

CALDER / DUBUFFET

ENTRE CIEL ET TERRE

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/PREFACE

Opera Gallery Genève est heureuse de présenter une exposition exceptionnelle regroupant des œuvres de deux géants du 20^{ème} siècle : Alexander Calder et Jean Dubuffet. Au premier regard, leurs parcours et œuvres sont bien différents, pourtant beaucoup d'éléments les rapprochent.

Ces deux artistes sont de la même génération mais ne se sont jamais rencontrés. Alexander Calder était américain et Jean Dubuffet français. Les deux ont vécu leurs vies artistiques des deux côtés de l'Atlantique. Les deux ont été, au début de leurs carrières respectives, considérés comme des "outsiders" dans leurs propres pays mais leur talent a été immédiatement reconnu en France pour Calder et aux Etats-Unis pour Dubuffet.

Tous deux ont "révolutionné" l'art dit conventionnel grâce à une utilisation audacieuse de techniques et matériaux informels. Ils ont exploré de nouvelles possibilités de création débarrassée des carcans culturels. Calder a fait "bouger" la sculpture et utilisé du fil de fer, des bouchons de liège, du bois ou de l'acier ; Dubuffet a peint en incorporant sable, terre, papier mâché ou même tampon jex. Naviguant en permanence entre abstraction et figuration, entre deux et trois dimensions, aucun des deux n'a vraiment adhéré à un mouvement artistique spécifique. Tous deux ont mis en scène et donné vie à leurs œuvres, Calder avec le *Cirque de Calder* (modèle réduit de cirque animé, composé d'animaux sauvages et d'acrobates ingénieusement articulés) et Dubuffet avec *Coucou Bazaar* (spectacle sous forme de ballet de sculptures et de peintures faisant partie de sa période de l'*Hourloupe*).

Mais tandis que Calder est captivé par les astres et l'univers, il soutient : "*le sens sous-jacent à mon œuvre fut le système de l'univers. C'est un grand modèle à partir duquel travailler*", Dubuffet, lui, trouve son inspiration dans le fonctionnement et dysfonctionnement de l'être humain, son habitat, le monde minéral, végétal et organique. Il s'exprime : "*regardez ce qui est sous vos yeux !... Une fissure dans le sol, du gravier étincelant, une touffe d'herbe, des débris broyés, ce sont tous des sujets dignes de vos applaudissements et de votre admiration*".

CALDER / DUBUFFET, une exposition entre Ciel et Terre.

GILLES DYAN
Fondateur et Président
Opera Gallery Group

JORDAN LAHMI
Directeur
Opera Gallery Genève

FOREWORD/

Opera Gallery Geneva is pleased to present an exceptional exhibition with works by two giants of the 20th century: Alexander Calder and Jean Dubuffet. At first glance, their careers and work are very different, but a lot of elements draw them together.

These two artists are from the same generation but never met. Alexander Calder was American and Jean Dubuffet was French. Both have lived their artists' lives travelling from one continent to the other. Both have been, at the beginning of their respective careers considered as "outsiders" in their own country but their talent was immediately acknowledged in France for Calder and in America for Dubuffet.

Both have revolutionized conventional art by an audacious use of informal techniques and materials. They explored new possibilities of creation, cleared of all cultural constraints. Calder made sculptures "move" and used wire, cork, wood or steel; Dubuffet painted by blending sand, soil, papier-mâché and even Brillo-pad. Constantly floating between abstraction and figuration, between two and three dimensions, neither of them really joined a specific artistic movement. Both staged and gave life to their work, Calder with the *Calder's Circus* (miniature animated circus with ingeniously articulated wild animals and acrobats) and Dubuffet with *Coucou Bazaar* (sort of ballet performance with sculptures and paintings of his *Hourloupe* cycle).

As Calder was captivated by the stars and the Universe, he maintained: "*The underlying sense of my work has been the system of the Universe, or part thereof. For that is a rather large model to work from*"; Dubuffet found his inspiration in the functioning and malfunction of the human being, his habitat; and in the mineral, vegetal and organic world. He expressed himself: "*Look at what lies at your feet! A crack in the ground, sparkling gravel, a tuft of grass, some crushed debris, offer equally worthy subjects for your applause and admiration.*".

CALDER / DUBUFFET, an exhibition between Sky and Earth.

GILLES DYAN
Opera Gallery Group
Founder & Chairman

JORDAN LAHMI
Opera Gallery Geneva
Director

CALDER

“What a moment of pure enchantment when I was shown how a planet functions, moving along a straight line, all of a sudden completing an entire revolution of 360 degrees while its orbit continues to evolve in a whole new way.”



/AVANT-PROPOS

Alexander Calder a totalement modifié les règles des arts plastiques en composant non plus seulement avec des formes et des couleurs mais avec du mouvement. Ses célèbres “mobiles”, ainsi nommés par Marcel Duchamp, sont sans nul doute les créations les plus notables et les plus originales du XX^{ème} siècle qui marquent la disparition des règles de la sculpture classique.

Alexander Calder est né en 1898 en Pennsylvanie, aux Etats-Unis. Issu d’une famille d’artistes, son père et son grand-père étaient sculpteurs et sa mère, peintre. Il commence à confectionner des jouets et autres objets avec des matériaux de récupération dès son plus jeune âge. Après des études d’ingénieur puis de peinture et de dessin à New York, il s’embarque pour Paris en 1926, où il rencontre les artistes influents du moment : Fernand Léger, Marcel Duchamp, Jean Arp, Joan Miró, Man Ray, Pablo Picasso ou encore Piet Mondrian. Il se fait remarquer pour ses créations figuratives d’acrobates et d’animaux de cirque, faites avec toutes sortes de matériaux recyclés et articulées. Il organise des performances qui deviennent connues sous le nom du *Cirque de Calder*. Parallèlement, il réalise des portraits et figures en fil de fer, comparables à des dessins dans l’espace, entre croquis et sculpture. C’est après une visite de l’atelier de Mondrian, que

Calder abandonne la sculpture figurative pour adopter un langage sculptural abstrait et coloré. C’est le début de ses fameux mobiles, d’abord activés par un moteur électrique puis juste par l’action de l’air. Il crée aussi des sculptures abstraites fixées au sol, parfois monumentales, en feuilles de métal peint, que Jean Arp baptise « stable ». En 1930, il rentre s’installer aux Etats-Unis mais ne cessera de voyager entre New York et Paris tout au long de sa vie. En 1943, le MoMA de New York lui consacre une rétrospective et Calder devient connu dans le monde entier. Les expositions et commandes publiques s’enchaînent, il est entré dans l’Histoire de l’Art.

Mais si Calder est surtout célèbre en tant que sculpteur, il n’a jamais cessé de peindre et de dessiner. Il affectionne particulièrement la gouache, avec laquelle il commence à travailler en 1953, pour sa rapidité d’usage. Ses œuvres sur toile ou sur papier rappellent le vocabulaire visuel de ses sculptures, avec des couleurs primaires et des formes géométriques, mais elles allient abstraction et figuration, à la frontière du surréalisme.

Calder est sans nul doute l’un des artistes le plus révolutionnaire et précurseur de son temps. Ses œuvres, reconnaissables par tous, ont inspiré et continuent d’influencer les artistes contemporains.

FOREWORD/

Alexander Calder completely modified the rules of visual arts, not only composing with forms and colours but with movement. His famous “mobiles”, as named by Marcel Duchamp, are without a doubt the most significant and original creations of the 20th century, which mark the end of classical sculpture rules.

Alexander Calder was born in 1898 in Pennsylvania, United States. He was from a family of artists, his father and grandfather were both sculptors and his mother was a painter. From an early age he started making toys and other things with whatever material he could put his hand on. After engineering and then painting and drawing studies in New York, he left for Paris in 1926 where he met the most influential European artists of the time: Fernand Léger, Marcel Duchamp, Jean Arp, Joan Miró, Man Ray, Pablo Picasso or Piet Mondrian, just to name a few. He got noticed for his figurative creations of acrobats and circus animals. These were made from all sorts of recycled materials and were articulated. He organized shows, which soon became known as *the Calder Circus*. At the same time, he created portraits and figures with wire, which could be compared to drawings in space, between sketches and sculptures. It is after a visit to Mondrian’s studio that Calder abandoned figurative sculpture to adopt a more abstract and colourful sculptural language. It

was the start of his famous mobiles, which were at first activated by an electric motor and later only by the movement of air. He also created abstract sculptures, attached to the ground, sometimes monumental, with painted metal sheets, called “stable” by Jean Arp. In 1930, he moved back to the United States but he never stopped travelling back and forth between New York and Paris during his whole life. In 1943, the MoMA in New York organized his first retrospective and Calder became internationally famous. Exhibitions and public commissions came one after another and Calder entered Art History.

