

ANDRÉ BRASILIER

IN NEW YORK

OPERA GALLERY

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PREFACE

André Brasilier's paintings explore the world as if viewed on a horse ride through the Saumur countryside, over the course of a long summer afternoon. Akin to the natural landscapes around Touraine which were the artist's first source of inspiration, his work requires a significant amount of time to be discovered and relished. It changes over days and seasons, shifting from touches of ochre, black and white to solid red with emerald patterns and expanses of blue.

Brasilier's work has matured over more than 60 years and continues to inspire the same sense of peacefulness and tranquility, the warmth of reassuring places, familiar to people on all continents. The lyricism and sincerity that inhabit the barely-outlined figures in his paintings are emotive, as if they were there almost by chance, a serendipitous presence.

Since the beginning of what would become the lengthy process of learning, in 1994, Brasilier's work has seemed to us intimately and universally humanist. His themes - nature, music, horses, muses - are simple yet powerful, depicted with an application and technique inherited from the great French academic tradition.

Shifting beyond his roots, travel plays an important role in his work, with its Parisian monuments, Moroccan fantasias, Roman *flâneurs*, Japanese-style tunics and New York skylines. Brasilier takes his muse on journeys too, whether to physical places or through his imagination. The loved one is everywhere, figurative or suggested: she inhabits his paintings like an obsessive presence and a tireless inspiration, to which the artist has dedicated a lifetime's work. It is also serendipitous that today, we are exhibiting a selection of 50 of the artist's works in a city that had such an aesthetic impact on him. From frenetic jazz to colossal buildings and nocturnal fervor on Broadway, Brasilier paints New York with the same candid beauty we witness in all his work. It is an honor to be able to share it with you.

GILLES DYAN
 Founder & Chairman
 Opera Gallery Group

AMOS FRAJND
 Manager
 Opera Gallery New York

THE CREATIVE NARRATIVE

Excerpts from an interview
with David Rosenberg, 2016



NEW YORK

It was in the 1960s that I experienced that first shock of discovering New York and America. The country's power and grandeur made a tremendous impression on me. I was not very familiar with modern American painting, but an exhibit at the Whitney Museum introduced me to the work of Milton Avery. From the first moment I saw it, I felt such excitement and emotion. I had discovered an artist with whom I felt a kinship: his art of transforming life by creating a work of varied and sublime harmonies established a profound link with my research. I immediately decided I had to meet him. But alas! He had died just a few years earlier! Later, I learned that he had played a major role in the evolution of Rothko, with whom he had close ties. They are both truly great artists I genuinely love. ■

Soir à New York, 1994

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



FREEDOM

“Don’t paint truth; paint what could be true”,
Gauguin liked to say. What a concept! It’s followed me throughout my life, ever since I very first set eyes on those words. To paint what could be true... this lets me be guided yet totally free. It’s following in the footsteps of the grand masters who have inspired me. All of them were utterly free. Redon, Rouault, Gauguin, Picasso... they’re the epitome of freedom. But freedom doesn’t mean nonsense; it means translating in the most intimate, personal way, one’s idea of a human truth, one that’s truly felt. You can’t make that up. I’m talking about human nature. It boils down to having the courage of your convictions. Standing up for what you believe in. Regardless. Being who you really are is the true difficulty. If you look at my first few paintings and compare them to what I’m doing today, you won’t see any distinct break. You’ll see evolution, sure, but no rupture. Of course, I grew thanks to my encounters with other artists and their work. Pollock comes to mind, for instance, even though he seems light years away from my style. I also think of Picasso, Rouault. Each one of them taught me something. But that doesn’t mean they transformed my work. Enriched my own, personal vision of art and life - yes. I’ve seen so many of my peers, so many contemporary artists who followed each artistic trend as they came and went, influenced by each new wave and trend. But what endures in the end? ■

Simplify! Simplify to pass on this love for life through an art form that's anything but realistic, that's my motto. The quest

for simplicity rejuvenates me. Simply put, simplicity touches me. A poem by Verlaine, a few simple words, and I'm touched. It's the same thing with painting. Take the simplicity of Fra Angelico. Think about Michelangelo for a second. I was recently given the most sumptuous book on his works, with reproductions of absolutely stunning, admirable details of his paintings that let us assimilate aspects of his genius I'd never noticed before. Now, I'm quite an assiduous visitor of the Sistine Chapel but it's hard to grasp the essence of his work when you're right there... His flair! Thanks to the details in the book, I realized how breathtakingly simple his style was. Just one touch, one stroke, the sketch of just one shape sufficed to breathe life into his characters. Of course this is all accentuated by an unqualifiable, superlative talent. For me, there's just no equivalent. A lesson: we should study the masters and observe nature, then attempt to translate - in the simplest way possible - what we see. But as my wife so perfectly phrased it, "it's not simple being simple". In the end, after much pruning, I think I've reached a higher level of precision, more intact.

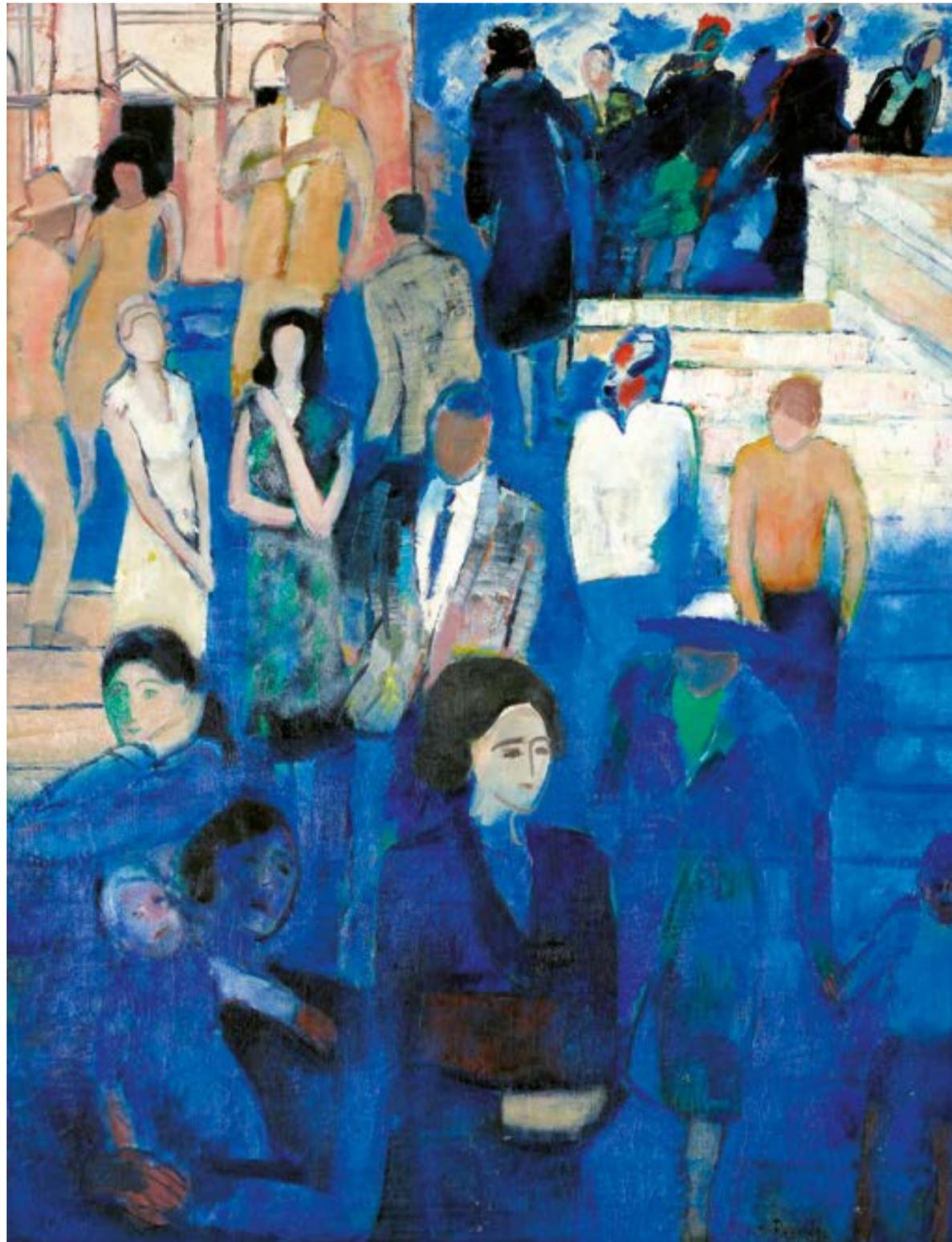
To put it simply: that's the ultimate goal. ■

