



Raoul
Dufy

Bernard
Buffet



OPERA GALLERY



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Bernard
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Two visionaries in the 20th century French art

OPERA GALLERY

Preface

오페라갤러리서울에게 2017년은 기념비적인 해입니다. 2007년 서울에 오페라갤러리를 개관한 이후 국내에 최고의 미술품을 적극적으로 소개한 결과, 저희는 다양한 고객층의 미술품 컬렉션 수준을 높이는 데 기여할 수 있었습니다. 10년이 지난 지금 한국의 미술품 컬렉션 문화와 수준을 보면 그 발전과 성장을 가늠할 수 있습니다. 오페라갤러리서울은 그동안 국내에서 보기 힘들었던 프랑스 작가들의 개인전과 단체전을 꾸준히 기획하고 작품을 소개하며 프랑스 현대미술을 홍보하는 중요한 역할을 했습니다. 감사하게도 저희의 이런 노력의 결과는 큰 성과를 거두며 평론가와 언론의 지지를 받았고, 컬렉터들의 관심으로 이어졌으며 점진적으로 프랑스계 작가들에 대한 관심을 불러일으키는 계기가 되었습니다.

2017년 개관 10주년을 맞이하여 앞으로 더 나아가기 위한 긍정적인 전환점을 기약하라는 의미에서 “라울 뒤피 & 베르나르 뷔페: 20세기 프랑스 미술의 두 공상가들”이라는 특별전을 기획하였습니다.

20세기 파리에서 활동했던 여러 작가들 중에서도 “베르나르 뷔페”와 “라울 뒤피”는 당시 파리의 다양한 문화의 영향을 받았지만 그 안에서 작가들만의 독특한 시각적인 언어를 구축하며 프랑스 미술의 질을 높이는 역할을 하였습니다. 이 두 작가는 시대적으로 여러 문화와 미술사조의 부활과 추락을 목격하였지만 가장 지배적인 미술 트렌드나 스타일에 연연하지 않고 오히려 작품을 통해 곳곳이 자신들만의 개성과 목소리를 표현하였습니다.

“라울 뒤피”는 인상파와 야수파, 입체주의의 영향을 받았지만 밝고 장식적인 색채와 스케치하듯 빠르게 그은 선들로 이루어진 자신만의 독특한 회화 기법을 발전시켰습니다. “라울 뒤피”의 작품에서 보이는 자유분방한 선과 밝고 유쾌한 색채는 야수파와 입체파 등 여러 장르를 모두 수용한 것이라 더욱 흥미롭게 느껴집니다. 또한 삶의 여유를 그려낸 장난스럽고 재치 있는 그의 작품들은 다음 세대의 작가들에게도 오랫동안 영향을 끼치며 지금도 프랑스뿐만 아니라 전세계적으로 주목을 받고 있습니다. 파리와 근교의 모습뿐만 아니라 해변가와 풍경들을 아름답게 표현한 그의 화풍은 시간과 공간을 뛰어넘어 21세기의 많은 이들에게 감동과 영감을 주고, 시간과 공간을 뛰어넘는 능력을 갖고 있는 “라울 뒤피”의 작품들은 그가 얼마나 위대한 프랑스 현대 화가인지를 증명해 주고 있습니다.

“베르나르 뷔페”는 비교적 어린 나이부터 아주 독특한 스타일의 구상화를 펼치며 파리 모던 아트의 천재 화가로 불리우던 작가입니다. 그의 개성 넘치는 붓 터치와 색채는 단번에 만인의 주목과 열렬한 호응을 받았으나 동시에 잔혹한 비평의 대상이 되기도 하였습니다. 독특한 그의 화풍은 20세기 예술계에서 광장히 보기 드문 스타일이며 20세기부터 21세기를 뛰어넘어 큰 감동과 영향을 미쳤습니다. “베르나르 뷔페”의 작품이 갖는 강렬한 존재감은 작가를 20세기 프랑스 현대미술의 절대적 상징이자 두터운 컬렉터층의 열렬한 지지 대상으로 만들었습니다. 시대의 흐름이나 트렌드에 구애받지 않고 묵묵히 자신만의 시각적 언어를 고집해 온 작가가야말로 20세기 위대한 거장으로 칭송될 수 밖에 없습니다.

오페라갤러리 서울은 프랑스 미술계의 두 거장인 “뒤피”와 “뷔페”의 작품 20여 점을 소개할 수 있게 되어 큰 영광으로 생각합니다. 아울러 “한·불 수교 130주년”을 맞이하여 이보다 더 적절한 전시가 없을 것으로 생각합니다. 또한, 전시를 관람하시는 모든 분들에게 큰 감동과 추억을 선사했으면 하는 바램입니다.

질 디앙
오페라갤러리그룹 창시자 및 회장

권기찬
오페라갤러리서울장

2017 is a landmark year for Opera Gallery Seoul. A decade of vigorous campaign for introducing world-class arts to Korea has come to fruition with an expansion of collection and collectors. The first decade, after the opening of Opera Gallery Seoul in 2007, coincides with the efflorescence of matured collecting culture in Korea. During this period, Opera Gallery Seoul has played a pivotal role in promoting Modern and Contemporary arts of France, organising solo and group exhibitions of lesser-known, under-appreciated French artists. Fortunately, such efforts have met with enthusiastic responses from critics and media, pouring calls from collectors and dramatic increase of interest in the arts in and of France.

Anticipating 2017, a point of departure for even more successful decades to come, Opera Gallery Seoul is delighted to present a special exhibition “Raoul Dufy & Bernard Buffet: two visionaries in the 20th century French art”. Of the 20th century Masters whose careers revolved around Paris, Buffet and Dufy stand out as being able to develop distinctive, personal visual languages that enriched and were enriched by the pluralist cultures of Paris. The two artists witnessed the rise and fall of numerous isms and movements, artistic and cultural, but did not fail to make their own voices heard in the midst of even the most dominant artistic trends and styles en vogue.

