



André Brasilier
Roaming in Nature

OPERA GALLERY

André Brasilier.



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Foreword



André Brasilier's life on canvas has spanned over sixty years; a career that began in the 1950s at the École des Beaux-Arts and has since included major retrospective exhibitions in France, Japan, and the Hermitage in St. Petersburg. With a prolific oeuvre and a style eluding classification, Brasilier is among France's most important and distinguished living contemporary artists.

It is with great delight that Opera Gallery presents a touring exhibition through Asia and The Middle East in celebration of the esteemed artist's life and work. Over the course of three months Opera Gallery will host three exhibitions in Seoul, Dubai and Hong Kong that illustrate the artist's most notable themes as a wanderer and observer of life's subtle simplicities. Set against quintessentially romantic backgrounds, Brasilier's paintings reflect the contemplative self-awareness that renders his work universally accessible and fundamentally humanist.

The nature of a traveling exhibition provides new contexts with which to learn and engage with a body of work. One of Brasilier's most essential achievements has been his ability to conjure a wordless, intercontinental language seamlessly infused with his own independent spirit. It is this skill that rests at the core of this touring exhibition, evoking variations and reflections that exceed time and location. His perennial sensitivities and mystical compositions have won him numerous awards throughout his career, and positioned him as a highly collectable artist worldwide.

Opera Gallery is thrilled to bring to you this inspiring collection of paintings, including more than twenty new pieces straight from the artist's studio, in a retrospective look at the timeless harmony of art.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Vivian Choi
Director
Opera Gallery Seoul

Sylvain Gaillard
Director
Opera Gallery Dubai

Shirley Yablonsky
Director
Opera Gallery Hong Kong

Interview



There is a pastoral sense to your paintings, reminiscent of a bygone age, which provides the viewer with a reprieve from the bustle of modern life. Do you see your work as representative of a need to return to moments of quiet contemplation?

A painting is above all “an artistic phenomenon”, as Georges Braque so appropriately pointed out. This artistic phenomenon is my priority. To strike the perfect balance between an abstract composition and human emotion, that’s my ideal.

If my style seems somewhat incongruous in these tormented times, it nevertheless is the quite natural and artistic translation of my emotions.

Your art seems rooted in great personal emotion. Which moments in your life can you say most significantly influenced your paintings?

Among the artistic milestones of my life, I would have to include the “Paul Gauguin Retrospective” at the Orangerie Museum in the 1950s and my encounter with a work of art that so totally enchanted me.

Another life-changer for me was meeting Chantal d’Hauterives, the epitome of beauty and eternal enchantment.

From whom, in your own life, do you derive inspiration?

The love of my life and my love for artistic expression are the reasons why my eyes are constantly wide open, my hand forever poised to paint for posterity. My wife’s exquisite beauty, the charm of the French countryside, the beauty of the skies, such are the ingredients to my inspiration.

What kind of influence did your parents, who were also painters, have on your early works? How did growing up in an artistic household shape the way you see, and ultimately depict, the world around you?

We’re all heirs to something. My artistic parents, both of them extremely spiritual, impregnated with idealism, in

the tradition of “painters of the soul”, obviously had a major influence on me.

Your paintings exude a certain poetic harmony that reminds of the elusive quality possessed by music. If you had to choose a poet or musician who best complements your work, who would it be?

Poetry, Music and Painting: all spring from the same source of emotions that have penetrated both heart and soul. It’s difficult to isolate one name, as musical and poetic treasures abound, but here are some names: Mozart, Beethoven or Schubert, Verlaine and Aragon; all artists who penetrated the depths of my soul.

Can you talk about the major themes in your work, namely music, horses, and nature, as well as the more subtle themes reminiscent of Asian painting styles?

The artistic approach is the crux, the quintessence of art. Naturally, “woman”, and mainly my wife, is the theme that best characterizes my work. Landscapes throughout the four seasons, horses in natural or circus settings and music in all of its facets are the themes that inspire me the most.

How did meeting your wife, Chantal, change the way you depicted womanhood and femininity in your works?

As I’ve said, meeting my wife was capital. Her body, her soul entralls my eyes and heart. She is a constant source of inspiration. She has allowed me to penetrate the world’s many nuances. A chemical engineer in the perfume industry, she fills my life’s work with her fragrance.

Do you think painting can be inherently feminine or masculine?

Is painting masculine or feminine? Hard to say. The art of painting requires power and sensitivity. Striking the perfect balance between these two traits is more frequent with men than women.

*Pour traduire une émotion
intense, il faut aimer comme
un fou.
Tout est question d'amour.*

André Breton

"To convey an intense emotion, you have to love like crazy. It's all about love."

What are the three things you take with you everywhere you go?

(These three items) Paper, pens and a box of watercolors.

Do you always feel the desire to paint?

I am always painting. And if I'm not in front of a canvas, I have sheets of paper with me to take notes, and to write down ideas that come to me. I will look them up later when I start a new work. Painting is my life.

Do you paint exclusively places you visited?

More and more it is my inner eye that takes precedence, to such an extent that the ensuing inspiration that surges often depicts nature; for larger pieces, the inspiration is usually the fruit of my dreams and meditation.

Loupeigne is a source of inspiration for your work. Are there other important places that you used in your paintings?

An artist's surroundings play an important role. Certainly, Loupeigne has been an inexhaustible source of artistic emotion, but I have also used Anjou, the town of my birth, quite a bit. A painter's roots often allow him to penetrate deeper into his nature.

As a young artist, after your stay at the Villa Medici, you decided to leave and discover the world. What was your spiritual state then, and how did you work?