THE ART OF SIMPLICITY

Le Soir, 1974

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





ROME I have always been fond of Rome. After residing at the Villa Medici for three years, I went back a year later to visit my brother, an architect who had also been awarded the Grand Prix de Rome. During my stay I met the woman of my life, Chantal d'Hauterives, who was coincidentally also visiting her brother, a Grand Prix de Rome-winner himself! We first met in June and walked down the aisle in September of the same year, over fifty years ago! Oh how beautiful is the Villa Medici!
Thank you Rome! ■

Trinità dei Monti, 1954

Oil on canvas
63.8 x 49.6 in. - 162 x 126 cm

Man's fascination with horses goes back to the dawn of time. Horses have been an object of admiration since men lived in grottos. The Lascaux caves and other grottos are proof that the lines and curves of horses inspired men, to the point where they felt a need to depict them. Sketching a horse in motion, in all its poetry... it's part of our genetic makeup. I'm no horseback rider, but I've always been fascinated, head over heels. As a matter of fact, we have a horse and two donkeys in our country house. They're inseparable. And horses are constantly riding by. Plus, the region's full of horseback riders who know that I love to celebrate horses with fantasy and feeling. Once, there was this group of about fifteen riders who'd stopped a moment in front of our house. We invited them in and I asked them to ride around our property while I improvised some sketches: nonchalant renderings of riders. Such inspiration! The beauty of the animal; the harness, the saddle, all the riders, horses of different coats, their moves, the lines... To come back to the grotto murals, it's quite admirable art, really; something Picasso himself could have sketched. There's no difference between Picasso's ink drawings and the art discovered on the walls of Lascaux and Chauvet. ■