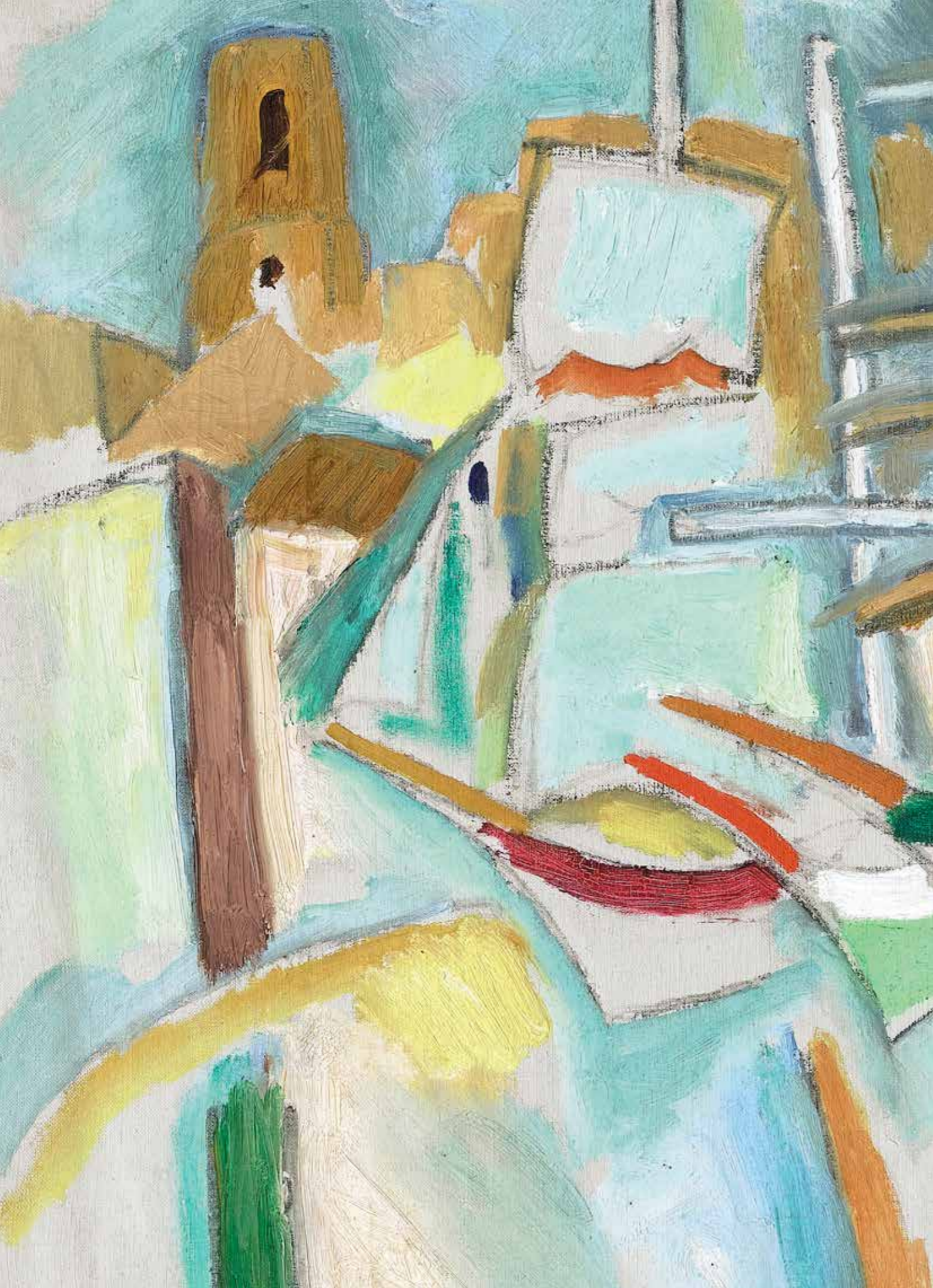
Raoul Dufy arrived at his signature style via a meandering course of artistic development. From Impressionism to Fauvism and Cubism, Dufy dabbled in many styles and participated in as many movements. In the end, however, he came up with his own visual language that is cheerful and colourful, yet meaningful and insightful all in one. His witty and playful illustrations of joie de vivre have had an enduring effect on innumerable artists of the following generations and still enjoy a loyal following not only in France but across Atlantic and Eurasia, particularly in Japan. No wonder that there is something in common between ukiyo-e and Dufy's caricature-like stenographic vision that looks surprisingly modern. His scenes depicting the contemporary life in Paris and its environs, as well as his land and seascapes, still ring true to the 21st century audience across time and space. That is what makes him a quintessential painter of the modern French culture.

Buffet, unlike any other, developed his unique style of Expressionism quite early on. His idiosyncratic brushwork and palette drew immediate attention and passionate reaction, but faced harsh criticism and hoots of derision at the same time. Buffet's visual language is something of a unicum in the 20th century art that has outlasted the countless artistic currents en route to the new millennium. With the affective power of his painting, with the indelible impression left by his imagery, Buffet became a fashion himself and has assumed cult status among the ardent collectors of French modernist art. He stayed true to his own pictorial style over half a century and is widely appreciated as an artist who remained steadfast in his faith in the visual language he created.

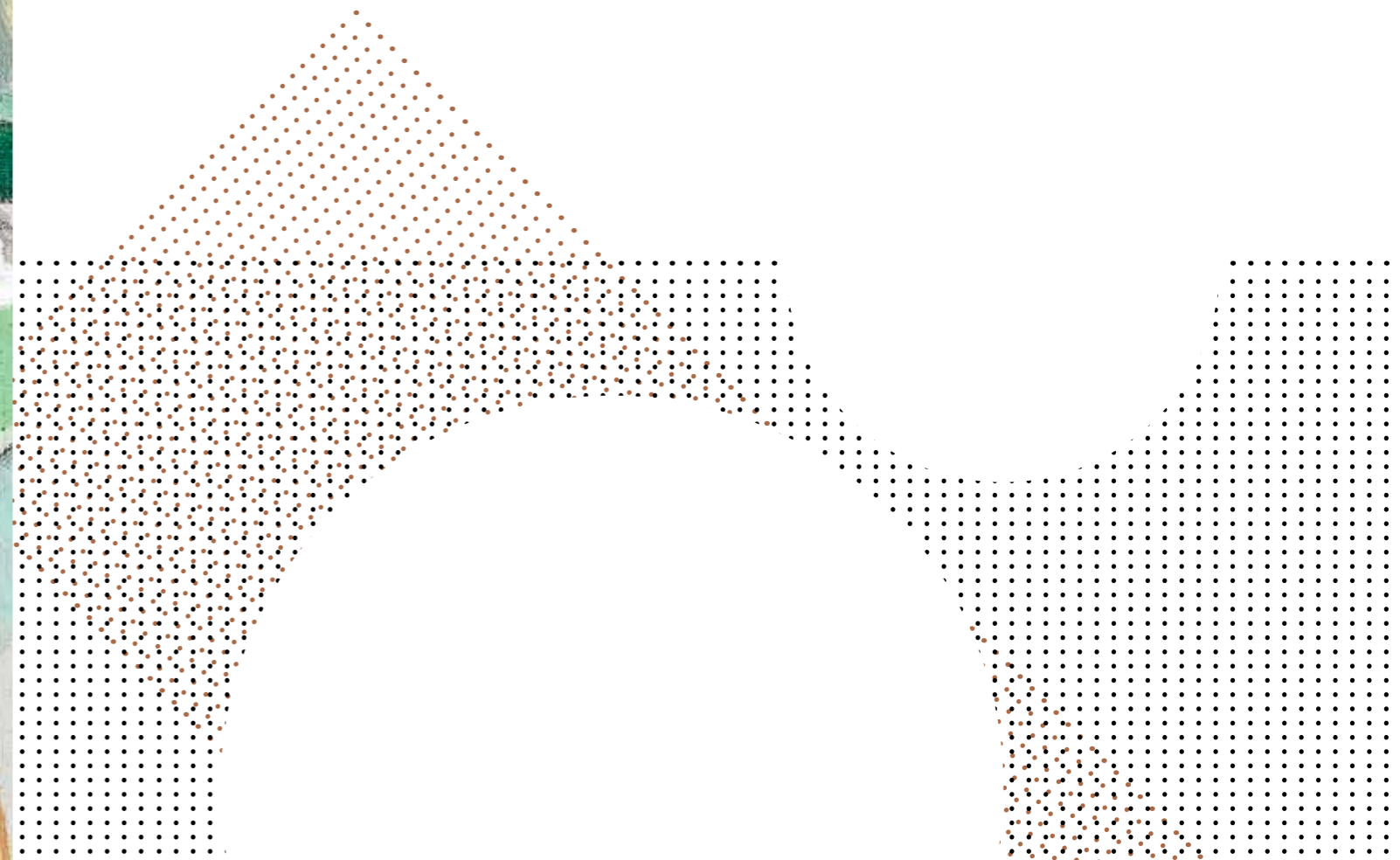
It is a great pleasure and honour for us to put together twenty-odd works that represent the two French artists of distinction. Especially so since 2016 marks the 130th anniversary celebrating the establishment of diplomatic relationship between France and Korea. We hope that the visitors will find our exhibition memorable, rewarding and above all, befitting the occasion.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Gee Chan Kwon
Chairman
Opera Gallery Seoul