If Calder is well known as a sculptor, he never stopped painting and drawing. He particularly liked working with gouache, which he started using in 1953, for its spontaneous qualities. His works on canvas and on paper are reminiscent of the visual vocabulary of his sculptures, with primary colours and geometrical shapes, but they combine abstraction with figuration, on the boundary of surrealism.

Calder is without a doubt one of the most revolutionary and precursory artists of his time. His works, recognizable by all, have inspired and continue to influence contemporary artists.



PAYSAGE FANTASTIQUE, CIRCA 1942

Watercolour and ink on paper
57 x 72,5 cm - 22.4 x 28.5 in.

PROVENANCE

Collection Wundermann
Sale: Claude Aguttes Paris, 25 June 2008, lot 169
Private collection

EXHIBITED

New York, Libra Art Exchange, 1979

This work is registered in the archives of the Calder Foundation, New York,
under the reference No. A24290

**THREE LIGHTS
AND FIVE BLACKS, 1956**

Signed and dated 'Calder 56' (lower right)
Oil on canvas
55,9 x 81,3 cm - 22 x 32 in.

PROVENANCE

Gift of the artist
Talcott and Polly Clapp, Connecticut
Private collection, New York

EXHIBITED

New York, Perls Galleries, Calder, 6 February - 10
March, 1956
New York, Tina Kim Gallery in conjunction with Vintage
20, Alexander Calder and George Nakashima, 22 May -
28 June 2008

This work is registered in the archives of the Calder
Foundation, New York, under the reference No. A10411





ELEMENTS IN ORBIT, 1956

Signed and dated 'Calder 56' (lower right)
Gouache on paper
55,9 x 72,4 cm - 22 x 28.5 in.

PROVENANCE

Perls Galleries, New York
Park West Gallery, Southfield
Private collection

This work is registered in the archives of the Calder Foundation, New York,
under the reference No. A06775

BUTTERFLIES, 1964

Signed and dated 'Calder 64' (lower right)
Gouache on paper
53 x 74,9 cm - 20.9 x 29.5 in.

PROVENANCE

Private collection, London (acquired from the artist)
Brook St. Gallery, London
Private collection, Palm Beach
Sale: Christie's, New York, 11 March 1998, lot 88
Works on Paper Inc., Los Angeles
Private collection

EXHIBITED

Los Angeles, Works on Paper, Inc., Flaming June, June -
July 1998

This work is registered in the archives of the Calder
Foundation, New York, under the reference No. A17196





UNTITLED, 1968

Signed and dated 'Calder 68' (lower right)
Gouache on paper
74,2 x 109,2 cm - 29.2 x 43 in.

PROVENANCE

Galerie Maeght, Paris
Kiko Gallery, Houston
Maria Paige, Houston
Private collection

This work is registered in the archives of the
Calder Foundation, New York, under the
reference No. A12433



BLACK BUTTERFLY, 1969

Signed and dated 'Calder 69' (lower right)
Gouache and ink on paper
75,2 x 109,2 cm - 29.6 x 43 in.

PROVENANCE

Private collection, London
Private collection, New York
Joni Gordon, Newspace Gallery, USA
Private collection

This work is registered in the archives of
the Calder Foundation, New York, under the
reference No. A14423

STRIPES AND STRIPES, 1970

Signed and dated 'Calder 70' (centre right)
Gouache on paper
74,9 x 109,2 cm - 29.5 x 43 in.

PROVENANCE

Perls Galleries, New York
Private collection, USA
Sale: Sotheby's New York, Contemporary Art
(Part 1), 17 November 1999, lot 41
Private collection

EXHIBITED

New York, Perls Galleries, Alexander Calder:
Recent Gouaches - Early Mobiles, 20 October -
28 November, 1970, No. 19, ill.
Paris, Galerie Darga & Lansberg, Calder, 26 May -
30 July 2000

LITERATURE

New York, 1970, Perls Galleries, Alexander Calder:
Recent Gouaches - Early Mobiles, No. 19, ill.

This work is registered in the archives of the
Calder Foundation Archives, New York under the
reference No. A02619



UNTITLED, 1971

Dedicated, signed and dated 'für Alf & Anne Sandy Calder 71'
(lower right)
Gouache on paper
58,1 x 77,5 cm - 22.8 x 30.5 in.

PROVENANCE

Alfred and Anne Hentzen collection (gift of the artist, 1971)
Maxwell Davidson Gallery, New York
Private collection

EXHIBITED

New York, Ameringer Yohe Fine Art, Calder: Four Maquettes,
Two Stabiles & a Little Bird Too, September - October 2002

This work is registered in the archives of the Calder Foundation,
New York, under the reference No. A02468



KAKÉMONO, 1971

Signed and dated 'CA 71' (lower right)

Gouache on paper

109,2 x 24,1 cm - 43 x 9.5 in.

PROVENANCE

Galerie Maeght, Paris

Irving Galleries, Milwaukee

Private collection

Michael Lord Gallery, Milwaukee

Private collection

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A13124





LES TROPIQUES, 1972

Signed and dated 'Calder 72' (lower right)
Gouache on paper
74,9 x 109,8 cm - 29.5 x 43.2 in.

PROVENANCE

Galerie Maeght, Paris
Private collection, Milan
Private collection, Tokyo
Sale: Christie's, New York, 23 February 1994,
lot 344
Private collection

This work is registered in the archives of
the Calder Foundation, New York, under the
reference No. A11201

THE RED STAG, 1973

Incised with the artist's initials and dated 'CA 73' (on the right side)

Sheet metal and paint

98,4 x 37,1 x 66 cm - 38.7 x 14.6 x 26 in.

PROVENANCE

The Pace Gallery, New York

Private collection

Sale: Christie's, London, 6 December 1990, lot 548

Private collection

EXHIBITED

St. Louis, Greenberg Gallery, Missouri Botanical Garden, Calder in Retrospect, 1983

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A02096



EVE, 1973

Signed and dated 'Calder 73' (lower right)
Gouache on paper
75 x 109,8 cm - 29.5 x 43.2 in.

PROVENANCE

Galerie Maeght, Paris
Galerie Maeght, Zurich
Galerie Urban, Paris
Sale: Christie's, London, 27 October 1994, lot 143
Private collection

This work is registered in the archives of
the Calder Foundation, New York, under the
reference No. A06711



GOOD SHOT, 1974

Signed and dated '74 Calder' (lower right)
Gouache and ink on paper
109,5 x 74,9 cm - 43.1 x 29.5 in.

PROVENANCE

Galerie Maeght, Paris
Harold Reed Gallery, New York
Private collection
Joni Gordon, Newspace Gallery, USA
Private collection

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A12811





L'OBSIDIENNE, 1974

Signed and dated 'Calder 74' (lower right)
Gouache on paper
74,9 x 109,2 cm - 29.5 x 43 in.

PROVENANCE

Galerie Maeght, Paris
Private collection, Milan
Galerie Urban, Paris
Paco Rebes, Paris
Private collection

LITERATURE

Maurice Bruzeau, *Calder à Saché*, Paris, 1975,
pl. 144, ill. p. 80

This work is registered in the archives of the
Calder Foundation, New York, under the reference
number No. A06689

RED CIRCUS RING, 1974

Signed and dated 'Calder 74' (lower right)
Ink and gouache on paper
74 x 109 cm - 29.1 x 42.9 in.