HORSES



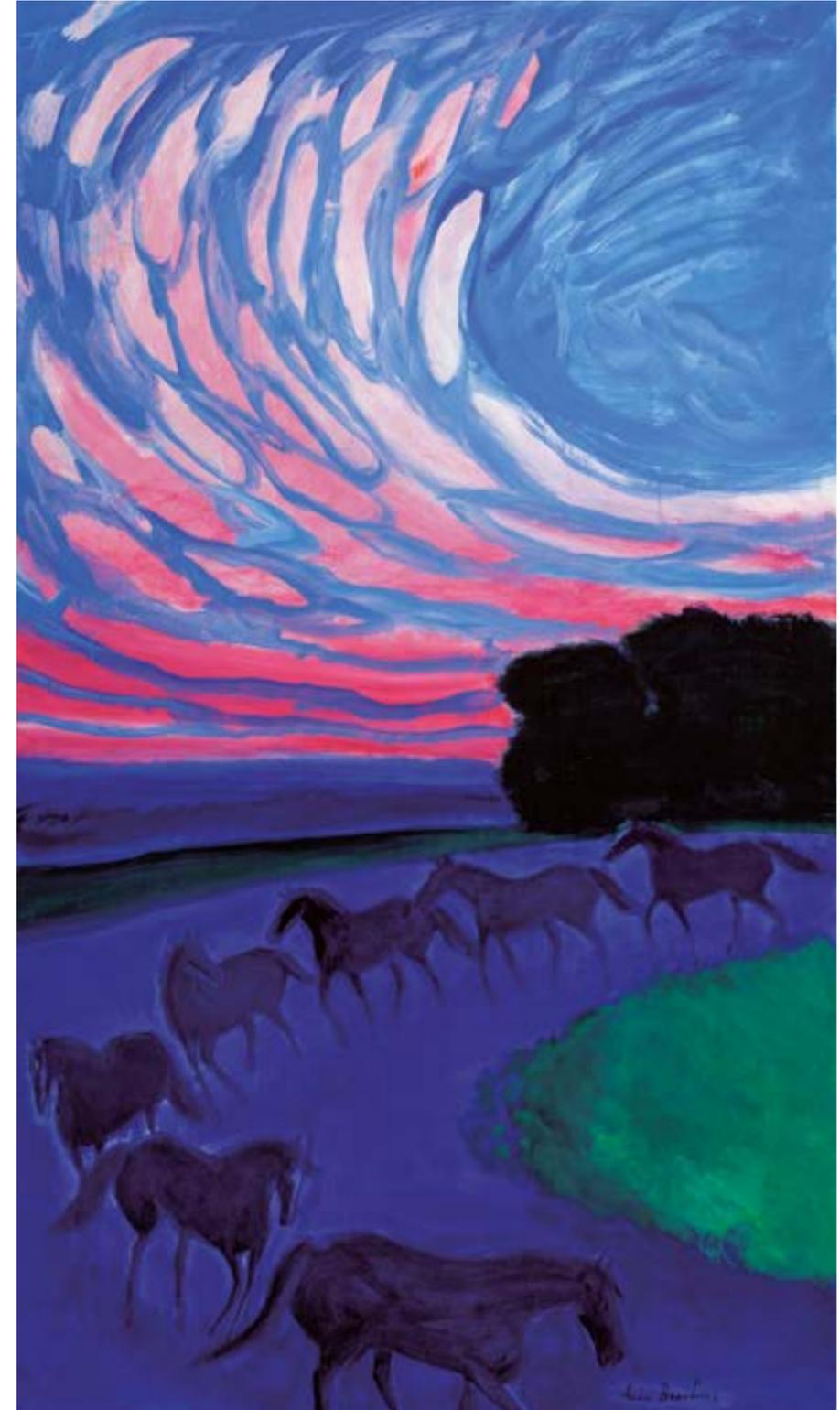
Cavaliers de Villers-Cotterêts, 1967

Oil on canvas
63.8 x 44.9 in. - 162 x 114 cm



Cavalcade d'hiver, 2012

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



Le grand fer à cheval, 1999

Oil on canvas
76.8 x 44.9 in. - 195 x 114 cm

L'Écurie bleue, 2000
Oil on canvas
35 x 45.7 in. - 89 x 116 cm





THE MUSE My wife, whom I'd like to honor, always has and continues to play a vital role in my life. For more than fifty years we've been together and I've never stopped painting; never stopped loving her. She's inspired so many of my creations; she's allowed me to confront what's fundamentally the most important aspect of art and painting: representing the human shape. And you know what I think? I think the artists who neglected this got lost along the way. Of course, landscapes and still lifes can be extraordinarily beautiful things; but the artists who go down in the annals of art history, from the very beginning, from Babylon, from Ancient Greece, are those who took on this challenge. Michelangelo, Raphael, Velázquez, Delacroix, Picasso, Gauguin, Rouault, Matisse: every single one of them, no exception. This penchant for painting people is essential. It's this challenge I humbly strive to undertake. And I'm so lucky to have met beauty on the way; I only have to paint what my eye beholds. I married my muse! From the very day I first laid eyes on her, more than half a century ago, on the banks of the river Tiber in Rome, in the gardens of Villa Medici... I've never left her side. What a love story! So I'd like to pay tribute to Chantal and to thank her for such relentless inspiration. I don't need to ask her to pose. She just has to 'be'. It's enough for me just to contemplate her; she's always reinvigorated, constantly changing. My notes and sketches are often done in secret. A drawing; sometimes an outline sketched from memory. She sculpts my very vision. When I painted the church in the city of Pompadour, every single one of the angels on the ceiling had her face! ■

Delphiniums à la Tour Eiffel, 1963

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





FOREVER YOUNG

I'm just as in love with life as when I was a child. It's also about how I'm able to infuse so much passion into my everyday life. I can't remember who said "I hope Heaven has plenty of brushes". You see, even death won't be able to keep me from painting. I love painting, I'm crazy about painting. I cannot paint every once in a while. One must live life painting with boundless passion! Otherwise you just can't paint. One must be intoxicated with painting. Deep down, what I want is to leave a message of love, a vision of a life that I particularly love. That triggers delight, I hope, when people gaze upon it. That's also why I'm so grateful to the grand masters who went before us and who left us such powerful works of art; they actually help us progress on. It's exhilarating. May the people visiting my exhibition come away with a renewed love for life. And nature. May my works give them wings to fly. That's all I desire! ■

Feu d'artifice à Juan-les-Pins, 2011

Oil on canvas
28.7 x 45.7 in. - 73 x 116 cm

MUSIC

Music also plays a vital role in my life. I live with music; it's part of my breathing. Beethoven's sonnets, Schubert... such overwhelming elation. Every note Bach ever wrote to Villa-Lobos ... it all lives in me. Once I painted on the Argentinian art of Tango. It's something I did coming back from a visit to my maternal grandfather's homeland. I never knew him, but I do know he lived and worked there. I even found traces of his move to Buenos Aires, and later, to La Plata. I was immediately fascinated by Tango. I don't dance but I love the music: the rhythms, the sudden violence of the bodies. Women dropping suddenly to their knees. A dance of such superb contrasts and violent extremes... exhilarating! ■



SPIRIT I was asked to decorate the Saint-Blaise chapel in Pompadour (a city known for its devotion to horses). Depicting the agony Jesus suffered in Golgotha, I decided to use horses as my main theme. Indeed. What an incredible adventure it is to be given the opportunity to express oneself in such a beautiful, ancient church. I was given *carte blanche*. The church was inaugurated in 2008. I worked on it for a few years, three to be exact. It's a once-in-a-lifetime opportunity for any artist: to be able to leave a spiritual message that reflects my deepest convictions, my faith. I was allowed to have my very own conversation with the Heavens, as I remember saying at the time. I'm a Christian... Not a perfect one, obviously, but a convinced Christian. I have absolutely no doubt, not the slightest hesitation. I've always had this inner conviction, this certainty of having been born into the truth that my parents always tried to pass on; a truth that grew only stronger over time. The words of the Evangelist feed me. So, here I am! A sinner perhaps, but a sinner with convictions. I'm not worried about death. I know there's something else afterwards. I sometimes get a bit worried about the 'how' part. What will it be like? But not about the rest, not about once we've moved on. I think a lot about the Good Thief in Saint Luke. He is a thief alright, but he has faith. When he sees Jesus, he says something like "we're only getting what we deserve, but you did no harm". To which Jesus replies "well, dear friend, today you and I will be meeting up in Heaven". Heaven is the last word that Christ utters on earth before lifting up his soul up to God. That's magic. But this faith leaves no place for dishonesty; I'm my only judge. An artist, whether he likes it or not, always winds up giving himself away. His art reveals who his is, his nature. It happens to be art's most precious gift, disclosing people's identities. And art fascinates exactly by revealing our many facets. ■



ROOTS

I was born in the countryside. I grew up in an old manor in Meigné-le-Vicomte. This house left an indelible mark on my childhood and, during the war years, on my life as a teenager. Feeling so deeply in harmony with nature, the horses, the trees... it made me who I am. There's also the time I spent living in Loupeigne, in the Aisne region. This is my land; the breadbasket I dive into for inspiration; what grounds me. My sanctuary. Something very profound and authentic, carved into everyday life; a wellspring I keep coming back to. I may live in Paris, but I'm still extremely connected to these two towns. This is where I was born. In Anjou-Touraine, home to Du Bellay and Ronsard; I live in Île-de-France, home to La Fontaine and Claudel; A foot in each region! And also, because I learned how to paint studying French painters: Poussin, Watteau, Delacroix, Matisse, Rouault. Simply put, this is where my roots and heritage lie. ■





LARGER-THAN-LIFE I like for the stroke to accompany the graphics. I think it's important. And what's great about larger-than-life paintings is how they allow you to step into your work, to touch the spectator more profoundly. I like being able to see things from a distance. But you have to be imbibed, inhabited. It's essential, and what every artist desires most is to communicate. To connect with others. To trigger an emotion, you have to strive to enchant. This power to enrapture and enthrall is magnified with larger-than-life surfaces. I think of the artists I admire, like Michelangelo and Raphael, who were such amazing decorators. But there's also Velázquez and Rubens who gave us some tremendous artworks. There's David and *The Coronation of Napoleon*; Delacroix's *Entry of the Crusaders in Constantinople*... And they're all breathtakingly captivating, superlative. Magic, really, just like *Guernica*. One has to be able to step into Picasso's *Guernica*. The image hits you right away; but when you are in direct visual contact with this immense tableau, the effect is multiplied by ten. How astonishing! I believe in large formats.

Some works cry out for larger-than-life. ■

Le Cirque rouge, 1959

Oil on canvas
76.4 x 78 in. - 194 x 198 cm



RECENT WORKS



River Café NY, 2017

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

André Brasilier.