Raoul
Dufy



마르티그의 배와 작은 어선
Bateaux et barques
aux Martigues
1907

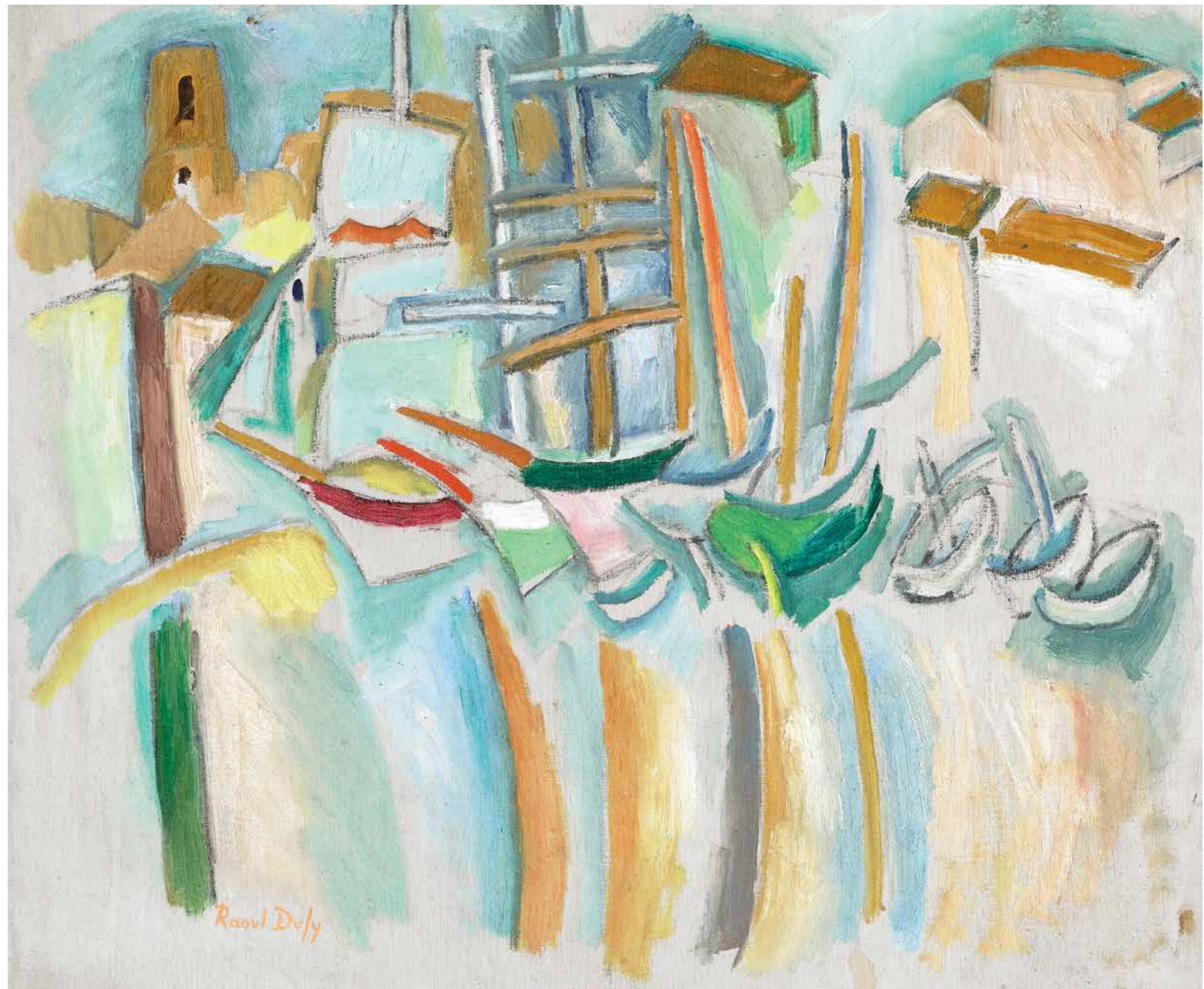
Signed 'Raoul Dufy' (lower left)
Oil on canvas
46 x 55 cm - 18.1 x 21.7 in.

Provenance
Gérard Oury's collection, France
Danièle Thompson (Gérard Oury's daughter), France
Sale: Artcurial, Paris, 20 April 2009, lot 29
Private collection (acquired from the above), Europe

Exhibited
Lyon, Musée des Beaux-Arts, Musée de l'imprimerie,
Raoul Dufy, January-April 1999, no. 33, ill.
Barcelona, Museu Picasso, Museu Tèxtil i d'Indumentària,
Raoul Dufy, April-July 1999, no. 33, ill.
Paris, Musée National d'Art Moderne, Raoul Dufy, Le Plaisir,
October 2008-January 2009, no. 40, ill. p. 52
Martigues, Musée Ziem, De Martigues à l'Estaque, 2013,
no. 24, ill.
Madrid, Museo Thyssen-Bornemisza, Raoul Dufy, 2015,
no. 19, ill.

