



**NEW
SCHOOL
OF PARIS**
1950s — PRESENT

OPERA GALLERY

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OF PARIS**
1950s — PRESENT
10 May – 9 June 2024

OPERA GALLERY
30
YEARS

FOREWORD

GILLES DYAN

Founder and Chairman
Opera Gallery Group

STÉPHANE LE PELLETIER

Director, Asia Pacific Opera Gallery
Singapore

Opera Gallery Singapore is pleased to present “New School of Paris: 1950s–present”, featuring works by Karel Appel, Jean Dubuffet, Philippe Hiquily, Georges Mathieu, Pierre Soulages, and Zao Wou-Ki. Centred around the term “New School of Paris” (Nouvelle École de Paris) that first emerged in 1952, this exhibition pays homage to a diverse group of artists with distinctive voices to tell a larger story about post-World War II Paris and the origins of Tachisme, Lyrical Abstraction and Art Informel.

Predominant in the exhibition is Philippe Hiquily's artistic voice, resonating through his large scale works. Originating from experimentation in the 1950s and evolving in scale through the 1960s, when the first monumental *Girouette* was publicly displayed, Hiquily primarily depicted female figures with simple lines, interlocking the characters of modern goddesses, mothers, and objects of desires in mobile sheets of metal. For Hiquily, lines, space and form become the fields of research and experimentation.

On canvas, Pierre Soulages and Jean Dubuffet similarly engaged in exploratory practices, experimenting with speed, gesture, and signs. Often employing unconventional tools and a restrained colour palette, they are regarded as pivotal figures in the New School of Paris and Art Informel. Much like Hiquily, whose palette is confined to metallic patinas–rust, black, gray, gold, and silver–Soulages employed black and dark hues to encapsulate light within his works. Dubuffet's primary colours allow for transitions from gestural practices to organic abstract forms.

Colours and shapes are championed by Karel Appel, founder of the CoBrA group and pioneer of the movement of Tachisme. Presenting an artistic style that oscillates between more figurative and still abstract, Appel experimented throughout his career and exposed himself to different currents like Pop Art and Abstract Expressionism, never settling into one movement.

Energetic brushstrokes define the work of Zao Wou-Ki, whose inspiration drew heavily from nature, particularly evident from the late 1950s and early 1960s, reflecting his explorations in light, landscape, and atmospheric conditions.

Lastly, Georges Mathieu, a pioneer of Lyrical Abstraction, was among the first to bring the dripping technique to post-war Paris. His art embodies the movement's ethos, favouring free painting methods that value speed over predetermined shapes. Over time, Mathieu evolved his style, spreading brushstrokes across the canvas to create energy and movement, abandoning the need for a central focus.

Blurring the lines between different voices, styles and mediums, *New School of Paris: 1950s–present* echoes the effervescent atmosphere of the French capital and brings to attention the legacy left behind by these artists. We invite you to explore these interweaving storylines and running dialogues with us.

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1901 – 1985

JEAN DUBUFFET

Born in 1901 in Le Havre, France, to wine merchants, painter and sculptor Jean Dubuffet shifted between winemaking and art before fully dedicating himself to his artistic practice in 1942. In 1918 he attended the acclaimed Académie Julian in Paris but quickly found the academy too rigid, and left to study independently immersing himself in poetry, music and language.

Jean Dubuffet is regarded as one of the most radical renewers of art in the immediate postwar period. His work represented a transgressive, wilfully anti-cultural agenda posited as an alternative to the established concepts of art. He saw artistic value in children's drawings, random doodles, graffiti in public spaces, as well as works by prisoners and mentally ill patients.

Dubuffet collected such works as a source of inspiration for his own art. For him, these pieces were the expression of a genuine, alternative form of art which he termed Art Brut, or 'raw art'. His early work was influenced by that of Art Brut, but it was also shaped by the interests in materiality which preoccupied many Post-war French artists associated with the Art Informel movement. In the early sixties, he developed a radically new graphic style which he called *L'Hourloupe* and deployed it on many important public commissions.

In his later years he reverted to the spontaneous imagery of his earlier years but this time with vibrant colours (Sites series).

Jean Dubuffet died in 1985, at the age of 83, in Paris.

Paysage au chien bleu

1952

Oil on canvas
Signed and dated 'J. Dubuffet / 52' on the upper right; titled,
signed again and dated 'Paysage au / chien bleu / J. Dubuffet /
Novembre 52' on the reverse
81 x 100 cm | 31.9 x 39.4 in

PROVENANCE
Michel Tapié collection, Paris, France
Arthur Tooth collection, London, UK
E. J. Power collection, London, UK
Marlborough Fine Art, London, UK
Marlborough Galleria d'Arte, Roma, Italy
André Schoeller collection, Paris, France
Private collection

EXHIBITED
London, Marlborough Fine Art, "Masters of the 19th and 20th centuries",
June–August 1972, exh. cat., No. 19, ill. in colour p. 40

Rome, Marlborough Galleria d'Arte, "Dubuffet", March–April 1963, exh.
cat., No. 14, ill. in colour

Milan, Galleria del Naviglio, "Jean Dubuffet", March–April 1964

London, Tate Gallery, "Jean Dubuffet: paintings", April–May 1966, exh. cat.,
No. 52, ill. p. 36.

Amsterdam, Stedelijk Museum, "Jean Dubuffet", June–August 1966, exh.
cat., No. 45, ill.

LITERATURE
Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule VIII : Lieux
momentanés, pâtes battues*, Les Editions de Minuit Paris, 1967, No. 17, ill. p. 26



Pendule IV (Flamboiemment de L'Heure)

1966

Vinyl paint on canvas
Signed and dated 'J. Dubuffet / 66' on the lower right; signed again, titled and dated 'janvier 66' on the reverse
130 x 162 cm | 51.2 x 63.8 in

PROVENANCE
Artist's studio
Galerie Beyeler, Basel / Galerie Jeanne Bucher, Paris, France, July 1968
Pace Gallery, New York, USA
Private collection, New York ,USA
Private collection, Detroit, USA
Private collection
Private collection, New York, USA, by descent
Pace Gallery, New York, USA
Private collection, 2013

EXHIBITED
Berlin, Deutsche Gesellschaft für Bildende Kunst, "Labyrinthe: Phantastische Kunst vom 16. Jahrhundert bis zur Gegenwart", October-November 1966, exh. cat., No. 18, ill. p.24

New York, Pace Gallery, "Winter Group Show", 7–26 January 2013

LITERATURE
Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXI : L'Hourloupe II*, Jean-Jacques Pauvert Editeur, Lausanne, 1968, No. 216, ill. p. 129

Renato Barilli and Ezio Gribaudo, *Dubuffet: oggetto e progetto, il ciclo dell'Hourloupe*, Fratelli Fabri, Milan, 1976, No. 56, ill. p. 47

Renato Barilli, *Dubuffet. Le cycle de l'Hourloupe*, Chêne, Paris, 1976, No. 56, ill. p. 47

Jen H. Duffy, *Perceiving Dubuffet: Art, Embodiment, and the Viewer*, Liverpool University Press, Liverpool, 2021, No. 33, ill.p. 217



Site avec 6 personnages (*Psycho-site E 304*)

