constitute a kind of collective memory that fascinates him. Confronted with the avalanche of images generated by these reflections, the artist created his *Encyclopédie Vagabonde*, composed of 105 drawings. The creative process—whether in a city, within a landscape, or in the intimate space of a sheet of paper—consists in the elaboration, composition, evocation, and invention of an original work, born both from knowledge acquired across different fields and from wandering imaginations shaped by automatic writing, open to multiple possibilities.



Evi Keller, *Matière-Lumière*, ML-V-25-1003, 2025, mixed media, 190 x 613 cm © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Within the theme of repair, the gallery also presents *Matière-Lumière* works, including a monumental piece, by the artist **EVI KELLER**, nominated for the *Her Art Prize* at Art Paris in 2025 and winner of the Carta Bianca Prize 2023. Across her sculptural, pictorial, photographic, sound, and performative work, the artist explores the cosmic principle of the transformation of matter through light: materializing light, preserving it, amplifying it, and transmitting this cosmic force of healing.

From the salt deserts of Bolivia to the reindeer peoples of Mongolia, from Quebec to Senegal via Iran, the fundamentally “repairing” work of **GUILLAUME BARTH** is characterized by an attentive engagement with the elements of the living world, in dialogue with civilizations and ancestral rites. Following an initial exhibition celebrating the 10th anniversary of the ephemeral sculpture *Elina* on the *Salar de Uyuni* in Bolivia, and the presentation of his installation *Cercle de Crocus Sativus—1,000 saffron flowers—for Avènement*, the gallery’s centenary exhibition in 2025, the artist now unveils this offering work, an ode to peace: *Merci Soleil*. Ritual and incantation lie at the heart of the works of **RUI MOREIRA**: organic landscapes, deities emerging from mythological terrains, cosmographies recalling the structures of the living. *Father-crossroads* invokes the universal symbolism of the cross—between verticality and horizontality, strength and vulnerability, grace and gravity. The cross is also the meeting point between the sacred and nature, intrinsically linked in the artist’s work.



1. Rui Moreira, *Father - crossroad* (*Pai - encruzilhada*), 2025
gouache, watercolor, pencil, and gel pen on paper, 153 x 102 © rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon
2. Guillaume Barth, *Merci soleil*, 2025, silver gelatin print on baryta paper, 120 x 120 cm
Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

GUILLAUME BARTH

From January 23 to May 10, 2025, Guillaume Barth's work is on view at the FRAC Champagne-Ardenne in Reims, as part of the exhibition *Il y a un trou dans le réel*. Guillaume Barth will give a lecture titled "Message for the Sun" at the Meudon Observatory on Thursday, April 23, at 12 p.m. From May 30 to October 3, 2026, the artist will participate in the 16th edition of the Bex Arts Contemporary Art Triennial, centered on the theme "Geniuses of the Place." The artist has been invited to participate in the group exhibition *Is That All There Is?* (Curators: Frédéric de Goldschmidt and Grégory Lang) from April 21 to July 11, 2026, at Cloud Seven, Brussels.

MIGUEL BRANCO

From November 2025 to May 2026, Miguel Branco is featured in the exhibition *The self as multiple* (Curator : Carolina Quintela) at MACAM, in Lisbon.

EVI KELLER

From March to June 2026, Evi Keller will participate in the exhibition *Pharmakon* in Beijing (Curator: Paul Frèches, 69Art Campus), and from May to September 2026, in the exhibition *La nature n'est pas un décor – Paysages, de Monet aux artistes contemporains*, at the Maison Caillebotte. As part of the 2026 Art Season (March–November 2026) at the Domaine de Chaumont-sur-Loire, Center for Arts and Nature, Evi Keller presents recent works in an incandescent blue titled *MATIÈRE-LUMIÈRE [Or bleu, Soleils ensevelis]*.

LOUISE NEVELSON

From January 24 to August 31, 2026, the gallery is participating in the exhibition *Louise Nevelson: Mrs. N's Palace* at the Centre Pompidou-Metz by lending works by the artist.

JEAN-PAUL PHILIPPE

Jean-Paul Philippe has just completed the first phase of installation for his sculpture *Colonna dello Sguardo*, set in the landscapes of the Crete Senesi, in Rapolano (province of Siena, Italy). The work will be finalized and unveiled in the spring of 2026.

SUSUMU SHINGU

Susumu Shingu launched the art project *Genki-nobori* after the devastating Tohoku Earthquake. *Genki-nobori* are a variation of the Japanese carp streamers. Written messages and drawings of encouragement on the white fabric of streamers shaped like long windsocks carry wishes and prayers of hope to the struggling people who have lived through the disasters. In response to Shingu's call, over 500 people from Japan, including people from Hyogo Prefecture that experienced the Kobe Earthquake, and abroad have participated in this project. The artist continues to hold these workshops in Japan and abroad. In collaboration with the artist and the gallery, La Source Garouste is developing this project as part of its 2025-2026 inter-site program, across its national network of associations. Between February and May 2026, in the network's 10 local branches, around 100 children will design 100 *Genki-nobori*.

MARIA HELENA VIEIRA DA SILVA

In 2025–2026, the Peggy Guggenheim Collection in Venice and the Guggenheim Museum Bilbao presented an exhibition dedicated to the artist, *Maria Helena Vieira da Silva: Anatomy of Space*, curated by Flavia Frigeri, Chief Curator and Director of Collections at the National Portrait Gallery. This exhibition was organized in close collaboration with the gallery that has supported the artist since the 1930s. Beginning November 27, 2026, the Macau Museum of Art will dedicate a solo exhibition to her, in which the gallery is also deeply involved.

ZARINA

From January 16 to May 31, Zarina is on view at the Ishara Art Foundation in Dubai as part of the exhibition *Urdu Worlds*. Curated by Hammad Nasar, the exhibition is a visual dialogue about language between Ali Kazim and Zarina. It explores how language provides us with the tools to create and shape our inner "worlds." Words, rather than simply describing our environment, give rise to our personal experiences and our shared cultural understandings. To mark the occasion, Sarah Burney's essay "Zarina's Urdu World" was published, exploring the artist's use of the Urdu language in her practice as an affirmation of her identity. From June 6 to August 8, 2026, the artist's work will be on view at STPI Singapore, in collaboration with the gallery.

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*)



Elina, Guillaume Barth at Domaine de Chaumont-sur-Loire, 2025 © E. Sander

More than ten years ago, the Aymara community of the village of Taha, bordering the Salar de Uyuni desert in Bolivia, lent a portion of its land to the artist Guillaume Barth so that he could realize a dream.

The sculpture Elina was conceived as a form of healing, where the invisible becomes visible and helps restore a balance between opposing forces. It tells the story of life cycles, evokes creation myths, and above all was designed as an act of care — a “planet on the planet for the planet” and for all beings who inhabit it.

To honor the promise made to the Taha community, a journey is being organized in March 2025, ten years after Elina’s appearance, to present them with a translation of the publication in the native Aymara language and to share the sculpture’s secret.

The reactivation of the project in 2025 is carried out and supported thanks to the Jeanne Bucher Jaeger gallery in Paris, in order to convey its universal message.

Today, more than ever, the great Bolivian salt desert is caught in paradoxical challenges: it is both a place of remarkable biodiversity and ecosystems, and a site of extraction and economic exploitation of lithium, of which the salar holds the world’s largest reserves. Lithium extraction is damaging the landscape and significantly reducing vital water reserves for the populations living there, alongside local crops such as quinoa, chia, and amaranth — seeds of the future rooted in a sustainable agricultural model.

May the notion of care and healing, originally invoked in the sculpture, help awaken awareness and contribute to the protection of the sacred territories of our planet Earth.

Véronique Jaeger



From the salt deserts of Bolivia to the reindeer peoples of Mongolia, from Quebec to Senegal via Iran, Guillaume Barth’s work, characterized by “an attentive capacity toward the elements of the living world,” engages in dialogue with ancestral civilizations and rituals. “A gesture of re-harmonization, an act of reconnection between humans, the cosmos, and the living,” **it naturally aligns with the theme of repair highlighted by ART Paris 2026, under the direction of Alexia Fabre.**

Exhibition view, group show, *Avènement*, centenary of the gallery, 2025, Galerie Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Guillaume Barth was born in 1985 in Colmar and lives and works between Sélestat in Alsace and Amatlán de Quetzalcoatl in Mexico. He graduated from the Studio National des Arts Contemporains du Fresnoy in 2021 and from the Art program at the École Supérieure des Arts Décoratifs de Strasbourg in 2012.

He is the recipient of the Martel Catala Foundation Prize for the Nouvelle Forêt book project in 2023, the Talents Contemporains Prize from the François Schneider Foundation in Wattwiller, France, in 2019, the Bullukian Foundation Prize in Lyon, France, in 2017, and the Théophile Schuler Prize in France in 2015. He participated in the 61st Salon de Montrouge in Paris, France, in 2016.

His works have been exhibited in various countries across Europe, as well as in Iran, Canada, China, and most recently in Mexico.



Portrait of Guillaume Barth in front of his work *Cercle de Crocus Sativus for Avènement, 1000 Saffron Flowers* © Vincent Rola, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

From April 26 to June 28, 2025, the gallery dedicated its first exhibition to him, titled *Elina 2015–2025, the Promise to the Aymaras*, celebrating the 10th anniversary of his ephemeral sculpture *Elina* in the vast salt desert of Bolivia, the Salar de Uyuni.

Following this exhibition, Guillaume Barth was invited to the Biennale d'Issy from September 17 to November 9, 2025, in Issy-les-Moulineaux, and to Chaumont-photo-sur-Loire from November 23, 2025, to February 22, 2026.

From January 23 to May 10, 2025, Guillaume Barth is presented at FRAC Champagne-Ardenne in Reims in the exhibition *Il y a un trou dans le réel*. Guillaume Barth will give a lecture titled “*Message for the Sun*” at the Meudon Observatory on Thursday, April 23, at 12 p.m. From May 30 to October 3, 2026, the artist will participate in the 16th edition of the Bex Arts Contemporary Art Triennial, centered on the theme “*Geniuses of the Place*.” The artist has been invited to participate in the group exhibition *Is That All There Is?* (Curators: Frédéric de Goldschmidt and Grégory Lang) from April 21 to July 11, 2026, at Cloud Seven, Brussels.

My ideas take shape in different places, in original forms that seem to drift apart, but on closer inspection, their invisibility overlaps in a single whole. For the past decade, the formal and semantic forces that emerge from my sculptures - simple forms and forms of nature, motifs of the sphere, the cycle and openness, the phenomenon of absorption and visual reflection, geographical exploration, realized fictions, transcultural narratives, inscription in landscapes, appearance and disappearance, flowering and rooting - have been trying to make sense through an approach that is as sensitive, reflexive as it is artifactual. It is characterized, above all gesture, by an attentive capacity for the elements of the living world.

Guillaume Barth, 2023

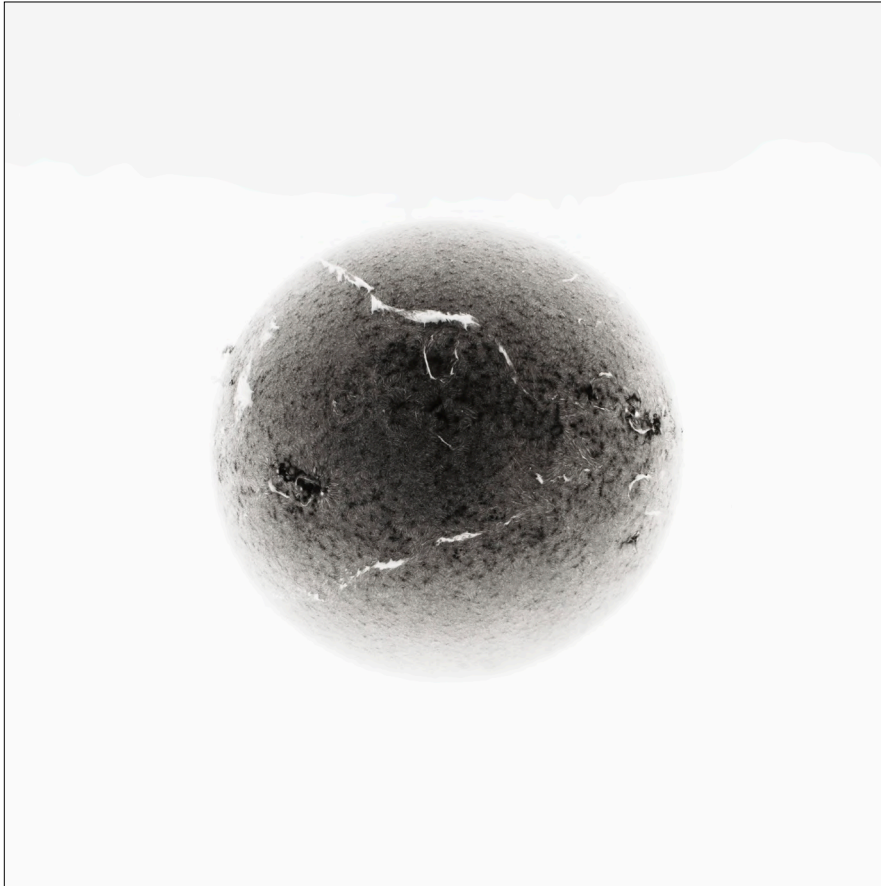


Guillaume Barth, *Elina 2015-2025, the promise to the Aymaras, 2025*, Galerie Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

GUILLAUME BARTH

Merci soleil, 2025

ART PARIS 2026



Guillaume Barth
Merci soleil, 2025
Silver gelatin negative print on baryta paper
120 x 120 cm
Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

This text engages with a fundamental question, shifting the inquiry about peace toward territories rarely invoked: those of ritual, the cosmos, the invisible, and the relationship between humans and primordial forces. An artist of listening and impermanence, Guillaume Barth has been developing for over a decade a process-based practice nourished by indigenous cultures and vernacular knowledge. His projects take shape through encounters with communities, landscapes, and natural cycles, to the point that, for him, the artwork is never a closed object but a shared act, inscribed in time and collective memory. This approach finds particularly strong expression in the Elina project, initiated in 2013 with the Aymara people of Bolivia, in the heart of the Salar de Uyuni. Conceived as a fragile offering to the land, Elina was a salt sculpture destined to disappear, briefly sublimated by water before dissolving. From this ephemeral appearance arose a poetics of loss and persistence: the work survives not in its materiality, but in image, narrative, and connection.

Currently exhibited at Domaine de Chaumont-sur-Loire, the photographs of Elina bear witness to this suspended vision, between Earth and Sky, between human gesture and natural forces. It is in the continuation of this foundational experience that the text presented here takes root. By recounting a recent project combining Aymara ritual, radio transmission, and scientific observation of the Sun, Guillaume Barth opens a space for reflection in which peace can be addressed, transmitted, and entrusted. A message sent toward the star of the day, bearer of love and attention, thus becomes a symbolic act: an attempt at re-harmonization, a gesture of connection between humans, the cosmos, and the living.