Literature
This work will be included in the second supplement
of the Catalogue raisonné de l'œuvre peint de Raoul Dufy
being prepared by Fanny Guillon-Laffaille

Certificate
Fanny Guillon-Laffaille has confirmed the authenticity
of this work





Basel July 1935 Dornick

Previous pages

방파제들
Les Jetées
1935

Signed, dated and inscribed 'Raoul Dufy 1935 Deauville'
(lower centre)
Oil on canvas
50 x 73 cm - 19.7 x 28.7 in.

Provenance

Étienne Bignou, Paris
Max Moos, Geneva
Sale: Christie's London, 6 December 1977, lot 43
Sale: Christie's Tokyo, 15 February 1980, lot 348
Sale: Christie's New York, 4 November 2004, lot 252
Cyzer Gallery, London
Private collection (acquired from the above)

Literature

Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre
peint, Éditions Motte, Geneva, 1973, vol. II, ill. p. 198,
no. 650

랑그르의 풍경
Paysage de Langres
1933

Signed 'Raoul Dufy' (lower right)
Oil on canvas
38.5 x 46.7 cm - 15.1 x 18.4 in.

Provenance

Galerie Henri Gaffie, Nice
Perls Galleries, New York
Private collection, Chicago, 1996
Steve Banks Fine Arts, San Francisco
Private collection (acquired from the above), USA, 1998

Literature

Pierre Courthion, Raoul Dufy, Pierre Cailler Éditeur, Geneva,
1951, ill. pl. 109, p. 14
Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre
peint, vol. III, Éditions Motte, Geneva, 1976, ill. no. 1003, p. 62



아베뉴 드부아 의 장미 성
L'Avenue du bois,
le Palais rose
1926

Signed 'Raoul Dufy' (lower left)
Oil on canvas
61 x 74.5 cm - 24 x 29.3 in.

Provenance
Galerie Le Centaure, Brussels
Georges Daelemans, Brussels

Exhibited
Brussels, Palais des Beaux-Arts, Dufy dans les collections belges, November 1943
Paris, Musée National d'Art Moderne, Raoul Dufy, 18 June - 1 November 1953, no. 46
Munich, Haus der Kunst, Raoul Dufy, 30 June - 30 September 1973, no. 62

Literature
Christian Zervos, Raoul Dufy, Paris, 1928, no. 57, ill.
Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre peint, vol. III, Éditions Motte, Geneva, 1976, no. 965, ill. p. 36





아름다운 여름
Le Bel été
Circa 1930

Signed 'Raoul Dufy' (lower right)
Oil on panel
20.5 x 44.5 cm - 8.1 x 17.6 in.

Literature
This work will be included in the second supplement
of the Catalogue raisonné de l'œuvre peint de Raoul Dufy
being prepared by Fanny Guillon-Laffaille

Certificate
Fanny Guillon-Laffaille has confirmed the authenticity
of this work



Previous pages

탈곡

Dépiquages

Circa 1948

Stamped with signature 'Raoul Dufy' (on the reverse)
Oil on canvas
33.4 x 41.2 cm - 13.1 x 16.2 in.

Provenance

Estate of the artist
Galerie Cardo, Paris
Wildenstein & Co., Inc., New York
Estate of Paul Mellon

Exhibited

London, Wildenstein & Co., Ltd., Raoul Dufy, July 1961,
p. 8, no. 23
New York, Wildenstein & Co., Inc., Paintings, watercolours
and drawings by Raoul Dufy, January-February 1962, no. 27

Literature

This work will be included in the forthcoming supplement
of the Catalogue raisonné de l'œuvre peint de Raoul Dufy
being prepared by Fanny Guillon-Laffaille

Certificate

Fanny Guillon-Laffaille has confirmed the authenticity
of this work

바구니 속의 배

Nature morte
au panier de poires

Circa 1914

Signed in pencil 'Raoul Dufy' (lower right) and
stamped with Atelier Raoul Dufy (lower left)
Drawing on paper
48 x 60 cm - 18.9 x 23.6 in.

Literature

This work will be included in a forthcoming volume
of the Catalogue raisonné des dessins de Raoul Dufy
being prepared by Fanny Guillon-Laffaille

Certificate

Fanny Guillon-Laffaille has confirmed the authenticity
of this work



Next pages

페르피냥작업실에있는베르트
레이스의 누드화
Berthe Reysz dans l'atelier
de Perpignan
Circa 1943

Signed in pencil 'Raoul Dufy' (lower left)
Watercolour on paper
50 x 65 cm - 19.7 x 25.6 in.

Provenance
Private collection, Switzerland
Sale: Millon & Associés, Paris, 28 November 2005,
lot 100

Literature
This work will be included in the forthcoming
supplement of the Catalogue raisonné des Aquarelles,
Gouaches et Pastels de Raoul Dufy being prepared
by Fanny Guillon-Laffaille

Certificate
Fanny Guillon-Laffaille has confirmed the authenticity
of this work

삐어로 옷을 입은 클로드 몰롱의 초상화
Portrait de Claude Moulon
en habit de Pierrot
1935

Signed and dedicated 'à madame Aubert Raoul Dufy'
(lower center); inscribed, dated and signed 'Portrait de Claude
Moulon à 5 1/2 fait par Raoul Dufy en Juin 1935 dans l'atelier,
5 impasse Guelma Paris 18°' (on the stretcher)
Oil on canvas
35 x 27 cm - 13.8 x 10.6 in.

Provenance
Moulon collection, Paris
Private collection

Literature
This work will be included in the forthcoming supplement
of the Catalogue raisonné de l'œuvre peint de Raoul Dufy
being prepared by Fanny Guillon-Laffaille

Certificate
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of this work





Ravi Bapat



Raoul

1877 Born on 3 June in Le Havre, France, as the eldest of 9 siblings in a family with strong artistic and musical interests.

1891 Left St Joseph's College to earn a living. Found a job in Le Havre stevedores, at a company importing Brazilian coffee owned by Swiss businessmen Luthy and Hauser and worked there for five years.

1892 Began to take evening classes at the municipal school of fine arts. Studied with Othon Friesz and Georges Braque under portrait painter Charles Lhullier. Rented a small room with Othon Friesz and turned it into a studio.

1900 Was granted a scholarship by Le Havre municipality to continue his art studies in Paris, shortly joined by Friesz. Studied under Leon Bonnat, a recognised maître of European academism who disapproved of Raoul's interests in art and of his tendency to use light and clean colours. Heard reverberations of Matisse, Rouault and Marquet's theories. Discovered Monet, Pissarro, Manet, Degas and Corot. Frequently visited the Durand-Ruel, Vollard, Hessel and Sagot and Berthe Weill galleries in Montmartre. Painted impressionistic cityscapes.

1902 Berthe Weill bought a pastel and invited him to participate in young artists' shows.

1903 Exhibited at the Salon des Indépendants and sold his first canvas to the connoisseur Maurice Denis. Became strongly influenced by Van Gogh's work.

1904 Undertook several study trips in Normandy and on the Channel coast with Marquet and Friesz; worked at Durtal, Pays de la Loire, with Braque.