1981

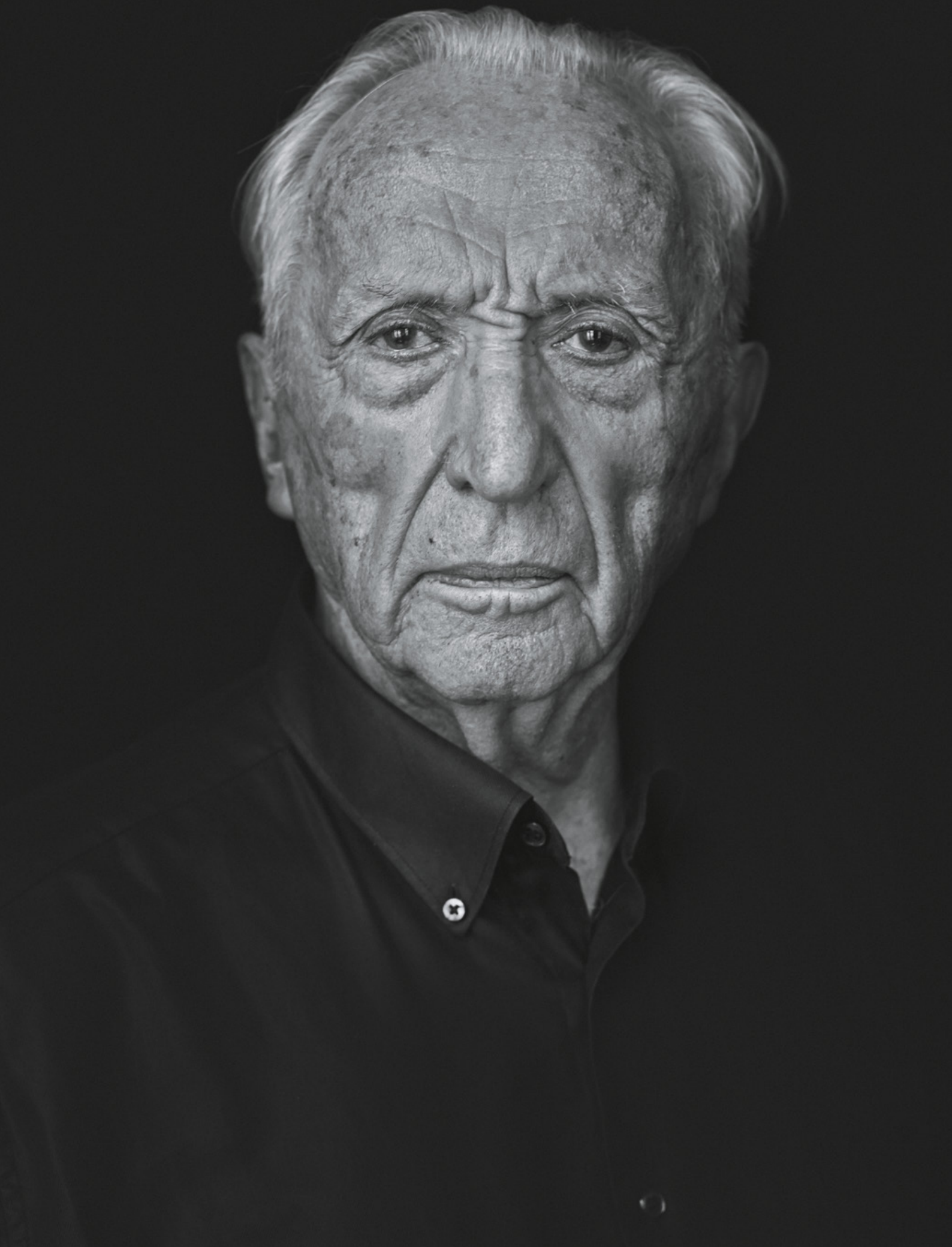
Acrylic on paper laid down on canvas
Signed with initials and dated 'J.D.81' on the lower left
67 x 50 cm | 26.4 x 19.7 in

PROVENANCE
Estate of the artist, France
Galerie Zlotowski, Paris, France
Private collection
Christie's, Paris, 5 June 2019, lot 163

EXHIBITED
Paris, Galerie Zlotowski, "Jean Dubuffet en papier",
25 September–24 November 2012, exh. cat., No. 28,
ill. in colour p. 65

LITERATURE
Max Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule
XXXIV : Psycho-sites*, Les Editions de Minuit, Paris, 1984,
No. 304, ill. p.84





1919 – 2022

PIERRE SOULAGES

Known as the painter of black and light, Pierre Soulages was born in 1919 in Rodez, in the south of France. In 1938, he enrolled at the Ecole Nationale Supérieure des Beaux-Arts in Paris, but he was disappointed by the traditional instruction and soon moved back to his hometown.

After World War II, Soulages returned to Paris, where he was able to fully concentrate on painting, and soon became one of the pioneers of Post-War abstract painting.

Today, he is considered one of the most innovative artists of the twentieth century. Soulages's first groundbreaking work was the *Broux de noix* series (Walnut Stains) (1947–1959), made by using walnut stain – usually reserved for furniture – instead of paint. By masterfully turning black into a luminous colour, Soulages powerfully evoked the genesis of the world, which emerged from darkness. For seven decades, Soulages regularly displayed his work internationally.

He passed away in October 2022 aged one hundred and two.

Peinture 92 x 65 cm, 3 août 1954

1954

Oil on canvas
Signed 'soulages' on the lower right; signed again and dated (scratched into the wet paint); signed again and dated 'SOULAGES / 3 Aout 54' on the reverse
92 x 65 cm | 36.2 x 25.6 in

PROVENANCE
Galerie Otto Stangl, Munich, Germany
Private collection, 1954
Private collection by descent

EXHIBITED
Krefeld, Museum Haus Lange, "Krefelder Privatsammlungen nach 1945",
9 May–26 July 1964

LITERATURE
Pierre Encrevé, *Soulages, L'Œuvre complet. Peintures. I. 1946-1959*,
Seuil, Paris, 1994, No. 151, ill. p. 180



Peinture 195 x 130 cm, 3 décembre 1956

1956

Oil on canvas
Signed 'Soulages' on the lower right
195 x 130 cm | 76.8 x 51.2 in

PROVENANCE
Charles and Peter Gimpel, London, UK
Gimpel Fils Gallery, London, UK
Gimpel and Weitzenhoffer Gallery, New York, USA
Mr Siegward Graf Pilati and Mrs Margit Gräfin Pilati collection, Munich, Germany
Sotheby’s, Paris, 7 December 2011, lot 9
Galerie Applicat Prazan, Paris, France
Private collection

EXHIBITED
Kassel, Documenta II, "Kunst nach 1945 internationale Ausstellung", 1959, exh. cat., No. 5, p. 368
London, The Redfern Gallery, "Pierre Soulages - Paul Feiler", 7–30 October 1959
London, The Redfern Gallery, "La Galerie de France à Londres", 5 June–5 July 1962, exh. cat., ill.
New York, Gimpel and Weitzenhoffer Gallery, "Pierre Soulages", 1977, exh. cat., ill.
Berlin, Berlinische Galerie, Museum für Moderne Kunst, Photographie und Architektur, "Stationen der Moderne", 25 September 1988–8 January 1989, exh. cat., No. 16-47, ill. p. 454