— Marie-Laure Desjardins, excerpt from *Faire du Soleil un émissaire de paix, Représenter et penser la paix*, ArtsHebdoMedias, February 2025



An Impromptu Visit, 2014, Elina Project © François Klein

The more I immerse myself in the projects of these artists, in their work, the more I have the feeling that they are dealing with the activity of mind and body that is dream. Aren't we made of its stuff? Not the stuff of escape dreams, indulging in the hardware of the marvellous, but of active imaginations responding to a reality that today is worrying, dangerous perhaps... Dreams are concrete thoughts that respond to the state of matter, to the threat of gravity, of the weight of beings and things... A dream, dreams against the tropisms of the age... With them, as with the Austrian writer Georg Trakl or the American poet Jack Spicer, we need to conceive of another topicality and "settle elsewhere". Jean-Claude Carrière and Luis Buñuel agreed that dreams are essential because they are the only real victory over time... Time as a calendar, as inertia. Dreams disarm this "time". (...)

Guillaume Barth's adventures are those of flows that carry him in search of a secret, his own as well as that of elements that take him from one person to "the other" like the Amerindian he saw in his dreams before recognizing him in his wanderings in Canada... Elements that take him from human beings to the trees in Sélestat's Baumschule woods, with which he talks, or from one site to another, such as the Salar lake where Elina is born, whose arrival he has sensed. Guillaume Barth is a visionary artist. Like Bruce Chatwin, he's on the songlines.

I've mentioned dreaming, which is one of our daily thought processes, but let's also talk about premonition, hallucination or revelation, which Guillaume Barth, in very concrete terms, "trusts". They enable him to extricate himself from the alienating ways of the world. Albert Ayler is a composer, a jazz musician and the author, with Mary Maria, of an unforgettable piece Music is the healing force of the universe, which I hear today, contemplating Elina, a lyrical source of balance and healing. Through her posture in the world, her power of concentration, her impermanence, the rhythm of her "appearance-disappearance", she becomes part of our imagination and the elusive present of our memory. (...) Everything is new and new again. Guillaume Barth shares the reality of this state. He lives it, and that's why, rather than a bookish aesthetic, we need to follow this artist's adventures. (...)

Selected excerpts from the text, *LE TEMPS D'UN SOUFFLE [IN THE SPAN OF A BREATH]* by Olivier Kaepelin, for the exhibition *Elina, a promise to the Aymara* at the Jeanne Bucher Jaeger Gallery, April–June 2025.



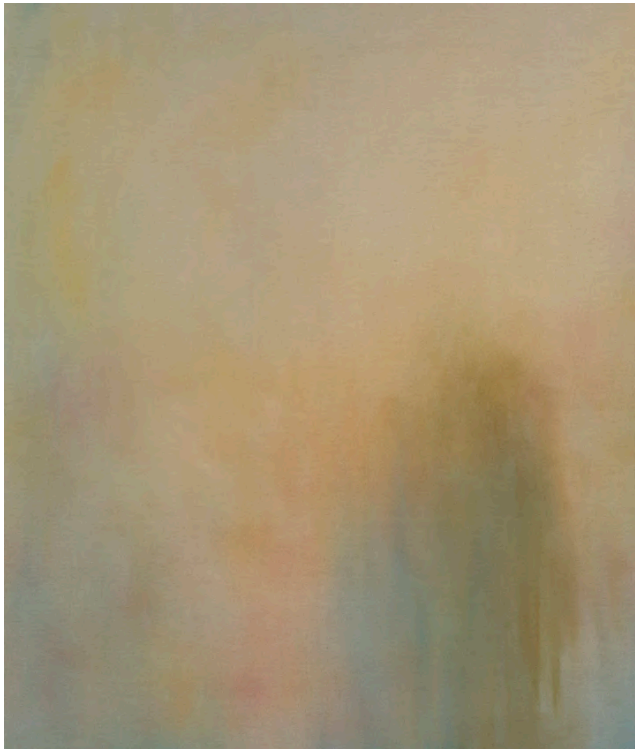
A dream workshop, 2014, Elina Project © François Klein



Elina nuit, 2015, photograph of the salt-and-water sculpture, 300 cm in diameter, Bolivia, Elina Project, 2013–2015 © Guillaume Barth, Courtesy of Jeanne Bucher Jaeger, Paris-Lisbon

MICHAEL BIBERSTEIN

1948 - 2013



Michael Biberstein
Poly-Glider, 1996
Acrylic on canvas
190 x 160 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

The work of Michael Biberstein, a Swiss-American artist who spent most of his life in Portugal, offers up a rare link between a conceptual language inherited from the analytical philosophy of the 70s at his début and a lengthy reflection on the “Landscape” from the 80s on. As a student of art history in Philadelphia, where he took classes with David Sylvester in the mid-1960s, Michael Biberstein, a self-taught artist, began his career with a process of the deconstruction of painting. Starting in the 1980s, while living in Portugal, first in Sintra and later in the Alentejo region, he found the ideal atmosphere for his painting practice, which evokes the landscapes in the Chinese pictorial tradition, which are, he said, “*the most advanced landscapes for attaining quietude and inner calm, whereas Western art rather excels in dynamism. It interests me to explore all these possibilities.*” The ethereal landscapes painting of Michael Biberstein, fascinated by astrophysics, resemble vibrations in space and resonances in silence. They recall landscapes by Vernet, Friedrich, Turner, Monet, Cézanne and Rothko as well as reminiscences of Eastern landscape paintings of the Song Dynasty. **His countless skies and meditative landscapes resulted in the urge to create a ceiling for the Santa Isabel Church (1742), in Lisbon, to which the artist**

dedicated four years of his life. Unfinished when the artist suddenly passed away in 2013, the decision to carry out the realisation of this major work was taken as well with the support of the gallery that presented an exhibition-fundraising. *Michael's Sky* was inaugurated in 2016 by the Cardinal of Lisbon. In 2020, the restoration of the Santa Isabel Church was honored with the Maria Tereza and Vasco Vilalva Award. The Royal Palace of Caserta (Campania, Italy) is organizing an important solo exhibition of Michael Biberstein's work, “*Beyond*,” in 2023. In the critical text accompanying the exhibition, the curator, Marina Guida, explains, “Michael Biberstein's creative process was based on the reduction of visual ornamentation, through the meticulous process of reducing things to the essential, whether iconic or mental. The artist chose to subtract rather than add.



A Sky for Michael Biberstein, Santa Isabel Church, Lisbon, Portugal, view of the church's ceiling during the inauguration, 2016 © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris, Lisbon

In his works, he subtracted his exploration of shapes, crosshatching, contours; he subtracted the figure, the narrative. We find ourselves face to face with an uncompromising art with an analytical matrix that slowly reveals itself and conceals itself, recalling the mystical and meditative character of Sumi painting.”

Beyond invites us to cross a threshold, to imagine what might be there, briefly, after the colors are gradually lightened, reaching an invisible, spiritual dimension. The keys to understanding it are many; numerous pictorial layers are superimposed on the canvases, creating scenarios between meditation and imagination, scenarios that take shape within the gaze, then enter the mind and go beyond it. Majestic and eclectic, the exhibition space, where references to sapiential disciplines from different periods converge (alchemy, theosophy, astronomy, botany...), is at the center of this project, and invites visitors on an initiatory journey. **Beyond** is a tribute to the hidden soul of the Royal Palace of Caserta, an extraordinary symbol of beauty and wisdom, an incitement to travel into the landscapes of the spirit, to surpass the visible.

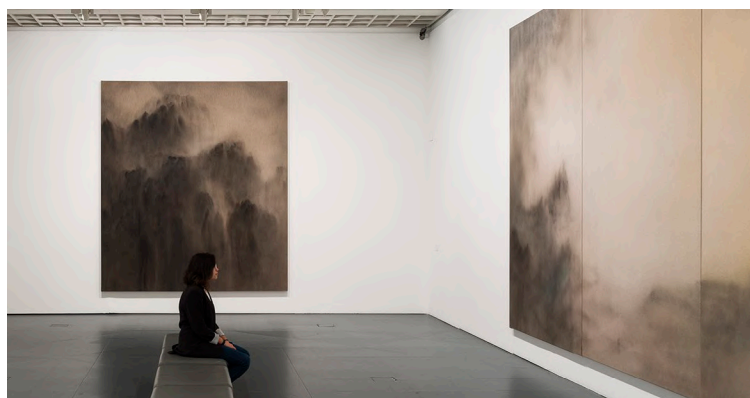
The artist’s work is shown at the Museum of Contemporary Art in Lisbon in the exhibition *I II III IV V - five decades of ar.co* in 2023. In 2005, Michael Biberstein joined the gallery, which has dedicated four solo exhibitions to his work, which includes the last one in 2020, *SEEING*, following the major retrospective dedicated to Michael Biberstein at *Culturgest* in Lisbon in 2018.



Portrait of Michael Biberstein in his studio © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *SEEING*, Michael Biberstein, 2020, Galerie Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

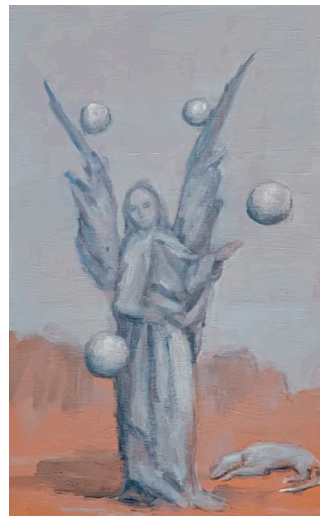


Solo exhibition *Michael Biberstein*, 2018, *Culturgest*, Lisbon, Portugal © Culturgest

The same year, the gallery organized an exhibition staging a dialogue between the works on paper by **Mark Tobey** and **Michael Biberstein**, both profoundly marked by meditation, both passionate music lovers, initially finding the source of their art from Western cultural traditions, but later inspired by Eastern mysticism and obsessed with depicting a spiritual reality. Michael Biberstein, who was deeply interested in astrophysics, called his paintings “seeing machines.” He had a great knowledge of early Christian art and Baroque painting, especially of Giovanni Battista Tiepolo. He was fascinated by sacred architecture “that surpasses language across cultures and millennia,” which by its very nature, has a definite physiological effect on viewers, and throwing them into the heart of the metaphysical. *Contemplating a work of art can lead to the apotheosis of mind* used to say Michael Biberstein. **The exhibition *Paysage en apothéose* in 2016 at the gallery, with a selection of original drawings, rarely presented or previously unseen, as they were discovered in his studio after he passed away, and publishes a catalogue dedicated to his works on paper with the collaboration of Nicholas Turner, curator at the J. Paul Getty Museum in preparation for the publication of the artist’s Catalogue Raisonné.** Since the 1970s, his works have been exhibited worldwide and are part of prestigious museum collections, including: Museo Nacional Centro de Arte Reina Sofía - Madrid, Whitney Museum of American Art - New York, Calouste G Gulbenkian Foundation - Lisbon, the Serralves Foundation - Porto, Museu Coleção Berardo - Lisbon.

MIGUEL BRANCO

1963



- 1) Miguel Branco, *Untitled (Monk)*, 2014, cedar wood, 92,5 x 34,5 x 28 cm
- 2) *Untitled*, 2024, oil on canvas, 19,2 x 12 cm
- 3) *Landscape with submarine (After Joachim Patinir)*, 2024, huile sur bois, 14,5 x 31 cm

© rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

As if wielding a scalpel, Branco dissects and cuts through various representations from the history of art, deconstructing and reassembling them into new hybrid and enigmatic images. These images are meticulously (re)constructed and (re)created through successive reconfigurations of elements drawn from different sources, often virtual. The artist makes extensive and free use of the countless creative tools offered by new technologies—collages, enlargements, reductions, cuttings, erasures, additions... These forms, which he endlessly reworks, rewrites, and reinvents by hand, give rise to new images through multiple virtual transformations that strip them of any notion of origin and erase all trace of a primary image (....)

Bernardo Pinto de Almeida

Whether animal, humanoid, object, place, skull, scribe, butterfly, or landscape, his work is characterized by the constant presence of a scenic dispositif: someone or something intangible is its protagonist. This use of different sources and historical strata lies at the very heart of the artist's creative process. Drawing most of his models from art history—particularly from Georges Stubbs—or from illustrations in early scientific works such as the *Natural History* of the Comte de Buffon, his works—paintings, drawings, or sculptures—are subjected to a renewed pictorial and plastic treatment. Claiming these borrowings, the artist employs them in a highly personal manner: he creates his own images, his “hybrids,” placing his figures in new contexts or under new lighting, with infinite knowledge and distance, hypertrophying his painting so as to make us reconsider the grandeur of his masters (Watteau, Chardin, Fragonard, Goya, Velázquez, Bellini, Stubbs, Hogarth, Teniers...). His sculptures traverse civilizations and countries such as Egypt or India, thus creating a dramaturgy in which the sensation of the work consists in re-embodiment of an essence both present and absent—an invisible force that surpasses us.

Metamorphosis and melancholy are consubstantial to Miguel Branco's work. Cinema, particularly that of David Cronenberg, is a true source of inspiration for the artist: the relationship to the body, to prosthetics, to the digital, to mutation, to contamination. Melancholy is historically one of the characteristics associated with Western art, through the reflection it implies on an existential, “inner” dimension. Irony acts as its antidote.