I did, in fact, want to discover the world. And so, I

travelled a great deal around Europe: Holland, Germany, Norway, Sweden, etc. I lived wherever I landed. At the time, I painted straight in front of the subjects. This is no longer the case today: when I see a subject that I find interesting, I take notes and later only transcribe my impressions on the canvas. In my opinion, a painting is a physical object; it must represent an emotion that was born into and from life. In my canvases, I try to create a harmony between the two.

Looking at your biography, it seems Europeans and Americans greatly appreciate your paintings. But the Japanese are equally fans, and yet, their culture is very different from that of the West. How do you explain it?

I think it comes from my way of expressing my thoughts and emotions, my way of using colour, and above all my taste for the ellipse. I am absolutely not a realist painter. I like things to be suggested, and even mysterious. It is my nature to simplify things. I always try to highlight the quintessence of a subject with very little effect, to say a lot with a little, like Japanese artists who focus on asceticism and simplicity. I already had this inclination as a student at the Institut des Beaux-Arts. But above all things, what is important for me is composition. Before making any sketch, I try to compose the painting in my mind. If composition is at the base of all painting, in the end, it must be forgotten or overlooked; the public must not notice it. This is what characterises my painting, and probably what makes it able to reach out to people from different cultures.



L' Art est un chant d'amour!
André Breton.

"Art is a love song!"



Cavalier solitaire | 2014

Oil on canvas
38 x 61 cm - 15 x 24 in.



Golfe-Juan | 2014

Oil on canvas
33 x 55 cm - 13 x 21.6 in.

Les Cavaliers du soir | 2011

Oil on canvas
130 x 81 cm - 51.2 x 31.9 in.



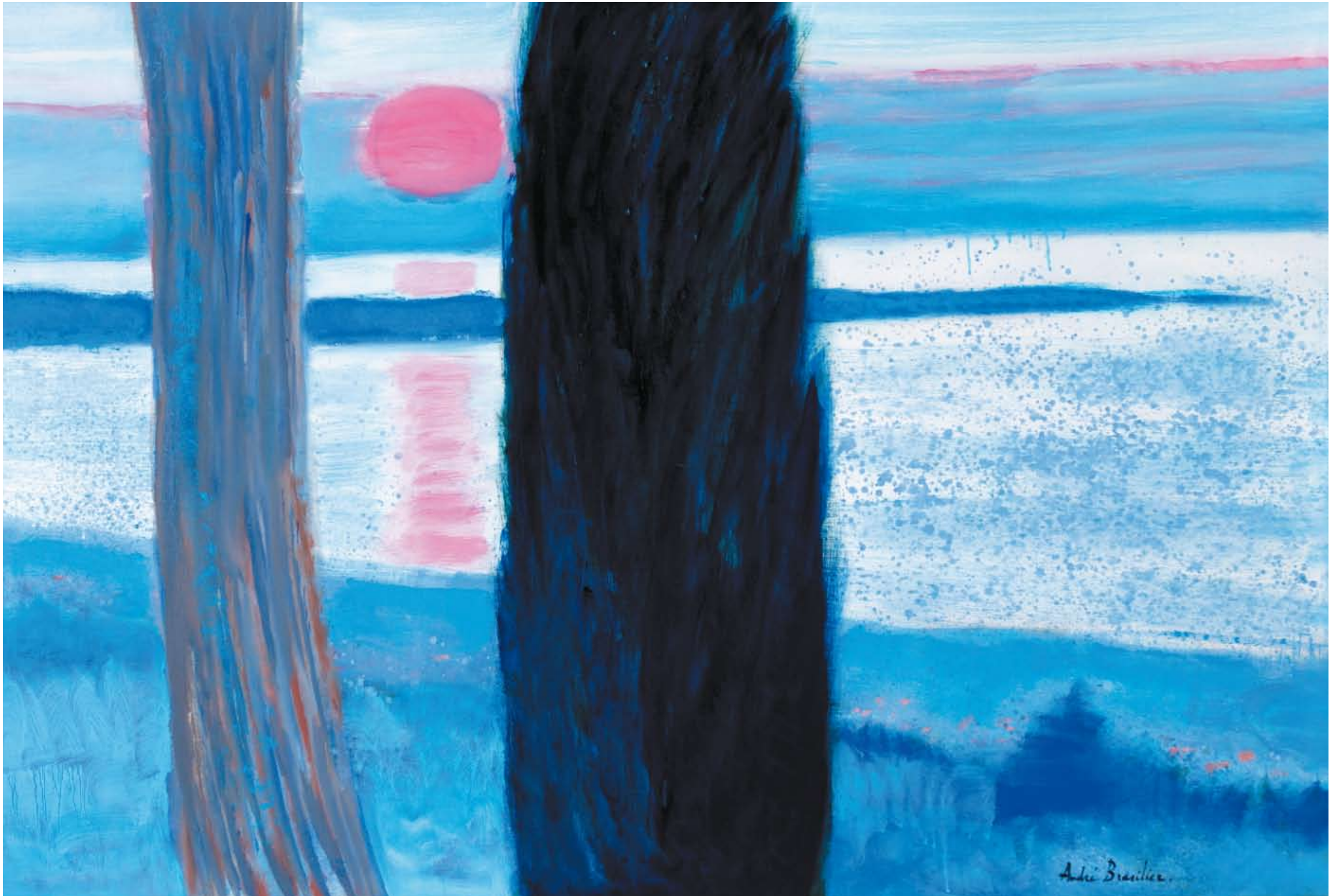


Le grand ciel rose | 1988

Oil on canvas
179.5 x 245 cm - 70.7 x 96.4 in.

Sous les tilleuls | 1988

Oil on canvas
59.5 x 81 cm - 23.4 x 31.9 in.



Matin sur le Cap d'Antibes | 2003

Oil on canvas
89 x 130 cm - 35 x 51.2 in.