PROVENANCE

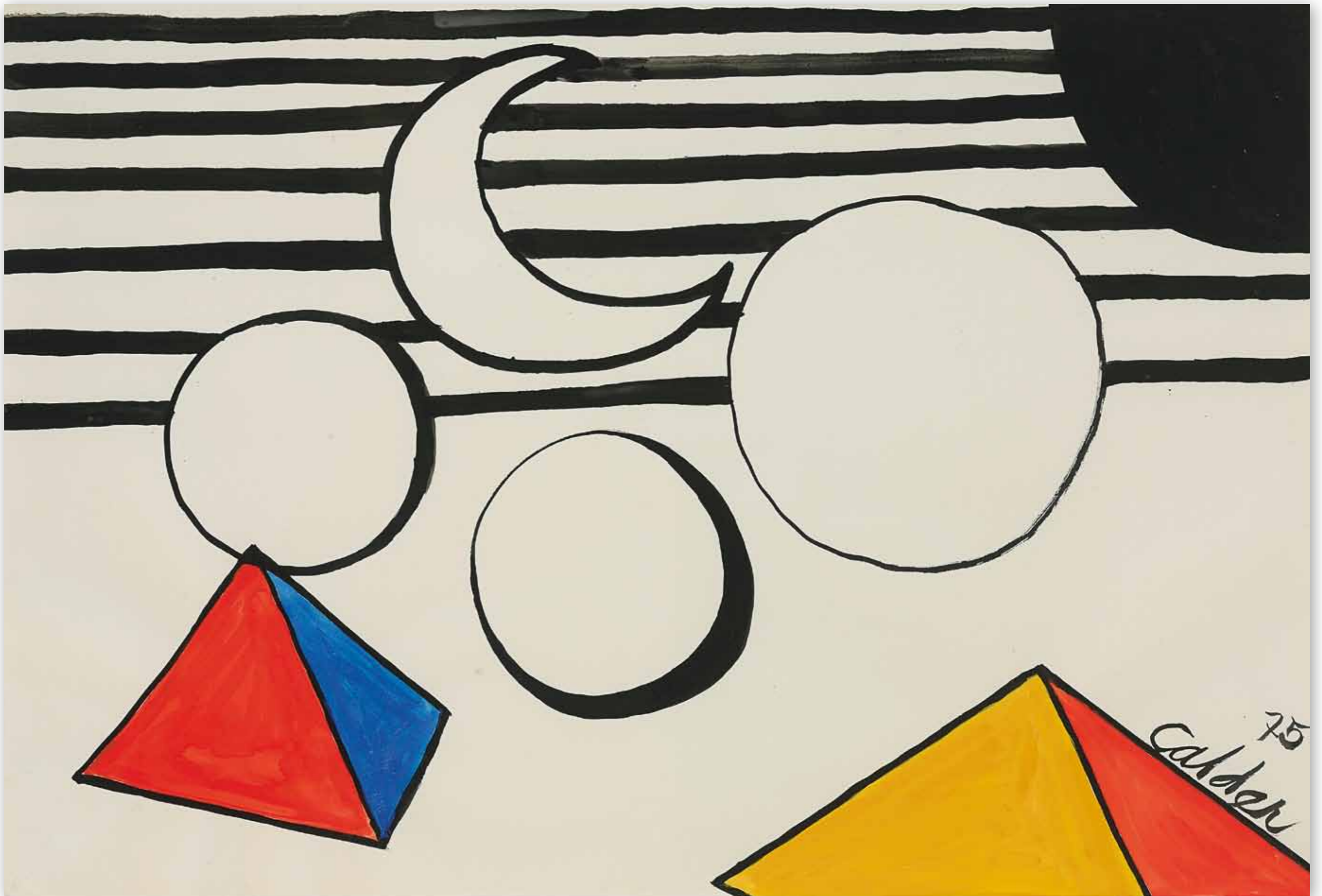
Perls Galleries, New York
Private Collection, New York
Hopkins Custot, Paris
Robert Vallois
Private collection

EXHIBITED

Alsa Paris, Calder Gouaches, 15-23 September,
2007

This work is registered in the archives of
the Calder Foundation, New York, under the
reference No. A06983





ROUGE ET BLEU, 1975

Signed and dated 'Calder 75' (lower right)
Gouache on paper
75 x 109,8 cm - 29.5 x 43.3 in.

PROVENANCE

Galerie Maeght, Paris
Martin Lawrence Galleries, Los Angeles
Mr. Bernie Abrams, Forest Hills, New York
Tamara Bane Gallery, West Hollywood
Private collection

This work is registered in the archives of
the Calder Foundation, New York, under the
reference No. A11657

UNTITLED (MAQUETTE), CIRCA 1975

Stabile-sheet metal and bolts
92 x 74,9 x 61,6 cm - 36.2 x 29.5 x 24.3 in.

PROVENANCE

O'Hara Gallery, New York
Sale: Tajan, Paris, 28 July 2009, lot 40
Private collection, London
Opera Gallery, New York
Private collection

EXHIBITED

New York, Ameringer & Yohe Fine Art, Calder: Four Maquettes, Two Stables & a Little Bird Too, September - October 2002
Santa Fe and Dallas, Gerald Peters Gallery, The Whimsical World of Alexander Calder, July - October 2003
Milan, Galeria Gió Marconi, Alexander Calder 60s-70s, April - May 2005
Munich, Galerie Thomas, Alexander Calder-Joan Miró, May - July 2010, ill. p. 21

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A15520



ENSEIGNE DE LUNETTES, 1976

Signed with the artist's monogram and dated '76' (on the yellow element)

Painted metal hanging mobile

98 x 142 x 42 cm - 38.6 x 55.9 x 16.5 in.

PROVENANCE

Estate of the artist

Pace Wildenstein, New York

Private collection, New York

Gallery Hyundai, Seoul

Private collection

EXHIBITED

Paris, Galerie Maeght, *Calder: Mobiles and Stables*, (1976-1977)

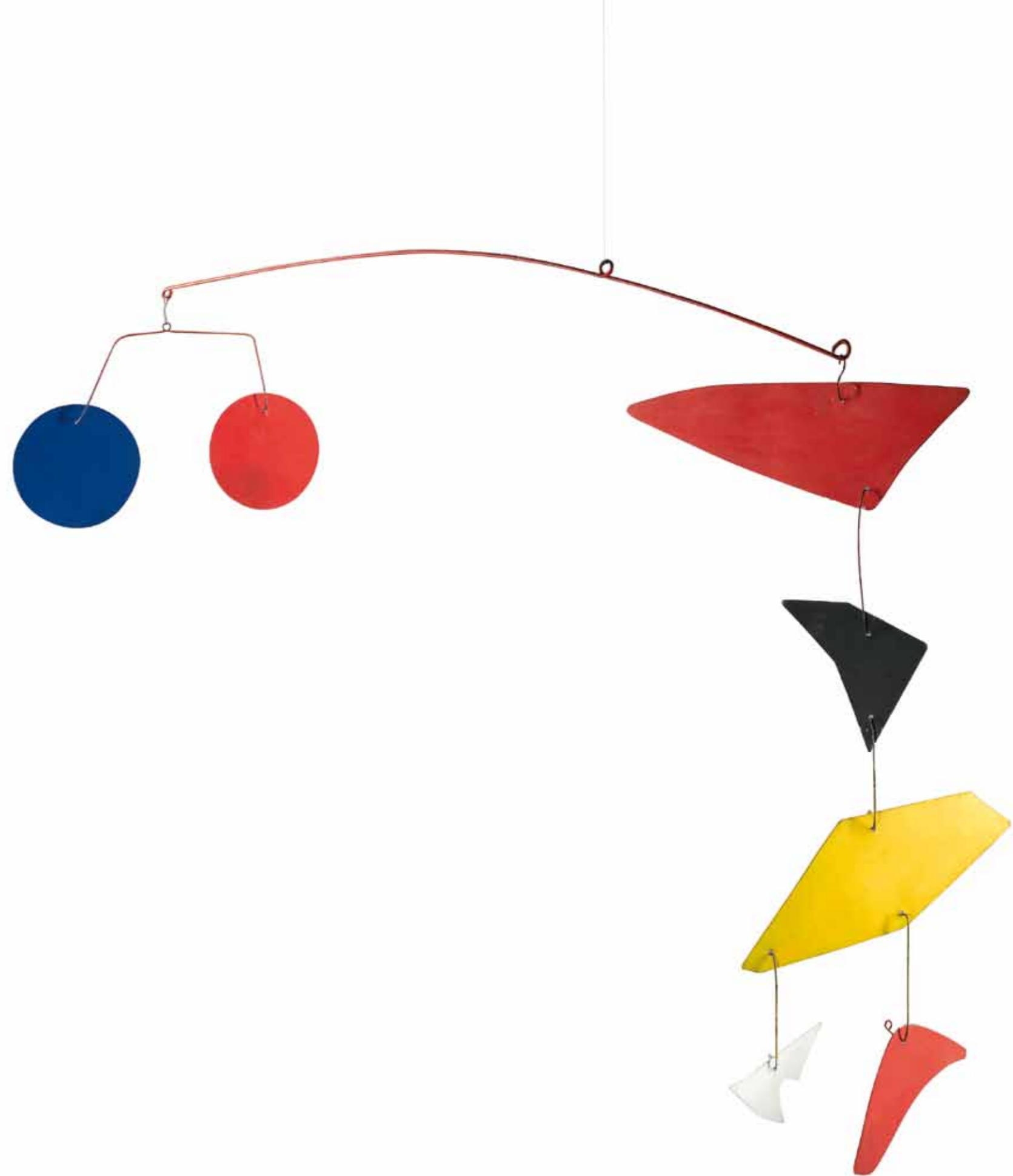
Barcelona, Galería Maeght, *Calder Exposició Antològica (1932-1976)*, 1977, ill. p. 12

Turin, Palazzo A Vela, *Calder: A Retrospective Exhibition*, 1983, No. 276, ill. p. 154

New York, PaceWildenstein, *Calder 76: The Cutouts*, 2002, No. 2, ill.