Today one of the major artists of the contemporary Portuguese art scene, Miguel Branco studied painting at the Academy of Fine Arts in Lisbon. From 1994 to 2018, he directed the Department of Drawing and Painting at the Centre for Art and Visual Communication in Lisbon, Ar.Co. He is represented in several public and private collections in Europe and the United States. His work has been exhibited in galleries and public institutions such as the Calouste Gulbenkian Foundation, Lisbon; the Serralves Museum, Porto; the Watari Museum of Contemporary Art, Tokyo; MUDAM, Luxembourg; the Carmona e Costa Foundation, Lisbon; the Museum of the City, Lisbon; Schloss Ambras, Innsbruck; Galerie Jeanne Bucher Jaeger, Paris-Lisbon; Culturgest, Lisbon; Paule Anglim Gallery, San Francisco; P.P.O.W Gallery, New York; Gallery Pedro Cera, Lisbon; Museum van Hedendaagse Kunst, Ghent; the National Museum of Contemporary Art, Lisbon. **In 2016–2017, the Musée de la Chasse et de la Nature in Paris dedicated a major exhibition to him: *Black Deer*, Miguel Branco, presenting 70 works in dialogue with the museum’s collection. The artist was also honored by the Festival de l’Histoire de l’Art and the Château de Fontainebleau as part of the *France–Portugal Season 2022*.**



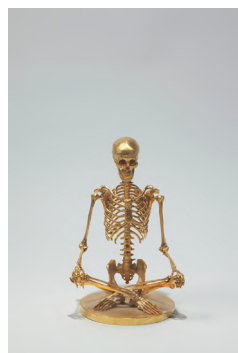
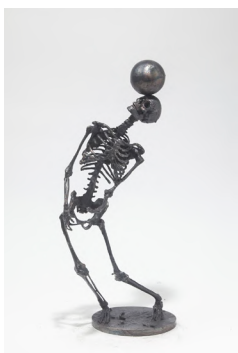
Solo exhibition *Black Deer*, Miguel Branco, 2016-17, Musée de la Chasse et de la Nature, Paris, France © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The artist was presented in 2022 at Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean in the exhibition *Face-à-Face*. He was also shown in 2023 at SNBA Lisbon in the exhibition *Uma Terna* (e Política) *Contemplanção do que vive* (Coleção Norlinda e José Lima); the exhibition entitled *Terra - ou os quarenta nove degraus* was dedicated to him at the Carmona e Costa Foundation, and he was presented at the Museum of Contemporary Art in Lisbon in the exhibition *I II III IV V - five decades of ar.co*. In 2024, as part of the inauguration of the new museum dedicated to the work of the painter António Carneiro in Porto, Miguel Branco was invited to present around fifteen works. Among them, the sculpture *Untitled* (Black Horse) is displayed in the garden and remains there. **From November 2025 to May 2026, Miguel Branco is featured in the exhibition *The Self as Multiple* (curated by Carolina Quintela) at MACAM in Lisbon.** Thus, in this new series populated by figures evoking representations of death as they once appeared in Gothic paintings and sculptures, in the spirit of the late Northern Renaissance that extended into the 16th and 17th centuries—just as, in another way, they have resurfaced in the strangeness of Borremans’ works and the phantasmagorical installations of Jan Fabre—the artist confronts us, with irony, with the limits of our present condition.

(...) All these figures now seem to serve him as raw material for reinvention within unexpected scenarios, plunging into the darkness and human frailties that, in reality, threaten us today. They thus reclaim the capacity to reflect, at the level of (re)creation, on what constitutes a courageous challenge in the face of this tragic polarity to which all art, since the earliest times, has confronted us—rendered here, in these works, in a vital and sarcastic form and through a kind of contagious joy.

As Gombrich pointed out, “the symbol—in the broadest sense of the term—serves to preserve those same energies from which it originates. These energies that gave rise to the symbols of civilization stem from intense original experiences that also constitute the life of primitive man.” It is by questioning the persistence within us of a possible continuity of this most ancient human reasoning that Miguel Branco’s works address us with striking lucidity.*

Bernardo Pinto de Almeida



- Miguel Branco
1. *Untitled (Naked Lunch) #07*, 2019
Silver-plated bronze, 34,5 x 15,3 x 11 cm
 2. *Untitled (Naked Lunch) #08*, 2019
Gold-plated bronze, 34,8 x 18,5 x 13,3 cm
 3. *Untitled (Naked Lunch) #25*, 2019
Gold-plated bronze, 20,5 x 13,4 x 11,2 cm

© rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

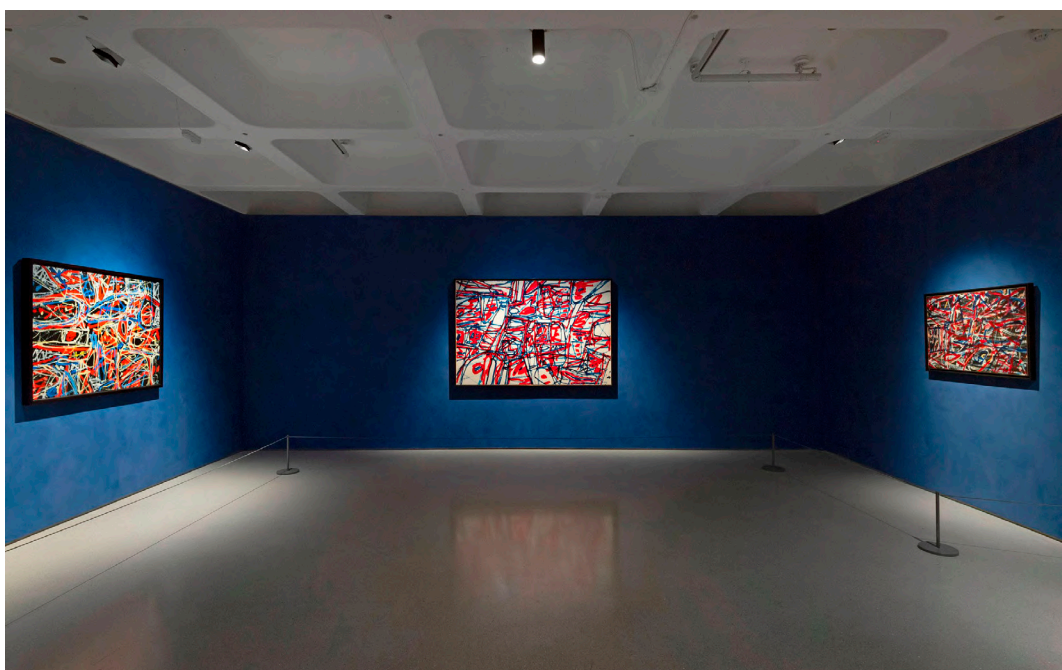
JEAN DUBUFFET

1901-1985



Site domestique (au fusil espadon) avec tête d'Inca et petit fauteuil à droite, January 28, 1996
Vinyl on canvas, 125 x 200 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In 2022, the gallery devotes its twentieth exhibition, *Le Cours des choses*, to Jean Dubuffet, dedicated to Jean-François Jaeger. Conceived as a “**biographie au pas de course**” (“speedy biography”) retracing the works by Dubuffet shown at the gallery starting in 1964, the exhibition presents **paintings, sculptures and works on paper from various cycles from the 1950s until his death in 1985**: the extensive *Hourloupe* cycle (1962-1974) promoted worldwide and exclusively between the gallery and the Swiss dealer Ernst Beyeler for more than a decade, his *Psycho-sites*, the series *Mires Boléro* and *Kowloon* and his late cycle of *Non-lieux*, as well as *Matériologies* from the 1950s (before Dubuffet was represented by the gallery), recently acquired by Véronique Jaeger and exhibited at the gallery.



Exhibition *Jean Dubuffet: Brutal Beauty*, 2021, Barbican Centre, London, United Kingdom © Marcus Leith

This exhibition's starting point was Dubuffet's *Hourloupe* cycle, his longest and most monumental series, created over a period of 12 years, with which he began his relationship with the gallery. It starts with small, instinctive drawings executed by the artist in blue and red ballpoint pen while talking on the phone, as seen in a large number of drawings such as *La Machine à écrire* (1964), made in marker and ballpoint pen, which starts writing the history. These works are followed by *Brouettes*, *Personnages*, *Arbres*, *Ciseaux*, *Escaliers*, *Logologies* and *Monuments*, which explore the world's infinite variety via adventurous lines that enable human forms, figures or familiar objects to emerge through highly diverse techniques and materials, including marker, felt-tip pen, vinyl paint, collage and cutouts, that inspired the artist with their almost magical ability to embody distinctive forms. After the works in ballpoint pen on paper, the *Hourloupe* adventure took shape in paintings and sculptures that become monumental, leading up to such unimaginable architectures as the *Closerie Falbala* in the Paris outskirts, which houses the *Cabinet Logologique*, and costumes for the exhibition-performance *Coucou Bazar*.

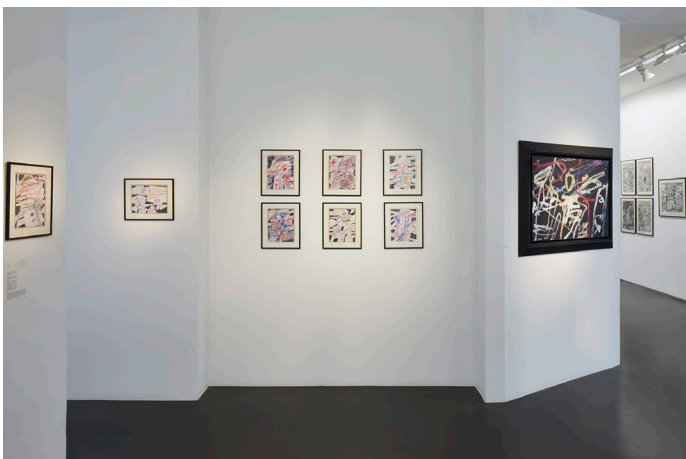


Solo exhibition *Le Cours des choses*, Jean Dubuffet, 2022, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

(...) The relationship between Jean Dubuffet and my father, Jean-François Jaeger, was very strong and began during the *Hourloupe* period. The artist, who had a very assertive personality, meant a lot to my father. They met in the 1960s through Jean Planque - who was initially the «eye» of the dealer Ernst Beyeler. (...) Even if it is a very particular «instinctive writing» born of his love of art brut where objects seem to float in weightlessness and in which an anti-gravity world opens up. It should be remembered that in the 1960s, no one understood or was interested in the *Hourloupe* cycle, which was then new in Dubuffet's work (...)

Véronique Jaeger, interviewed by Fabien Simode, *l'Œil*, February 2022

Jean Dubuffet's first contacts with the Jeanne Bucher Gallery date back to 90 years ago, in 1931. From 1964 onwards, a long and exciting collaboration began, with almost twenty monographic exhibitions at the gallery and countless collaborations with international institutions. Among the most recent: in 2021 the exhibition *Brutal Beauty* was the first major retrospective of the French artist in the United Kingdom. In 2019, the exhibition *Jean Dubuffet e Venezia* (Curators: Sophie Webel and Frédéric Jaeger) is a true homage to the city of Venice, which Jean Dubuffet chose twice to present his most recent works: *L'Hourloupe* in 1964 at the Palazzo Grassi and the *Mires* series at the French Pavilion of the Biennale in 1984. Two major periods in the artist's work, twenty years apart.



Solo exhibition *Le Cours des choses*, Jean Dubuffet, 2022, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Exhibition *Passion de l'Art - Galerie Jeanne Bucher Jaeger since 1925*, Musée Granet, Aix-en-Provence, 2017 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

JEAN DUBUFFET

(1901-1985)

Galerie Jeanne Bucher Jaeger

Jean Dubuffet a profondément renouvelé la relation entre art et langage en s'opposant à la normalisation des formes culturelles visuelles et linguistiques. Très tôt, il rejette les hiérarchies esthétiques et les usages dominants de la langue, au profit d'une expression libérée des cadres académiques. L'écriture occupe chez lui une place centrale comme matière brute, instinctive, proche du griffonnage, du cri ou de la parole intérieure.

Ses œuvres intègrent des signes, des mots et des pseudo-écritures qui évoquent autant l'écriture enfantine que des langues inventées. Cette recherche entre en résonance avec Antonin Artaud, pour qui le langage devait être arraché à ses usages rationnels afin de retrouver une intensité vitale, corporelle. Dubuffet entretient également un dialogue fécond avec Jean Paulhan, figure majeure de la réflexion sur la langue, les clichés et les mécanismes de légitimation culturelle.

En valorisant l'« art brut », Dubuffet défend une langue issue de la marge et du non-savoir. Chez lui, écrire, dessiner ou peindre relèvent d'un même geste : réinventer une langue primitive, indisciplinée, capable de restituer le réel sans le soumettre à l'ordre du discours.

Cette réflexion trouve une traduction explicite dans les œuvres issues du cycle de *L'Hourloupe*. Dubuffet y élabore un vocabulaire de formes cloisonnées, répétables et combinables, constituant une grammaire visuelle. Certaines pièces, comme *L'Algèbre de l'Hourloupe*, assument cette dimension systémique : les figures y fonctionnent comme des unités élémentaires, comparables à des lettres ou à des signes, dont le sens réside dans la relation et la combinaison. Le langage devient alors un jeu de structures ouvertes, où le sens émerge de l'usage plutôt que d'un message préétabli.

By opposing an excessive standardisation of visual and linguistic cultural forms, Jean Dubuffet profoundly renewed the relationship between art and language. Early on, he rejected aesthetic hierarchies and the dominant usages of language, preferring a form of expression set free from academic frameworks. Writing is central to his work, it provides an instinctive raw material — scrawl-like markings that seem to be shouting out or expressing an inner monologue.

His works incorporate signs and symbols, words and pseudo-writings evocative of a child's handwriting or an imaginary language. This research resonates with Antonin Artaud, for whom language — if it was to regain a vital, physical intensity — had to be wrested from its rational usage. Dubuffet also maintained a fruitful dialogue with Jean Paulhan, a key figure known for his reflections on the subject of language, clichés and the mechanisms of cultural legitimation.

By advocating “art brut”, Dubuffet was defending an emancipated form of language born of marginality and non-knowledge. In his work, writing, drawing and painting stem from the same gesture: a desire to reinvent an undisciplined, primitive language that is capable of rendering reality without submitting it to the order of discourse.

These reflections are particularly explicit in the works that comprise *L'Hourloupe*. In this cycle, Dubuffet develops an artistic vocabulary of compartmentalised, repeatable forms that could be combined together to constitute a visual grammar. Some works, such as *L'Algèbre de l'Hourloupe*, embrace this systemic dimension: its figures act as elementary units comparable to letters or symbols whose meaning lies in relations and combinations. Language becomes a play of open structures in which meaning emerges from usage rather than from a pre-established message.



Jean Dubuffet, «Algèbre de l'Hourloupe, 52 figures extrapolatoires», 1968
Editions Jeanne Bucher, Paris / Beyeler, Bâle
138 x 128 cm

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

ANTOINE GRUMBACH

1942



1) Untitled - Encyclopédie Vagabonde, 2019, watercolor and India ink on paper, 31 x 23 cm
2) Trouville l'été, 2019, watercolor and India ink on paper, 23 x 31 cm
© rights reserved, Courtesy of Jeanne Bucher Jaeger, Paris-Lisbon

Antoine Grumbach (1942) is an artist-architect and urban designer who graduated from the Ecole des Beaux-arts in Paris in 1967 and received the Grand Prix National d'Urbanisme et d'Art Urbain in 1992. His international achievements are countless, as are his major architectural and urban planning projects, which include the Cours Mirabeau in Aix-en-Provence, the new inhabited bridge over the Thames in London, as well as the restructuring of Shanghai's historic district, Greater Moscow, the Paris tramway and the Greater Paris "Seine Métropole" project... For over 40 years, he taught at the Ecoles nationales d'architecture de Paris-La Villette et Belleville, the Ecoles des ponts et chaussées and the universities of Columbia, Harvard, Princeton and Toronto, where he lectured on urban semiology. In addition to his international experience as an urban artist-architect, Antoine Grumbach became close to the great structuralist intellectuals from '67 to '69 at the Ecole Pratique des Hautes Études, and attended Roland Barthes' semiotics courses on the linguistics of discourse. Along with students from the ENSBA, including Christian de Portzamparc, he took part in Michel Foucault's lectures at the Collège de France, and attended Umberto Eco's semiotics seminars in Milan. In this way, he explored the relationship between form and meaning, sign and perception. The relationship between city and text lies at the heart of his writings and works (*La Ville est un livre* in the MNAM-CCI collections). Antoine Grumbach is quickly recognized as one of France's pioneers in the study and consideration of public space. Influenced as much by Structuralism as by Situationism, Grumbach's work is based on respect for significant traces of tabula rasa, the re-semantization of existing spaces: «the dream has its point of departure in reality and is realized in it».