Soir sur le Cap d'Antibes | 2014

Oil on canvas
73 x 100 cm - 28.7 x 39.4 in.

Dans un jardin | 2014

Oil on canvas
146 x 89 cm - 57.5 x 35 in.



Chevauchée dans la pampa | 2014

Oil on canvas
60 x 92 cm - 23.6 x 36.2 in.

Courses devant la mer | 1991

Oil on canvas
162 x 97 cm - 63.8 x 38.2 in.





L'Entraînement | 1978
Oil on canvas
50 x 65 cm - 19.7 x 25.6 in.

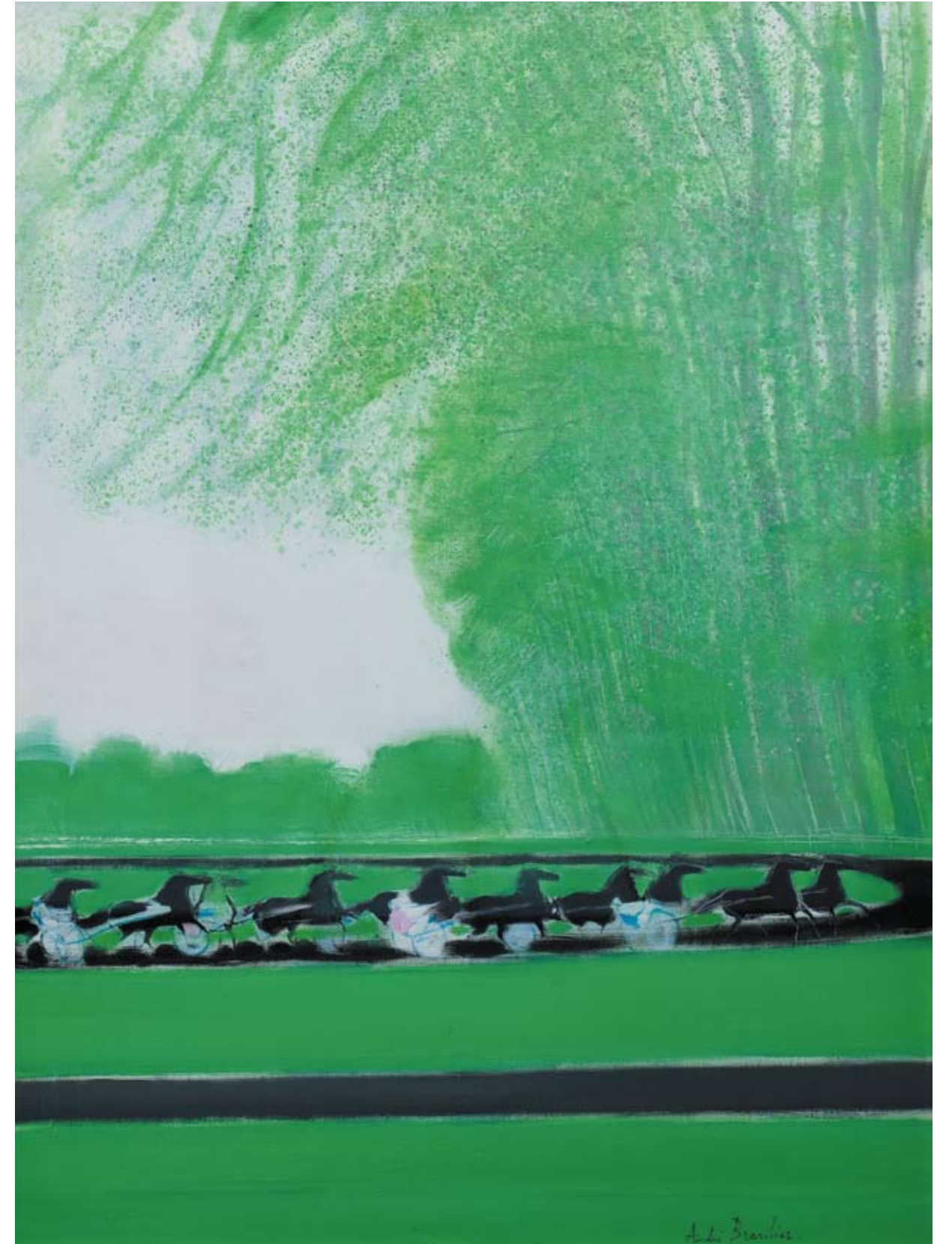


Souvenir d'Izu | 1989
Oil on canvas
89 x 130 cm - 35 x 51.2 in.

*Faire aimer la vie et la
Beauté, n'est-ce pas la
vraie mission de l'Art?*

André Breton

"To help people appreciate Life and Beauty, isn't this what Art's really about?"



Courses à Vincennes au printemps | 1980

Oil on canvas
130 x 96 cm - 51.2 x 37.8 in.



Les Lys de Vallauris | 1999

Oil on canvas
130 x 89 cm - 51.2 x 35 in.

Chevaux dans la vallée | 2013

Oil on canvas
100 x 73 cm - 39.4 x 28.7 in.



De Ciel on' ayant envoié
une inspiratrice pour illuminer
ma vie et mon oeuvre
j'ai pu poursuivre la "Beauté"
comme on suit une mélodie
de Mozart ou un poème d'Aragon.

André Breton.

*"As the heavens sent me an inspiring muse to illuminate my life and work,
pursuing Beauty has been as effortless as listening to Mozart or reading Aragon."*



La Rêveuse | 2014

Oil on canvas
81 x 130 cm - 31.9 x 51.2 in.



Plage en hiver | 1984

Oil on canvas
38 x 61 cm - 15 x 24 in.

Figure sous les pins | 2014

Oil on canvas
130 x 89 cm - 51.2 x 35 in.