Basel, Galerie Beyeler, Seoul, Gallery Hyundai, *Poetry in Motion*, 2007, ill. pp. 40-41

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A01204



UNTITLED, 1976

Signed and dated 'Calder 76'
Gouache and ink on paper
75 x 109,9 cm - 29.5 x 43.3 in.

PROVENANCE

Estate of the Artist
PaceWildenstein, New York
Private collection
Pace Gallery, New York
Private collection

EXHIBITED

Seoul, Kukje Gallery, Calder: Poetry in Motion, 2002,
essay by Richard D. Marshall, No. 33, ill. p. 93
New York: PaceWildenstein, Calder: Gouaches 1942-
1976, 2006, No. 60, ill.
Art in Brief: Alexander Calder: Gouaches 1942-1976,
John Goodrich, Arts & Letters, exhibition review,
New York Sun, 12 October 2006, No. 18

LITERATURE

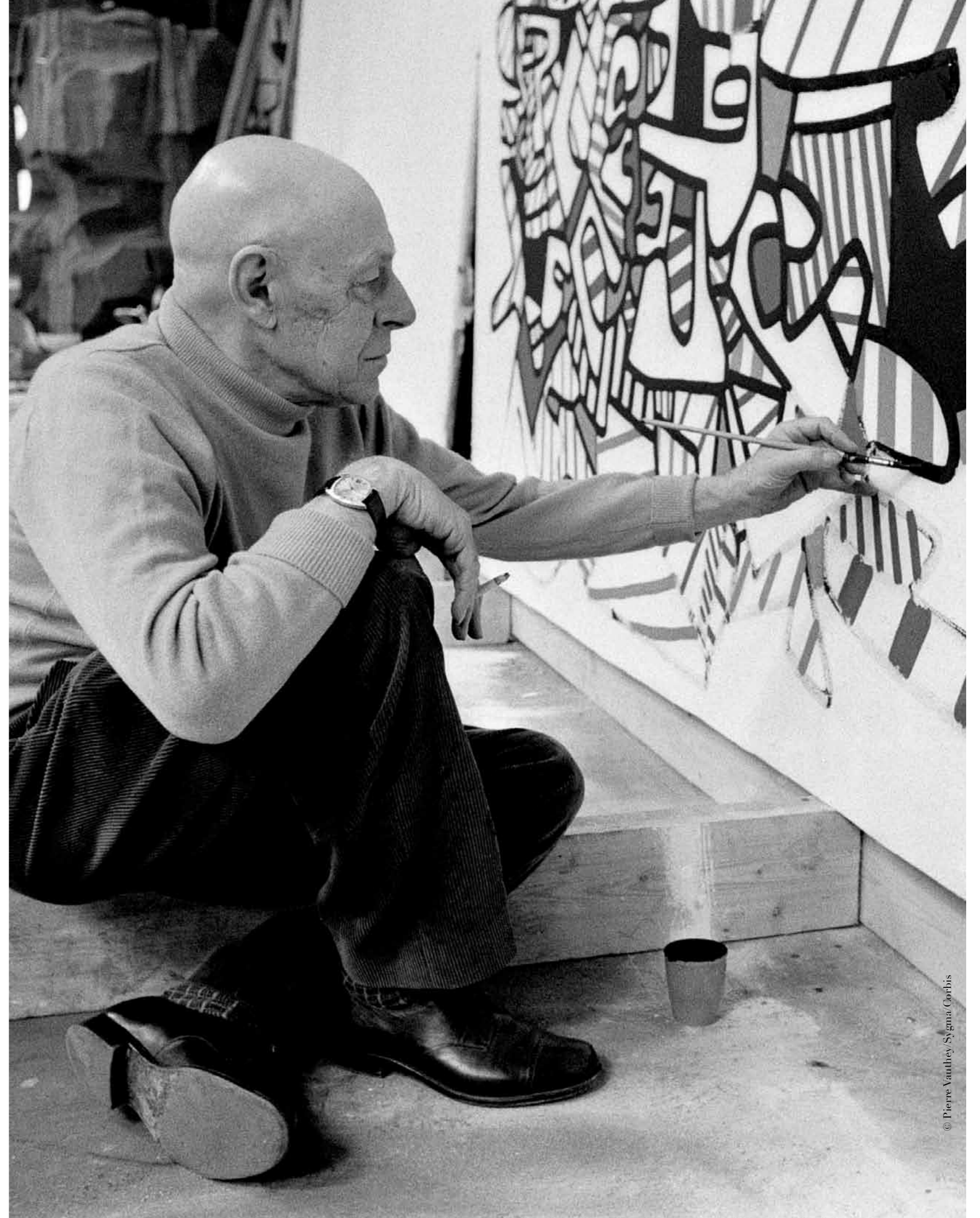
Seoul, Kukje Gallery, Calder: Poetry in Motion, 2002,
essay by Richard D. Marshall, No. 33, ill. p. 93
New York: Pace Wildenstein, Calder: Gouaches 1942-
1976, 2006, No. 60, ill.
Art in Brief: Alexander Calder: Gouaches 1942-1976,
John Goodrich, Arts & Letters, exhibition review,
New York Sun, 12 October 2006, No. 18

This work is registered in the archives of the Calder
Foundation, New York, under the reference No. A04348



DUBUFFET

“Look at what lies at your feet!
A crack in the ground, sparkling gravel, a tuft of grass, some crushed debris,
offer equally worthy subjects for your applause and admiration”



/AVANT-PROPOS

Tout au long de sa carrière artistique, Jean Dubuffet s'est évertué à faire du bruit, à perturber les conventions, à faire voler en éclats toutes les normes. Anticonformiste, il a prôné un art spontané, débarrassé du joug académique. Il admirait la candeur et l'immédiateté des créations d'enfants, de malades mentaux, de prisonniers, des graffitis dans les lieux publics, et des griffonnages et il a inventé le terme d'Art Brut pour désigner ces productions de personnes exemptes de culture artistique. Il en a d'ailleurs rassemblé une importante collection comme source d'inspiration pour sa propre création. Mais ce qui est remarquable dans l'œuvre de Dubuffet, c'est qu'il a toujours refusé de se cantonner à un style unique, passant par divers "cycles" qui illustrent son utilisation peu orthodoxe de matériaux et de techniques.

Né au Havre, en France en 1901, Jean Dubuffet ne s'est vraiment concentré sur sa carrière artistique qu'à l'âge de 41 ans, après avoir travaillé dans l'entreprise familiale de négoce de vins. Il définit ses créations d'avant cette époque comme "préhistoriques". Frustré par l'approche intellectuelle prédominante des années 1940 en matière artistique, il se concentre alors sur une création sans inhibition et spontanée, fortement inspirée de l'*Art Brut*, pour peindre des représentations de sols, portraits, figures, nus et des scènes de la vie de tous les jours. Il expérimente de nouveaux matériaux et de nouvelles textures. Dubuffet ne crée pas du "beau", il crée du "vrai" et si son art scandalise la scène artistique française, ses œuvres aux nuances et textures souvent minérales et organiques connaissent

un succès immédiat aux États-Unis. L'artiste s'installera d'ailleurs pendant un an à New York.

De retour en France, Dubuffet partage son temps entre Paris et Vence. En 1961, il s'installe définitivement à Paris et réalise une série d'œuvres intitulée *Paris Circus* qui représente des scènes de la vie urbaine dans la capitale. Son cycle qu'il nomme l'*Hourloupe* débute en 1962, alors qu'il est au téléphone et qu'il griffonne au stylo à bille sur une feuille de papier. Ce sera le cycle le plus long de sa carrière d'artiste, il durera 12 ans. L'*Hourloupe* comprend des toiles, des dessins, des sculptures, des œuvres architecturales, monumentales et théâtrales (*Coucou Bazaar*), et est caractérisé par des formes cellulaires systématiques, parfois abstraites, parfois figuratives, détournées d'un épais trait noir, et dont les couleurs dominantes sont le rouge et le bleu. C'est avec ce cycle qu'il connaît un succès mondial et les commandes publiques et rétrospectives s'enchaînent. Dans ses dernières années, il retrouvera l'imagerie spontanée de ses débuts, mais cette fois-ci avec des couleurs éclatantes (série des *Sites*) : personnages aux proportions différentes isolés dans des bulles de couleurs différentes.

Homme accompli, Jean Dubuffet était aussi écrivain et musicien. On pourrait le comparer à un explorateur : de la matière et des formes mais aussi des mots et du son. Son œuvre, aux multiples facettes, est une source intarissable d'inspiration pour de nombreux artistes. Elle est et restera dans l'Histoire de l'Art.