LITERATURE
Pierre Encrevé, *Soulages, L'Œuvre complet, Peinture. I. 1946-1959*, Seuil, Paris, 1994, No. 259, ill. in colour p. 240



Peinture 130 x 89 cm, 8 juin 1959

1959

Oil on canvas
Signed 'soulages' on the lower right; signed again 'SOULAGES' twice
on the reverse and on the stretcher
130 x 89 cm | 51.2 x 35 in

PROVENANCE
Galerie Raymonde Cazenave, Paris, France
Sonja Henie collection, Oslo, Norway, 1960
Astrid Onstad-Talley collection, New York, USA, 1960
Sotheby Parke Bernet, London, 28 June 1984, lot 533
Galerie de France, Paris, France, 1984
M. Fernandez Cabezas, 1986
Sotheby's, London, 29 June 1989, lot 552
Galerie Prazan-Fitoussi, Paris, France, 1989
Private collection, France, 1989
Galerie Protée, Paris, France, 1989
Private collection, Toulouse, France, 1989
Private collection, Belgium, 1994

EXHIBITED
Paris, Galerie Raymonde Cazenave, "Permanence et actualité de la
peinture", 25 March–29 April 1960
Oslo, Kunstnernes Hus; Copenhagen, Louisina Museum; Göteborg,
Konstmuseum; Stockholm, Moderna Museet; Hambourg, Kunsthalle;
Esse, Museum Folkwang; Stuttgart, Württembergischer Kunstverein;
Frankfurt, Kunstverein; Basel, Kunsthalle; London, Tate Gallery; Paris,
Musée de la Ville de Paris; Vienna, Künstlerhaus; Edinburgh, Festival
d'Edimbourg; Liverpool, Walker Art Gallery; The Hague, Gemeente
Museum; Geneva, Musée d'Art et d'histoire, "Collection Sonja Henie-Niels
Onstad", 12 November 1960–24 February 1963
Hovikodden, Kunstsentret, "Collection Sonja Henie Niels Onstad", 1968,
exh. cat., ill.
Paris, Musée National d'Art Moderne, "Passions Privées", 15 December
1995–15 March 1996, exh. cat., No. 6, ill. pp. 428-431
New York, Lévy Gorvy Gallery, "Pierre Soulages", 27 April–27 June 2014

LITERATURE
Lars Gyllensten, Sonja Henie and Niels Onstad, Collection Sonja Henie,
Niels Onstad, 1960-1962, Kirstes Boktrykkeri, 1960, No. 95, ill. p. 113
Pierre Encrevé, *Soulages, L'Œuvre complet. Peintures I 1946-1959*,
Gallimard, Paris, 1994, No. 371, ill. in colour p. 274



Peinture 92 x 130 cm, 13 septembre 1999

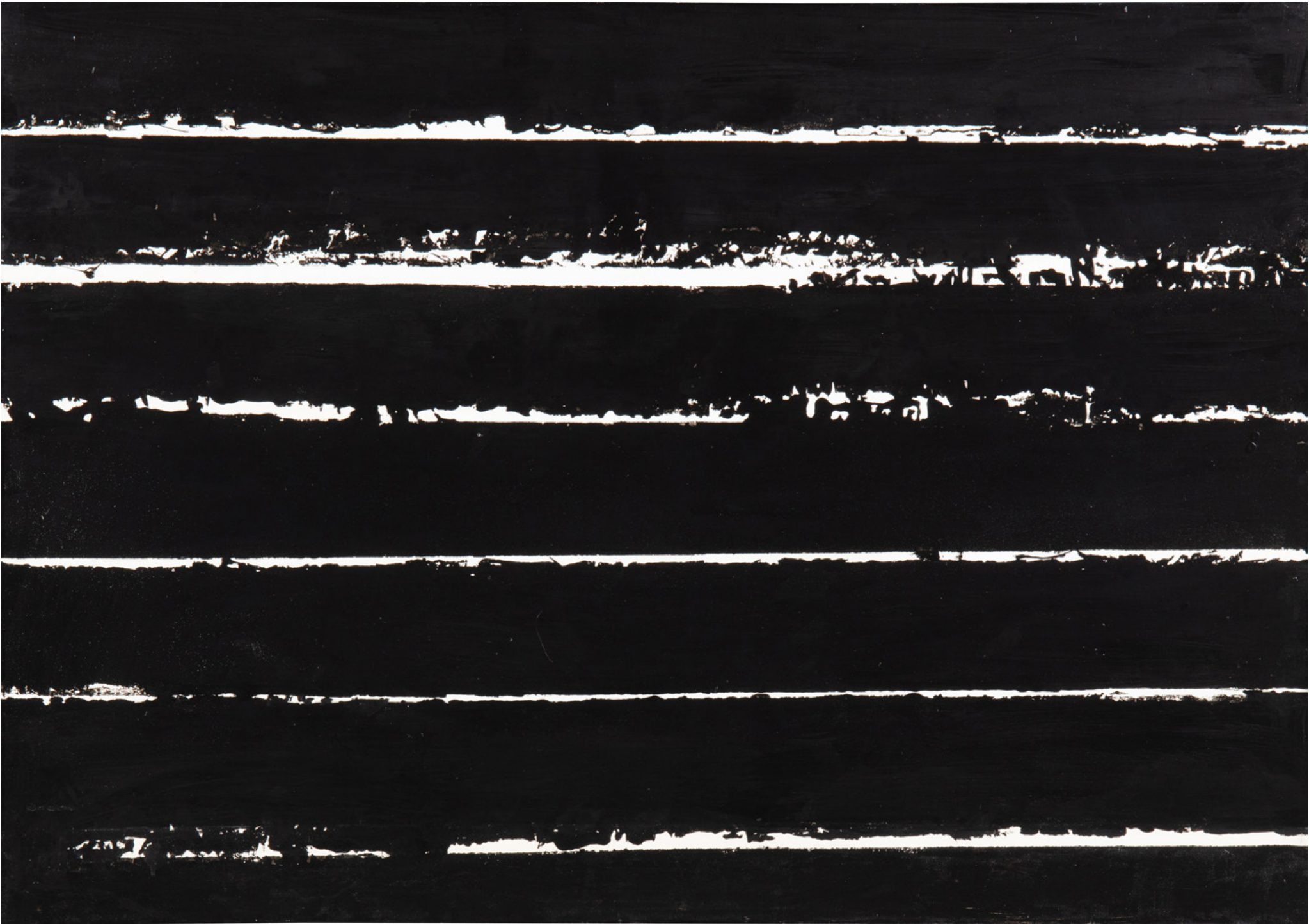
1999

Acrylic on canvas
Signed, titled and dated ' SOULAGES / "Peinture 92 cm x 130 / 13-Sept. 1999"' on the reverse
92 x 130 cm | 36.2 x 51.2 in

PROVENANCE
Galerie Alice Pauli, Lausanne, Switzerland, 2000
Private collection, Geneva, Switzerland, 2000
Galerie Pascal Lansberg, Paris, France, 2009
Versailles Enchères, Perrin-Royère-Lajeunesse, Versailles, 4 July 2010
Private collection, Paris, France