Rivage aux trois cavaliers | 2014

Oil on canvas
50 x 73 cm - 19.7 x 28.7 in.

Le Jardin maritime | 2014

Oil on canvas
146 x 97 cm - 57.5 x 38.2 in.



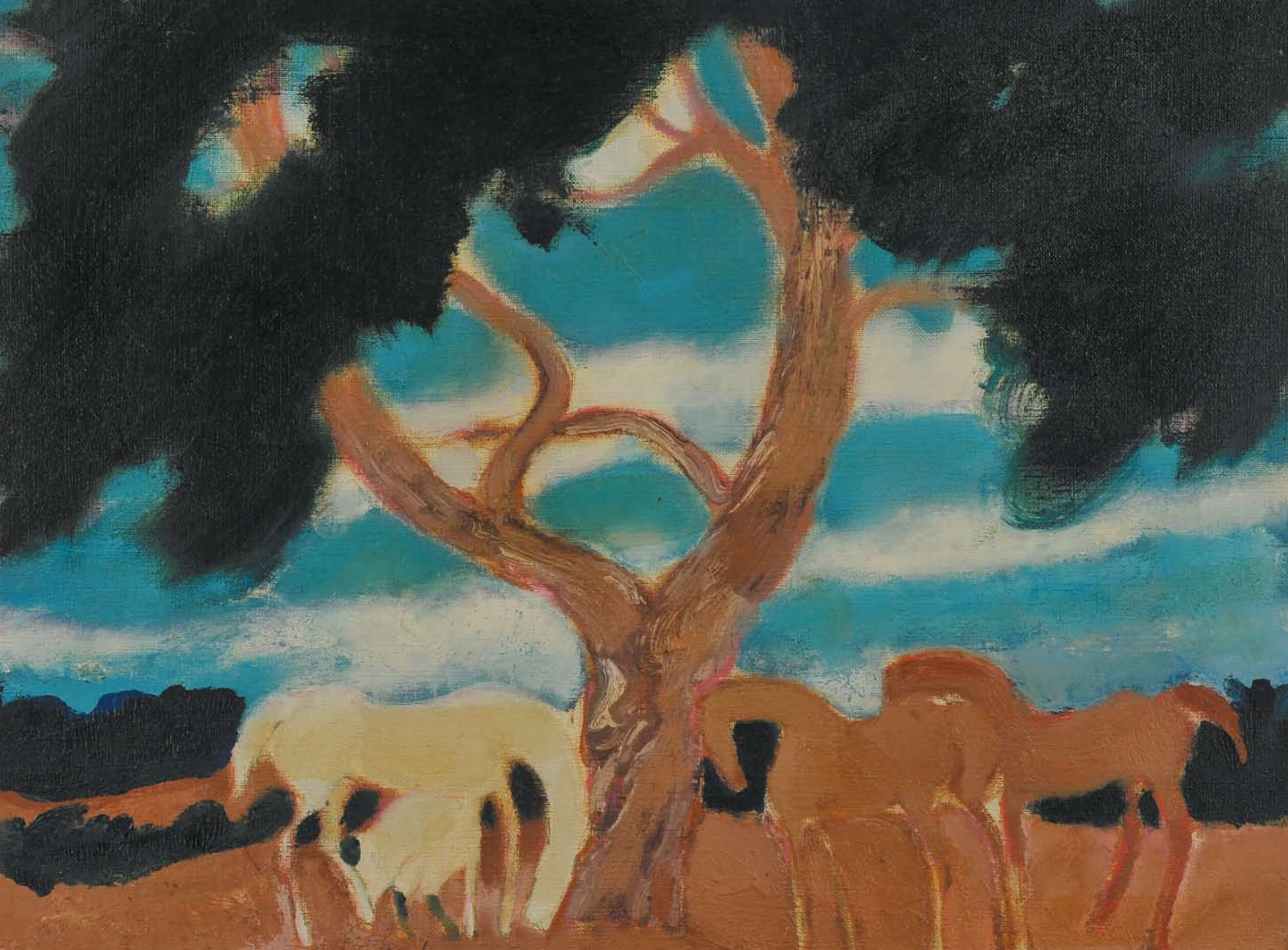
Cinq cavaliers dans les vagues | 2014

Oil on canvas
114 x 146 cm - 44.9 x 57.5 in.