FOREWORD/

All through his artistic career, Jean Dubuffet tried to make noise, to disrupt conventions, to smash all rules to bits. Nonconformist, he advocated spontaneous art, freed from the yoke of academic canons. He admired the candour and the immediacy of the creations of children, the mentally ill, prisoners, graffiti done in public spaces, doodles and invented the term of "Raw Art" (Art Brut) to designate these creations by people with no artistic background. He actually assembled a large collection of Raw Art, which he used as an inspiration for his own art. But what is particularly remarkable in Dubuffet's work is that he always refused to limit himself to one unique style, he went through different "cycles" that illustrate his unorthodox use of materials and techniques.

Jean Dubuffet was born in 1901 in Le Havre, in France. He really focused on his artistic career when he turned 41, after working in the wine trade family business. He himself described his work from before this time as "prehistoric". Frustrated by the intellectual approach to art in the 1940s, he concentrated on very spontaneous and inhibited creation, inspired by Raw Art, to paint images of the soil, portraits, figures, nudes and everyday scenes. He experimented with new materials and new techniques. Dubuffet didn't create "beauty", he created "truth" and if his art scandalized the French artistic scene at the time, his works with tints and textures comparable to mineral and organic matter, were an immediate success story in the United States. The artist actually lived for one year in New York.

Back in France, Dubuffet shared his time between Paris and Vence, in the South of France. In 1961, he settled in Paris and created a new series called "*Paris Circus*", which represents urban scenes of the French capital. The cycle that he baptised *Hourloupe* started in 1962, as he was on the phone doodling with a ballpoint pen on a sheet of paper. It was the longest cycle of his career as it lasted 12 years. The *Hourloupe* comprises of paintings on canvas, drawings, sculptures, architectural, monumental and theatrical (*Coucou Bazaar*) works. It is characterized by cellular-like systematic shapes, drawn with thick black lines, sometimes abstract, sometimes figurative; and in which red and blue are the main colours. It is with that cycle that he became famous worldwide and had numerous retrospectives and public commissions. In his last years, he went back to the more spontaneous imagery from his beginnings, but this time with strong colours (*Sites* series): figures with different proportions isolated in colourful bubbles.

A well-rounded man, Jean Dubuffet was also a writer and a musician. One could compare him to an explorer: of matter and shapes but also of words and sounds. His multi-faceted work is an infinite source of inspiration for numerous artists. It is and will remain a large chapter of Art History.

ARABE EN PRIÈRE, JANUARY 1948

Signed and dated 'J. Dubuffet 48' (lower right)
Pencil and crayon on paper
34,5 x 25,5 cm - 13.6 x 10 in.

PROVENANCE

Arthur Tooth & Sons, London
The Lefevre Gallery, London
Galleries Maurice Sternberg, Chicago
Private collection, Chicago
Gerhard Wurzer Gallery, Houston
Private collection
Sale: Sotheby's, New York, 12 September 2007, lot 283
Private collection

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule IV : Roses d'Allah, clowns du désert,
Fondation Dubuffet, No. 604, ill. p. 266



**PALMERAIE AUX OISEAUX
ET SCORPIONS, 1949**

Watercolour, pen and ink on paper
21 x 26 cm - 8.3 x 10.2 in.

PROVENANCE

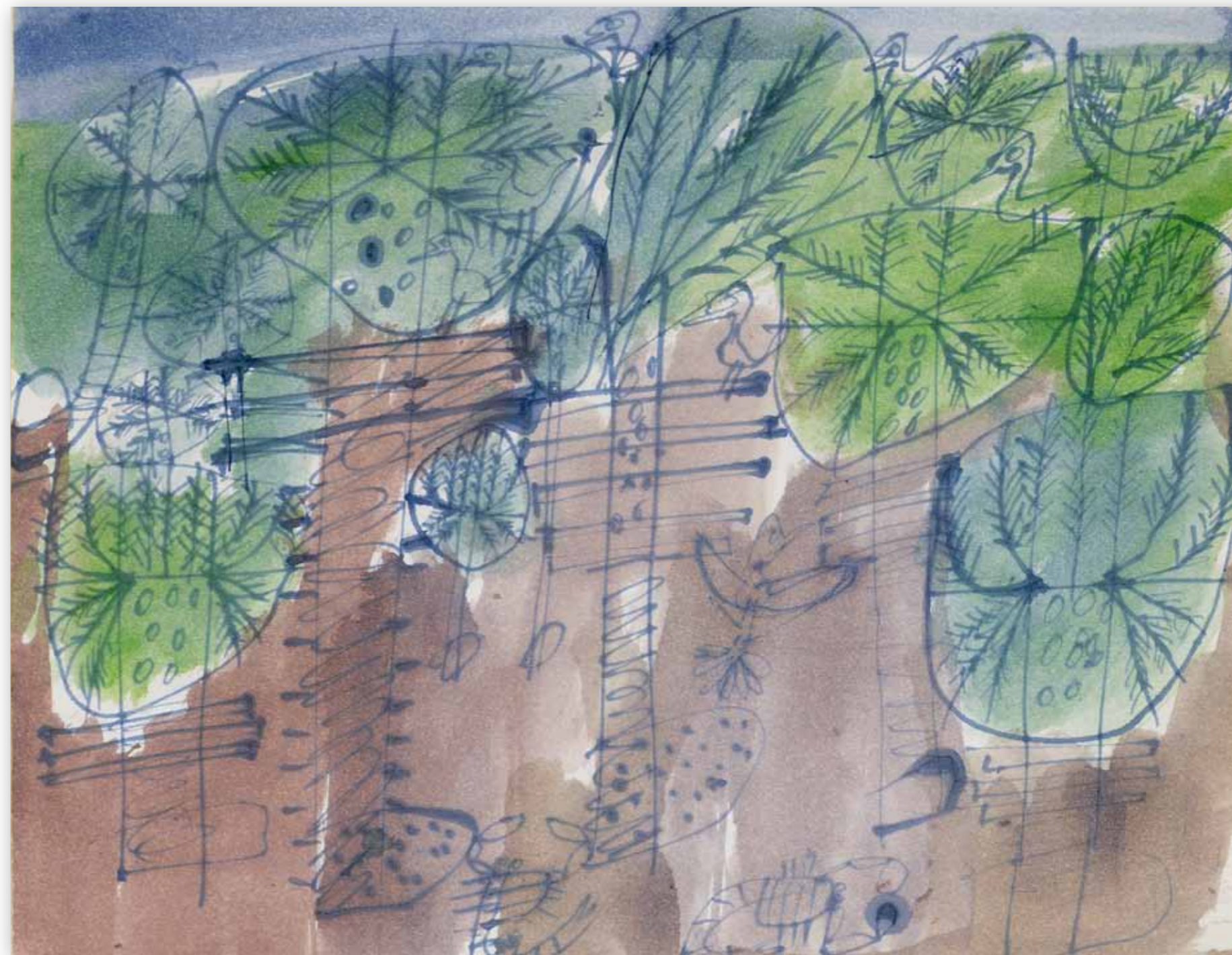
Estate of the Artist
Sale: Sotheby's London, 7 February 2007, lot 592
Private collection

EXHIBITED

Paris, Galerie Jeanne Bucher, Jean Dubuffet, *Paysages du mental*, 1989, ill. p. 43
London, Waddington Galleries, Jean Dubuffet, *Works on paper from 1943-1985*, September 2000, No. 5

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule V : Paysages grotesques*, Jean-Jacques Pauvert Éditeur, Paris, 1965, No. 16, ill. p. 17



PALMERAIE AUX TROIS OISEAUX, 1949

Watercolour, pen and ink on paper
21 x 26 cm - 8.3 x 10.2 in.

PROVENANCE

Estate of the Artist
Sale: Sotheby's London, 7 February 2007, lot 593
Private collection

EXHIBITED

Paris, Galerie Jeanne Bucher, Jean Dubuffet, *Paysages du mental*, 1989, ill. p. 42
London, Waddington Galleries, Jean Dubuffet, *Works on paper from 1943-1985*, September 2000, No. 7

LITERATURE

Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule V: Paysages grotesques*, Jean-Jacques Pauvert Éditeur, Paris, 1965, No. 19, ill. p. 18



TÊTE À LA LÈVRE BLESSÉE, 27 MARCH 1951

Signed and dated 'J. Dubuffet 51' (lower right); signed, titled and dated twice 'mars 51 Tête à la lèvre blessée J. Dubuffet' (on the reverse)

Oil on hardboard
61 x 50 cm - 24 x 19.7 in.