EXHIBITED
Montpellier, Musée Fabre, "Soulages, oeuvres récentes, 1994-1999",
18 November 1999–16 January 2000, exh. cat., ill.
Lausanne, Galerie Alice Pauli, "Soulages Peintures 1999-2000", 2000,
exh. cat., ill.
Paris, Galerie Pascal Lansberg, "Soulages", 16 October–12 December
2009, exh. cat., ill.
Paris, Tuileries, Pavillon des Arts & du Design, Galerie Pascal Lansberg,
24–28 March 2010

LITERATURE
Pierre Encrevé, *Soulages, L'Œuvre complet. Peintures. IV. 1997 -2013*,
Gallimard, Paris, 2015, No. 1196, ill. in colour p. 66





1920 — 2013

ZAO WOU-KI

Zao Wou-Ki was born in Beijing to an intellectual family. Shortly later the family moved to Shanghai, where Zao spent his childhood. At a young age, Zao was already learning calligraphy from his grandfather, and his artistic talent was given full freedom to bloom. Zao graduated from the China Academy of Art in Hangzhou, where he mastered the skills of drawing, sketching, Chinese painting and Western oil painting. After graduated from the academy, Zao stayed and worked as an assistant teacher. His work at this period was very much influenced and inspired by French artists such as Cézanne, Matisse and Picasso. In 1948, Zao moved to Paris.

In Paris, he was warmly welcomed within the intellectual community. There he met new artist friends including Sam Francis, Hans Hartung and more. His earliest art exhibitions in France were met with praise from Miró and Picasso. Zao Wou-Ki's poetic abstract art wakes scenic-cosmic associations. He departed for his new home in France at the precise moment when the painters of the European and American abstract art and Expressionist schools began to flourish.

In 1951 during a trip to Bern, Switzerland, Zao encountered works by Paul Klee. Impressed and inspired by the master's art, Zao shifted from figurative painting to the lyrical abstract art form. Yet, despite of all these Western influences, Zao's work nonetheless rooted in Chinese ink painting. As a result, his works are usually dramatic yet harmonic arrangements of vibrant colours that overlap, juxtapose or blend with each other.

In 1957, Zao held an exhibition at the Galerie de France, the biggest gallery in Paris at the time, which secured his international position. His works were then exhibited in major galleries such as Tate Gallery in London and Museum of Modern Art in New York. On the Asian side, Zao's fame came some 20 years later in the 1970s to 80s, with exhibitions held in Japan, Singapore, Hong Kong and Taipei. In 2002, he is elected member of the French Académie des Beaux-Arts.

06.11.49

1949

Oil on canvas board
Signed and dated '49' on the lower left
21,8 x 26,8 cm | 8.6 x 10.6 in

PROVENANCE
Cadby-Birch Gallery, New York, USA
Collection Patti Cadby Birch, Morocco
Private collection, Morocco

LITERATURE
Françoise Marquet-Zao and Yann Hendgen , *Zao Wou-Ki Catalogue raisonné des peintures, Volume I 1935-1958*, Flammarion, Paris, 2019, No. P-0116, ill. in colour p. 94

CERTIFICATE
The Fondation Zao Wou-Ki has confirmed the authenticity of this work



12.12.68

1968

Oil on canvas
Signed on the lower right; signed again, dated '12.12.68',
titled and inscribed on the reverse
95 x 105 cm | 37.4 x 41.3 in

PROVENANCE
Galerie de France, Paris, France
Galeria Diprove, Lisbon, Portugal
Private collection, Portugal, 1974

EXHIBITED
Lisbon; Porto, Galeria Diprove, "Obras de Zao Wou-
Ki", 16 February - 30 April 1974, exh. cat., No. 6, ill. and
illustrated on the exhibition poster

CERTIFICATE
The Fondation Zao Wou-Ki has confirmed the
authenticity of this work



18.12.69

1969

Oil on canvas
Signed 'ZAO' and signed in Chinese on the lower right; signed again, titled and dated 'ZAO WOU-KI / 18.12.69' on the reverse
116 x 89 cm | 45.7 x 35 in

PROVENANCE
Collection of the artist
Private collection, Paris, France, 2011

EXHIBITED
Paris, Galerie de France, "Oeuvres récentes de Zao Wou-Ki", 1970
Chécy, Château du Croc (likely exhibited), "Zao Wou-Ki"; exh. cat., ill. in colour p. 4

LITERATURE
Jean Leymarie, *Zao Wou-Ki*, Editions Cercle d'Art, Paris, 1986, No. 144, ill. in colour p. 194
Jean Leymarie, *Zao Wou-Ki*, New York, 1979, No. 144, ill. in colour p. 194
Jean Leymarie, *Zao Wou-Ki*, Paris, 1986, No. 144, ill. in colour p. 194
Jing Feng Yu, François Cheng, *Zao Wou-Ki. Overseas artists series*, Lignan Art Publishing House, Guangzhou, 1988, ill. in colour p. 26
Daniel Abadie, Martine Contensou, *Zao Wou-Ki*, Ars Mundi, Gennevilliers, 1988, No. 32, ill. in colour
The Lecture notes of Zao Wou-Ki in China, Nanning, Guangxi Fine Arts Publishing House, 2000, ill. in colour p. 111

CERTIFICATE
The Fondation Zao Wou-Ki has confirmed the authenticity of this work



19 août 2006

2006

Oil on canvas
Signed in Pinyin and signed 'ZAO' on the lower right;
signed again and dated 'ZAO 19 août 2006' on the stretcher
195 x 130 cm | 76.8 x 51.2 in

PROVENANCE
Artist's studio
Private collection, Europe

CERTIFICATE
The Fondation Zao Wou-Ki has confirmed the authenticity
of this work





1921 — 2012

GEORGES MATHIEU

Georges Mathieu was born in Boulogne-sur-Mer, France, in 1921. A self-taught painter and a theorist, he began his artistic career in 1942. He travelled and painted in Japan, the USA, Brazil, Argentina and the Middle-East but mostly lived and worked in Paris where he died in 2012.

Georges Mathieu is a prominent figure of the Lyrical Abstraction movement and post-war Informalism. Pioneering a form of Gestural Abstraction that was close to performance, Georges Mathieu, famed provocateur, developed a form of painting which prioritizes the primacy of speed, denial of references, and ecstatic state of mind. He was known for his large-scale formats, which he achieved by using long brushes and applying paint directly from tubes onto the canvas. The immediacy and rapid execution of these distinct methods guaranteed the freedom which he defined his work. The titles of his works, often historical, musical and geographical references, add a poetic quality, both sophisticated and offbeat.

Mathieu's work has been the subject of numerous exhibitions, and in numerous museum collections, including the Art Institute of Chicago; Centre Pompidou, Paris; the Hirshhorn Museum and Sculpture Garden, Washington, DC; Kunstmuseum Basel; Kunsthaus Zürich; the Museum of Contemporary Art, Los Angeles; the Museum of Fine Arts, Houston; the Museum of Modern Art, New York; the Musée National d'Art Moderne, Paris; the Solomon R. Guggenheim Museum, New York; and Tate, London.