Neige d'automne, 2017

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

Les Jockeys de l'hiver, 2017

Oil on canvas
76.8 x 44.9 in. - 195 x 114 cm



André Brasseur

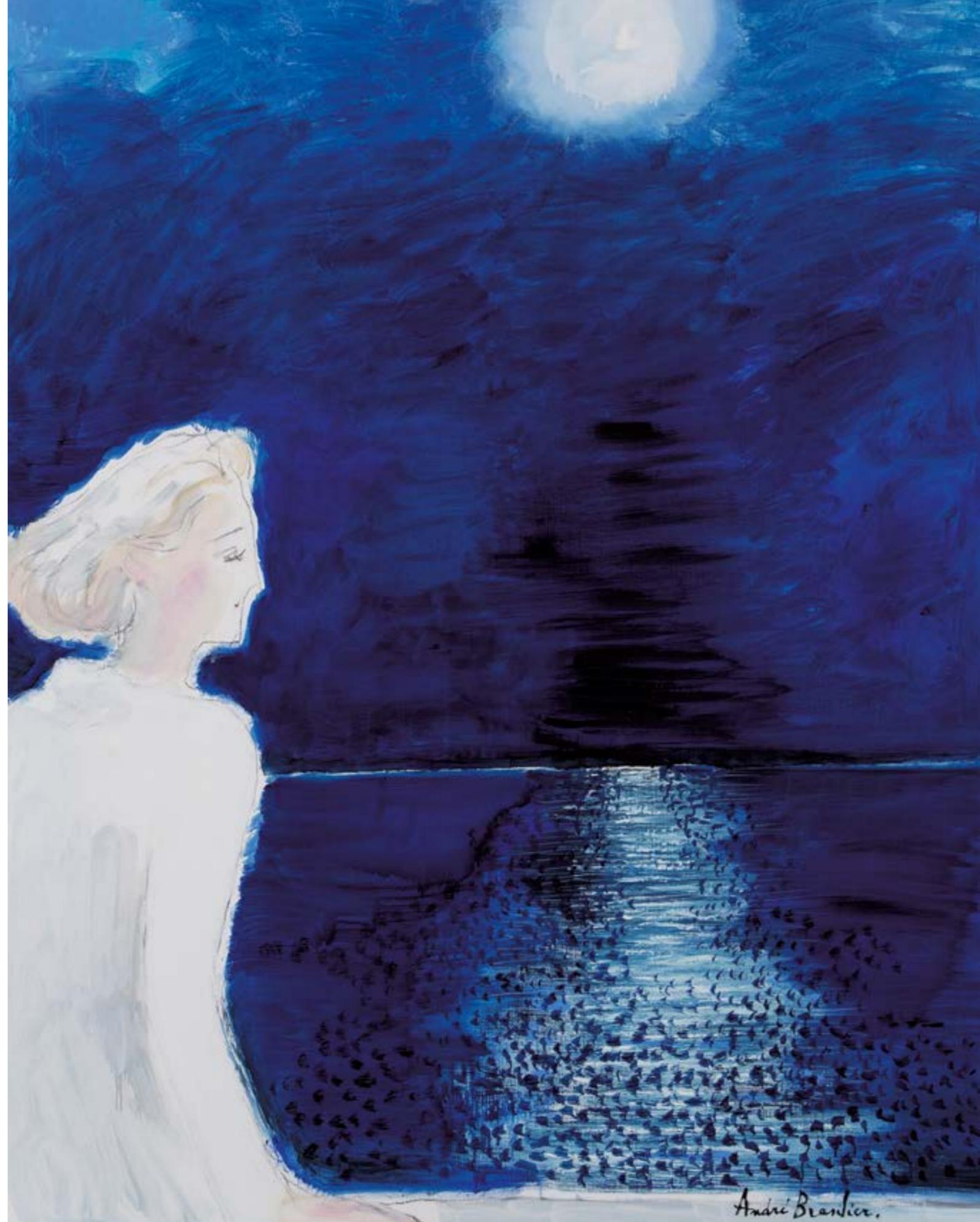
Jazz à la Nouvelle-Orléans, 2017

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



La Nuit bleue, 2017

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





Soir sur Lérins, 2017

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



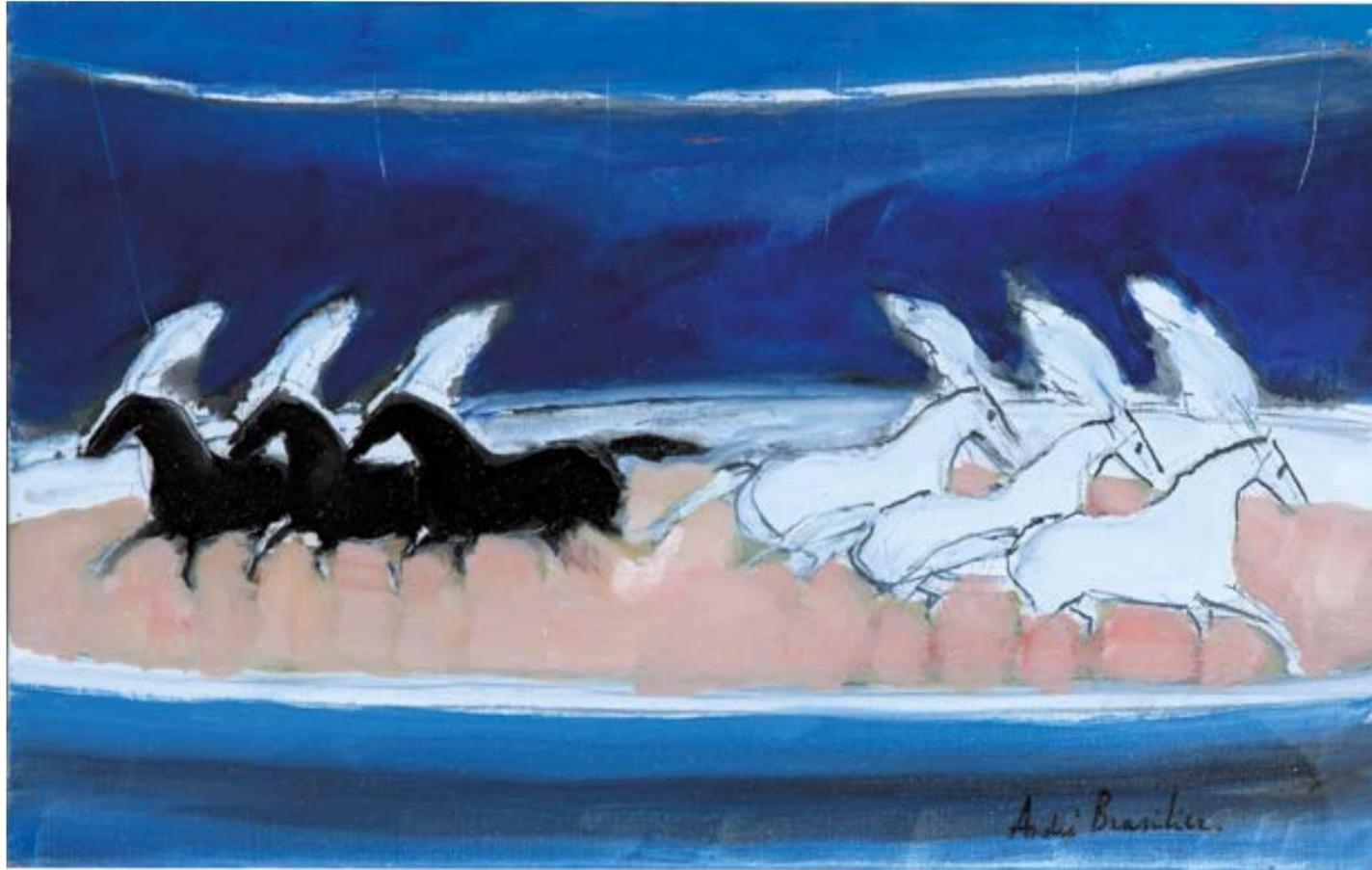
“

AS FOR THE HORSE,
I REALLY LIKE THIS ANIMAL,
AS MUCH FOR ITS BEAUTY,
AS FOR THE WAY IT UNITES
HARMONIOUSLY WITH NATURE”.