PROVENANCE

John Craven, Paris
Galerie de l'Élysée, Paris
Zabriskie Gallery, New York
Collection Jacques Sarlie, New York
Pace Gallery, New York
Galerie Eric Franck, Geneva
Nicola Jacobs Gallery, London
Collection of Lord and Lady Jacobs

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule VII : Tables paysagées, paysages du mental, pierres philosophiques, Jean-Jacques Pauvert Éditeur, Lausanne, 1967, No. 44, ill. p. 37



JE MAINTIENDRAI, JANUARY 1954

Signed and dated 'J. Dubuffet 54' (upper left)

Oil on canvas

92 x 73 cm - 36.2 x 28.7 in.

PROVENANCE

Pierre Matisse Gallery, New York

Private collection, New York

Sale: Christie's London, 8 February 2007, lot 46

Private collection

EXHIBITED

New York, Pierre Matisse Gallery, Jean Dubuffet, November-December 1954

Saint-Etienne, Musée d'Art Moderne, l'écriture griffée, December 1990-January 1991

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule IX : Assemblages d'empreintes, Jean-Jacques Pauvert Éditeur, Lausanne, 1968, No. 111, ill. p. 83



CAMPAGNE FASTUEUSE (AVEC DEUX PERSONNAGES), JANUARY 1954

Signed and dated 'J. Dubuffet 54' (upper right); signed, titled and dated 'janvier 54' (on the reverse)

Oil on canvas

81 x 100 cm - 31.9 x 39.4 in.



PROVENANCE

Max Loreau, Brussels (gift from the artist, June 1969)

Francine Loreau, Brain l'Alleud

Richard L. Feigen & Co., New York

Peter B. Lewis collection, USA

Private collection

EXHIBITED

Berlin, Akademie der Künste; Vienna, Museum Moderner Kunst - Museum des 20. Jahrhunderts; Cologne, Joseph-

Haubrich-Kunsthalle, Dubuffet: Retrospektive, September 1980 - March 1981, No. 136, ill. p. 337

London, Waddington Galleries, Jean Dubuffet: A Retrospective, October 1983, No. 12, ill. p. 18

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule IX : Assemblages d'empreintes, Jean-Jacques Pauvert

Éditeur, Paris, 1968, No. 123, ill. p. 90

DEUX AUTOMOBILES (RENAULT ET 78-45-Y), 1961

Signed with the artist's initials and date 'J.D 18/6/61' (lower right)

Gouache and ink on paper

43 x 33,5 cm - 16.9 x 13.2 in.

PROVENANCE

Feigen Gallery, Chicago

Robert Cohen's collection, St. Louis, Missouri

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XIX : Paris Circus, Les Éditions de Minuit, Paris, 1989, No. 67, ill. p. 46





**CAFETIÈRE, TASSE ET SUCRIER I,
21 SEPTEMBER 1965**

Signed, dated and dedicated 'J. Dubuffet à Charles Estienne' (lower right); signed, titled and dated 'J. Dubuffet Cafetière, tasse et sucrier I 21 sept. 65' (on the reverse)
Vinyl on canvas
60 x 73 cm - 23.6 x 28.7 in.

PROVENANCE

Private collection, Paris
Vivian Horan Fine Arts, New York
Private collection

EXHIBITED

Paris, Galerie Baudoin Lebon & Galerie de France, Jean Dubuffet:
chefs-d'oeuvre de l'Hourloupe, FIAC, October 1988

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXI :
L'Hourloupe II, Jean-Jacques Pauvert Éditeur, Lausanne, 1968, No. 164, ill. p. 98

RÉCHAUD-FOUR À GAZ IV, 1966

Signed, titled and dated 'Réchaud-four à gaz IV J. Dubuffet mars 66' (on the reverse)

Vinyl paint on canvas

116 x 89 cm - 45.6 x 35 in.

PROVENANCE

Galerie Ariel, Paris

Galerie Beyeler, Basel

Jack and Ruth Wainger, Detroit

Private collection, Belgium

EXHIBITED

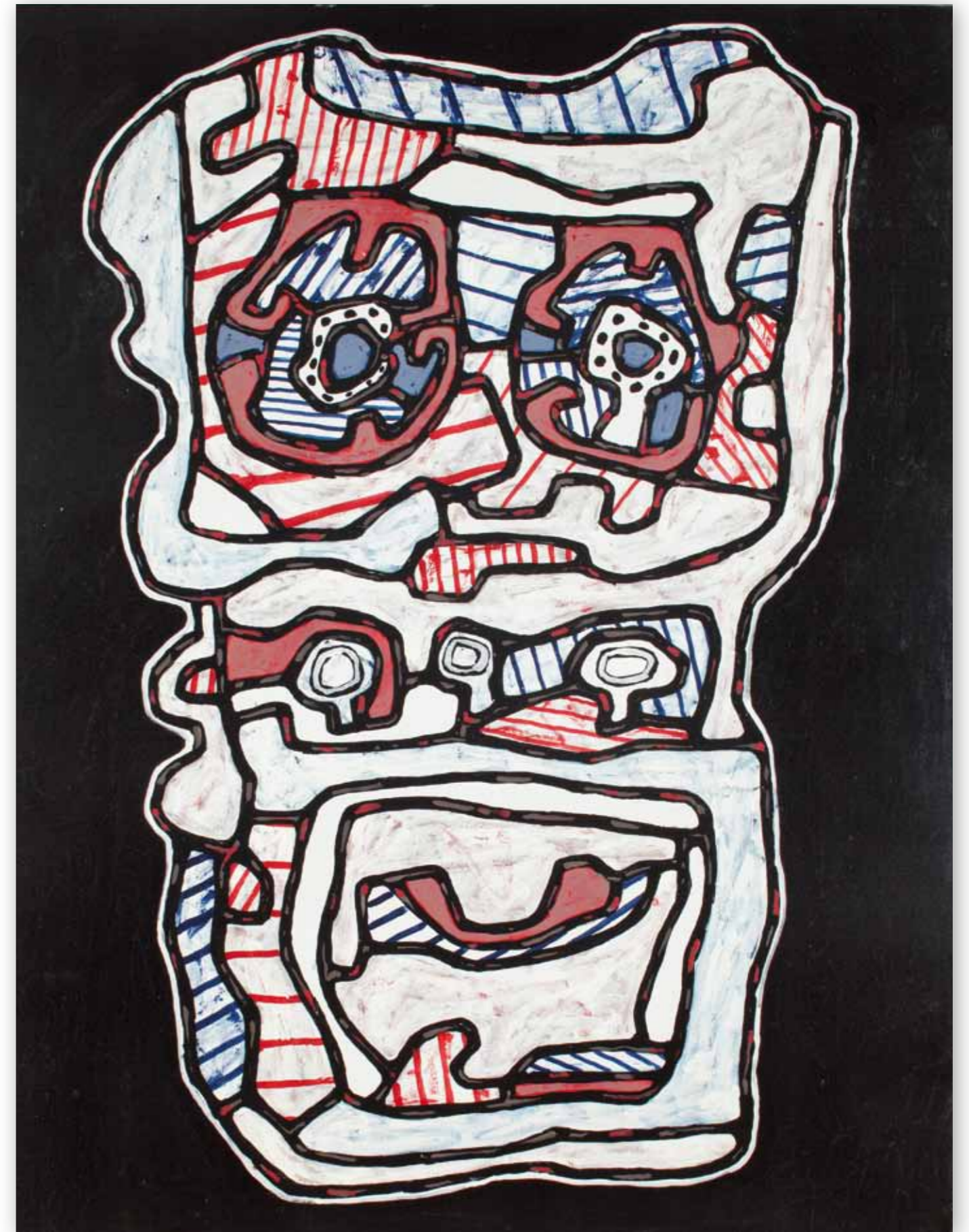
Basel, Galerie Beyeler, Jean Dubuffet, February - April 1968, No. 21

Paris, Christie's, Jean Dubuffet, de Paris Circus à l'Hourloupe, Tant pis j'y vais j'aime ça, 8 - 25 September 2014

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXI : L'Hourloupe II, Jean-Jacques Pauvert Éditeur, Lausanne, No. 286, ill. p. 160

Jean Dubuffet, de Paris Circus à l'Hourloupe, Tant pis j'y vais j'aime ça, Christie's Paris, ill. p. 89



LE MAGE, 1971

Signed with the artist's initials and dated 'J.D. 71' (lower right)

Acrylic on Klegecell

181 x 96 cm - 71.3 x 37.8 in.

PROVENANCE

Galerie Beyeler, Basel

Private collection

EXHIBITED

Dubuffet, The Waddington Galleries I, II, II, London, 7 June - 8 July 1972, No. 62

Jean Dubuffet, Galleria Levi, Milan, October - November 1972, No. 33

Jean Dubuffet, L'Hourloupe, Artel Galerie, Geneva, 3 May - 28 July 1973

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXVII : Coucou Bazar, Weber Éditeur, Lausanne, No. 52, ill. p. 44



PERSONNAGE AU TEINT BLEU, 6 SEPTEMBER 1974

Dedicated, signed and dated 'Au docteur Yves Cetang J. Dubuffet 74' (lower right)
Colour pencil and felt tip pen on paper
32,5 x 25 cm - 12.8 x 10 in.