Well-known as an urban fixer, Antoine Grumbach sees the city as continuous, infinitely complex and perpetually unfinished, envisioning its development and renewal without necessarily anticipating its demolition or replacement. He sees modernity not as a rupture or restoration, but rather as a skillful interweaving of past and present.

Similar to Land Artists as Robert Smithson, Michael Heizer, Robert Morris or Dennis Oppenheim, Antoine Grumbach conceived a work of Aerial Art, entitled *Les Yeux du Ciel* [*The Eyes of the Sky*], a gaze at Earth that can be visited both from the inside as well as the outside since it is offered up to the sky, in the manner of the Nazca Lines, a group of geoglyphs in the desert of Peru. Starting from Antoine Grumbach's principle *I see the eye of the one who sees my eye*, this architect-artist contributes to the Millenary history of the great terrestrial tracings visible from space.



Les yeux du ciel, 2023, marble et azulejos, 9 x 49 x 38 cm,
edition of 8 © Nicola Gnesi, Courtesy Jeanne Bucher Jaeger,
Paris-Lisbon

Les Yeux du Ciel are located at Villeneuve-sous-Dammartin, on the axis of the runways of the Roissy-Charles de Gaulle airport, on a plateau measuring 1.6 kilometers long, 800 meters wide and 30 meters high. It is one of the largest sites for the reuse of excavated soil in the construction industry developed by the company ECT. Driven by the belief that inert and excavated Earth from construction sites throughout his life as an architect is not waste, but a noble and fertile material that can be recycled, Grumbach approached the company ECT, which manages this soil, with a proposal for a work of *Aerial Art* that reconciles circular industry, landscape and monumental art.



Antoine Grumbach, *L'Œil du ciel*, realized by ECT at Villeneuve-sous-Dammartin, France © ECT mai 2023, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The first eye, *Icare, oeil Ouest*, was unveiled in autumn 2023, in conjunction with the *Les Yeux du Ciel* exhibition that the Jeanne Bucher Jaeger gallery devoted to it from September 2023 to January 2024. This exhibition was presented, in a different configuration, at the Espace Musées de Paris Aéroport at Paris-Charles de Gaulle, in partnership with the Paris Aéroport group and the Jeanne Bucher Jaeger gallery from January 29 to May 31, 2024.

Antoine Grumbach's work as an architect and artist has always developed intimately through drawing, pencil in hand, guided by the foundations of memory, imagination, poetry and the association of words and shapes, as in the 108 drawings in his *Encyclopédie Vagabonde.. (...) I've always been fascinated by the encyclopedia of Diderot & d'Alembert: the countless plates and technical drawings, accompanied by erudite texts, make up a kind of collective memory that fascinates me. (...) This aspect of incompleteness captivates me, because today all knowledge is incomplete and fragile (...) Faced with the avalanche of images evoked by these reflections, I tried to take them by the hand, the hand that writes and draws, to conceive of images, which are without subject, which do not make a statement, which are open to all possible interpretations, in a sense letting my spirit wander. (...) Ruins, the 'primitive hut,' imaginary constructions and piles of earth often find their way into my drawings (...), says the artist.*

Les Yeux du Ciel exhibition at the gallery was the second part of a cycle of three exhibitions presented in 2023 and 2024, entitled *ENCHAN-TEMPS*. They testify to the gallery's commitment to artists linked to a certain "artistic Renaissance", revealing universalist, societal, environmental and pacifist values in their work. This cycle of exhibitions opened in February 2023 with Dani Karavan and Jean-Paul Philippe's *Habiter la Terre - Archéologie Intérieure*, continued with Antoine Grumbach's *Les Yeux du Ciel* and closes with Susumu Shingu's *Le Souffle d'Ici - L'Eau de là*, until July 13, 2024.



Les Yeux du Ciel, Antoine Grumbach, 2023, Galerie Jeanne Bucher Jaeger, Marais, Paris © ecliptique laurent thion, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Les Yeux du Ciel, Antoine Grumbach, 2024, Espace Musées at Paris-CDG, Aéroport de Paris © Gwen Le Bras, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

EVI KELLER

1968



Matière-Lumière [Towards the Light - silent transformations N°4654], 2010
Silver print on kodak endura premier paper, 180 x 180 cm, coaster 184 x 184 cm, Edition of 7 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Matière-Lumière, ML-V-25-0102, 2025, mixed media, detail, 132 x 163 x 5 cm
© Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

The visual artist Evi Keller broadens the pictorial field by making her materials live within vast canvases covered with ashes and pigments, but also through photographs and videos; she also works on delicate, transparent pieces of plastic tarp painted in blue, black and gold, as crumbly as bark. From large to small, from small to vast, the work's unity in the making is that of a body: not the particular envelope of the self, but the interior body, that of incorporated soul, and the external body of the cosmos with its multiple galaxies. The artist reminds us that our carnal matter is consubstantial with the universe: it is made of water, carbon, nitrogen and hydrogen (...)

Olivier Schefer, *Art Interview*, November 2020, Mark Tobey's Cosmic Nests

Throughout her sculptural, pictorial, photographic, sound, and performance-based work, Evi Keller has consistently explored the cosmic principle of the creation and transformation of matter through light, uniting this complexity under the single title *Matière-Lumière*. The substance of plastic film—an organic-synthetic material—is reanimated and transformed in the creative process, a restorative act that sets in motion a cycle of healing, akin to the life-giving process of photosynthesis. Derived from organic carbon, recycled for hundreds of millions of years deep within the earth, these materials form a crucial link between living beings and the atoms created in the hearts of stars. This memory—a fossilized light—and this sky-earth connection inhabit her works, rendering them timeless and alive. Through an alchemical process, in which the principle of the four elements—fire, water, earth, and air—is omnipresent, the artist thus transforms the memory of hundreds of millions of years into works of art. **Her work naturally aligns with the theme of restoration highlighted by ART Paris 2026, under the direction of Alexia Fabre.**



Evi Keller © G.R., Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Exhibition view, Evi Keller, *Matière-Lumière*, Maison Caillebotte, Yerres, 2025
© Evi Keller, Courtesy Maison Caillebotte, Yerres



Evi Keller, *Matière-Lumière*, ML-V-24-0819, 2024, 423 x 321cm
 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Evi Keller, Set design for Purcell's opera *Dido and Aeneas*, Créations Matière-Lumière, 2023 © Evi Keller, Courtesy of Jeanne Bucher Jaeger, Paris-Lisbon

The artist unveils, for the first time, *Matière-Lumière* during the Paris *Nuit Blanche* 2014. From the beginning of 2015, the Gallery has offered a collaboration to the artist, with a first large-scale solo exhibition from May to September 2015, a presentation of her works in exhibitions in France and abroad. In 2021, the Jeanne Bucher Jaeger gallery devoted a new solo exhibition to her, *Stèles*.

For the **Art Season 2022**, the **Domaine de Chaumont-sur-Loire**, Centre d'Arts et de Nature directed by Chantal Colleu-Dumond exhibited one of her major video works, *[Towards the Light - Silent Transformations]*, acquired in 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 the opera *Didon et Enée* by Purcell in collaboration with the choreographer Blanca Li and the *Les Arts Florissants* ensemble directed by William Christie (performances at: Teatros del Canal, Madrid; Théâtre Impérial - Opéra in Compiègne; Opéra Royal de Versailles; Gran Teatre del Liceu in Barcelona). In 2023, Evi Keller won the *Carta Bianca* First Prize and the *100 Women of Culture* Prize. As Grand Témoin, the French curator, art reviewer and writer Olivier Kaepelin will develop an interdisciplinary exchange and a common reflection with the artist during the years 2023-2024.

From September 21, 2024 to February 8, 2025, Galerie Jeanne Bucher Jaeger presented a solo exhibition by the artist entitled **ORIGINS**. In January 2025, Evi Keller received the "**Prix Transfuge de l'artiste étranger**" and was nominated for the **Her Art Prize**, a new prize launched by Art Paris and the Marie-Claire media in partnership with Boucheron. An exhibition is dedicated to her at the **Maison Caillebotte** from May 17 to August 31, 2025.

From July to December 2025, Evi Keller is invited to present her works at the **Institut Français in Paris**, including a major new monumental piece that the gallery will feature at **Art Paris 2026** at the Grand Palais.

"...a fresco of fire, parchment, deeply inhabited by a world of ancestors—populated by hermits, prophets, and chimeras from elsewhere who transmit to us the wisdom of their worlds. Like phoenixes, the energy of a stellar fire makes them rise from their ashes, which constitute all matter, including ourselves." (Evi Keller)

From March to June 2026, Evi Keller participates in the exhibition **Pharmakon** in Beijing (Curator: Paul Frèches, 69Art Campus), and from May to September 2026, in the exhibition *La nature n'est pas un décor – Paysages, de Monet aux artistes contemporains*. As part of the **2026 Art Season** (March–November 2026) at the **Domaine de Chaumont-sur-Loire**, Center for Arts and Nature, Evi Keller presents recent works in an incandescent blue under the **MATIÈRE-LUMIÈRE [Or bleu, Soleils ensevelis]**. *"This blue is the blue of a cosmic glow, a luminescence, an incandescence. It is the blue-gold of fiery suns in the starry skies of the night, connecting us to the very first seconds of the universe, where creation begins anew at every instant."*



Exhibition view, Institut Français, Paris, 2025, Evi Keller, *Matière-Lumière*, ML-V-25-1003, 2025 mixed media, 190 x 613 cm
 © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

EVI KELLER

Matière-Lumière, ML-V-25-1003, 2025

ART PARIS 2026



Evi Keller, *Matière-Lumière, ML-V-25-1003, 2025*, mixed media, 190 x 613 cm © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

(...) Evi Keller continually works in an intimate engagement with her mystical substance *Matière-Lumière*, created with the aid of the four elements—what the artist calls her “*Weltenstoff*,” the cosmic fabric—imbued, in her vision, with the “Age of Worlds.”

“My creations embody a universe where memory revives the past as if it were being replayed and experienced rather than merely represented: the space of repair. It shapes us, reflecting an exchange between the deepest part of ourselves and what constitutes the sensitive experience of the world around us.

These are remnants of creation, animated by traces of fire, earth, water, and air, embodying the history of the cosmos.

But beyond the act of creation—immersion, communion with nature and the cosmos—the encounter with these works is also a personal experience of repair, linked to the preservation of collective memory, timeless and universal. In this way, they project us beyond our immediate reality, inviting us to reconnect with the roots of our humanity, to embody a transformative energy in a perpetual becoming toward an ever-intensifying unity.

Through the memorial matter of which my works are made, a past is reborn, where remnants and ruins mingle in a singular present moment. Like explorers, viewers travel through a symbolic space beyond space and time, where signs and a myriad of forms appear, and each person perceives, according to their gaze and culture, the traces of life within nature.

The memory of this life is composed of love, joy, and victories... but also of wounds and suffering, whose healing requires messages and signs for transformation—essential to any act of repair. (...)

The new *Matière-Lumière* creation [ML-V-25-1003], a fresco of fire on parchment, is deeply inhabited by a world of ancestors—populated by hermits, prophets, and chimeras from elsewhere who convey to us the wisdom of their worlds.

Like phoenixes, the energy of a stellar fire makes them rise from their ashes, which constitute all matter, including ourselves.”

Evi Keller, 2025



Exhibition view, Evi Keller, *Matière-Lumière*, Maison Caillebotte, Yverres, 2025 © Evi Keller, Courtesy Maison Caillebotte, Yverres



[...] Matière-Lumière is a prodigious monument – in the ancient sense of the word. A monument of light to the memory of light.

A memory that no longer responds to our customary temporalities – that is no longer only that of the past, but also of the present and the future. Because that is the time of light: eternal. It shines now as it did at the origins of the world, and as it will shine when the perishable vessel of our globe becomes a cold, dead sphere. This is undoubtedly what we can decrypt from the cracks in the frozen surface of the photographs and video, from all those forms that give us the impression of being faced with signs. This, above all, is what each of the works – icons, parchments, tapestries – embodies: radiance, luminescence. Just look at these works, which seem to have been given over to the play of flames and the browning and glowing of incandescence. [...]

Damien Aubeil, « " This obscure clarity...Evi Keller and Boris Zaborov », 2025, Maison Caillebotte, extract

Evi Keller, *Matière-Lumière*, ML-V-25-1206, 2025, mixed media, 250 x 200 cm © Evi Keller, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

RUI MOREIRA

1971

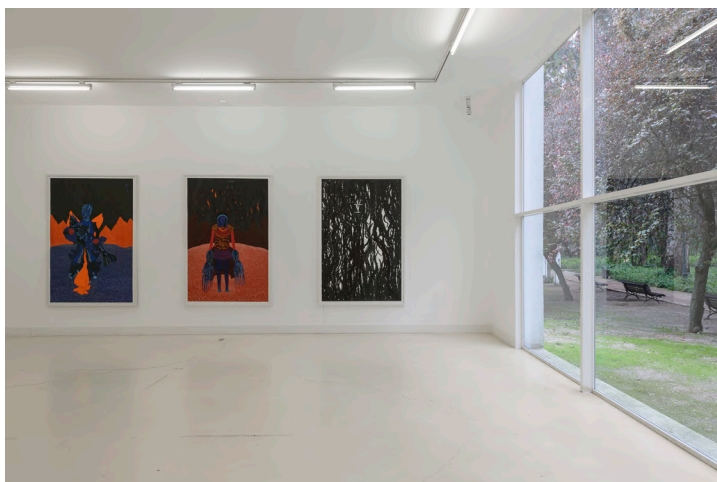


Heir to a Portuguese past nourished by distant expeditions, the work of Rui Moreira, born in Porto in 1971, is often based on his travels, his sensory explorations of the world, experiencing and restoring, through his creations, the physical and psychological perceptions inherent in places, atmospheres - the scorching heat of the Moroccan desert, the icy mountain temperatures at the source of the Ganges, the Kathakali dance, the humidity of the Amazon jungle, the rituals of the Caretos of Podence in northern Portugal...

This intense feeling is at the heart of the very structure of his drawings, made with meticulousness and extreme patience, like a mnemonic exercise based on a ritual action with line, repeated tirelessly, outside chronology nor linear spatiality. The monumentality of the whole is built in its minute detail and delicacy. Rui Moreira's works often take the form of geometric abstractions forming a cosmography, or organic landscapes reminiscent of living structures, or divinities emerging from mythological landscapes. Like these benevolent divinities, Rui Moreira's drawings are inhabited by a new form of life and beauty that heralds a certain state of being on Earth.