1905 Frozen out of the Fauvist movement, born at the 1905 Autumn Salon and led by Henri Matisse, he was scarcely considered by the critics.

1906 Beginning of Dufy's Cezannism. Yet Nature never becoming a subject of composition per se and Dufy's lush range of blues set the artist apart from Cubists.

1909 Settled at the Villa Medicis Libre in Orgeville, Normandy, opened by sponsor Georges Bonjean for needy artists. Travelled to Évreux and admired 15th and 16th centuries stained glass. In dire financial straits, travelled to Munich with Friesz.

1910 Painted large canvases, demonstrating high skills of composition and structuring. His enthusiasm for woodcuts and engravings equalled his passion for painting. Guillaume Apollinaire stated in his review of the 1910 Salon des Indépendants: "Dufy's talent suggests analogies, on the one hand, with Umbrian artists and, on the other, with ancient xylographers. His paintings are well organised and he does them confidently."

1911 Illustrated *Le Bestiaire*, by Guillaume Apollinaire. Designed the decoration and programme of "The Thousand and Second Night" party, staged at fashion designer Paul Poiret's mansion, along with fabrics printing. Secured a small studio on Boulevard de Clichy. Experimented new decorative effects through fabric printing. Married Eugénie Brisson.

1912 Employed as a designer by Bianchini-Férier textiles firm in Lyon until 1928.

1914 Served in the motor troops and at the War Museum in Paris.

1918 Bianchini offered him a share in the revenue of his factories but Dufy declined: "I refused millions to save my painting rather than make it suit the tastes of a trader".

1920 Gradually resumed painting, retaining floral and foliate motifs, while still creating graphics and book illustrations. Took interest in tapestry, furniture, ceramics and china. Created the stage designs for the pantomime ballet *The Ox on the Roof* by Jean Cocteau, at the Théâtre des Champs-Élysées.

1926 Won recognition with the ultimate shape of his style initiated in Honfleur: a coloristic base for drawings, turned into a maze of quickly drawn fine lines. Decorated Chevalier de la Légion d'Honneur. Solo shows in Zurich, Brussels, Prague and New York.

1932 After his early collectors – Maurice Girardin, Alexandre Roudinesco, Girardin – the Musée du Luxembourg in Paris bought Paddock at Deauville. Mastered and produced "woven paintings". Created ceramics with ceramist Josep Llorens Artigas: produced 109 vases and 60 "house gardens".

1937 Was commissioned to create *The Electricity Fairy* in four months, a 600 sq. m. decorative mural for the electricity pavilion of the 1937 World Fair. Created the decorative panel for the Chaillot Palace theatre. Dufy's capacity for work began to decline due to progressing polyarthritis. Music played a great role in his work, reduced to easel painting and graphics, with a series of canvases celebrating the violin.

1939 Spent the Second World War period between Dr. Nicolau's clinic in Perpignan and Vence.

1950 Travelled to the USA at the invitation of Dr. Freddy Homburger. Followed a course of treatment in Boston and spent a few months in Arizona.

1951 Returned to Le Havre and witnessed the destruction wrought in the city.

1952 Was awarded the Grand Prix at the Venice Biennale and donated the award for the benefit of young artists. Dufy spent the last 18 months of his life in Forcalquier, Provence, on account of its dry climate.

1953 Died on 23 March and was buried at the Cimiez Cemetery in Nice. Three months after the artist's demise, the Paris Museum of Modern Art mounted the first major retrospective of Raoul Dufy.

Recent Exhibitions and Retrospectives

2007 Age of the Animal, Ateneum Art Museum, Helsinki, Finland

2008 Raoul Dufy, Le Plaisir, Musée d'Art Moderne de la Ville de Paris, France
Destaques do Acervo, Museu de Arte Contemporanea da Universidade de São Paulo, São Paulo, Brazil

2009 Fauves et Expressionnistes. De Van Dongen à Otto Dix. Chefs-d'œuvre du musée Von der Heydt, Musée Marmottan Monet, Paris, France

2010 Dufy en Méditerranée, Musée Paul Valéry, Sète, France
Raoul Dufy, Musée national d'histoire et d'art et Banque BGL BNP Paribas, Luxembourg, Luxembourg
Raoul Dufy (1877 - 1953)... bercé par la musique et la mer, Musée des Beaux-Arts de Cambrai, France

2011 Raoul Dufy, projets de tissus, Galerie Fanny Guillon-Laffaille, Paris, France
Épinal tricolore, l'Imagerie Raoul Dufy (1914-1918), Musée départemental d'art ancien et contemporain, Épinal, France
Raoul et Jean Dufy, complicité et rupture, Musée Marmottan Monet, Paris, France

2015 Raoul Dufy: Exterior to Interior, Museo Thyssen-Bornemisza, Madrid, Spain

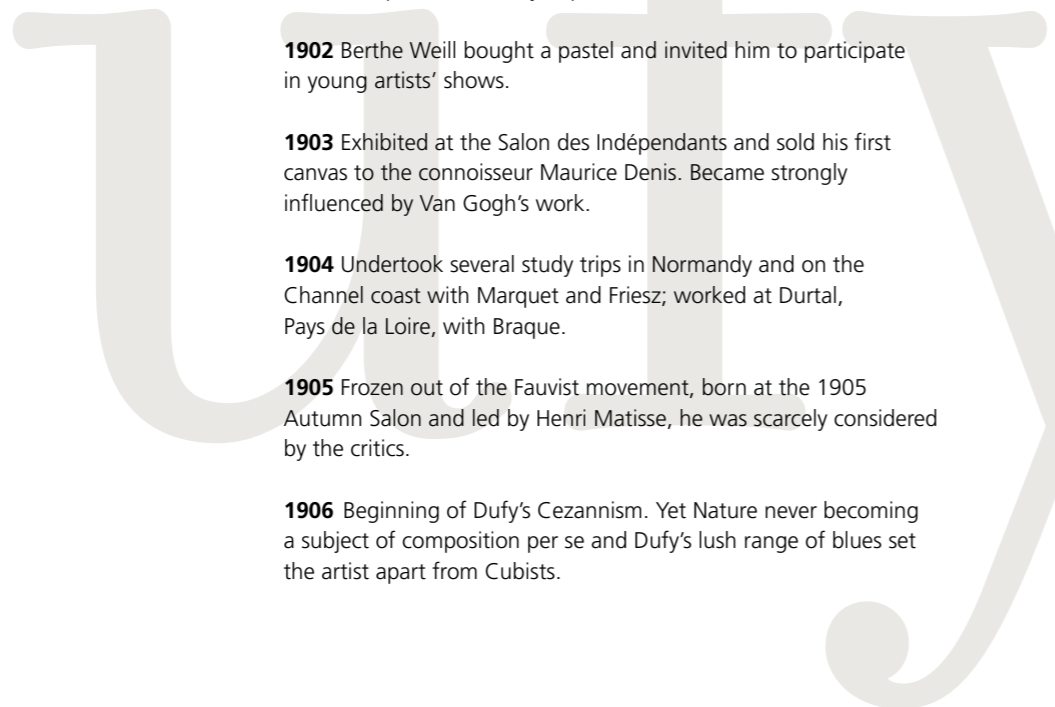
2016 Raoul Dufy. A Spectacle of Society, Connaught Brown, London, UK