PROVENANCE

Doctor Cetang collection
Private collection, Paris

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXIX : Crayonnages, Récits, Conjectures, Les Éditions de Minuit, Paris, 1979, No. 1, ill. p. 11



PAYSAGE AVEC TROIS PERSONNAGES, 15 SEPTEMBER 1974

Dedicated, signed and dated 'à Remi J.D. 74' (upper left)

Collage, marker and coloured crayon on paper

32,5 x 25 cm - 12.8 x 9.8 cm

PROVENANCE

Private collection, New York

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXIX : Crayonnages, Récits, Conjectures, Les Éditions de Minuit, Paris, 1979, No. 69, ill. p. 32



PROMENADE AGRESTE, DECEMBER 1974

Signed with the artist's initials and dated 'J.D.74' (lower right); signed, titled and dated (on the reverse)

Acrylic-prepared vinyl paint on canvas

195 x 100 cm - 76.8 x 39.4 in.

PROVENANCE

Galerie Beyeler, Basel

James Goodman Gallery, New York

Private collection, Belgium

Sale: Sotheby's, London, 24 March 1993, lot 314

Private collection

EXHIBITED

Paris, Musée National d'Art Moderne, Centre Georges Pompidou

Basel, Galerie Beyeler

New York, Pace Gallery, Jean Dubuffet: Paysages castillans, Sites tricolores, February -October 1975, cat. No. 42 (Paris) and No. 19 (Basel and New York), ill.

Chur, Switzerland, Bündner Kunstmuseum, Dubuffet: Werkauswahl 1945-1975, March - April 1977, cat. No. 19, ill.

Kunsthau Zug, Jean Dubuffet: Bilder, Zeichnungen und Skulpturen aus dreissig Jahren, January - March 1983

New York, Weintraub Gallery, Jean Dubuffet: Paintings and Sculpture, April - May 1984

New York, James Goodman Gallery, Summer 1984

Basel, Galerie Beyeler, Jean Dubuffet: Retrospektive, October 1985 - January 1986, cat. No. 34

Berlin, Galerie Michael Haas, Jean Dubuffet: 1901-1985, September - November 1987, cat. No. 19, ill.

Montreal, Landau Beaux Arts, Qui rassemble la foule... la captive, October - November 1988

Basel, Art 21'90 Basel, Die Internationale Kunstmesse: Kunst des 20 Jahrhunderts, June 1990, cat. No. 2, ill. p. 465

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXVIII : Roman burlesque, Sites tricolores, Les Éditions de Minuit, Paris, 1979, No. 200, ill. p. 147



SITE AVEC 3 PERSONNAGES, 6 AVRIL 1981

Signed with the artist's initials and dated 'J.D. 81' (lower right)

Acrylic on paper
51 x 35 cm - 20.1 x 13.8 in.

PROVENANCE

Private collection, Germany

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV : Psycho-sites, Les Éditions de Minuit, 1984,
No. 84, ill. p. 31





**SITE ALÉATOIRE AVEC UN PERSONNAGE,
25 FEBRUARY 1982**

Signed with the artist's initials and dated 'J.D.82' (lower right)
Acrylic on paper laid down on canvas
67 x 100 cm - 26.4 x 39.4 in.

PROVENANCE

Galerie Jeanne Bucher, Paris
Private collection, Paris

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXXV : Sites aléatoires, Les Éditions de Minuit, Paris, 1986, No. 15, ill. p. 14

MIRE G 184 (BOLÉRO),
11 JANUARY 1984

Signed with the artist's initials and dated 'J.D. 84'
(lower right)

Acrylic on paper laid down on canvas
100 x 134 cm - 39.4 x 52.8 in.

PROVENANCE

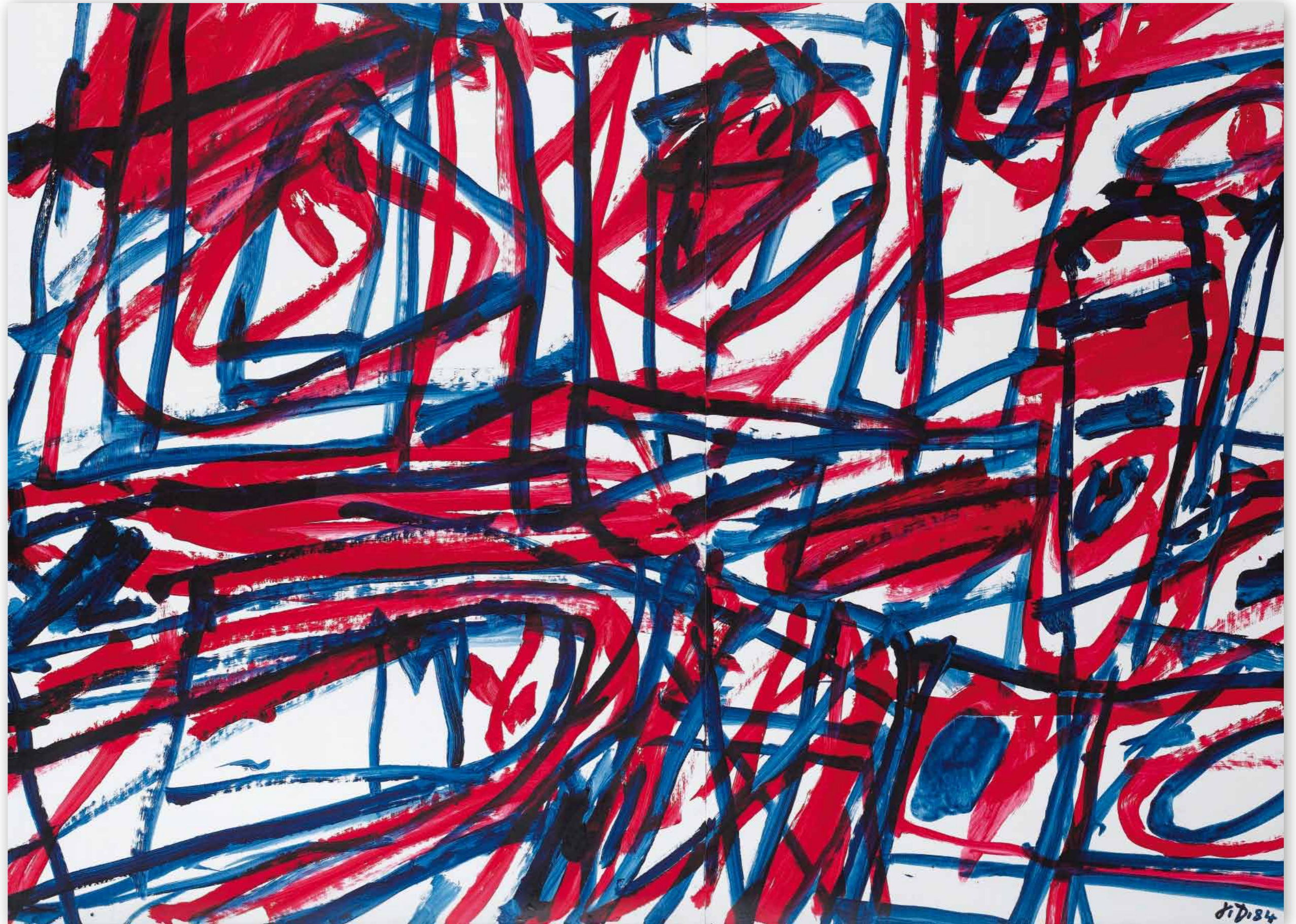
Private collection, Paris

EXHIBITED

Paris, Fondation Dubuffet, Dubuffet scriptions, jargons,
gribouillis, 22 March - 12 July 2013

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet,
Fascicule XXXVI : Mires, Les Éditions de Minuit, Paris,
1988, No. 185, ill. p. 87