Eclipse I, 2024, gouache and Indian ink on paper,
257,2 x 140,2 cm
© Laura Castro Caldas, Courtesy Jeanne Bucher
Jaeger, Paris-Lisbon

His drawings are also nourished by cinematographic references to Tarkovsky, Hitchcock, Herzog, Syberberg or Kubrick; or musical references, from Bach and Stockhausen to traditional Indian, Japanese, Portuguese or Arabic music; as well as visual references such as a fresco by Piero della Francesca. His latest series of drawings *STELLA MARIS* consists of different layers, from the cosmos to a deep underwater world. These drawings do not exist between two places but create a new space, a liquid cosmic space-time where top and bottom merge, where duality fades away to leave only the One, where rhythm and movement become slow, vast, like a universal pulse. A full moon induces and evokes human fertility, a slow-motion eclipse creates momentary chaos between humans and animals, explosions at the heart of the solar star generate revolutions on the planet Earth... Love is the blood of the universe.



Solo exhibition *Os Pirómanos*, Rui Moreira 2016, Pavilhão Branco, Lisbon, Portugal
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



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



Exhibition view, Rui Moreira, *Transe*, 2025, MAAT, Lisbon, Photo : Joana Linda, Courtesy of EDP Foundation

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 a number of his exhibitions in international institutions; in 2014, **Mudam Luxembourg** devoted a major exhibition to him, and in 2015, Rui Moreira's work entered the Société Générale Contemporary Art Collection. In 2016, a group of ten works was presented at the **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 work in the exhibition *Saudade Unmemorable Place in Time - China-Portugal* at the **Fosun Foundation in Shanghai** and then at the **Museu Colêção Berardo - Centro Cultural de Belém** in Lisbon. The artist is exhibited at the Museum of Contemporary Art in Lisbon, in the exhibition *I III III IVV - five decades of ar.co* in 2023.

Museum of Art, Architecture and Technology in Lisbon presented a major retrospective of Rui Moreira's work entitled *Transe* from February 26 to June 2, 2025, in collaboration with the gallery. Part of the exhibition at MAAT has been showed at the Graça Morais Contemporary Art Center in Bragança, from July 5 to December 14, 2025.



Exhibition view Rui Moreira, *Transe*, 2025, MAAT, Lisbon, Photo : Joana Linda, Courtesy of EDP Foundation

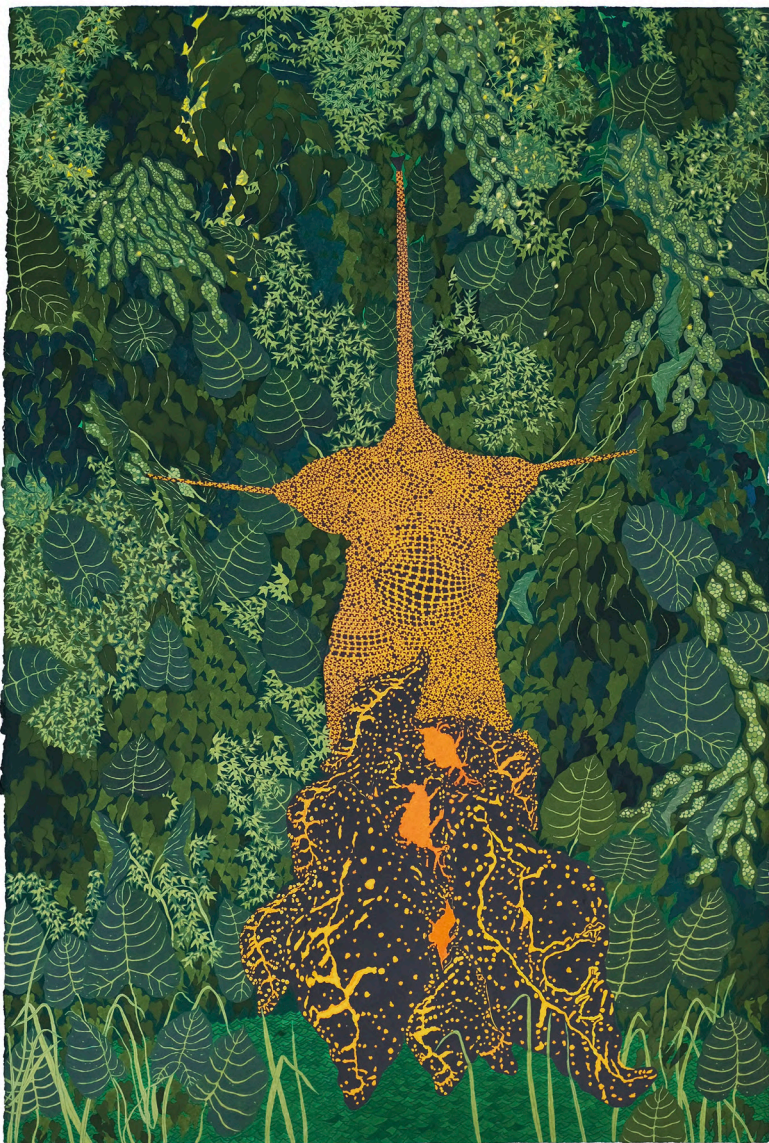


Exhibition view, *The Passengers*, Rui Moreira, 2022, Galerie Jeanne Bucher Jaeger, Marais, Paris © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

RUI MOREIRA

Father - crossroad (Pai - encruzilhada), 2025

ART PARIS 2026



Rui Moreira, *Father - crossroad (Pai - encruzilhada)*, 2025
Gouache, watercolor, pencil, and gel pen on paper, 153 x 102
© rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

This drawing is the second in a triptych of works on the theme of “family.” The first drawing was titled Mother Anxiety. Father–Crossroads is a multi-layered drawing. The figure is indirectly related to the figure of Christ. I also attempted to depict a crucifixion scene, but in my drawing, the Christ-like figure is composed of small crosses. I have previously drawn crosses in my earlier geometric works. I have always perceived the cross not only as a Christian symbol—which it is—but also in a more universal sense. The cross is present in all cultures, civilizations, and religions. It marks the point where the earthly (horizontal) meets the spiritual (vertical). The cross also refers to the human figure itself. It is a unique case in nature, full of potential and contradictions.

Crossroads are also places where Voodoo or Brazilian Candomblé rituals take place. From a more philosophical perspective, crossroads are also where we raise questions—a point of departure rather than an end. My drawings raise questions; they are open images without specific answers.

The lower part of the Christ-like figure’s body in the drawing is made up of marine worms. He who walked on the surface of the water, like other living beings, originally came—on a geological scale—from the sea. There is always a union between the sacred and nature in my work. Finally, this figure is also a scarecrow, used in agriculture to prevent birds from devouring crops before the harvest.

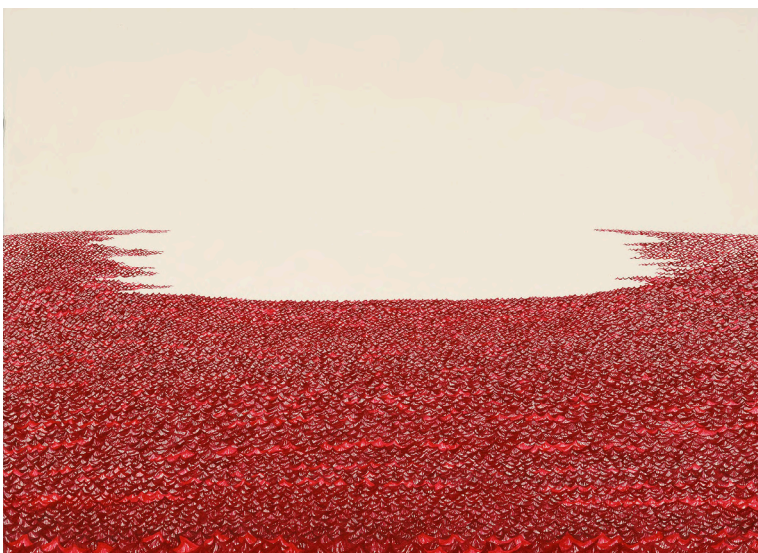
Rui Moreira



1) João Pinharanda, Director of MAAT, and Rui Moreira at the opening of *Transe*, MAAT, 2025. Photo: nel-hey, courtesy of the EDP Foundation.
 2, 3) Views of the exhibition Rui Moreira, *Transe*, 2025, MAAT, Lisbon. Photo: Bruno Lopes, courtesy of the EDP Foundation.

The task he undertakes, in an utterly subjective and obsessively programmatic way, results in his summoning, and diluting, of the boundaries that aid the rational organisation of discourses, proposing the merging of a huge set of disparate elements. To achieve this result, Rui Moreira confronts, both in a single image and in a succession of them in the same series, or in the meticulous mounting of his exhibitions, elements regarded by rational thought as separate or even antithetical: pairs such as the real and the oneiric, nature and humanity, West and East, erudite and popular, past and future, myth and history, figuration and non-figuration, narration and description, reflection and illustration, artistic and musical language (landscape, portrait, still-life, ... or rhythm, harmony, timbre, ...) and literary and philosophical themes (genealogies, narratives, the poetic word, ... or ontological interrogations).

João Pinharanda, excerpt from the text *Rui Moreira: Lhiêngua de Artiston* ("Artist's Language" in Mirandese), from the exhibition catalog *Transe*, MAAT, Lisbon, 2025



Rui Moreira, *Seascape 2*, 2019, ink on paper, 56 x 77 cm
 © rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

LOUISE NEVELSON

1899 - 1988



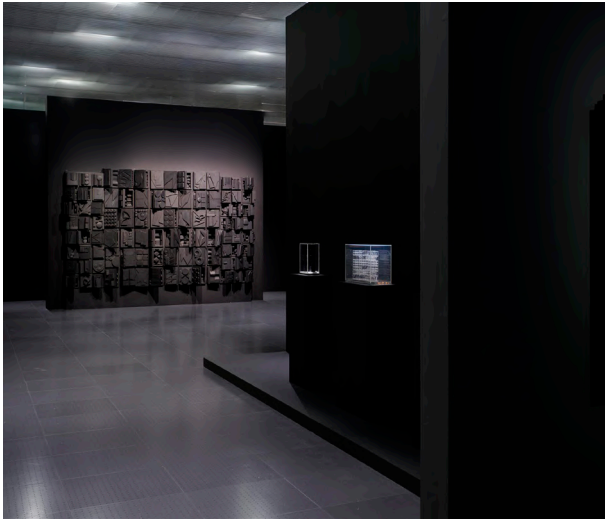
1) *Night Leaf*, 1969
Multiple in black plastic
edition of 150, 32 x 32 cm
©D.R., Courtesy Jeanne Bucher
Jaeger, Paris-Lisbonne

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



Louise Nevelson. *Mrs. N's Palace*, 2026. Centre-Pompidou-Metz © Centre Pompidou-Metz / Marc Damage / 2026 / Exposition Louise Nevelson



Matière et Mémoire, group show, 2013, Galerie Jeanne Bucher Jaeger, rue de Seine 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

The gallery is collaborating with the Centre Pompidou-Metz on the Louise Nevelson retrospective, *Mrs. N's Palace*, running from January 24 to August 31, 2026. Fifty years after her last exhibition in France, in 1974, the exhibition at the Centre Pompidou-Metz invites visitors to immerse themselves in her diverse atmospheres, in the hope of fulfilling Louise Nevelson's wish to present her sculptures as part of a total space, a narrative that opens the doors to her imaginary world.



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

Exhibitions at the Gallery:

- October 18, 2025 - January 10, 2026, *Avènement*, centenary of 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"

JEAN-PAUL PHILIPPE

1944



Lune avec site transitoire, 2023, Epson Digigraphy on Hahnemühle German Etch 310 gsm Fine Art paper, edition of 12, 101 x 77 x 4 cm © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Mélancolie d'Icare, 2022, wood, graphite, pastel, pen and ink © rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Ostracon - petits travaux d'Assouan n°5, 1999 mixed media, 31,5 x 25,5 © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Stone, its profound connection to origins, its alphabet of light, its intense quest for form, and the visible union within it between earth and sky, between dust and stars, between darkness and lightning—these are the elements that provide the foundation and inspiration for Jean-Paul Philippe's work.

(Antonio Prete, excerpt from the text "Frontiers, Passages," in the catalog *Jean-Paul Philippe: Interior Archaeologies*).

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* was celebrated. On this occasion, the *Site transitoire* association, in tribute to Jean-Paul Philippe and his creations, invited photographer Alessandro Griccioli to follow the artist's activities over the course of a year's work. These photographs were presented in the exhibition *Jean-Paul Philippe, poète de l'espace* at the Silvacane Abbey (La Roque d'Anthéron, France) from October 7 to 31, 2023. Jean-Paul Philippe has just completed the first phase of installing his sculpture *Colonna dello Sguardo* in the Crete Senesi landscape in Rapolano (province of Siena, Italy). The work will be completed and unveiled in the spring of 2026.

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.

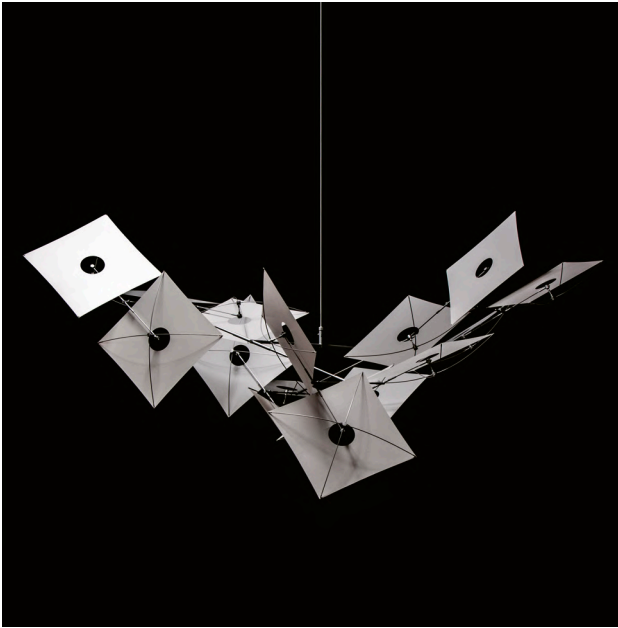
Véronique Jaeger



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

SUSUMU SHINGU

1937



1. *Starry Night*, 2013, stainless steel, aluminum, carbon fiber, polyester, edition of 5, H114 x Ø160 cm © rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon
2. Exhibition, Susumu Shingu, *Le Souffle d'ici - L'Eau de là [The Breath of Here - The Water Beyond]*, Galerie Jeanne Bucher Jaeger, Paris, Marais, 2024 © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Susumu Shingu began his vocation as a painter in Japan and went to Rome in the early 1960s, fascinated by the art of the Renaissance, in particular by Piero della Francesca and Leonardo da Vinci, and by the multidisciplinary nature of the artists of the time, who were painters, sculptors, designers, architects, landscape architects, engineers, astronomers and scientists... His three-dimensionality was revealed to him by chance: the effect of the wind on one of his paintings, which he hung from a tree to photograph, set it in motion. This first contact with the invisible energies of Nature - the wind - later completed by that of water, sun, gravity... is fundamental. Susumu Shingu thus found, over time, not only his full vocabulary as a sculptor by working with the engineers to deepen the scientific aspect of his work, the intelligence of the detail of the shapes, the exact dimensions of the structural elements, the design of the seals, the anchoring points, the various means of fixing, the fundamental implementation of the ball bearings which allow rotations in perfect freedom, and by developing the practice of perpetual movement in his sculptures, whether they are subject to the infinitesimal interior air or to the most extreme winds outside; He also reconnects with his Japanese soul, marked by respect for absolute nature, acceptance of its unpredictability and contemplation of the beauty of its infinite forms.