L'Heure où les chevaux vont boire, 2017

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



Au cirque, 2017

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



Pégase au cirque, 2017

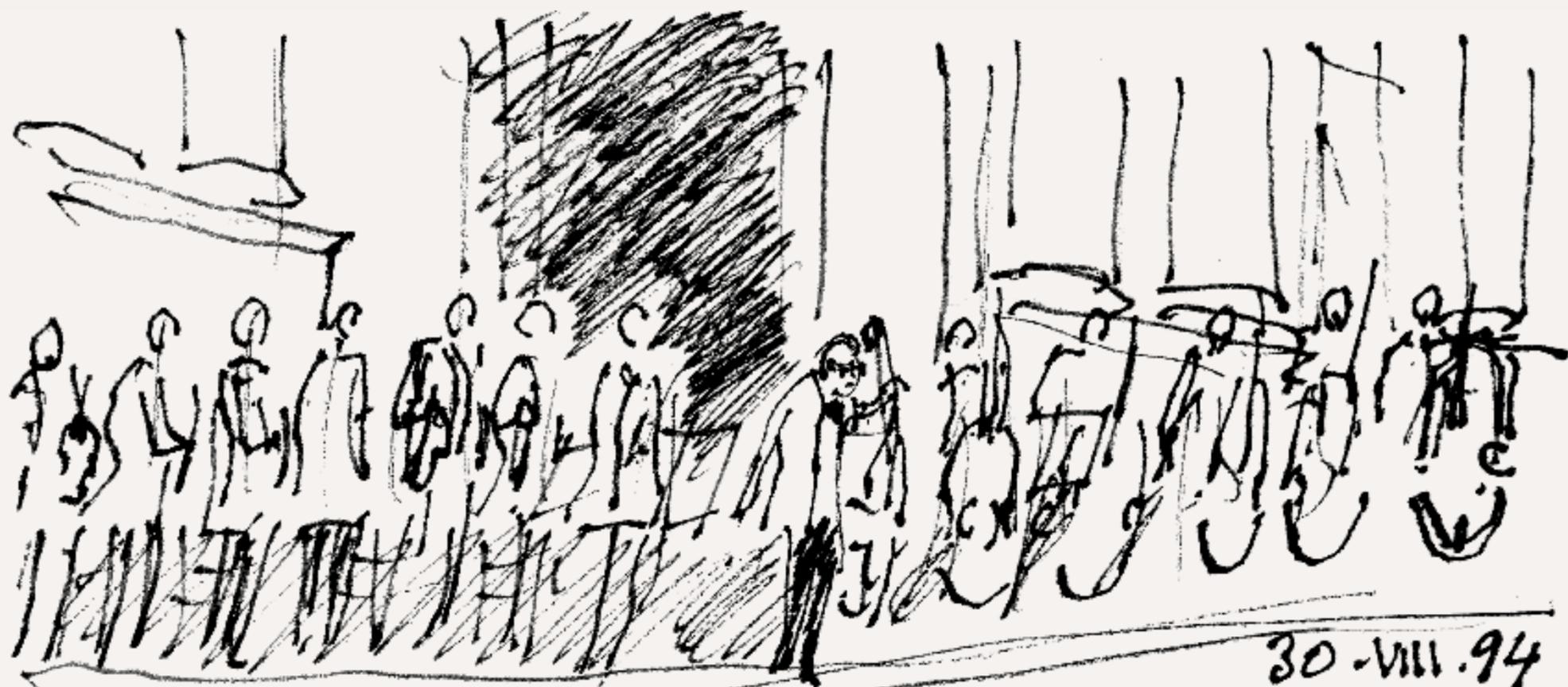
Oil on canvas
25.6 x 36.2 in. - 65 x 92 cm

Harmonie du soir à Loupeigne, 2017

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



André Beaulieu.



Andri Brankica.

*30-VIII-94.
Rostropovich à Menton*

“

EVERYTHING IS BEAUTIFUL IN MUSIC,
THE DISCIPLINE OF THE ORCHESTRA,
THE HARMONY OF A QUARTET”.

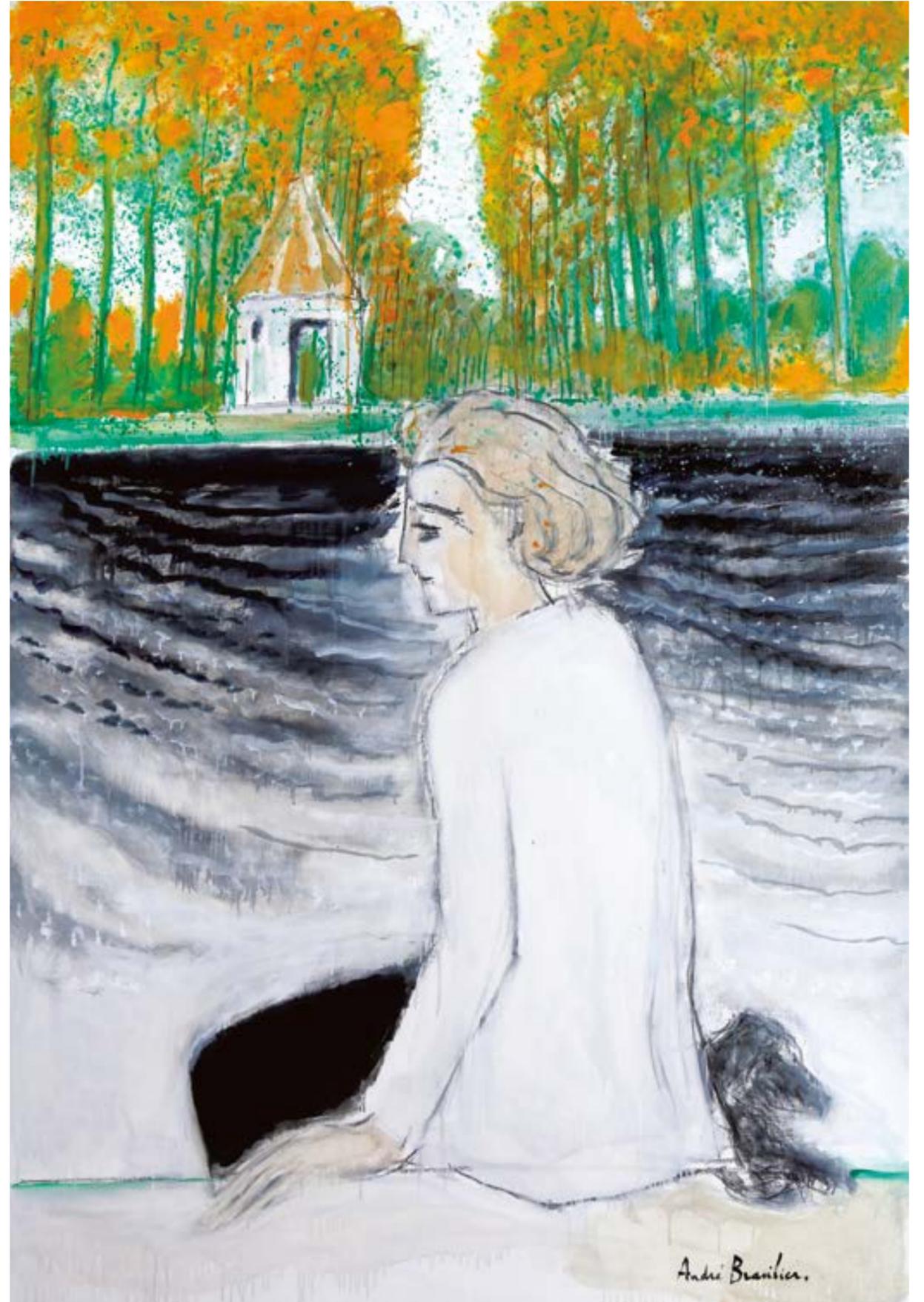


André Breton.