La Plainte de la Sainte Mère l'Eglise

1958

Oil on canvas
Signed and dated 'Mathieu 58' on the lower right
97 x 195,2 cm | 38.2 x 76.9 in

PROVENANCE
Collection Maurice d'Arquian, Brussels, Belgium
Galerie Helios, Brussels, Belgium
Private collection

EXHIBITED
Cologne, Kölnischer Kunstverein, "Georges Mathieu.
Olbilder, Gouachen, Lithographien", 17 January–22
February 1959, exh. cat. No. 14

CERTIFICATE
The Comité Georges Mathieu has confirmed the
authenticity of this work



Départ alarmé III

1987

Oil on canvas
Signed 'Mathieu' on the lower left
81 x 100 cm | 31.9 x 39.4 in

PROVENANCE
Collection Alain et Michèle Carles, Paris, France
Succession Michelle Dubeuf
Artcurial, 3 December 2019, lot 58

CERTIFICATE
This artwork is referenced among the authentic artworks of
the Archives by Jean-Marie Cusinberche on Georges Mathieu





1921—2006

KAREL APPEL

Across a nearly six-decade career, Karel Appel established a distinct aesthetic that made him one of the most influential Dutch artists in the latter half of the twentieth century. Born in 1921 in Amsterdam, Netherlands, he studied at the Rijksakademie van Beeldende Kunsten. Appel left the Netherlands in the 1950's, travelled extensively and lived and worked in New York and Europe. He passed away in 2006 in Zürich, Switzerland.

A founding figure of CoBrA in 1948, a movement that rejected rationalism and geometric abstraction, Appel experimented widely, across painting, sculpture, drawing, and stage design, distinguishing himself for his astonishing capacity to innovate. He never settled in a signature style, media or subject. Going beyond his classical, academic training, Appel looked at folk art, as well as the uninhibited work of children and the mentally ill, whilst also drawing from jazz's spirit of improvisation. Oscillating between realism and an emotionally charged, robustly active, and spontaneous abstraction, Appel adopted a material-oriented approach in his practice, and promoted a genuine form of expression.

During his lifetime, Appel participated in numerous one-person traveling exhibitions around the world and represented the Netherlands in the 27th International Art Exhibition in the Venice Biennale. His work is represented in public collections internationally, including the Albertina Museum, Vienna, Austria; Art Gallery of Ontario, Toronto, Canada; Fondation Vincent Van Gogh, Arles, France; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Louisiana Museum of Modern Art, Humlebaek, Denmark; Moderna Museet, Stockholm, Sweden; Musée d'Art Moderne et d'Art Contemporain, Liège, Belgium; Musée d'Art Moderne de la Ville de Paris, France; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France; Museo de Arte Moderno, Mexico City, Mexico; Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil; Museum of Fine Arts, Boston, MA; Museum of Modern Art, New York, NY; National Gallery of Canada, Ottawa, Canada; National Museum of Art, Architecture and Design, Oslo, Norway; The Phillips Collection, Washington, D.C.; Pinakothek der Moderne, Munich, Germany; San Francisco Museum of Modern Art, San Francisco, CA; Solomon R. Guggenheim Museum, New York, NY; Tate Modern, London, UK; and the Tel Aviv Museum of Art, Tel Aviv, Israel; and of course in all major Dutch museums, in particular the Rijksmuseum, Amsterdam; Stedelijk Museum, Amsterdam; and the Gemeentemuseum Den Haag, The Hague.

Tête d’homme

1946

Oil on canvas
Signed and dated 'k. appel 46' on the upper right
50 x 40 cm | 19.7 x 15.7 in

PROVENANCE
Artist's studio
Private collection, The Netherlands
Private collection
Christie's, Amsterdam, 1 May 2019, lot 86



Tête Champignon

1960

Oil on canvas
Signed 'appel' on the lower left and dated '1960' on the lower right
145 x 97 cm | 57.1 x 38.2 in

PROVENANCE
Private collection
Mak van Waay, Amsterdam, 21 December 1967, lot 5
Margot and Alfred Otto Müller collection, Cologne, Germany



Little Mushroom Men

1961

Oil on canvas
Signed and dated 'appel 61' on the lower right
161 x 129 cm | 63.4 x 50.8 in

PROVENANCE
Gimpel Fils Gallery, London, UK
Private collection
Private collection, by descent

EXHIBITED
London, Gimpel Fils Gallery, "Karel Appel 1962", 4–29 February 1964,
exh. cat., No. 10, ill. in colour



Composition

1963

Mixed media on panel
Signed and dated 'appel 63' on the lower right
69 x 98 cm | 27.2 x 38.6 in

PROVENANCE

Private collection
Artcurial, Paris, 3 April 2007, lot 395
Opera Gallery, Geneva, Switzerland
Private collection



Woman with Ghost

1966

Oil on canvas
Signed 'appel' on the lower left; titled, signed again
and dated on the stretcher
63,5 x 80 cm | 25 x 31.5 in

PROVENANCE
Martha Jackson Gallery, New York, USA
The Estate of Jacquelin Wechsler
Private collection



Untitled

1968

Mixed media and collage on canvas
Signed and dated 'appel 1968' on the lower right
162 x 122 cm | 63.8 x 48 in

PROVENANCE
Artist's studio, 1968
Gimpel Fils, New York, USA, 1968
Leo Castelli, New York, USA, 1969
Private collection