His long life with the wind has been blowing for decades and accompanies his countless projects around the planet: thus the **Wind Caravan**, created in 2000, has taken 21 sculptures to 6 different places on the planet, chosen by the artist for their emblematic winds, their extreme climates, their virgin nature and their preserved populations, sharing their daily life, during the different stages of this one-year journey: the rice fields of Sanda in **Japan** (June 2000), the uninhabited island of Motukorea in **New Zealand** (Nov. 2000), the rocky desert of Tamdaght in **Morocco** (April 2001), the green steppe of Undur Dov in **Mongolia** (June 2001) and the dunes of Cumbuco in **Brazil** (Nov.2001). The experience of the artist and his wife, actors and witnesses of a unique adventure in the heart of primitive civilizations, allowed them to take the pulse of the planet with the Maoris, the Mongols, the Samis, the Berbers...while circulating the drawings made by children from one destination to another throughout the world, offering each site a form to the wind and thus revealing telluric energies.

A first exhibition at the gallery, **Sculptures du respir** was devoted to the artist in 2006, followed by **Planet of Wind and Water** in 2009 where the artist presented the diorama of his **Breathing Earth** project, a self-sufficient village living with the natural energies of wind, water and sun where each building is animated by his wind sculptures; a place of inspiration, exchange and action for artists, scientists and children instinctively in harmony with his philosophy of Nature. This project was the subject of a magnificent film **Breathing Earth - Susumu Shingu's dream**, shot over a period



Solo exhibition *Susumu Shingu, Une utopie d'aujourd'hui*, 2019-2020, Domaine national de Chambord, France © Georges Poncet, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

of 6 years by the film director Thomas Riedelsheimer. The temporary installation in 2012 of *Sinfonietta of Light* in the large octagonal basin of the Jardin des Tuileries, at the Concorde in Paris, was admired by walkers, in the ceaseless ballet of moving forms of the sculpture's ten pairs of wings, going with the wind as the exhibition *Au-delà du Temps* was held at the gallery. In 2014, the *Susumu Shingu Wind Museum*, with twelve sculptures driven by the natural energies of wind and water, was inaugurated in Arimafuji Park in Sanda, Japan, an oasis of nature between Osaka, Kobe and Kyoto, where the artist lives and works. It featured his windmill sculpture *Satoyama*, a symbol of his environmental research, and one start dreaming that one day it will light up our cities and countryside. In 2018, the *Cosmos* exhibition took place at the gallery as an echo to the *Spaceship* exhibition at Mudam Luxembourg at the same time, presenting works in the main entrance hall and in the outdoor park.



Susumu Shingu, *Wind Museum*, inaugurated in 2014, 12 monumental sculptures by the artist, Arimafuji Park, Sanda, Hyogo Prefecture, Japan
© All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

It is easy to understand why, for several decades, great creators such as Issey Miyake in the world of fashion, Jirí Kylián in the world of dance, or Tadao Ando and, more particularly, Renzo Piano in the

world of architecture, wanted to develop collaborations with the artist; **Those with Renzo Piano are so closely attuned and echo each other that an exhibition entitled *Parallel Lives* will bring together the two creators, born a few months apart in the same year, at the Nakanoshima Art Museum in Osaka in 2023. In 2024, the gallery inaugurates a new solo exhibition of his work, *Le Souffle d'Ici - L'Eau de là [The Breath of Here - The Water Beyond]***

Let us not forget the countless theater plays, of which the first in the 1990s, *Kippis and his friends*, created in Sanda, Japan, around a sculpture animated by water, *The Water Tree*, is essential in the artist's work. He designed not only the story but also the sets and costumes. *Kippis and friends* tells the premonitory story of aliens visiting Earth for the first time and naively asking questions about the environment, the meaning of the importance human gives to money and why they seek to dominate nature instead of protecting it. Some 28 years later, we realise how topical these issues are... Similarly, his countless children's books, reflecting deep inspirations from nature, take us on an unforgettable journey, right up to the latest pop-ups and the *Sandalino* character.

Susumu Shingu's ability to translate the wind in all its forms, revealing it for decades in sculptures placed around the world, naturally led the artist, in perfect connivance with Leonardo da Vinci, to present his works in **2019 at the Domaine national de Chambord**, in an exhibition entitled *Susumu Shingu: une utopie d'aujourd'hui*, conceived at the gallery's initiative in 2019, the year of commemorations celebrating both the 500th anniversary of the death of the Italian genius as well as the beginnings of the construction of the most emblematic castle of the French Renaissance. In the image of the Italian master's *Citta ideale*, the artist is previewing the model of his future village under construction, Atelier Earth, close to his Wind Museum in Japan, a village living from the natural energies of wind, water and sun, revealing and preserving the vital energy of the surrounding nature, *a place where we can reflect on the future of the Earth, in connection with artists, musicians, writers, academics, philosophers, engineers, astronomers and scientists from all over the world*, writes Shingu.



Susumu Shingu, *Genki-nobori* Workshop, September 2, 2023, Arimafuji Park, Sanda, Hyogo ©Susumu Shingu ©All rights reserved

From October 12, 2024, to February 17, 2025, the **Fubon Art Museum** in Taipei hosted an exhibition dedicated to the artist titled **COSMOS - Susumu Shingu - Wind Traveler**. In collaboration with the artist and the gallery, **La Source Garouste** is developing the *Genki-nobori* project as part of its 2025-2026 cross-site program: **between February and May 2026**, at the network's 10 local branches, around 100 children will design 100 *Genki-nobori*. Susumu Shingu created the *Genki-nobori* art project following the devastating 2011 Tōhoku earthquake and tsunami. These *Genki-nobori* reinterpret traditional Japanese carp-shaped wind chimes, on which children's words and drawings carry wishes and prayers in the wind in memory of the victims. Responding to Shingu's call—whose current priority is to work with children around the world—more than 500 people, from Japan and abroad, took part in this collective project. The artist continues to organize these workshops in Japan and internationally.

MARK TOBEY

1890 -1976



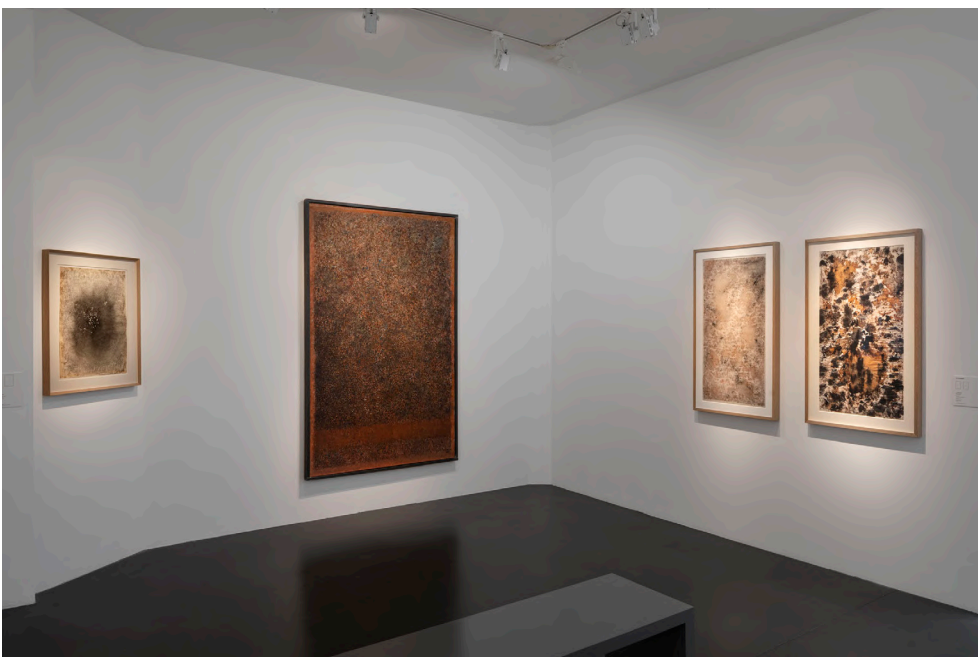
Image, 1970
Gouache on paper
53 x 47 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Mark Tobey, pioneer of the American abstraction, held his first monographic exhibition in Europe in 1955 at Jeanne Bucher gallery. In 1958, he was awarded the Grand Prix of the Venice Biennale which will lead to international recognition.

After his conversion to the Baha'i faith in 1918, celebrating the sacred harmony between people and nature, Mark Tobey started to be enchanted by the smooth forms of Persian, Arabic and Chinese calligraphy that he learnt during his travels to the Middle and Far East in the 1920's. It will have a great impact on his Work.

Recognized for his *white writings* dated 1935 – his way to penetrate beyond everyday perceptions, to give visible shape to the energy and music of the universe in a pure visual rendering -, « *the wise man of Seattle* » uses mainly temperas on small formats, with very thin

brushes often on very thin papers, showing a work matured slowly in silence and meditation. His line, applied with a single cursive gesture, seems broken down with a sort of controlled vibration of the hand, which covers the paper with a proliferation of signs; from the smallest to the largest, each finds its perfect place, in the strictest rigor, and in an intense resonance.



Solo exhibition *Tobey or not to be?*, Mark Tobey, 2020, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

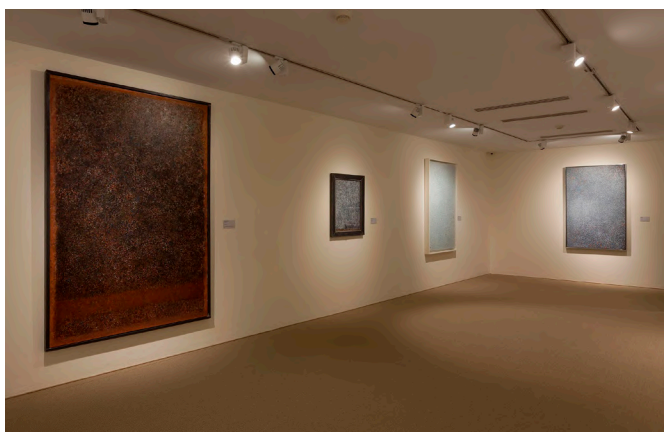


Solo exhibition *Tobey or not to be?*, Mark Tobey, 2020, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In 2020, the gallery organizes an important solo show rue de Saintonge in collaboration with the Centre Pompidou, Paris and the collection De Bueil- Ract Madoux with a Gallimard catalogue.

Mark Tobey's frequent presentations at the gallery since the 1950s and the gallery's 2010 tribute, led by Véronique Jaeger, to celebrate the 120th anniversary of the artist's birth at FIAC and the gallery are countless, as are the loans of works within exhibitions including the important retrospective *Mark Tobey: Threading Light* (curated by Debra Bricker Balken) at the Peggy Guggenheim Collection in Venice and the Addison Gallery of American Art in Andover in 2017-2018.

His works have been acquired by numerous prestigious international institutions: Centre Pompidou, Paris; Fondation Beyeler, Basel; Kunstmuseum, Basel; Guggenheim, New York; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Addison Gallery of American Art, Andover, Massachusetts; The Art Institute of Chicago; the Whitney Museum; the Tate London...



Solo exhibition *Mark Tobey: Threading Light*, 2017-2018, Peggy Guggenheim Collection, Venice, Italy © All rights reserved, Courtesy Peggy Guggenheim Collection



Exhibition *Tobey - Biberstein, Écritures Contemplatives*, Mark Tobey, Michael Biberstein, 2018, Jeanne Bucher Jaeger, Paris, St Germain © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

MARIA HELENA VIEIRA DA SILVA

1908 -1992



Perspectives, 1981, oil on prepared kraft paper mounted on canvas, 47,5 x 141 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Maria Helena Vieira da Silva was introduced to art at an early age by her grandfather, founder of the Lisbon newspaper *O Século*. After studying at the Lisbon School of Fine Arts, she left her native country for Paris in 1928, where she continued her training at the Académie de La Grande Chaumière, taking classes with Fernand Léger, Bourdelle and the Académie Ranson. It was during this period that she met her future husband, Hungarian painter Árpád Szenes. Introduced to the new artistic currents of Impressionism, Futurism and Cubism, as well as to sculpture, from 1929 onwards she devoted herself essentially to painting, and sought her own style through the eye and experimentation, claiming not to belong to any particular current. The spatial research of the Sieneese School and Perspective enthralled her, as did the discovery of Cézanne and his *Card Players* in their spatial continuity, which gave her “the key to get behind the seemingly dead-end wall”. Vieira da Silva’s collaboration with Jeanne Bucher began in 1933, with the publication of *Kô & Kô*. At the time, Vieira da Silva was interested in unusual perspectives built around a vanishing point, in which space plays an essential role.

She then goes on to build it up with color and diamond shapes, reminiscent of Portuguese azulejos, creating a structured network “where characters wander, climb, descend” in a spatial mesh. She was passionate about perspective, “managing to suggest an immense space in a small piece of canvas” by creating a space of her own. During the Second World War, Vieira da Silva and her husband moved to Portugal, then went into exile in Brazil, before returning to Paris in 1947. On her return, the French government initiated a policy of acquiring her works. Naturalized as a French citizen in 1956, Vieira da Silva received numerous awards, both Portuguese and French, including the *Grand Prix National des Arts* in 1966. She was made a *Chevalier de la Légion d’honneur* in 1979 and was awarded Portugal’s *Grand Cross of Freedom* in the 1980s.