Selected Public Collections

Musée d'Orsay, Paris, France
Musée d'Art Moderne de la Ville de Paris, France
Musée d'Art Moderne André Malraux, Le Havre, France
Hermitage Museum, Saint-Petersburg, Russia
Tate Britain, London, UK
Art Institute, Chicago, USA
MoMA, New York, USA
National Gallery in Prague, Czech Republic

Biography

1877-1953





Bernard
Buffet

꽃다발
Bouquet de fleurs
1959

Signed and dated 'Bernard Buffet 59' (lower right)
Oil on paper
62 x 47 cm - 24.4 x 18.5 in.

Provenance
Galerie Maurice Garnier, Paris
Sale: Rémy Le Fur

Certificate
A certificate can be provided by the Galerie Maurice Garnier



Next pages

연못가의 버드나무
Saules près de l'étang
1990

Signed 'Bernard Buffet' (upper left) and dated '1990'
(upper right)
Oil on canvas
89 x 130 cm - 35 x 51.2 in.

Provenance
Galerie Maurice Garnier, Paris
Private collection, Paris

Certificate
A certificate can be provided by the Galerie Maurice Garnier

부아쟁 자동차
La Voisin
1997

Signed 'Bernard Buffet' (upper right)
Oil on canvas
89 x 130 cm - 35 x 51.2 in.

Provenance
Galerie Maurice Garnier, Paris
Private collection, Paris

Certificate
A certificate can be provided by the Galerie Maurice Garnier







하를럼 승개교
Le Pont levant,
Haarlem
1985

Signed 'Bernard Buffet' (upper right); inscribed
'Le pont levant Haarlem' (on the reverse)
Oil on canvas
97 x 130 cm - 38.2 x 51.2 in.

Provenance
Galerie Maurice Garnier, Paris
Private collection

Certificate
Maurice Garnier has confirmed the authenticity
of this work

Next pages

병풍
(1. 사크레-퀴르대성당 / 2. 생자끄탑 /
3. 에펠탑 / 4. 몰랭 드 라 갈레트)

Paravent

(1. Le Sacré-Cœur / 2. La Tour Saint-Jacques /
3. La Tour Eiffel / 4. Le Moulin de La Galette)

1967

Signed 'Bernard Buffet' on the Sacré-Cœur panel (upper left)
Lithograph pasted on folding screens, edition of 100
161.5 x 202 cm - 63.6 x 79.5 in.

꽃병 속의 부케

Bouquet de fleurs au vase

1959

Signed and dated 'Bernard Buffet 59' (lower right)
Gouache, watercolour and ink on paper
64 x 50 cm - 25.2 x 19.7 in.

Provenance

Emmanuel David & Maurice Garnier, Paris
Private collection

Certificate

A certificate can be provided by the Galerie Maurice Garnier





Next pages

뢰드레이 수문
Les Écluses à Védreuil
1971

Signed 'Bernard Buffet' (upper right)
and dated '1971' (lower left)
Oil on canvas
81 x 130 cm - 31.9 x 51.2 in.

Provenance
Galerie Maurice Garnier, Paris

Literature
Yann le Pichon, Bernard Buffet 1962-1981,
Édition Maurice Garnier, Paris, 1986,
pp. 726-727

Certificate
A certificate can be provided by the Galerie
Maurice Garnier

우유 병 속의 꽃다발
Bouquet de fleurs
dans un pot à lait
1954

Signed and dated 'Bernard Buffet 54'
(upper centre)
Oil on canvas
100 x 55 cm - 39.4 x 21.6 in.

Provenance
Arthur Tooth & Sons, London
Sale: Sotheby's, London, 30 June 1983, lot 400
Galerie Taménaga, Tokyo
Private collection

Certificate
Jacques Gasbarian and Ida Garnier have confirmed
the authenticity of this work