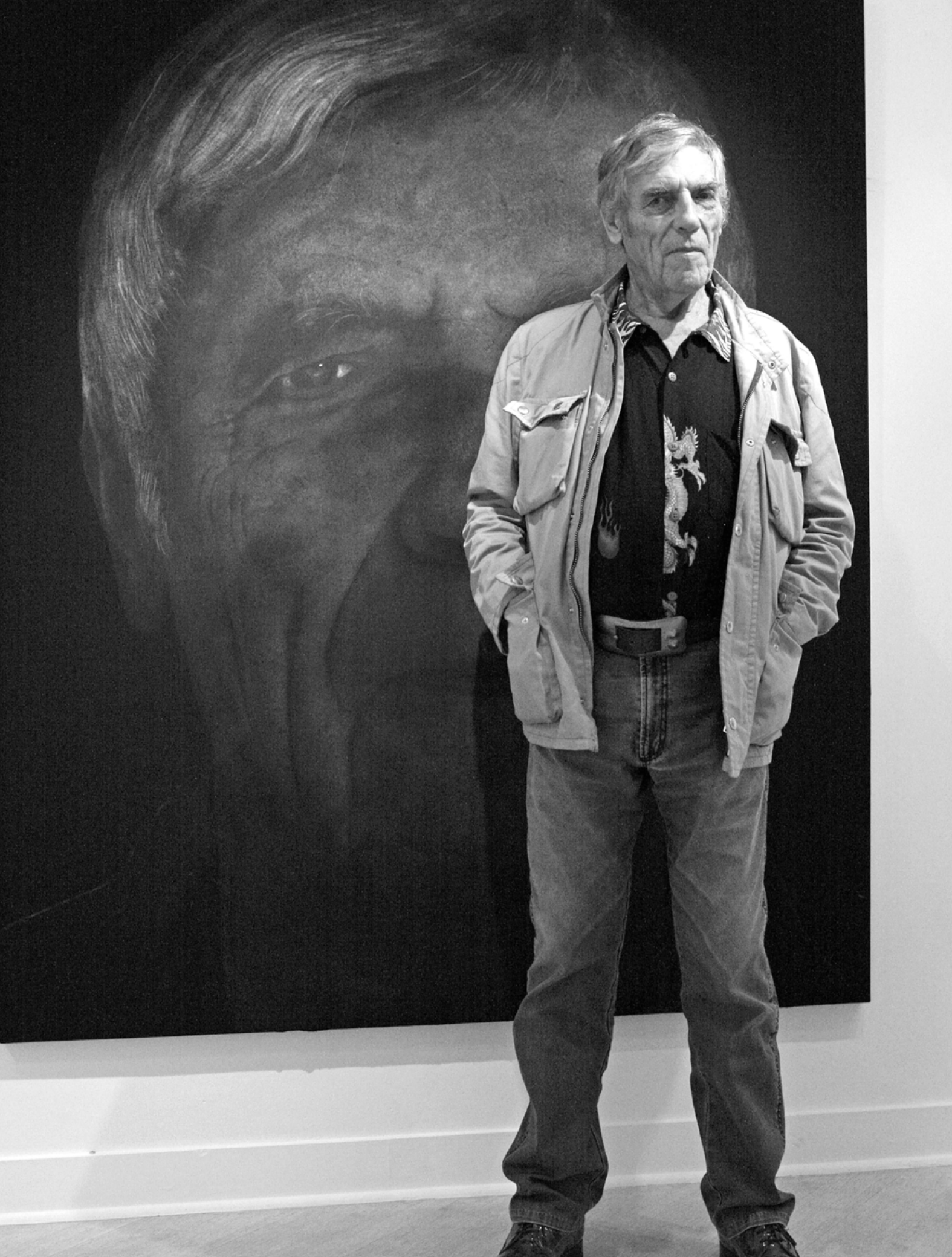


Personnage

1969
Acrylic on canvas
Signed and dated 'appel 69' on the lower right
81,2 x 73,6 cm | 32 x 29 in

PROVENANCE
Gallery Moos, Toronto, Canada
Circle Arts International, Toronto, Canada
Private collection, Canada





1925 — 2013

PHILIPPE HIQUILY

Born in 1925 in Paris, France, to a decorator father and a painter mother, influenced by Cubism, Philippe Hiquily was introduced to art at a very young age, assisting sculptors such as Despiau, and attended the École des Beaux-Arts in Orléans. His young years under the Occupation led him far from art, to the Indochina war, under the command of the General Leclerc, in 1945. Upon his return, he enrolled in the École Nationale Supérieure des Beaux-Arts in the Gimond-Janniot studio where he met César (1921-1998), Albert Ferraud (1921-2008), Michel Guino (1926-2013) and Robert Muller (1920-2003). He graduated in 1953 and left school after winning a prize for one of his iron sculptures, *Le Neptune*.

He then found a studio on rue Raymond Losserand in the 14th arrondissement of Paris. That is where he developed his work and his 'direct metal' technique, in which sheet metal is predominant. He went to Germaine Richier's studio to present his first metal works. At the end of the 1950s he strayed from the object to undertake a more advanced reflection on form, leading him to the idea of simplifying the human figure, mainly female, sometimes going as far as a very abstract approach to form. Space and form became the premise of his research into line, rhythm and movement.

For more than fifty years he worked with iron, steel and brass, seeking to give life to his works. Strongly influenced by the work of Alexander Calder, movement is at the heart of his art, as seen throughout his kinetic sculptures. One of the most striking examples is his *Girouettes*, which were created in 1963 during a project in Marbella, Spain. This theme would mark him for the rest of his life. The artist always sought to disturb through his work, "If art does not provoke, I do not see where art is", he said. Philippe Hiquily died in March 2013 in Villejuif.

Hiquily's works are in numerous public collections such as the Museum of Contemporary Art, Havana, Cuba; MoMA, New York, United States; Hirshhorn Museum, Washington, United States; Museum of Contemporary Art, Montreal, Canada; Musée d'Art Moderne, Paris, France; Centre Georges Pompidou, Paris, France; Musée d'Art et d'Industrie de Saint-Etienne, France; Guggenheim Museum, New York, United States.