The infinite perspectives of her compositions are always read as the manifestation of an essential exploration of space, its nooks and crannies and its connections, whether intimate like bedrooms or distant like stretched corridors, as she immigrated among so many others to post-war Paris. From a convergence of lines woven into networks, she invites the eye to identify emerging images that draw their source from her memories and intuitive sense of pattern and rhythm. The psychological space created by this fragmented representation of reality captures the way the mind retains and reshapes memories: it refers not only to her life in Paris, but to the sensory experiences of her childhood in Lisbon, famous for its diamond-paved streets, the Portuguese *calçada*. Although she maintains a sense of spatial depth 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 rooms, houses, famous railway stations, crossing bridges or aerial urban views never fully describe a single place or panorama, but a tangle of places visited. Vieira da Silva certainly paints

his astonishment at being alive, moving, persevering, opening up to light and exchange with everything around him. In the growth of the organic fabrics of her paintings, where lines cross and recross, she is always discovering new outlets for light, that void/fullness, that destination of unknown presence that she has been exploring since the beginning of her work and, more particularly, in her works from the 70s to 90s, where an upward trajectory becomes more evident. It’s as if our lives were like a crossroads, of which we ourselves were the architect, engineer and designer,



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

evolving within a multi-reality where the multiplication of points of view shakes the most entrenched certainties in a labyrinthine journey where the artist is the sole holder of the Ariadne's thread. Her uncertainty becomes a certainty, guided by innovation and the demands of a profound metaphysical and spiritual quest. The canvases of recent years become free of structure, the better to probe the light, the luminous clarity that lies beyond the mirror of life.

Vieira da Silva died in Paris in 1992, two years after the creation of the *Árpád Szenes – Vieira da Silva Foundation* in Lisbon and just before the inauguration of the museum housing her works and those of her husband. The artist's work has been faithfully promoted and defended throughout her life, and continues to this day by the *Galerie Jeanne Bucher Jaeger*; from Jeanne Bucher, who made her known in her early days, to Jean-François Jaeger, who promoted her work from 1947



Portrait of Maria Helena Vieira da Silva in her studio, rue St-Jacques in Paris, 1948 © D.R. Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

to 2003, and, since 2004, by its President Véronique Jaeger, who was also co-curator of the commemorative exhibitions marking the tenth and twentieth anniversaries of the Lisbon-based Foundation, and who has taken part in countless exhibitions in France and abroad since 2004. Exhibited all over the world, his works are now part of the collections of the world's leading institutions and private foundations; in the United States, those of MoMA (first purchaser of his work) and the Guggenheim in New York, the Phillips Collection in Washington, the San Francisco Museum of Modern Art and the Art Institute in Chicago; in France at the Centre Pompidou-Mnam and the Musée d'Art Moderne de la Ville de Paris, the museums of Dijon, Marseille, Colmar, Nantes, Metz, Rouen, Lyon, Grenoble, the Stedelijk Museum in Amsterdam, the Tate Modern in London, the Gulbenkian in Lisbon, the Basel Museum in Switzerland... In 2019, Galerie Jeanne Bucher Jaeger and two fellow gallery owners have planned a historic touring exhibition between Paris, London and New York. In 2022-2023, as part of the *France-Portugal Season*, the Musée des Beaux-Arts in Dijon and the Musée Cantini in Marseille, in partnership with Galerie Jeanne Bucher Jaeger, organized a retrospective entitled *Vieira da Silva, L'œil du Labyrinthe*, bringing together more than 80 iconic works from prestigious institutions.

In 2023-24, the Musée Mohammed VI d'art moderne et contemporain in Rabat, in collaboration with the *Árpád Szenes – Vieira da Silva Foundation* in Lisbon, organized the first major exhibition in Morocco dedicated to the couple Maria Helena Vieira da Silva and *Árpád Szenes*, entitled *Une histoire d'amour et de peinture*. As part of the commemoration of the fiftieth anniversary of the Carnation Revolution in Portugal, Vieira da Silva is chosen by the Portuguese government as the official artistic figure symbolizing the notion of universalism and freedom. An exhibition entitled *A nos a Liberdade (A nous la Liberté)*, featuring some thirty major paintings, opens on April 23 at the Sao Bento Palace of the Assembly of the Republic in Lisbon, and runs until the end of July 2024. Among the works on display are two by Vieira da Silva and Sophia de Mello Breyner Andresen entitled *A Poesia esta na rua (Poetry is in the Street)*, celebrating the Carnation Revolution. Galerie Jeanne Bucher Jaeger is organizing a presentation of major works to coincide with Art Paris in early April 2024, and the Théâtre de la Ville de Paris is planning to display some 15 reproductions of Vieira da Silva's key paintings in the entrance to the Théâtre for almost a month, to mark the commemoration of the Carnation Revolution, paying tribute to an artist who has always placed the values of freedom and the rule of law above all else. In 2024-25, Maria Helena Vieira da Silva is featured in the exhibition *InformELLES: Women Artists and Art Informel in the 1950s/60s* at Hessen Kassel Heritage, Kassel, Germany. **From April 12 to September 15, 2025, the Peggy Guggenheim Collection presented *Maria Helena Vieira da Silva: Anatomy of Space*, curated by Flavia Frigeri, Chief Curator and Director of Collections at the National Portrait Gallery. After Venice, the exhibition traveled to the Guggenheim Museum Bilbao from October 16, 2025, to February 22, 2026.**



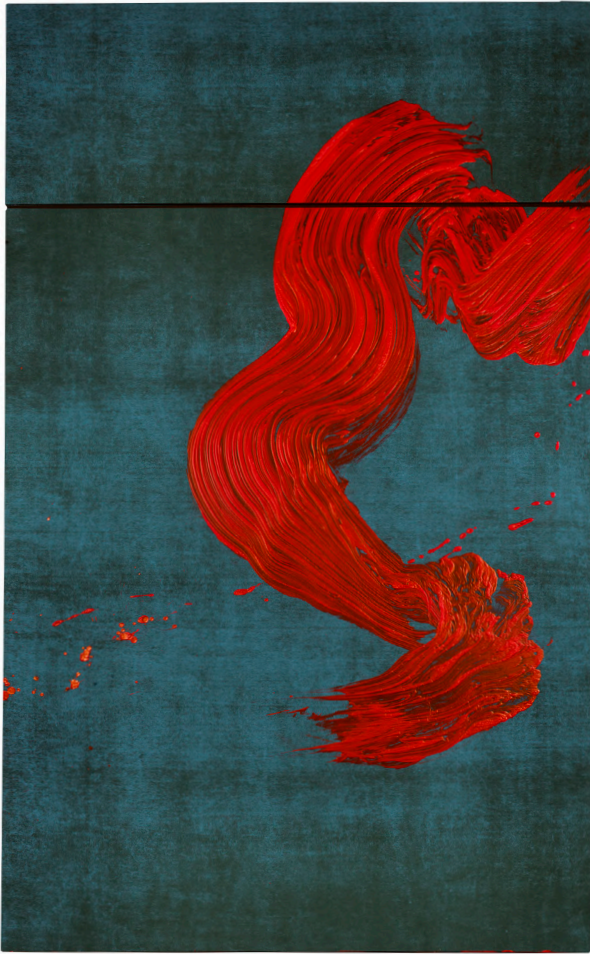
Exhibition view, *Maria Helena Vieira da Silva: Anatomy of Space*, Peggy Guggenheim Collection, 12.04- 15.09.2025 © Photo Sergio Martucci



Exhibition view *Maria Helena Vieira da Silva. Anatomy of Space*, Guggenheim Museum Bilbao, from October 25th, 2025, to February 20, 2026. Photo © Guggenheim Museum Bilbao Foundation

FABIENNE VERDIER

1962



Fabienne Verdier, *Saint Christophe traversant les eaux I. Hommage à Hans Memling*, Le triptyque Moreel 2011, pigments and ink on canvas, 244 x 135 cm © Jean-Louis Losi, Courtesy Galerie Jeanne Bucher Jaeger, Paris-Lisbon

FABIENNE VERDIER's *Saint Christopher Crossing the Waters I. Homage to Hans Memling* (2011) is one of the exceptional works from her dialogue with the Flemish Masters, shown within the collections of the Groeninge Museum in Bruges and the Erasmus House in Brussels in 2013, and also presented in the exhibition Fabienne Verdier, *The Crossing of Signs* in 2014 at Hong Kong City Hall as part of French May. For nearly four years, the artist studied six masterpieces by van Eyck, Memling, van der Weyden, and van der Goes, establishing a dialogue with these Flemish Masters while bringing her own perspective into play. These works were subsequently shown at the gallery in the exhibition *Energy Fields* in autumn 2013.

"Flemish masters sacralized reality," explains Fabienne Verdier. A study of glazes, of correspondences between her own water-based glazes and those of a Van Eyck in oil. Work on gold grounds, on the refraction of light. A search for detail from which she draws inspiration to conceive her pictorial gesture.

The "Christ bearer" emerges from a fissure, unless he is its author, carving a path forward—for it is indeed a question of advancing: the saint at the center is the only figure in action, also the only one attempting to cast a glance toward us (...) the red skillfully cast upon his body—echoed by the family couple—contrasts with the overall composition animated by soft tones, Maur and Gilles as dark monks, while the Son of God, delicately haloed, sets the rhythm of Christopher, his human steed. And, by extension, he regulates the cadence, the silences, and the pulsations of all humanity (...)

What if the subject itself were to disappear completely, becoming nothing more than a flash of energy? If all that remained of matter were its music and vibration, what would Hans Memling's Moreel Triptych be?

Fabienne Verdier offers us a striking transposition.

Gilles Clément, excerpt from the text *Representation or Transposition of Nature, Fabienne Verdier, the Spirit of Painting, Homage to the Flemish Masters*

After studying at the École Supérieure des Beaux-Arts in Toulouse and undertaking nearly ten years of apprenticeship in China with great Chinese masters (a story recounted in *Passagère du Silence*), Fabienne Verdier developed a highly personal, inward, and spiritual form of painting. Drawing on an ancestral technique in order to transcend it, she reveals a succession of inspired flows. Her painting extends the experiments of American abstract painters such as Tobey, Kline, Still, Pollock, and de Kooning, and continues the work of artists who explored the line such as Matisse, Michaux, and Degottex. A spontaneous expression born of absolute mastery, a knowledge of the past enabling the grasp of the present moment and thus linking East and West, the work of Fabienne Verdier—exhibited at the gallery from 2009 onward—seeks to reconcile everything in a single great Breath. Her contemplation, during her long stay in China in the 1980s, of high plateaus enables her monumental brush composed of 35



Fabienne Verdier, *Crossing Signs*, 2014, French May Festival, City Exhibition Hall, Hong-Kong

horse tails to transcribe waterways, mountain ridges, and the cracking of the earth's crust in a teeming nature. Firmly positioned vertically on her horizontal, telluric backgrounds composed of layers and underlayers, Fabienne Verdier transports us into a universal gravitation, linked to the multiple dimensions of space, which takes form within the very substance of her ink.

«How can life be transmitted into the matter of paint?» the artist asks in her studio notebook: through light, through movement, through constructive momentum...

To undertake the journey toward these paintings made in Flanders between 1436 and 1484, after numerous visits to the museum, I asked a photogravure artist friend to spend two days in the galleries refining the chromatic qualities of each photograph of the paintings, in order to then produce life-scale prints as faithful as possible to the colors and intensities of each canvas.

I then lived for several months with these reproductions hanging on the studio walls. I even placed the Portrait of Margareta Van Eyck in my bedroom, facing my bed. This daily companionship with the subjects, compositions, choices, questions, tonalities, interplay, and spirit of each painter led me to engage in work as a researcher—or rather as a surveyor, a geographer. In studio notebooks, I recorded in the form of notes, collages, and sketches the ideas or analogies inspired by my active contemplation of these paintings.

For each of these masterpieces, I alternately focused on composition, lines of force, certain details, and backgrounds. I realized that the richness of these paintings allowed, with each shift in the focus of the gaze, the discovery of new dynamics. Beneath the apparent stillness of these canvases, where the subjects seem weightless, captured in an instantaneous temporality that appears frozen, immobile, one nonetheless discovers—on the contrary—a surge of great vitality.

(...) in Hans Memling's Moreel Triptych, one plunges into the refractions, turbulences, and shimmering reflections of the water that encircle the steps of Saint Christopher (...)

Fabienne Verdier

From October 22, 2025 to February 16, 2026, the Cité de l'architecture et du patrimoine, Palais de Chaillot, is dedicating to the artist the solo exhibition *MUTE*, curated by Matthieu Poirier. The exhibition brings together around forty large-scale works by the French artist (born in Paris in 1962), created between 1996 and 2024. Its title, "mute," which means "silent" in English, is also the imperative form of the French verb muter ("to mutate"). It invites us to experience the silent vitality—or, in other words, the mutating muteness—of Fabienne Verdier's works.

From China to Corsica, from the fjords of Norway to the Saint Lawrence River in Quebec, Fabienne Verdier travels the world to map the visible and invisible forces that traverse the universe and shape landscapes. Painting becomes a field of experimentation: gravity, flow, vibration, telluric, luminous, or sonic waves. She invents an unprecedented pictorial language, the result of a hybridization of knowledge and singular technical innovations—pendulum brushes, gravitational tools, glaze alloys, filmic sketches. Her research opens up a new, sensitive, and visionary territory of terrestrial energy and imagination in contemporary art. Her works are held in numerous public collections: Musée Cernuschi, the Pinault Collection and the MNAM-Centre Pompidou in Paris, the Barbier-Mueller Museum in Geneva, the Pinakothek der Moderne in Munich, the National Museum in Oslo, the Kunsthaus in Zurich, the Musée Granet in Aix-en-Provence, the Camille Claudel Museum in Nogent-sur-Seine, the Unterlinden Museum in Colmar, the Saarland Museum in Saarbrücken, and the Museum of Fine Arts in Dijon.

EXCLUSIVE SPONSOR
香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

LE FRENCH MAY
法國五月

Arnaud BARTHELEMY
Consul General of France in Hong Kong and Macau

AND
Andrew S. YUEN
Chairman of the Board of Le French May

Request the pleasure of your company for

THE OPENING OF THE EXHIBITION

FABIENNE VERDIER
CROSSING SIGNS

on Thursday, the 15th of May
at EXHIBITION HALL, HONG KONG CITY HALL
At 6pm

Exhibition Hall
1st floor, Hong Kong City Hall
1, Edinburg Place
Central, Hong Kong

Business attire
rsvp@frenchmay.com

Invitation card,
Fabienne Verdier,
Crossing Signs, 2014,
French May Festival,
City Exhibition Hall,
Hong-Kong

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-Lisbon

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-Lisbon

A true *literati* artist, Yang Jiechang inscribes traditional Chinese calligraphy and painting techniques into contemporaneity, creating art that is both contemplative and engaging. Believing that we can “see the world in a single drop of ink,” Yang Jiechang’s work reflects the belief of ancient Chinese philosophers that the best quality an artist can display is not to reveal one’s skill or personality – a quality of self-effacement, which requires years of training to perfect. In his art, he uses a number of different mediums, including calligraphy, painting, ceramics and printmaking as well as contemporary modes of expression, such as installations and video.

Invited to the Manufacture de Sèvres, Yang Jiechang collaborated with the Manufacture’s decorative craftsmen using the forgotten technique of “pâte-sur-pâte” to create his work *Tale of the 11th Day*. The artist has created a series of eleven vases, which were exhibited in 2021 at the **Galerie de Sèvres**, Paris, and then presented at the Musée Guimet in 2022 as part of the **Carte Blanche**, dedicated to the artist, at the **Musée national des arts asiatiques – Guimet**.