Portrait de jeune femme | 1996

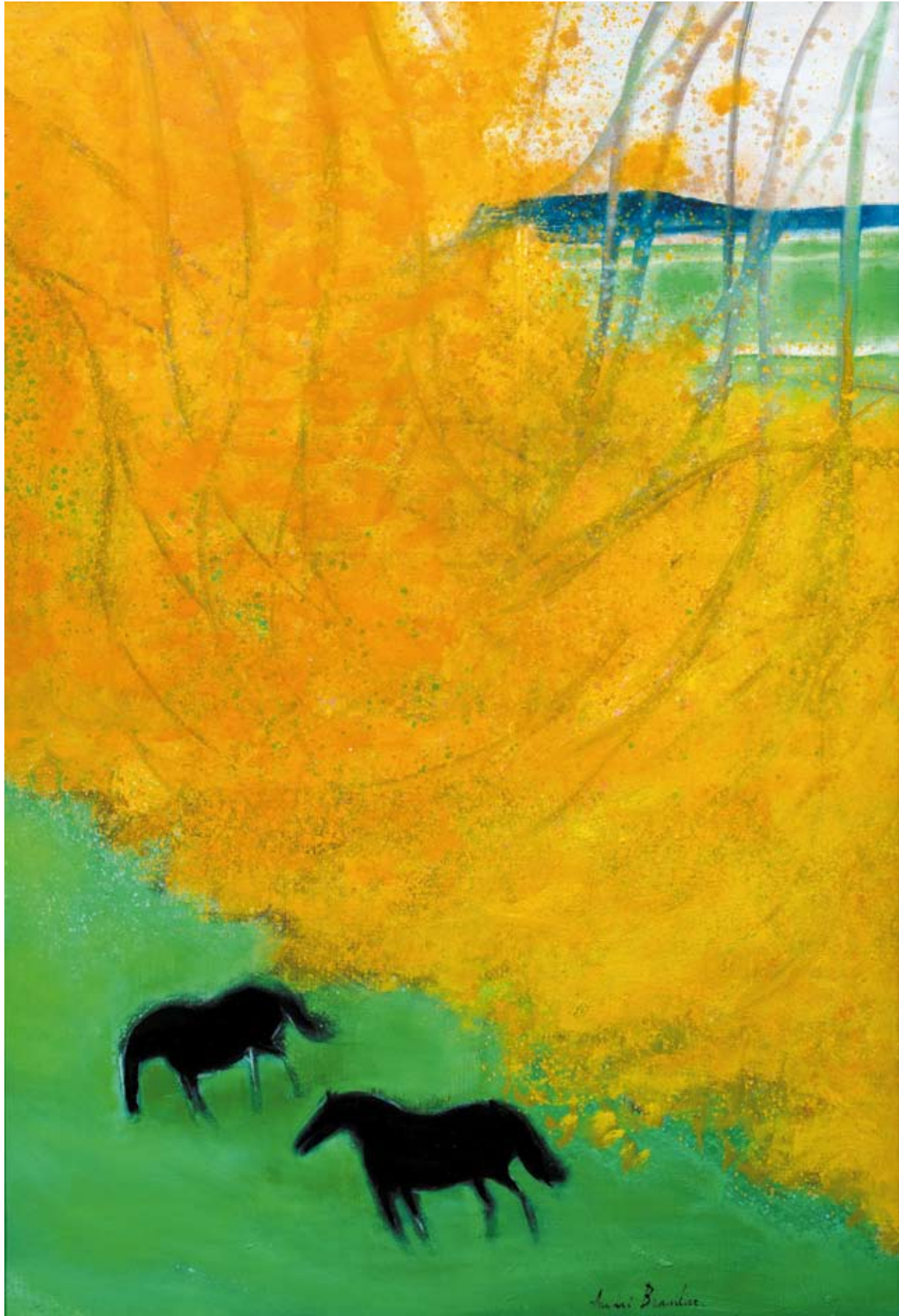
Oil on canvas
116 x 81 cm - 45.7 x 31.9 in.





Repos des chevaux | 1964

Oil on canvas
50 x 65 cm - 19.7 x 25.6 in.



Le Bouquet d'avoine | 1958

Oil on canvas
81 x 100 cm - 31.9 x 39.4 in.

Sous les branches | 1989

Oil on canvas
116 x 80.5 cm - 45.7 x 31.7 in.



Cavalcade d'automne | 2006

Oil on canvas
200 x 250 cm - 78.7 x 98.4 in.

Fenêtre en automne | 1980

Oil on canvas
92 x 65 cm - 36.2 x 25.6 in.