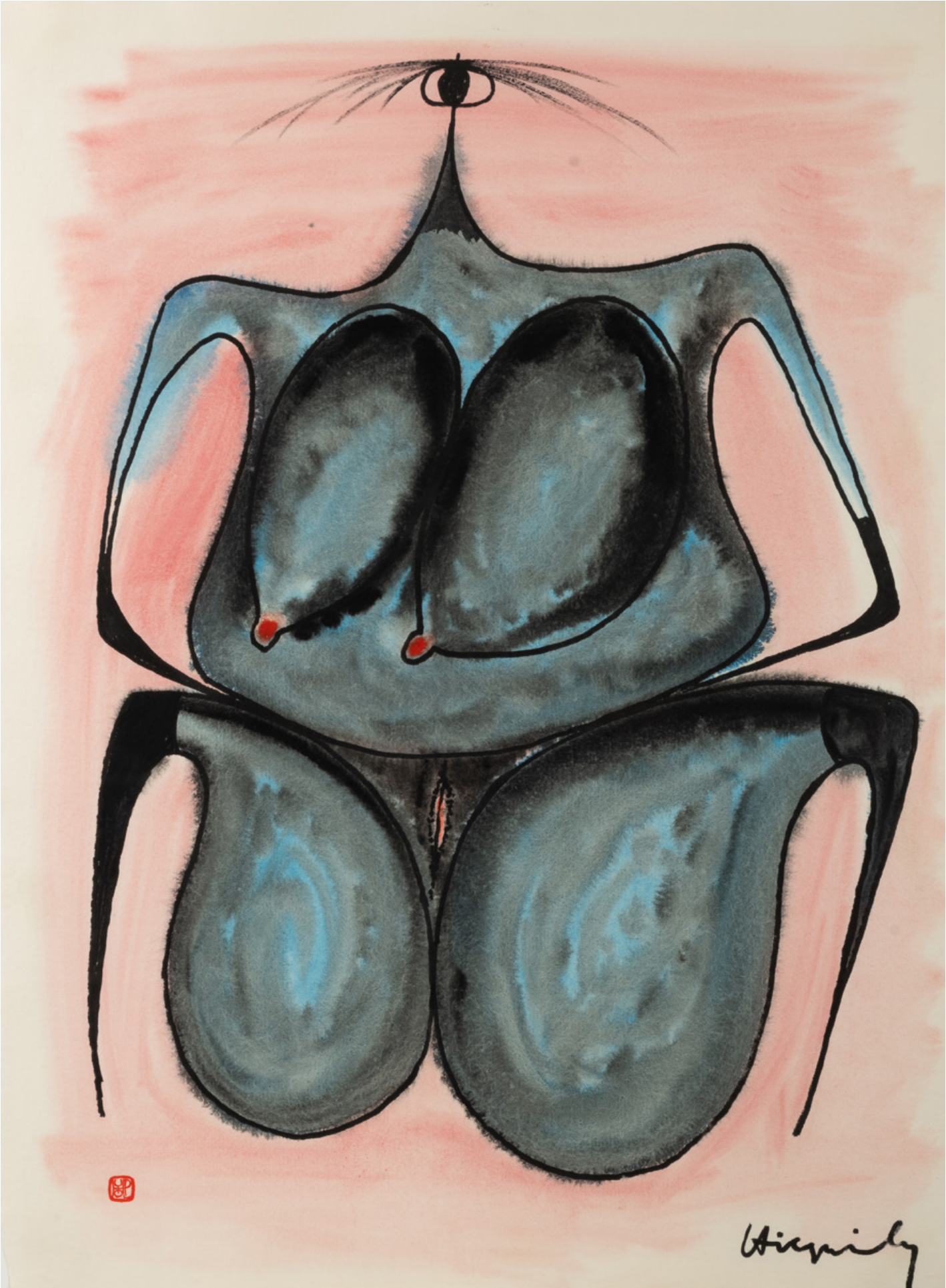
La Cyclope

1986

Watercolour on paper
Signed 'Hiquily' on the lower right, monogram stamp on
the lower left
78 x 57 cm | 30.7 x 22.4 in

PROVENANCE
Private collection

LITERATURE
Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily.
Catalogue Raisonné, 1948-2011*, volume II, Loft Éditions,
Paris, 2012, No. 914, ill. in colour p. 148



La Gifle

1991

Patinated bronze
Edition: 3/8
Signed and numbered '3/8'; Bocquel foundry stamp
85 x 48 x 21 cm | 33.5 x 18.9 x 8.3 in

PROVENANCE
Galerie Patrice Trigano, Paris, France

EXHIBITED
Châteauroux, Couvent des Cordeliers, "Hiquily, Châteauroux - Les Cordeliers", 24 March–15 May 1995, exh. cat., ill. in colour on the cover

LITERATURE
Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily. Catalogue Raisonné, 1948-2011*, volume I, Loft Éditions, 2012, No. 491, ill. in colour p. 339
Pierre Cabanne, *Hiquily, Bronzes et mobilier*, Les Irréguliers | La Différence, Paris, 2005, ill. in colour p. 50

CERTIFICATE
The Galerie Patrice Trigano has confirmed the authenticity of this work



Lampadaire

1993-2024

Patinated bronze, ammonium dichromate
Edition: 7/8
195 x 65 x 30 cm | 76.8 x 25.6 x 11.8 in

PROVENANCE
Estate of the artist

LITERATURE
Tara Hiquily and Jean-François Roudillon, Philippe Hiquily.
Catalogue Raisonné, 1948-2011, volume 2, Loft éditions,
Paris, 2012, No. 837, ill. in colour p. 114



L'Aurige

1997

Brass, plough wheels and horn
Unique piece
140 x 92 x 66 cm | 55.1 x 36.2 x 26 in

PROVENANCE

Collection of the artist
Estate of the artist

LITERATURE

Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily. Catalogue Raisonné, 1948-2011*, volume 1, Loft Éditions, Paris, 2012, No. 553, ill. in colour p. 375

Pierre Cabanne, *Hiquily - Bronzes et mobilier*, Les Irréguliers | La Différence, Paris, 2005, ill. in colour p. 28

EXHIBITED

Paris, Galerie Jean-Gabriel Mitterrand, "Philippe Hiquily - Fer 1954-1958", 26 September–25 October 1997

Paris, Galerie Loft, "Mobiles", 10 November–16 December 2000

Paris, Galerie Loft, Art Saint-Germain-des-Prés, "Philippe Hiquily et Wang Keping : Sculpture et sensualité", 14–17 May 2009

Paris, Grand Palais, Salon des collectionneurs, 11–20 September 2009

Paris, Hotel Lutétia, October 2010



Chen Yi

2006

Iron mobile
Edition: AP 1/4 (Edition of 8)
50,5 x 61 cm | 19.9 x 24 in

PROVENANCE
Estate of the artist

EXHIBITION
Paris, Galerie Loft, Art Saint-Germain-des-Prés, "Philippe Hiquily et Wang Keping : Sculpture et sensualité", 14–17 May 2009

LITERATURE
Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily. Catalogue Raisonné, 1948-2011*, volume 1, Loft Éditions, Paris, 2012, No. 629, ill. in colour p. 409



Cheng San

2006

Iron mobile
Edition: 2/8
220 x 90 cm | 86.6 x 35.4 in

PROVENANCE
Estate of the artist

EXHIBITED
Paris, Galerie Loft, Art Saint-Germain-des-Prés, "Philippe Hiquily et Wang Keping : Sculpture et sensualité", 14–17 May 2009

LITERATURE
Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily. Catalogue Raisonné, 1948-2011*, volume 1, Loft Éditions, Paris, 2012, No. 632, ill. in colour p. 410



Console

2009

Edition: 3/8
Beaten aluminium with aluminium top
80 x 70 x 41 cm | 31.5 x 27.6 x 16.1 in

PROVENANCE
Galerie Patrice Trigano & Galerie Yves Gastou, Paris,
France

LITERATURE
Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily*.
Catalogue Raisonné, 1948-2011, Loft Éditions, Paris, volume
2, No. 771, ill. in colour p. 77



L'Épicurienne

2011

Corten steel, rusted patina

Edition: EA 2/4

275 x 120 x 140 cm | 108.3 x 47.2 x 55.1 in

PROVENANCE

Galerie Loft

Estate of the artist

LITERATURE

Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily. Catalogue Raisonné, 1948-2011*, volume 1, Loft Éditions, Paris, 2012, No. 649, ill. in colours pp. 365-417



L'Épicurienne

2011

Welded steel, black paint
Edition: 8/8
115 x 60 x 50 cm | 45.3 x 23.6 x 19.7 in

PROVENANCE
Estate of the artist



L'Accouplement

2011
Brass and wood
Edition: EA 2/2
180 x 200 cm | 70.9 x 78.7 in

PROVENANCE
Galerie Michel Natan
Estate of the artist

LITERATURE
Tara Hiquily and Jean-François Roudillon, *Philippe Hiquily. Catalogue Raisonné, 1948-2011*, volume 1, Loft Éditions, Paris, 2012, No. 489, ill. in colour p. 338, titled "Le Viol"



La Sénatrice
2012
Painted steel
Edition: EA ¼
200 x 200 x 80 cm | 78.7 x 78.7 x 31.5 in