Central Park, 2017

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



La Gloriette, 2017

Oil on canvas
63.8 x 44.9 in. - 162 x 114 cm

PREVIOUS PAGES
Quatuor, 2017

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



Fantasia, 2017

Oil on canvas
44.9 x 63.8 in. - 114 x 162 cm

Fantasia marocaine, 2017

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



Lecture devant la mer, 2017

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

NEXT PAGES

Le Kimono bleu, 2017

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



Première neige, 2017

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





Plage des Flandres, 2017

Oil on canvas
31.9 x 25.6 in. - 81 x 65 cm



Grande plage des Flandres, 2017

Oil on canvas
76.8 x 51.2 in. - 195 x 130 cm

André Breuille.



“

I MARRIED MY MUSE”.



L'Odalisque bleue, 2017

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

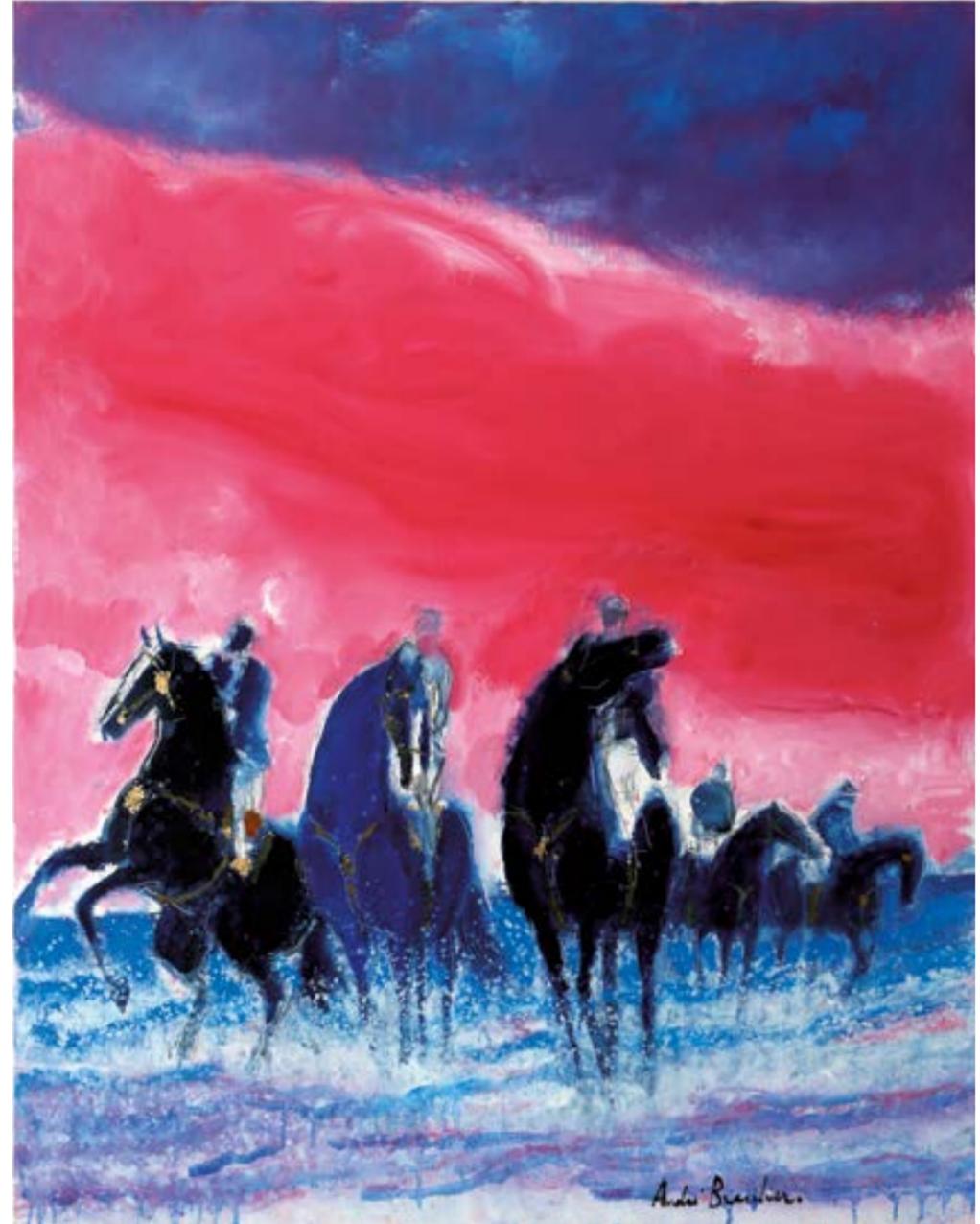
Thalassa, 2017

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



Hiver rose, 2017

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



Retour des cavaliers, 2017

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

Retour du soir, 2017

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



Nu au clair de lune, 2017

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



La Clairière, 2017

Oil on canvas
13 x 21.7 in. - 33 x 55 cm

La grande clairière, 2017

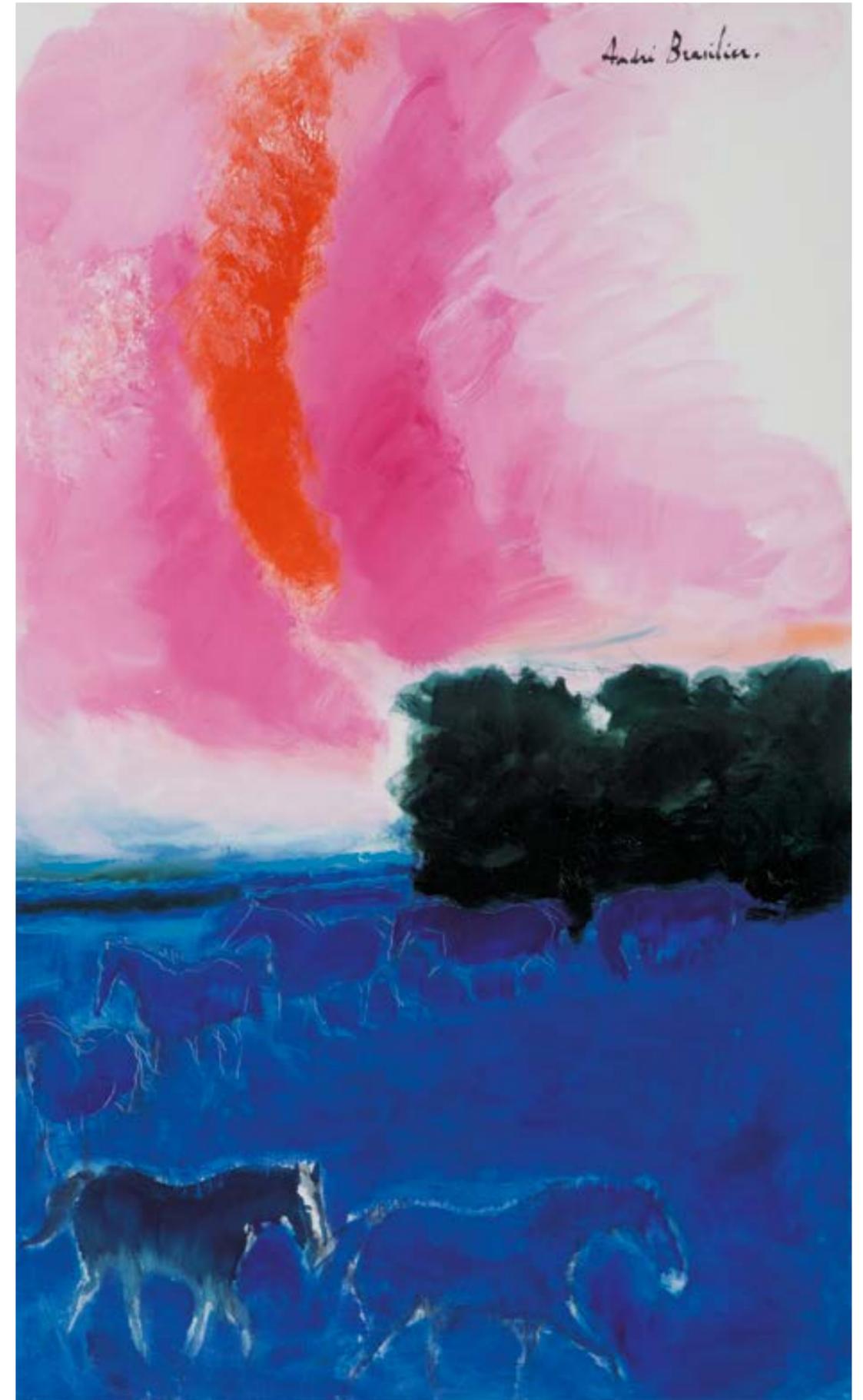
Oil on canvas
59.1 x 76.8 in. - 150 x 195 cm





Soir au cheval rouge, 2017

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



Ciel de feu, 2017

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



Le Châle rouge, 2016

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

André Breuille



L'Hiver au ciel rose, 2017

Oil on canvas
66.9 x 80.7 in. - 170 x 205 cm



Vue cavalière, 2017

Oil on canvas
63.8 x 44.9 in. - 162 x 114 cm

La Nouvelle-Orléans, 2017

Oil on canvas
63.8 x 44.9 in. - 162 x 114 cm





Promenade devant la mer, 2017

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



Cheval solaire, 2017

Oil on canvas
63.8 x 44.9 in. - 162 x 114 cm



Apparition, 2017
 Oil on canvas
 51.2 x 31.9 in. - 130 x 81 cm



Le Cap d'Antibes, 2017
 Oil on canvas
 44.9 x 57.5 in. - 114 x 146 cm

Concert spirituel, 2017

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





“

I LIVED WHEREVER I LANDED”.

Les Drapeaux à New York, 2017

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



BIOGRAPHY

André Brasilier was born in an artistic family in Saumur, France in 1929. His father, Jacques Brasilier, was closely affiliated with the Symbolist movement, joining the atelier of Mucha; his mother, Alice Chaumont, graduated from the Royal College of Art in London. Brasilier demonstrated a natural inclination towards painting at an early age, and when he turned twenty years old, he moved to Paris to study at the École nationale supérieure des beaux-arts. In 1952 he received a grant from the Florence Blumenthal Foundation, and he won the Premier Grand Prix de Rome the following year, at the age of 23. This award opened the doors of the Académie de France à Rome to him. 