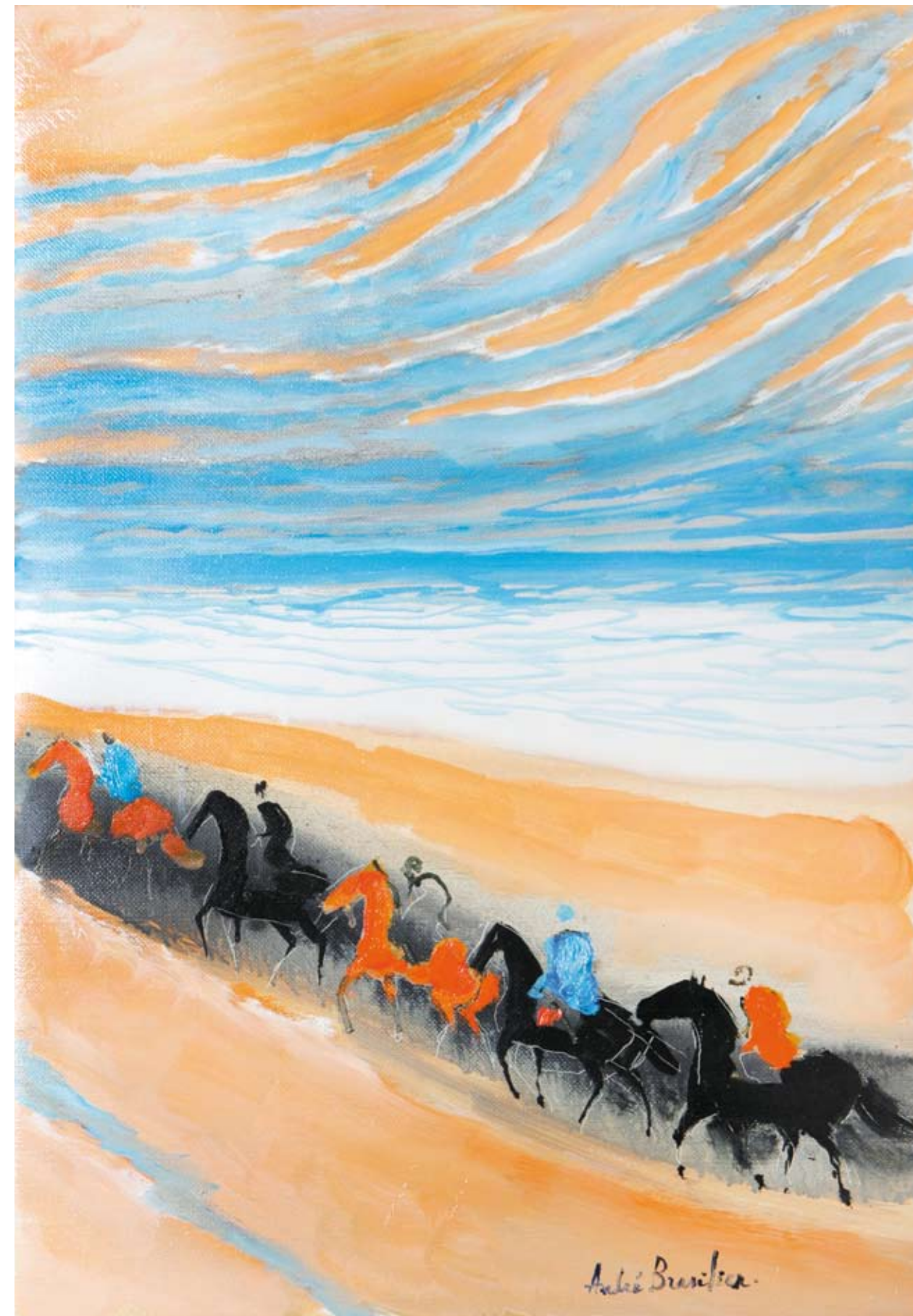


Cavaliers dans les vagues | 2014

Oil on canvas
65 x 100 cm - 25.6 x 39.4 in.

Rivage corail | 2014

Oil on canvas
55 x 38 cm - 21.7 x 15 in.





Fantasia aux sept cavaliers | 2014

Oil on canvas
60 x 92 cm - 23.6 x 36.2 in.

Fantasia aux cinq chevaux | 2014

Oil on canvas
81 x 60 cm - 31.9 x 23.6 in.



Forêt d'automne | 2014

21.3 x 28.7 in. - 54 x 73 cm
Oil on canvas

Cavalcade d'automne | 2014

Oil on canvas
38 x 46 cm - 14.2 x 18.1 in.



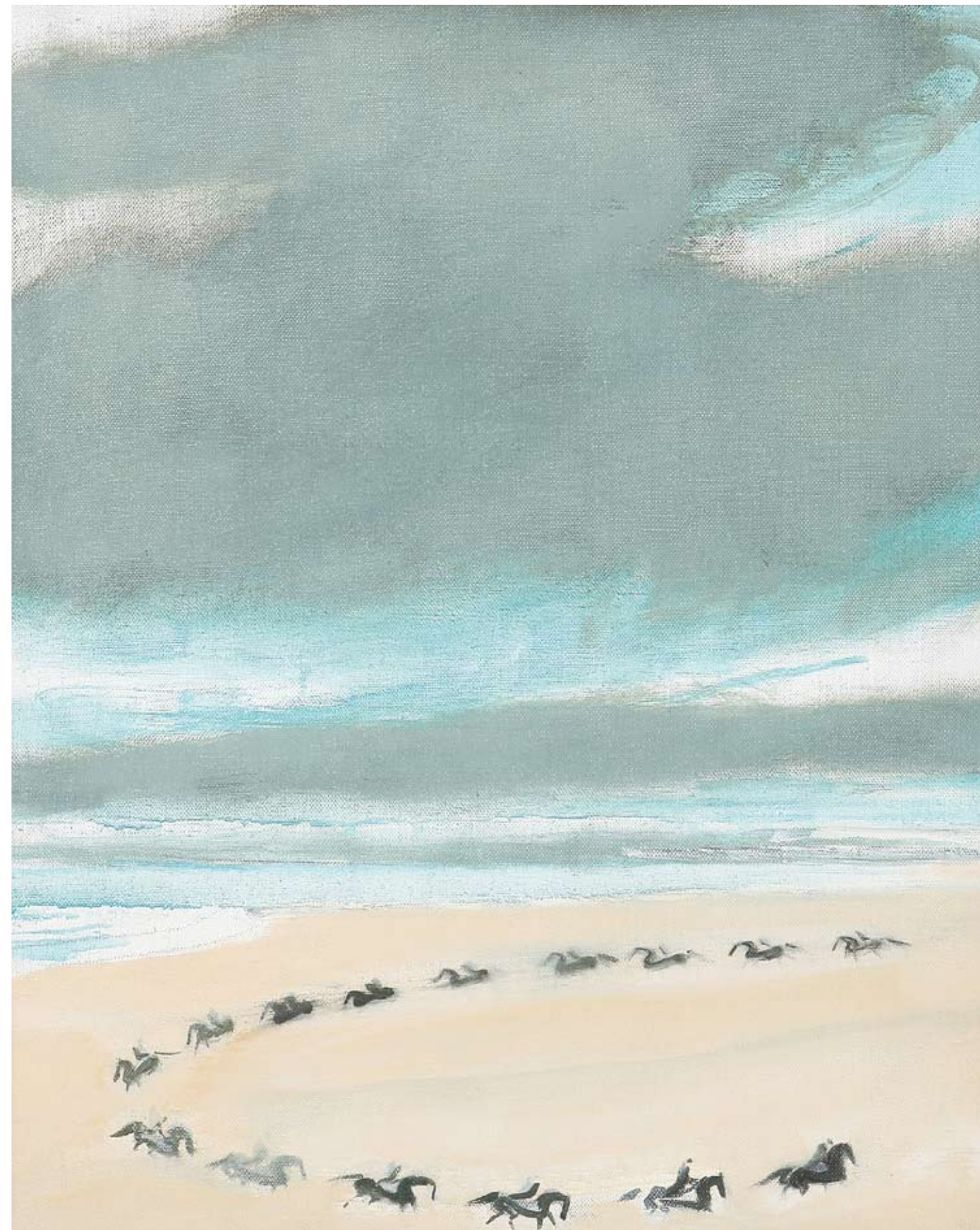


Cavalcade hivernale | 2014

Oil on canvas
97 x 130 cm - 38.2 x 51.2 in.