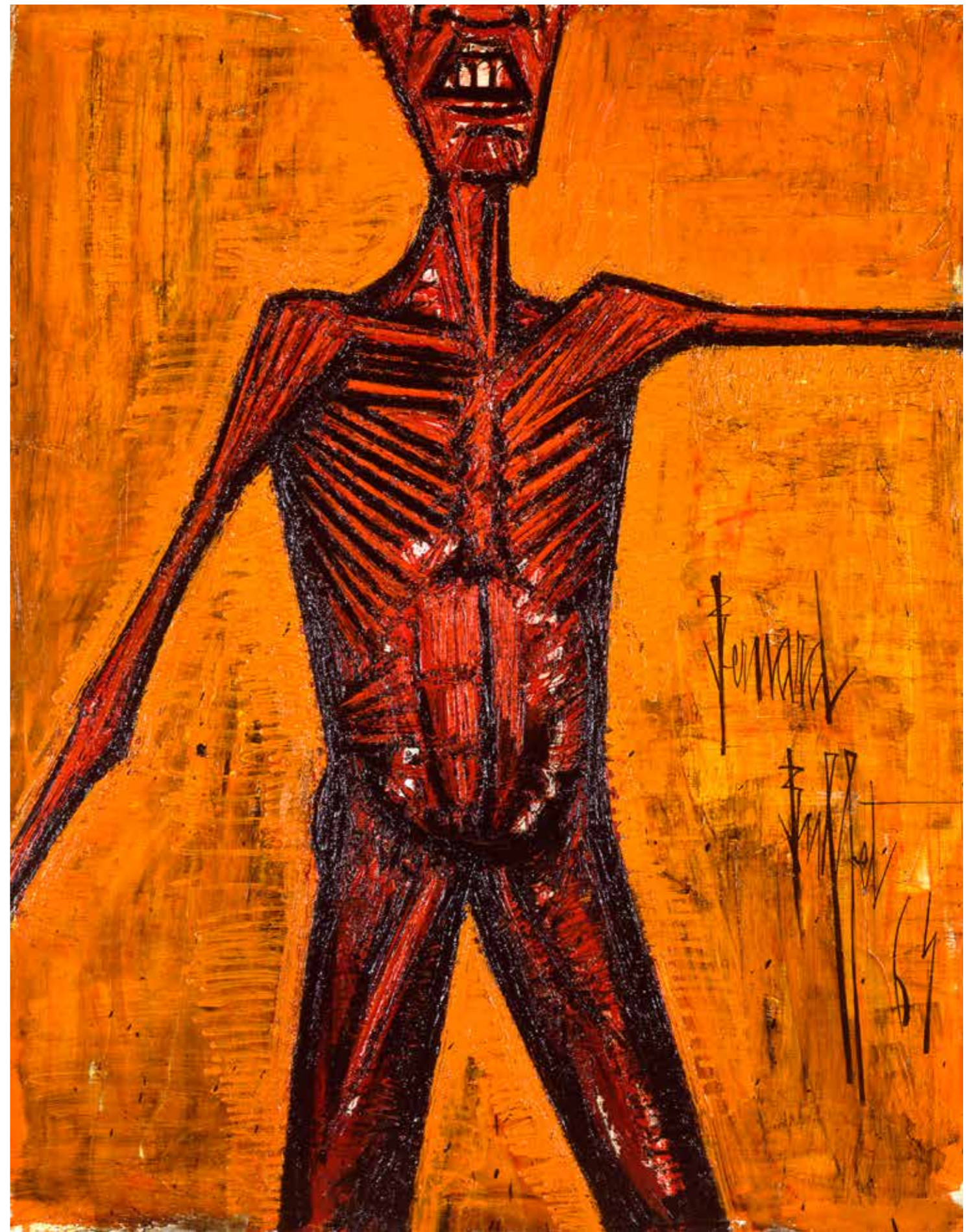
1871

에코르셰, 전면
Les Écorchés,
écorché de face
1964

Signed and dated 'Bernard Buffet 64' (lower right)
Oil on canvas
146 x 114 cm - 57.5 x 44.9 in.

Provenance
Galerie Maurice Garnier, Paris
Private collection

Certificate
A certificate can be provided by the Galerie
Maurice Garnier

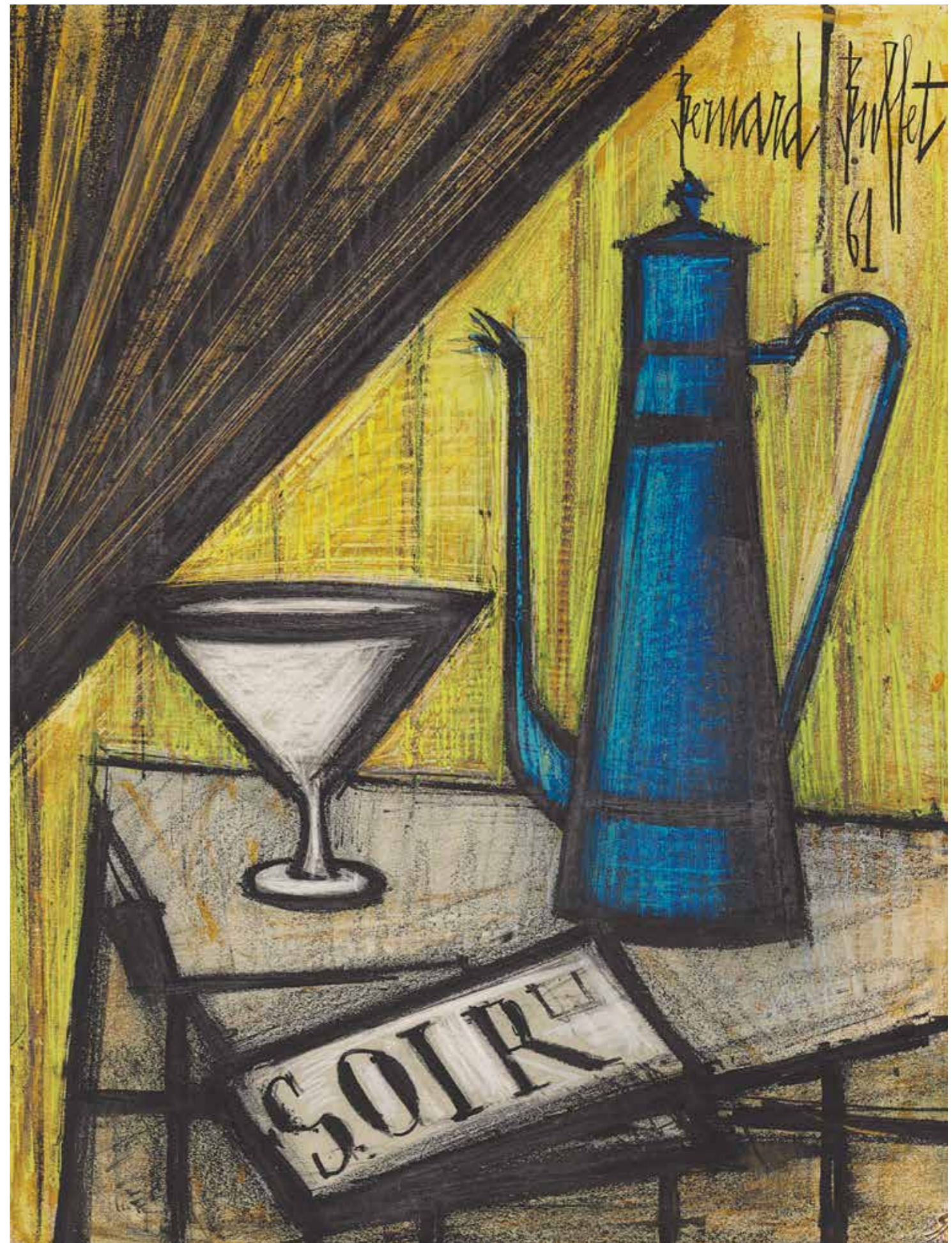


파란 커피포트가 있는 정물화
Nature morte
à la cafetière bleue
1961

Signed and dated 'Bernard Buffet 61' (upper right)
Mixed media on paper
65 x 50 cm - 25.6 x 19.7 in.

Provenance
Galerie David et Garnier, Paris
Greer Gallery, Inc., New York
Private collection

Certificate
Jacques Gasbarian and Ida Garnier have confirmed
the authenticity of this work





Bernard Buffet in his studio in Villiers-Le-Mahieu painting *Liberté-La Prise des Tuileries* from his exhibition «La Révolution française» in 1977, © Luc Fournol

Biography

1928-1999

Bernard Buffet

1928 Born on 19 July in Paris, France

1943 Expelled from secondary school for criticizing the academic structure. Began evening classes to study drawing. Entered the École Nationale Supérieure des Beaux-Arts where he studied for two years.

1945 Left university to travel to Brittany with his mother. After she unexpectedly died, he settled in the south of Paris. His works from this time depicted emaciated figures painted in dark, muted colour tones, reflecting despondency of postwar mentality.

1946 Had his first painting, a self-portrait, shown at the Salon des moins de trente ans at the Galerie des Beaux-Arts.

1947 First solo exhibition at the Art Impressions book shop in Paris. Became a member of the Salon des Indépendants and the Salon d'Automne. He revealed his first angular characters that classified him as a "Miserabilist". Met writer Pierre Descargues, a liberal writer and critic who became one of Buffet's most ardent supporters and wrote the catalogue preface for his exhibition.