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 at gallery exhibitions in Paris throughout the 1950s and 1960s. Over the years Brasilier has featured in numerous expositions all over the world including France, Germany, Japan, Switzerland, Canada, the United States, Russia, the Netherlands, Korea and Hong Kong - over one hundred solo exhibitions in twenty different countries. His travels have inspired several series of paintings, as well as ceramics, mosaics, theatrical plays and book illustrations that have accentuated 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, on the French Riviera in 1988. He has since been honored with major retrospectives both at the renowned State Hermitage Museum in Saint Petersburg in Russia in 2005, and at the Museum Haus Ludwig für Kunstausstellungen Saarlouis in Germany in 2007. While André Brasilier's talent reminds us of some impressionists and Japanese print artists, he was also able to preserve the style that makes his paintings so unique. His delicate compositions often draw their inspiration from nature, the equestrian world, music and portraits of women. The simplicity of backgrounds enhances the virtuosity of the artist's stroke, reinforced by a subtle play of color, shape and form. Through an intimate communion with nature, the artist draws his inspiration from its language, sounds and colors; Brasilier thus summons the memory of nature's raw beauty, protected against the woes of the world. Brasilier's art refuses to be labelled. His paintings flirt with expressionism, the abstract and Japanese print art from Edo. But this does not prevent the artist from exploring other creative currents. Steeped in spirituality, Brasilier's paintings are both gripping and idyllic. They 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, in a relentless quest for intimate and cohesive humanism.





- 1929 • Born in Saumur, Anjou, France
- 1949 • École nationale supérieur des beaux-arts, Paris, France
- 1952 • Wins the Florence Blumenthal Prize
- 1953 • Wins the Premier Grand Prix de Rome of Painting
- 1954 • Stay at Villa Medici, Rome, Italy
- 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 Weil, Paris, France
- Wins Villeneuve-sur-Lot Award
- 1962 • David B. Findlay Galleries, New York, USA
- 1963 • David B. Findlay Galleries, New York, USA
- 1964 • Galerie Weil, Paris, France
- 1969 • First exhibition at Galerie de Paris, Paris, France
- First exhibition at Yoshii Gallery, Tokyo, Japan
- Centre Gildas Fardel, Nantes Museum, Nantes, France
- 1971 • Arte Gallery, Caracas, Venezuela
- David B. Findlay Galleries, New York, USA
- 1972 • Galerie de Paris, Paris, France
- 1974 • Exhibition of lithographs and tapestries at Galerie Vision Nouvelle, Paris, France
- Yoshii Gallery, Tokyo, Japan
- 1976 • Galerie de Paris, Paris, France
- 1979 • Galerie Matignon, Paris, France
- 1980 • First retrospective (1950-1980), 100 artworks at the Château de Chenonceau, Chenonceau, France
- 1983 • Exhibition of watercolors at Galerie des Chaudronniers, Geneva, Switzerland
- Nichido Gallery, Tokyo, Japan
- 1985 • Hammer Gallery, New York, USA
- Decors and costumes for *Ciboulette*, a Reynaldo Hahn's play, directed by Pierre Jourdan
- 1987 • Monumental mosaic, Vence, France
- 1988 • Buschlen Mowatt Galleries, Vancouver, Canada
- Retrospective exhibition at the Musée Picasso-Château Grimaldi, Antibes, France
- Receives the Médaille de vermeil de la Ville de Paris, France
- Galerie Hopkins-Thomas, Paris, France
- 1989 • Retrospective *Hommage à André Brasilier*, Angers, France
- Receives the Chevalet d'or distinction
- 1990 • Nichido Gallery, Tokyo, Japan
- 1991 • Publication of *Harmonies*, an album of 10 lithographs, text by Yann le Pichon presented at Drouot Montaigne, Paris, France
- 1992 • Publication of the *Catalogue raisonné des lithographies*, Éditions Callithos, Paris
- *André Brasilier à Bagatelle*: retrospective exhibition organised by Didier Jumaux & Partenaires, Mairie de Paris, Paris, France