Petite plage des Flandres | 1974

Oil on canvas
46 x 38 cm - 18.1 x 15 in.





L'Hiver vert | 2014

Oil on canvas
130 x 162 cm - 51.2 x 63.8 in.



Cavalcade dans les flots | 2014

Oil on canvas
38 x 46 cm - 15 x 18.1 in.

Chapiteau aux chevaux noirs | 2014

Oil on canvas
130 x 97 cm - 51.2 x 38.2 in.





Le Balcon | 1982

Oil on canvas
55 x 38 cm - 21.6 x 15 in.

La Robe rose | 1988

Oil on canvas
121 x 77 cm - 47.6 x 30.3 in.

*Le pouvoir magique de l'art
est bien mystérieux.
Peinture et Musique
même combat.*

André Breton



“The magic of Art is mysterious, indeed. Painting and music, they’re one and then same.”

Hiver au ciel rose | 2014

Oil on canvas
38 x 61 cm - 15 x 24 in.



La Colline bleue | 2014

Oil on canvas
27 x 46 cm - 10.6 x 18.1 in.



Petits cavaliers en forêt bleue | 2014

Oil on canvas
38 x 55 cm - 15 x 21.6 in.

Le Bois bleu | 2008

Oil on canvas
116 x 89 cm - 45.7 x 35 in.





Chevaux sous les arbres | 1988

Oil on canvas
178 x 260 cm - 70.1 x 102.4 in.

Hiver bleu | 2014

Oil on canvas
73 x 100 cm - 28.7 x 39.4 in.





Cavalcade dans les flots | 2010
45.7 x 31.9 in. - 116 x 81 cm
Oil on canvas

Petit chapiteau | 2014
Oil on canvas
46 x 38 cm - 18.1 x 15 in.



Femme en blanc au bouquet | 2014

Oil on canvas
60 x 92 cm - 23.6 x 36.2 in.

Biography



André Brasilier was born into an artistic family in Saumur, France in 1929. His father, Jacques Brasilier, was closely affiliated with the Symbolist movement, joining the atelier of the celebrated Mucha; his mother, Alice Chaumont, was a graduate of the Royal College of Art in London. Brasilier possessed a natural inclination for painting at an early age, and at the age of twenty went to Paris to study at the École des Beaux-Arts. In 1952 he received a grant from the Florence Blumenthal Foundation, and in the following year, when he was only 23, won the Premier Grand Prix de Rome, entitling him to study at the Académie de France in Rome. His first solo exhibition of paintings, focusing on the musical themes that often appear

in his works, was held at the Galerie Drouet in 1959. He was a frequent participant in gallery exhibition in Paris throughout the 1950s and 1960s.

Over the years Brasilier has exhibited in numerous exhibitions all over the world including France, Germany, Japan, Switzerland, Canada, United States, Russia, The Netherlands, Korea and Hong Kong - over one hundred solo exhibitions in eleven different countries. His travels have inspired several series of paintings, as well as ceramics, mosaics, theatrical sets and book illustrations that have peppered his illustrious career. He had his first retrospective of one hundred artworks from 1950-1980 at the Château de Chenonceau in 1980 and a retrospective exhibition at the Musée Picasso - Château Grimaldi in Antibes, the French Riviera, in 1988. He has since been honoured with major retrospectives both at the Russia's renowned State Hermitage Museum in Saint Petersburg in 2005 and at the Museum Haus Ludwig für Kunstaustellungen Saarlouis in Germany in 2007.

While Brasilier's works reflect the influences of expressionist artists and Japanese prints, he has retained a personal style of schematized nature and imagery that makes him an anomaly in the contemporary Zeitgeist. His subdued works often feature themes and motifs of horses, nature, music and women, provocative in their timelessness and emotional subjectivity. Set against the most simplistic and romantic backgrounds, the artist effortlessly transports us into surreal landscapes, lightening the soul with dreamy infusions of figures set in modest hues of colour, shape and form. In an intimate communion with nature, Brasilier draws his inspiration from its language, sounds and colours, reminding us of a natural beauty untouched by daily trivialities and events.

Brasilier's work resists formal dissection and analysis. Flirting with expressionism, abstraction and even the decorative qualities of Edo Japanese prints, whichever 'ism' is ascribed to Brasilier's work seems entirely the necessity of a definition-soaked society; precisely what his paintings seem to be directing us away from. Infused with spirituality yet striking in their somber appreciation of the universally symphonic, Brasilier's works are as much inaccessible to the instruments of modernism as they are perfectly suited to the contemporary search for harmony.

Brasilier's paintings do not attempt to imitate form, but rather express the emotion that lies at the core of human intimacy and experience. As once explained by Bernard de Montgolfier, "one could say that Brasilier has a very personal way of being non-figurative within figuration". Indeed, Brasilier strives to make the invisible visible again, opening the viewers' eyes to the non-obvious in a relentless quest for intimate and cohesive humanism.