1948 Signed exclusive contract with Emmanuel David Gallery, shared with Maurice Garnier, an alliance that led to international exposure. Awarded the Critic's Prize at the Galerie Saint-Placide in Paris.

1949 Pierre Descargues published Bernard Buffet at the Presses Littéraires de France. First Galerie Drouant-Garnier exhibition is held. Joined a group of painters entitled "Homme-Témoin", the Witness-Man, dedicated to the common man.

1950 Began exhibiting in New York City.

1951 Moved to a small house in Manosque where he lived for a short while before renting an ancient bergerie in Nanse, near Reillanne. He worked there until 1954.

1953 Louis Aragon wrote an article in *Les Lettres Françaises* entitled "Le Paysage Français a quatre siècles et Bernard Buffet 24 ans" (Four Centuries of French Landscape Painting and the 24 Year-Old Bernard Buffet).

1955 Named first in Ten Best Postwar artists by the magazine *Connaissance des Arts*. Met Georges Simenon who became his close friend. Bought a property in Domont, near Paris, that he left the following year to live at Château l'Arc near Aix-en-Provence, which was to be his main residence until 1964.

1958 Aged 30, the first retrospective of his work was held at the Galerie Charpentier. The *New York Times* named Buffet as one of "France's Fabulous Young Five", among peers that included Yves Saint Laurent. Marries Annabel Schwob, essentially shunning himself from the gay art elite. Around this time Buffet's technique changed drastically, incorporating more colour and depth, using the beautiful and slightly androgynous Annabel as his primary muse.

1961 Produced series of paintings depicting the life of Jesus Christ for the purpose of decorating Château l'Arc. These paintings are now at the Vatican Museum on permanent exhibition. At that time he also produced a series of emaciated figures evocative of war tragedies, echoing the grievances of WWII. With popularity on the rise in Japan, many of the works related to the tragedies of Hiroshima and Nagasaki.

1962 Birth of first daughter, Virginie.

1963 Birth of second daughter, Danielle.

1965-1971 Lived between Brittany and Paris.

1971 Named Chevalier de la Légion d'Honneur. Birth of son, Nicolas.

1973 Bernard Buffet Museum inaugurated by Kiichiro Okano in Shizuoka, Japan.

1974 Elected to the Académie des Beaux-Arts and the Légion d'Honneur.

1978 Designed a stamp depicting l'Institut et le Pont des Arts at the request of the Postal Administration.

1980 Bought a manor in Normandy, which he left in 1986 to live at the Domaine de la Baume, near Tourtour in the Haut-Var. Living a heavy alcohol-ridden lifestyle with Annabel, many of Buffet's works in this decade featured signs of hedonism: alcohol and cigarettes littered stark and sullen still-lives.

1986 Annabel published *D'amour et d'eau fraîche* at Sylvie Messinger editions; Georges Durand published *La Divine Comédie de Bernard Buffet* at Desclée de Brouwer editions.

1988 A large extension to the Bernard Buffet Museum inaugurated in Japan.

1989 Alin Alexis Avila published *Bernard Buffet*, edited by Nouvelles Éditions Françaises aux Éditions Casterman.

1999 Afflicted with Parkinson's disease and no longer able to paint, 71 year-old Bernard Buffet took his own life.

Selected Exhibitions and Retrospectives

1958 Bernard Buffet, Galerie Charpentier, Paris, France
Bernard Buffet, Institut Français, Berlin, Germany

1959 Bernard Buffet, Casino, Knokke-le-Zoute, Belgium

1963 Bernard Buffet, Museum of Modern Art, Tokyo, Japan

1969 Bernard Buffet, Musée Unterlinden, Colmar, France

1977 Bernard Buffet, Gemeentemuseum, Wieger Deurne, Holland

1978 Bernard Buffet, Musée de la Poste, Paris, France

1985 Bernard Buffet, Réfectoire des Jacobins, Toulouse, France

1987 Bernard Buffet, Odakyu Museum, Tokyo, Japan

1991 Bernard Buffet, Pushkin State Museum of Fine Arts, Moscow, Russia
Bernard Buffet, State Hermitage Museum, Saint-Petersburg, Russia
Bernard Buffet, Gallery Hyundai, Seoul, Korea

1993 Bernard Buffet, Musée Gustave Courbet, Ornans, France

1994 Bernard Buffet, Documenta-Halle, Kassel, Germany

1995 Bernard Buffet, Odakyu Museum, Tokyo, Japan

1996 Bernard Buffet, Kaohsiung Museum of Fine Arts, Taiwan

2009 Bernard Buffet, Centre de la Vieille Charité, Marseille, France

2010 Bernard Buffet, Galerie Pascale Froessel, Strasbourg, France

2012 Bernard Buffet, Musée d'Art Moderne de la Ville de Paris, France
Tribute to Bernard Buffet, Atelier Gabrielle, Salernes, France
Bernard Buffet, engraver, Musée Yves Brayer, Les Baux-de-Provence, France

2016 Bernard Buffet, Rétrospective, Musée d'Art Moderne de la Ville de Paris, France

Selected Public Collections

Boca Raton Museum of Art, Florida, USA
Musée d'Art Moderne, Lille, France
National Gallery for Foreign Art, Sofia, Bulgaria
National Gallery of Canada, Ottawa, Canada
National Museum of Western Art, Tokyo, Japan
Tampere Art Museum, Tampere, Finland
Museum of Contemporary Art, Skopje, Macedonia
Bernard Buffet Museum, Tokyo, Japan

Raoul Dufy



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Paysage de Langres p. 10



L'Avenue du bois, le Palais rose p. 12



Le Bel été p. 14



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Nature morte au panier de poires p. 18



Portrait de Claude Moulon en habit de Pierrot p. 21



Berthe Reysz dans l'atelier de Perpignan p. 22

Bernard Buffet



Bouquet de fleurs p. 29



La Voisin p. 30



Saules près de l'étang p. 32



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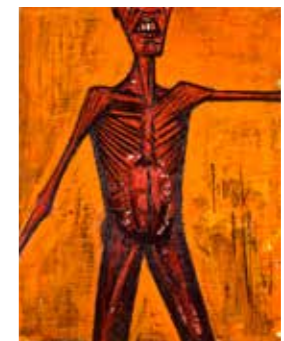
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Nature morte à la cafetière bleue p. 47

Coordinators: Aurélie Heuzard,
Jessica Jungmin Kim, Annabel Decoust
Designer: Séverine Morizet
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OPERA GALLERY

Opera Gallery Seoul
1FL, SB Tower, 318 Dosandaero
Gangnam-Gu, Seoul 06054, Korea
T. + 82 2 3446 0070
seoul@operagallery.com
operagallery.com

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