- 1993 • Château de Sédières, Clergoux, France
- 1994 • Musée des Beaux-Arts du Palais Carnolès, Menton, France
- 1995 • Nichido Gallery, Tokyo, Japan
 - Ceramics exhibition at Galerie Landrot, Paris, France
 - Arsenal de Metz, Metz, France
 - Paintings exhibition at Galerie Bac Saint-Germain, Paris, France
 - Exhibition of watercolors at Buschlen Mowatt Galleries, Vancouver, Canada
- 1996 • Soufer Gallery, New York, USA
 - Château de Vascœuil, Vascœuil, France
 - Permanent exhibition at Galerie Bac Saint-Germain, Paris, France
- 1997 • Nichido Gallery, Tokyo, Japan
 - Exhibition in Verden, Germany
- 1998 • Printemps Ginza, Tokyo, Japan
- 1999 • Exhibition of watercolors at Galerie Nichido, Paris, France
 - Kunsthaus Bühler Gallery, Stuttgart, Germany
 - Garden Gallery, Nice, France
 - Galerie Les Salles du Palais, Geneva, Switzerland
- 2002 • Mitsukoshi department store, Nihombashi, Tokyo, Japan
- 2003 • Publication of the *Catalogue raisonné of paintings, 1982-2002*, Éditions Acatos, Lausanne
- 2004 • Mainau Castle, Constance Lake, Germany
- 2005 • Galerie Schüller, Munich, Germany
 - Exhibition of watercolors at Galerie Barès, Paris, France
 - Retrospective at The State Hermitage Museum, Saint Petersburg, Russia
- 2006 • Retrospective at Espace des Arts, Paris, France
 - Retrospective in five cities in Japan, Tokyo, Nagoya, Niigata, Sapporo, Fukuoka
- 2007 • *André Brasilier chez La Fontaine*, Jean de La Fontaine Museum, Château-Thierry, France
 - E.J. Van Wisselingh & Co, Haarlem, The Netherlands
 - Museum Haus Ludwig für Kunstaustellungen Saarlouis, Saarlouis, Germany
- 2008 • Inaugural ceremony for the Chapel of Saint-Blaise, Pompadour, France
 - *Lithographies et livres de bibliophilie*, Bibliothèque Louis Nucéra, Nice, France
- 2009 • Touring exhibition in Japan: Tokyo, Sendai, Nagoya, Fukuoka
- 2010 • Gallery Artbank, Seoul, Korea
 - *Accord Parfait*, Château de Chenonceau, Chenonceau, France
- 2011 • Moulins Albigeois, Albi, France
- 2012 • Opera Gallery, Hong Kong
- 2013 • Opera Gallery, London, UK
- 2014 • Opera Gallery, Geneva, Switzerland
 - *André Brasilier & Auguste Rodin*, Opera Gallery, Singapore
- 2015 • *Roaming in nature*, Opera Gallery, Seoul, Korea
 - *André Brasilier & Mauro Corda*, Opera Gallery, Dubai, UAE
 - *On Idle Shores*, Opera Gallery, Hong Kong
- 2016 • *Arabesque*, Opera Gallery, Beirut, Lebanon
 - Opera Gallery, Paris, France

INDEX
RETROSPECTIVE
WORKS



Le Soir, 1974
p. 11



Trinità dei Monti, 1954
p. 12



Cavaliers de Villers-Cotterêts, 1967
p. 15



Cavalcade d'hiver, 2012
p. 16



Le grand fer à cheval, 1999
p. 17



L'Écurie bleue, 2000
p. 19



Delphiniums à la Tour Eiffel, 1963
p. 20



Feu d'artifice à Juan-les-Pins, 2011
p. 24



Le Cirque rouge, 1959
p. 32



L'Heure où les chevaux vont boire, 2017
p. 50

RECENT WORKS



Soir à New York, 1994
p. 6



River Café NY, 2017
p. 39



Neige d'automne, 2017
p. 40



Les Jockeys de l'hiver, 2017
p. 41



Jazz à la Nouvelle-Orléans, 2017
p. 43



La Nuit bleue, 2017
p. 45



Soir sur Lérins, 2017
p. 46



Au cirque, 2017
p. 52



Pégase au cirque, 2017
p. 53



Harmonie du soir à Loupeigne, 2017
p. 55



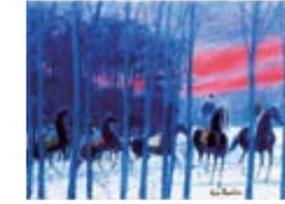
Quatuor, 2017
p. 58



Central Park, 2017
p. 60



L'Odalisque bleue, 2017
p. 75



Hiver rose, 2017
p. 76



Retour des cavaliers, 2017
p. 78



La Gloriette, 2017
p. 61



Fantasia, 2017
p. 62



Fantasia marocaine, 2017
p. 63



Retour du soir, 2017
p. 79



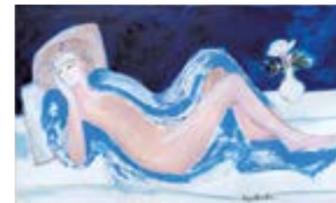
Nu au clair de lune, 2017
p. 80



La Clairière, 2017
p. 82



Lecture devant la mer, 2017
p. 64



Le Kimono bleu, 2017
p. 66



Première neige, 2017
p. 69



La grande clairière, 2017
p. 83



Soir au cheval rouge, 2017
p. 84



Ciel de feu, 2017
p. 85



Plage des Flandres, 2017
p. 70



Grande plage des Flandres, 2017
p. 71



Thalassa, 2017
p. 74



Le Châle rouge, 2017
p. 86



L'Hiver au ciel rose, 2017
p. 88



Vue cavalière, 2017
p. 89



La Nouvelle-Orléans, 2017
p. 91



Promenade devant la mer, 2017
p. 93



Cheval solaire, 2017
p. 94



Apparition, 2017
p. 96



Le Cap d'Antibes, 2017
p. 97



Concert spirituel, 2017
p. 99



Les Drapeaux à New York, 2017
p. 103



Acknowledgment

The artist would like to address his special thanks to his son Alexis and his wife Chantal, to Gilles and Florence Dyan, and to all his devoted collectors without whom this adventure would not have been possible.

COORDINATORS Aurélie Heuzard, Hortense Boulais, Annabel Decoust

AUTHOR David Rosenberg

DESIGNER Willie Kaminski

TRANSLATION TagLine

PHOTOGRAPHY Aurélie Thevenin

PRINTER Relais Graphique

OPERA GALLERY

791 Madison Avenue, New York, NY 10065

T. +1 646 707 3299 • nyc@operagallery.com • operagallery.com