Exhibitions

- 1929** Born in Saumur, in Anjou, France
- 1949** École Nationale des Beaux-Arts, Paris, France
- 1952** Wins Florence Blumenthal Prize
- 1953** Wins Premier Grand Prix de Rome of Painting Award
- 1954** Stay at Villa Médicis
- 1957** Travels around the world
- 1959** First lithography in Mourlot's workshop, advised by Jacques Sorlier
First exhibition in Paris, on the theme of music, Galerie Drouet, Paris, France
- 1960** First exhibition at the Galerie Weill, Paris, France
Wins Villeneuve-sur-Lot Award
- 1962** Exhibition at David B. Findlay Galleries, New York, USA
- 1963** Exhibition at David B. Findlay Galleries, New York, USA
- 1964** Exhibition at Galerie Weill, Paris, France
- 1969** First exhibition at Galerie de Paris, Paris, France
First exhibition at Yoshii Gallery, Tokyo, Japan
Exhibition at the Centre Gildas Fardel, Nantes Museum, Nantes, France
- 1971** Exhibition at Arte Gallery, Caracas, Venezuela
Exhibition at David B. Findlay Galleries, New York, USA
- 1972** Exhibition at Galerie de Paris, Paris, France
- 1974** Exhibition of lithographies and tapestries at Galerie Vision Nouvelle, Paris, France
Exhibition at Yoshii Gallery, Tokyo, Japan
- 1976** Exhibition at Galerie de Paris, Paris, France
- 1979** Exhibition at Galerie Matignon, Paris, France

- 1980** First retrospective (1950 -1980), 100 artworks at the Château de Chenonceau, Chenonceau, France
- 1983** Exhibition of watercolours at Galerie des Chaudronniers, Geneva, Switzerland
Exhibition at Nichido Gallery, Tokyo, Japan
- 1985** Exhibition at Hammer Gallery, New York, USA
Decors and costumes for "Ciboulette", a Reynaldo Hahn's play, staged by Pierre Jourdan
- 1987** Mosaic work (15 x 3 m) in Vence, France
- 1988** Exhibition at Buschlen Mowatt Galleries, Vancouver, Canada
Retrospective exhibition at the Musée Picasso - Château Grimaldi in Antibes, France
Receives the Médaille de Vermeil distinction, granted by the Ville de Paris
Exhibition at Galerie Hopkins - Thomas Custot, Paris, France
- 1989** Exhibition retrospective
"Hommage à André Brasilier", Angers, France
Receives the Chevalet d'or distinction
- 1990** Exhibition at Nichido Gallery, Tokyo, Japan
- 1991** Publication of "Harmonies", an album of 10 lithographies (text by Yann le Pichon) presented at Drouot Montaigne, Paris, France
- 1992** Publication of the *Catalogue raisonné des lithographies*, Editions Callithos
"André Brasilier à Bagatelle": retrospective exhibition organised by Didier Jumeaux
Partenaires, Mairie de Paris, Paris, France
- 1993** Exhibition at the Château de Sédrières, Clergoux, France
- 1994** Exhibition at Musée des Beaux-Arts, Palais Carnolès, Menton, France
- 1995** Exhibition at Nichido Gallery, Tokyo, Japan

- Ceramics exhibition at Galerie Landrot, Paris, France
- Exhibition at the Arsenal de Metz, Metz, France
- Paintings exhibition at Galerie Bac Saint-Germain, Paris, France
- Exhibition of watercolours at Buschlen Mowatt Galleries, Vancouver, Canada
- 1996** Exhibition at Soufer Gallery, New York, USA
Exhibition at Château de Vascoeuil, Vascoeuil, France
Permanent exhibition at Galerie Bac Saint-Germain, Paris, France
- 1997** Exhibition at Nichido Gallery, Tokyo, Japan
Exhibition in Verden, Germany
- 1998** Exhibition at Printemps Ginza, Tokyo, Japan
- 1999** Exhibition of watercolours at Galerie Nichido, Paris, France
Exhibition at Kunsthaus Bühler Gallery, Stuttgart, Germany
Exhibition at Garden Gallery, Nice, France
Exhibition at Les Salles du Palais Gallery, Geneva, Switzerland
- 2002** Exhibition at Mitsukoshi department store, Nihombashi, Tokyo, Japan
- 2003** Publication of the *Catalogue raisonné of paintings 1982-2002*, Editions Acatos
- 2004** Exhibition at the Mainau Castle, Constance Lake, Germany
- 2005** Exhibition at Galerie Schüller, Munich, Germany
Exhibition of watercolours at Galerie Barès, Paris, France
Retrospective exhibition at The State Hermitage Museum, Saint Petersburg, Russia
- 2006** Retrospective exhibition at Espace des Arts, Paris, France
- 2007** Retrospective exhibition in five cities in Japan,

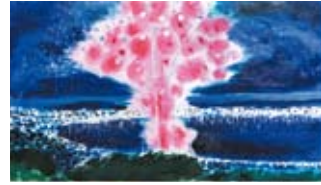


- Tokyo, Nagoya, Niigata, Sapporo, Fukuoka
"André Brasilier chez La Fontaine", exhibition in the Jean de La Fontaine Museum, Château-Thierry, France
Exhibition at E.J. van Wisselingh & Co, Haarlem, The Netherlands
Exhibition at Museum Haus Ludwig für Kunstausstellungen Saarlouis, Saarlouis, Germany
- 2008** Inaugural ceremony for the Chapel of Saint-Blaise, Pompadour, France
Etchings-Illustrated books, Bibliothèque Louis Nucéra, Nice, France
- 2009** Travelling exhibition in Japan: Tokyo, Sendai, Nagoya, Fukuoka
- 2010** Exhibition at Gallery Artbank, Seoul, Korea
Exhibition at Château de Chenonceau, Chenonceau, France
- 2011** Exhibition at Moulins Albigeois, Albi, France
- 2012** Exhibition at Opera Gallery, Hong Kong
- 2013** Exhibition at Opera Gallery, London, UK
- 2014** Exhibition at Opera Gallery, Geneva, Switzerland

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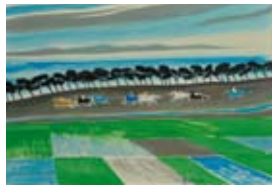
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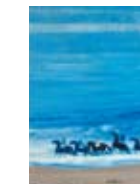
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