PROVENANCE
Estate of the artist

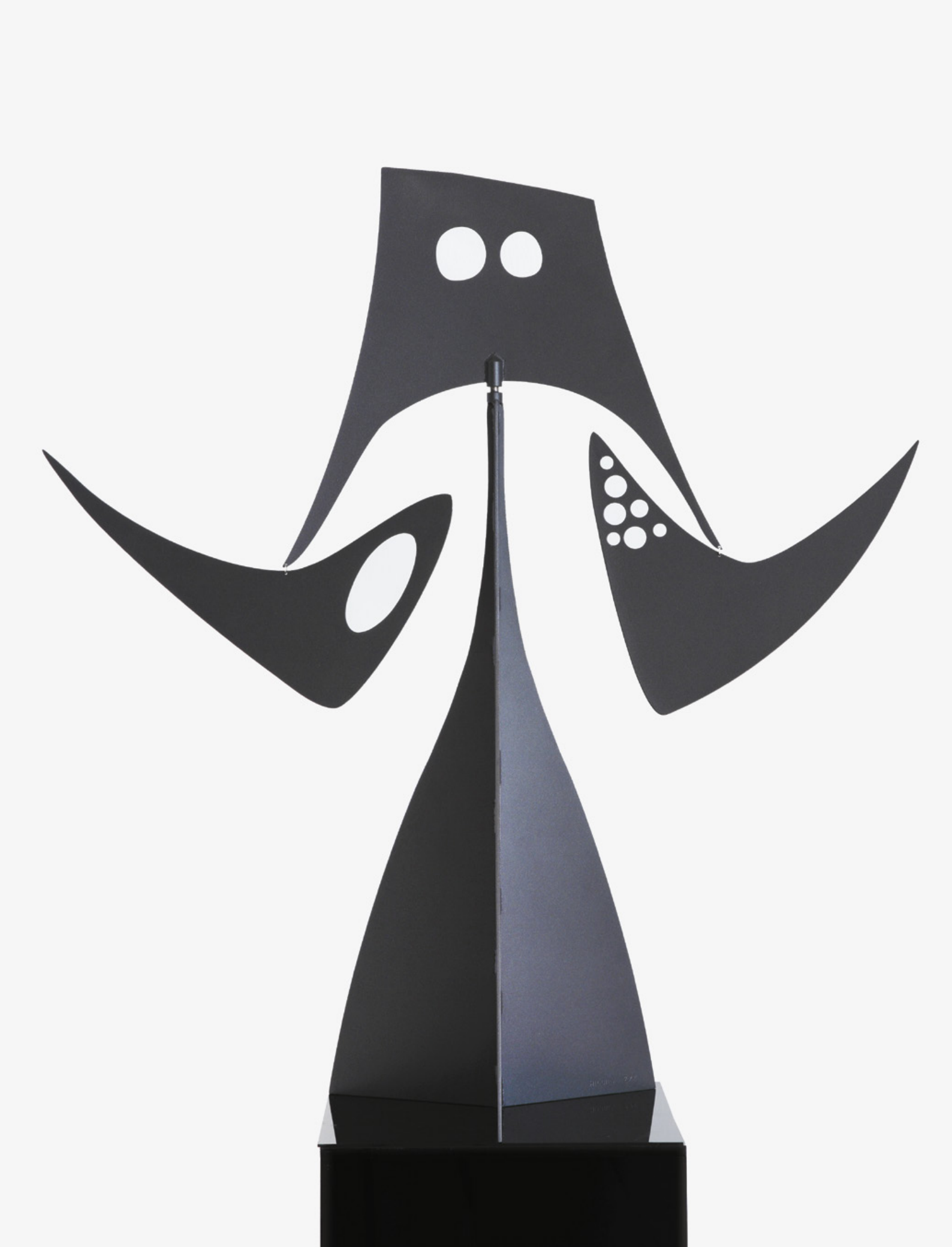


Mobile l'Australienne

2013-2020

Painted Steel
Edition: 2/8
100 x 110 x 40 cm | 39.4 x 43.3 x 15.7 in

PROVENANCE
Estate of the artist



Girouette Printemps

2013

Painted steel
Edition: AP 2/4
200 cm | 78.7 in

PROVENANCE
Estate of the artist



La Détachée
2022
Edition: EA 1/2
Wool and cotton
200 x 150 cm | 78.7 x 59.1 in

PROVENANCE
Private collection



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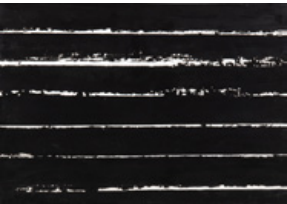
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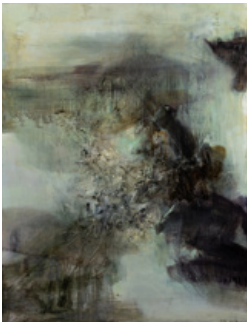
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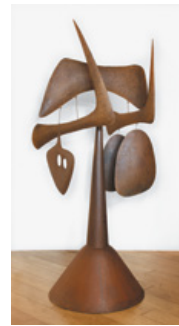
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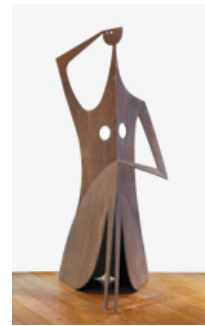
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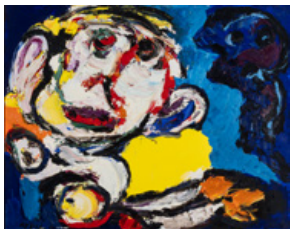
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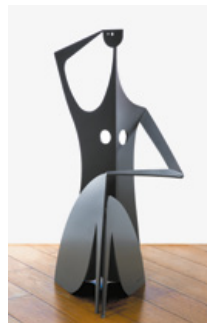
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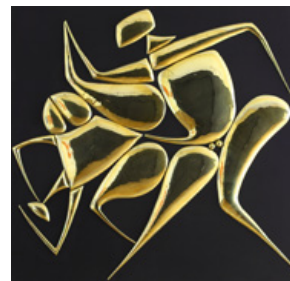
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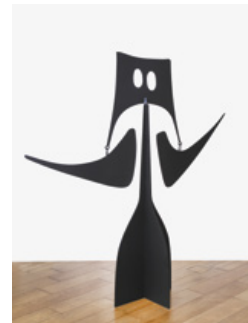
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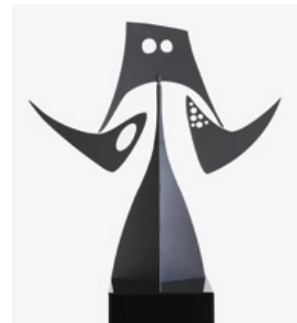
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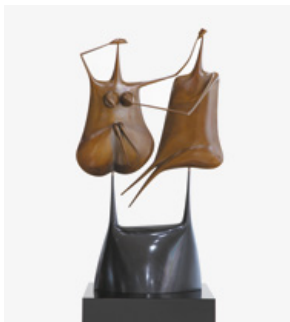
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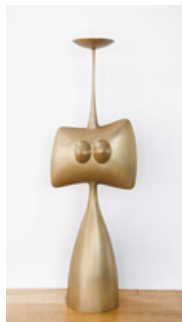
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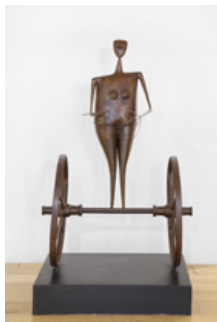
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This exhibition catalogue is created upon the occasion of the exhibition 'New School of Paris: 1950's - present'

Presented by Opera Gallery Singapore from 10 May to 9 June 2024

ACKNOWLEDGMENTS

We extend our gratitude to all the individuals who contributed to this extraordinary exhibition.

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**NEW
SCHOOL
OF PARIS**
1950s — PRESENT

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