Solo exhibition *Dark Writings*, Yang Jiechang, 2019, Galerie Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Carte Blanche à Yang Jiechang*, 2022, Musée national des arts asiatiques - Guimet, Paris © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Carte Blanche* à Yang Jiechang, 2022, Musée national des arts asiatiques - Guimet, Paris © Thierry Ollivier/ Musée national des arts asiatiques - Guimet
 Group show, *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 © rights reserved

Yang Jiechang's work is also being shown in the exhibition *Ink in Motion – A History of Chinese Painting in the 20th Century (L'Encre en Mouvement, une histoire de la Peinture Chinoise au XXème siècle)* at the Musée Cernuschi from in 2022-2023. In 2023, Yang Jiechang's work is being shown with that of Liang Shaoji – who like Jiechang a pioneering artist of Chinese contemporary art, and like Jiechang, is also a witness of and major participant in its development – at the Suzhou Wuzhong Museum, China (*The Quill is Mightier than the Sword*). Yang Jiechang is also taking part in the group exhibition *I have a family 10 Chinese avant-garde artists based in France* at the Musée national de l'histoire de l'immigration (Palais de la Porte Dorée) in Paris until February 18, 2024. As part of the *French May 2024* cultural event, the artist will present an exhibition entitled *Yang Jiechang - The Last Tree* in Hong Kong. In 2024-2025, Yang Jiechang took part in a number of exhibitions, including *Shanshui: Echoes + Signals and Hundred Layers of Ink* at M+ in Hong Kong, *The Writings of Today Are A Promise For Tomorrow* at SAMOCA in Riyadh, Saudi Arabia, *Mightier Than the Sword-Writing Freedom* at the Heidelberg University Museum in Germany, and *Artists Continue To Try Hard* at Guangdong Museum of Art in Guangzhou in China.



The artist came to Europe in the early 1990s, when he was selected by Jean-Hubert Martin for inclusion in the exhibition "Les Magiciens de la Terre" at the Centre Pompidou. The gallery presented this series of work at FIAC in 1989 and at the gallery in 1991, and since then in countless exhibitions both at the gallery and in international institutions. **Yang Jiechang's solo exhibition *Dark Writings*, held in 2019, celebrated the artist's thirty years of collaboration** with the gallery. The gallery also supported his work in the framework of major international exhibitions, including *Les Magiciens de la terre* (Centre Pompidou, Paris, 1989), *Chine demain pour hier* (France 1990), *Silent Energy* (MoMA Oxford, 1993), the Shenzhen International Ink Painting Biennial (1998, 2000, 2002), *Pause - Gwanju Biennial* (South Korea, 2002), *Zone of Urgency - 50th Venice Biennale* (2003), the Guangzhou Triennial (Canton, China, 2003/2005), *La Force de l'Art - first Paris Triennial* (2006), the Liverpool Biennial of Contemporary Art (2007), the Istanbul Biennial (2007), the Moscow Biennale (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), and *Art and China after 1989: Theater of the World* (Guggenheim Museum, New York/ Bilbao)...

Yang Jiechang, *Composition VII*, 1992, indian ink on rice paper, gauze, and Korean paper, mounted on wood 175 x 110 cm © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

ZARINA

1937 - 2020



(above) *Cities I called home*, Portfolio series of 5 prints: Aligarh, Bangkok, Delhi, Paris, New York, 2010, Woodblocks engraved in black on handmade Nepalese paper mounted on cream Arches paper, 66 x 50.8 cm (each) © D.R.

(opposite) Zarina Hashmi, *Untitled*, 2016, 22-karat gold leaf mounted on Arches paper, 76.2 x 55.8 cm

Born in 1937 in Aligarh, India, Zarina Hashmi, who preferred to use her first name only, received a BS in mathematics from Aligarh Muslim University (1958) before studying printmaking, a passion awakened by her encounters with local papermakers during a visit to Rajasthan in the late 1960s. Zarina went on to study intaglio with Stanley William Hayter at Atelier 17, Paris (1964–67), and studied woodblock printing at Toshi Yoshida Studio, Tokyo.

Primarily working in intaglio, woodblock, lithography, and silkscreen, Zarina always made her life the subject of her art. She was one of those rare women artists of her generation to have forged a real identity with her etchings and sculptures on the subject of partition, exile and the longing for home. Her works, made mostly out of paper, engraved, woven, pierced and sculpted, are like musical scores on continuous memory, initiated in her cultivated background, where her father taught history, and literature and poetry played an important role in developing her mind. Her love of books and reading continued throughout her life, to such an extent that she defined paper as a second skin, one that could breathe, age, be stained, hurt, or moulded; as did her attachment to words, which preceded images, and to her mother-tongue, Urdu, which she integrated endlessly in her work. Her studies of mathematics and her fascination for the pure geometry of Mughal architecture, with its perfect symmetry and balance, were determining factors in the development of her art, which took the form of an initiatory and mystical journey.



Solo exhibition *Life lines*, 2016, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Folded House, 2016
Collage of 22-carat gold leaf and BFK light paper printed with black ink mounted on Arches paper, 22,8 x 22,8 cm, framed : 34,01 x 34,01 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Folded House, 2016
Collage of 22-carat gold leaf and BFK light paper printed with black ink mounted on Arches paper, 22,8 x 22,8 cm, framed : 34,01 x 34,01 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *Life Lines*, 2016, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

Evoking ancient writing tablets, her sculptures in paper pulp let us glimpse the imprints of their time, immersing us in the fractal universe of nature and evoking the majestic universe of Islamic palaces and monuments, as well as the rich textures and colors of stone that Zarina expressed through innumerable varieties and mixtures of terra cotta, ivory, Sienna pink, charcoal, graphite, and ochre pigments. Like a memorial scroll, Zarina's work is the expression of a personal atlas, of vast and multiple paths across continents and civilizations. An early interest in architecture and mathematics is reflected in her use of geometry and her emphasis on structural purity. While her work tends towards minimalism, its starkness is tempered by its texture and materiality. Her art poignantly chronicled her life and recurring themes include home, displacement, borders, journey and memory.

An emblematic figure in South Asia, Zarina's work has been exhibited by the most important institutions and supported by the Jeanne Bucher Jaeger Gallery since 2008 through solo and group exhibitions and loans to major international museums. She was one of the four artists representing the Indian Pavilion at the 54th Venice Biennale in 2011. In 2012-2013, the Hammer Museum in Los Angeles, then the Guggenheim in New York and the Art Institute of Chicago presented her retrospective *Zarina: Paper Like Skin*. Her work has joined the collections of the Hammer Museum, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the MET and MoMA in New York, the Menil Collection in Houston, the Victoria and Albert Museum and the Tate Modern in London, the Bibliothèque Nationale and the Centre Pompidou in Paris, the LaM in Villeneuve d'Ascq... In 2016, the gallery presented the exhibition *Life Lines*, her last before she passed away in 2020. Her work remains a sensitive, intimate and transcendent testimony of her life. She said of memory that "it is the only possession we have that remains through time." Her last works depict the cosmos in gold leaf with a feeling of serenity, as if her final journey were taking her to a universal home. From September 25, 2024 to January 20, 2025, a work by Zarina was presented in the *EXILS - Regards d'artistes* exhibition at the Louvre Lens. **From January to May 2026, Zarina is featured in the exhibition *Urdu Worlds* at the Ishara Art Foundation in Dubai. To mark the occasion, Sarah Burney's essay "Zarina's Urdu World" is published, exploring the artist's use of the Urdu language in her practice as an affirmation of her identity.**



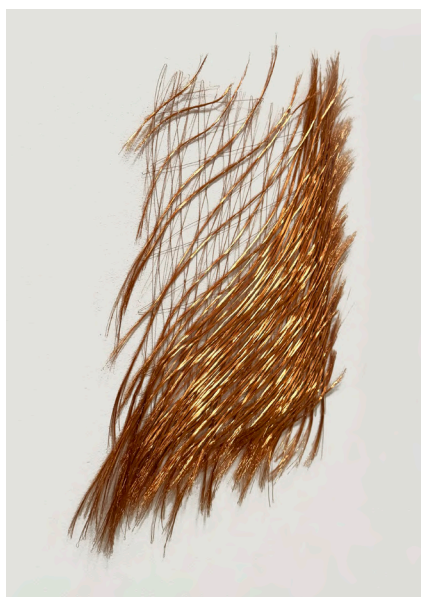
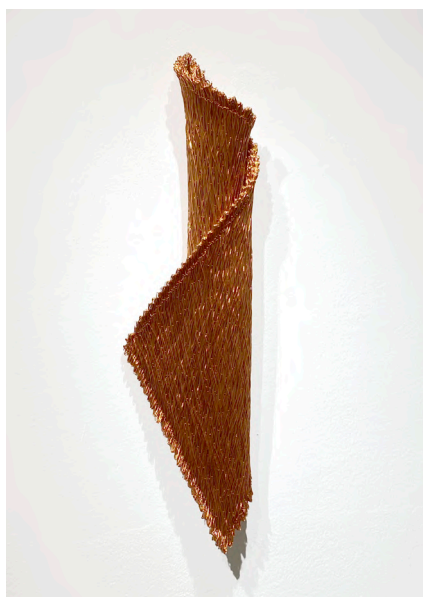
Solo exhibition *Zarina: Paper Like Skin*, 2013, Guggenheim, New York © David M. Herald, Solomon R. Guggenheim Foundation



Exhibition view, *Urdu Worlds*, Ishara Art Foundation, 2026
Courtesy of Ishara Art Foundation. Photography by Ismail Noor/Seeing Things

ANTONELLA ZAZZERA

1976

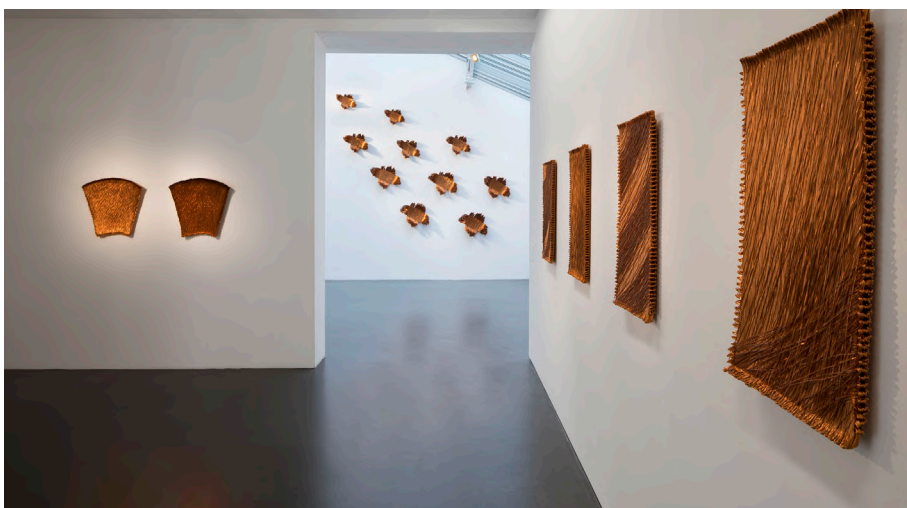


Armonico CDXV, 2023
copper wires, 87x25x13 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger,
Paris-Lisbon

Branches III/A, 2024
copper wires, 70 x 52 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger,
Paris-Lisbon

After graduating in 1999 from the Academy of Fine Arts in Perugia, Antonella Zazzera became fascinated with chiaroscuro and its ability to shape forms through light, whether in painting, photography or sculpture. Her research led her to become interested in the power of signs and traces, *Segnotraccia*. More than any other material, light is at the origin of her sculpture, which she creates by “thinking about painting and its innumerable imprints,” finding an entire range of tonalities in copper. Antonella Zazzera has participated in numerous group exhibitions in Europe, Japan, China, Israel and the United States. **In 2005, she was awarded first prize for a young Italian sculptor from the National Academy of San Luca in Rome. In 2016, she received the Arnaldo Pomodoro Prize, which had previously been given to Loris Cecchini, Laura Renna and Claire Morgan. In 2019, the gallery dedicated a new solo exhibition to her *LUMINESCENCES*, in resonance with the exhibition *TISSAGE TRESSAGE*, for which the Villa Datriis Foundation presented one of the artist’s works, which then joined the Foundation’s collection. A monograph by the artist entitled *Antonella Zazzera. Armoniche tensioni* is published in 2023. Edited by Federico Sardella, essays by Arnaldo Pomodoro, Federico Sardella and written by Antonella Cattani, Peter Frey and Véronique Jaeger.**

From March 30 to June 29, 2025, Antonella Zazzera is featured in the exhibition *METALLICA. Sculpture in Italy 1947-2025* at Palazzo Vitelli a Sant’Egidio, a palace in Città di Castello in the province of Perugia, Umbria. This exhibition, organized in collaboration with the Palazzo Albizzini Collezione Burri Foundation, looks back over 80 years of sculpture in Italy, with major artists such as Fontana, Pomodoro, De Chirico, Kounellis... From April 19 to December 14, 2025, she was featured in the group exhibition *A Thousand and One Lives* at Espace Monte-Cristo in Paris.



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

Solo exhibition *LUMINESCENCES*, Antonella Zazzera, 2019, Jeanne Bucher Jaeger, Paris, Marais
© Hervé Abbadié, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Antonella Zazzera's studio, Italy © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



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

We must see Antonella Zazzera in her daily work, in the heart of her native Umbria on her grandparents' farm, to understand how Nature became the source of her creation. (...) Antonella's play with light goes back to her childhood, during prolonged moments in the open air, heated by the sun, while on the surface of the water, she drew the contours of constantly evolving shapes that would change with her movements or while watching her grandfather braiding baskets of twigs picked from the ground. This is how her «Madri Matrici» began, the first works in which the «Segno-traccia» was engraved in plaster, where the artist became one with her artistic material so that Being and Creation were in unison. Then came the experiments with new materials, vetronite, a composite of glass fabric mixed with resin, which she scratched and etched in order to have light penetrate it, through reflections and refractions. It is these pure forms generated by light that would later materialize into copper wires throughout in her most varied series: «Armonico,» «Segnica,» «Ri-Trattica,» «Naturalia,» «Quadro,» «Trame»...The luminous palette of her copper wires is infinite, as highlighted by the spools of wires bundled and accumulated on the floor of her studio, immersing the viewer in a harmonic sensitivity to the moment and a chiaroscuro that she links to her admiration for Caravaggio. Tirelessly braiding her vertical and horizontal creations with tiny stitches, like drops of water finely dotting the ensemble, the palette of her wefts is extraordinary. From the most joyful green to the darkest copper, mahogany or auburn, the quivering of the background, the superimposed layers of weaves and shades put form in motion, sometimes like waves, sometimes like vibrations. (...)

Véronique Jaeger



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