CALDER/BIOGRAPHY

- 1898** Alexander Sandy Calder is born in Lawnton, Pennsylvania. Both his father, Stirling, and his grandfather, Alexander Milne, were successful sculptors, and his mother was a professional portrait artist.
- 1902** Sandy Calder poses nude for his father's sculpture *the Man Club*, with is now in the Metropolitan Museum of Art in New York.
- 1906** The Calder family moves to Pasadena, California, where Sandy receives his first set of tools to set up a "studio", using scraps of copper wire to make jewellery for his sister's dolls.
- 1907** Sandy attends a parade in Pasadena with his mother, where he sees a chariot race for the first time. The event would later become the inspiration for the finale of his acclaimed wire circus shows.
- 1909** The Calder family moves back to Philadelphia. Sandy sculpts three dimensional and slightly kinetic animals out of sheet brass as gifts for his family for Christmas.
- 1912** Begins high school in Yonkers while Stirling is appointed head of the Department of Sculpture of the Panama-Pacific International Exposition in San Francisco.
- 1915** Graduates from the Lowell High School in San Francisco and enrolls at the Stevens Institute of Technology in Hoboken, New Jersey
- 1916** Trains at the Plattsburg Civilian Military Training Camp for 5 weeks. Was made guide of the naval battalion a couple years later.
- 1919** Graduates from SIT and begins a variety of engineering and draughtsman jobs.
- 1922** Worked aboard a passenger ship as a mechanic. Inspired by the scenery, he soon returned to New York to pursue a career as an artist.
- 1925** Calder enrolls at the Art Students' League. While a student he worked as an illustrator for the National Police Gazette, where he was asked to cover the Ringling Brothers and Barnum and Bailey Circus. The assignment sparked a fascination with the circus that would reappear in his later work.
- 1926** Moves to Paris and settled into a studio in Montparnasse. While in Paris Calder meets and befriends Joan Miró, Jean Arp and Marcel Duchamp. Begins producing toys. Soon after creates his *Cirque Calder*, a miniature circus made from found objects that travelled around the country and became popular with the Parisian avant-garde.
- 1927** Designs several kinetic push and pull toys that were mass produced by toy manufacturing companies in the United States. First solo exhibition held at the Jacques Seligmann Gallery in Paris
- 1928** Has first solo exhibition of Cirque wire structures at the Weyhe Gallery in New York.
- 1929** Exhibition of wire sculpture in Paris at the Galerie Billiet. Meets his wife, Louisa James, granddaughter of Henry James, aboard a boat from Paris to New York.
- 1930** A visit of Piet Mondrian's studio inspires Calder to explore abstract compositions.
- 1931** Sandy Calder and Louisa James wed. Sculptures become more delicate, deriving motion from air currents in the room and including cut-outs in the shapes of birds and fish.
- 1932** Marcel Duchamp coins Calder's first hanging sculptures 'mobiles'; his static, self-supporting abstract sculptures were dubbed 'stabiles' by Jean Arp.
- 1933** The pair leave Paris to settle in a farmhouse in Connecticut. Calder exhibits with the Abstraction-Création Group in Paris
- 1935** Birth of their first daughter, Sandra. Calder produces a number of works made largely out of carved wood, has first solo museum exhibition in the US at The Renaissance Society.
- 1936** Continuing to give *Cirque Calder* performances throughout the 1930s, Calder began working with choreographer Martha Graham to produce a moving stage construction company. Became one of three Americans to be included in Alfred H. Barr Jr.'s exhibition *Cubism and Abstract Art* at the Museum of Modern Art.
- 1937** Completes *Devil Fish*, his first stabile enlarged from a mobile, and produces two important commissions: *Mercury Fountain*, which exhibited at the Spanish Pavilion for the Paris World Fair, and *Lobster Trap and Fish Tail*, for the Museum of Modern Art building.
- 1938** First retrospective held at the George Walter Vincent Smith Gallery in Massachusetts.
- 1939** Birth of their second daughter, Mary.
- 1943** Became the youngest artist in history to achieve a retrospective at the Museum of Modern Art in New York, curated by Marcel Duchamp and James Johnson Sweeney.
- 1946** Held major exhibition at the Galerie Louis Carré in Paris for which Jean-Paul Sarte including a seminal catalogue essay.
- 1948** Travelled to Brazil, held two highly successful exhibitions in Rio de Janeiro and São Paulo.
- 1949** Produces his largest mobile sculpture to date, *International Mobile*, for the Philadelphia Museum of Art.
- 1952** Represents the United States at the Venice Biennial and wins the grand prize for sculpture.
- 1953** Produces first series of large-scale outdoor works and smaller gouaches during a yearlong stay in Aix-en-Provence.
- 1954** A yearlong travelling tour through the Middle East, South America and India results in a stunning and prolific series of work, including sculptures, gouaches and hanging mobiles.
- 1957** Produces *.125*, a mobile commissioned by and hung in the John F. Kennedy Airport in New York, and *Spirale*, exhibited in UNESCO Paris.
- 1962** Creates *Teodulpio*, an enormous stabile over 58 feet tall, for the Spoleto Festival.
- 1963** Begins to devote much of his time to monumental works in France and abroad, completing a large scale studio looking over the Indre Valley.
- 1964** Retrospective held at the Guggenheim Museum in New York. Retrospective at the Museum of Fine Arts, Houston.
- 1965** Retrospective at the Musée National d'Art Moderne, Paris
- 1969** Retrospective at the Fondation Maeght in Saint-Paul-de-Vence, France
- 1976** Alexander Calder dies unexpectedly in New York, shortly after the opening of his retrospective at the Whitney Museum of American Art.

DUBUFFET/BIOGRAPHY

- 1901** Jean Philippe Arthur Dubuffet is born in Le Havre to a wealthy family of wine merchants.
- 1918** Moves to Paris to study painting at the Académie Julian, where he meets and became close friends with fellow artists Juan Gris, Raoul Dufy, Max Jacob and Fernand Léger.
- 1919** Leaves the academy to study painting independently, meanwhile developing additional interests in music, poetry, linguistics and psychopathic art.
- 1923-24** Travels to Italy and South America.
- 1924-34** Gives up painting and starts a small wine business in Paris.
- 1934** Returns to painting with a series of portraits focusing on past trends of art history.
- 1934-37** Makes second attempt to abort his art career and continues making a living as a wine merchant during the German occupation in France.
- 1942** Dedicates himself to a career in painting, producing a series of Fauvist paintings inspired by everyday life observed on the streets and countryside of France.
- 1944** Holds his first solo show at the Galerie René Drouin in Paris, marking his third attempt at becoming an established artist.
- 1945** Inspired by an exhibition of Tachiste painter Jean Fautrier in Paris, Dubuffet begins mixing oil paint with mud, sand, glass and other materials to create an impasto onto which he could scratch or slash marks on the canvas. Gives birth to his series *Hautes Pâtes*.
- 1946** *Hautes Pâtes* is exhibited at Galérie René Drouin to mixed reviews, with critics accusing Dubuffet of anarchy. Following the exhibition, renowned critic Clement Greenberg anticipated that Dubuffet might become the most important artist of the decade in Paris.
- 1946** Begins a series of portraits of his own friends, a group that included many celebrated artists, intellectuals and writers. Is one of two emerging artists to be included in the Pierre Matisse exhibition in New York alongside the likes of Picasso, Braque and Rouault. Positive reviews led to rapid success in the American art market.
- 1945-47** Takes several trips to Algeria, becomes fascinated with the ephemerality of the nomadic tribes. The impermanence of their existence became an important facet of his developing ideas of Art Brut.
- 1948** Dubuffet, together with André Breton, Jean Paulhan, Michel Tapié and Henri-Pierre Roché, established the Art Brut Association dedicated to the discovery, documentation and exhibition of art produced by non-professionals.
- 1951** Moves to New York, where he stays for the next three years.
- 1954** Returns to Paris for a retrospective of his work at the Cercle Volney.
- 1957** First museum retrospective at the Museum Morsbroich, Leverkusen, Germany.
- 1960** Major exhibition held at the Musée des Arts Décoratifs, Paris
Begins experimenting with musical and sound compositions made with Danish painter Asger Jorn, a founding member of the avant-garde CoRrA movement.
- 1961** Retrospective at the Museum of Modern Art, New York.
Exhibition at the Art Institute of Chicago.
- 1961** Produces series of works using only the colours red, white, blue and black.
- 1964** Solo exhibition at the Palazzo Grassi, Venice.
- 1966** Solo exhibition at the Tate Gallery, London and the Stedelijk Museum, Amsterdam.
- 1966** Retrospective at the Guggenheim.
- 1967** Begins creating architectural structures and habitats such as Tour Aux Figures and Villa Falbala, which encouraged people to stroll, stay and contemplate their surroundings.
Collection of writings entitled 'Prospectus' is published.
- 1971** Produces first theatre props, the 'practicables'.
- 1978** Collaborates with American composer Jasun Martz to create an album cover for Martz's avant-garde symphony, The Pillory, an album regarded as the Holy Grail of Mellotron recordings.
- 1981** Retrospective at the Akadeie der Künste, Berlin and the Museum Moderner Kunst, Vienna.
The Guggenheim observed the artist's 80th birthday with an exhibition.
- 1985** Dubuffet dies at the age of 83 in Paris.

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