



# EXPÉRIENCES ABSTRAITES

*Au-delà du réel*

OPERA GALLERY

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**EXPÉRIENCES ABSTRAITES**  
**ABSTRACT EXPERIENCES**

*Au-delà du réel*  
*Beyond the real*

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# PREFACE

À travers cette nouvelle exposition parisienne, Opera Gallery souhaite mettre en perspective un pan non négligeable de ses collections constituées au fil de ses deux décennies d'existence. Vingt ans déjà !

Malgré l'action inexorable du temps qui adoucit les certitudes et modère les convictions, l'art abstrait s'oppose encore trop souvent à l'art figuratif dans l'esprit d'un large public d'amateurs d'art. Nous souhaitons partager une vision quelque peu nuancée d'un des courants les plus novateurs du XX<sup>ème</sup> siècle qui a su remettre en cause la notion même de représentation à travers un regard véritablement novateur.

Le contenu de cette exposition s'imposa simplement : souligner le primat de la subjectivité artistique plutôt que l'objectivité affirmée d'un réalisme par l'image. Nulle opposition conceptuelle ne nous semble pouvoir empêcher les passerelles entre abstraction et figuration. Il s'agit d'expérimenter dans les deux cas un langage pictural qui révèle une expérience singulière aboutissant au même objet : une œuvre d'art.

Cette exposition retrace l'aventure d'un phénomène artistique vécue comme une rupture et montre sa permanence actuelle à travers de talentueux jeunes artistes que nous soutenons avec vigueur.

Il s'agissait pour nous d'analyser l'image à travers sa matérialité au-delà de nos habitudes, au-delà de nos idées reçues, au-delà d'une réalité reconnaissable héritée de notre histoire. L'art abstrait se veut une invite à une expérience intérieure, une épure de la pensée, une poésie de l'esprit qui engendre des processus qui se développent selon des lois spécifiques.

À notre sens, la pluralité est une valeur universelle qui se partage. L'art en est un merveilleux exemple que nous sommes heureux de vivre au quotidien avec nos collectionneurs.

**Gilles Dyan**  
Fondateur et Président  
Opera Gallery Group

**Fatiha Amer**  
Directrice  
Opera Gallery Paris

With this new Paris exhibition, Opera Gallery proposes to put into perspective a large selection of the collections they have constituted along the past two decades. Twenty years of existence already!

In spite of the inexorable passage of time that downplays certainties and moderates convictions, abstract art is still too often offset against figurative art in the opinion of a large part of art lovers. We wish to share a slightly more nuanced view on the Abstract movement, one of the most innovating art trends of the 20<sup>th</sup> Century and one that managed to question the notion of representation through a completely new look.

The content of this exhibition became an obvious one: it had to highlight the primacy of artistic subjectivity over the claimed objectivity of realistic images. In our opinion, no conceptual opposition makes it impossible to build bridges between abstraction and figuration. Both are experiences of the pictorial language that result in the same object: a work of art.

This exhibition recounts the journey of the artistic phenomenon that was regarded as a break away and has now shown its persistence through the work of talented young artists that we support vigorously.

For us, it is about analysing the image through its materiality and beyond our habits, our preconceived ideas, beyond the familiar reality we inherited from our history. Abstract art is an invitation to an inner experience, a sketch of the mind, a cerebral poesy that leads to courses developing according to specific rules.

We believe that plurality is a universal value which is worth sharing. Art is a marvellous example of it; that we are delighted to share with our collectors on a daily basis.

**Gilles Dyan**  
Founder and Chairman  
Opera Gallery Group

**Fatiha Amer**  
Director  
Opera Gallery Paris

# INTRODUCTION

À travers sa nouvelle exposition intitulée « Expériences abstraites : Au-delà du réel », Opera Gallery vous propose de redécouvrir un tournant décisif et radical de l'art entamé au début du XX<sup>ème</sup> siècle et qui ne cesse d'inspirer les artistes.

Le parti pris de cette exposition est de montrer qu'il existe, selon les artistes, différentes voies possibles d'expérimentation de l'abstraction. En effet, les démarches artistiques sont singulières et les problématiques variées.

La sélection et la répartition des œuvres donnent à voir quatre grands ensembles qui abordent des concepts chers aux artistes, et qui redéfinissent le rôle même de l'œuvre d'art. L'exposition débute sur la redéfinition de l'œuvre d'art comme expression de la suprématie de la forme. Puis, se succèdent l'œuvre d'art comme lieu du triomphe de la couleur, et l'œuvre d'art comme lieu d'expression d'un monde sensible et poétique. Enfin, l'œuvre d'art annonce la fin du support via l'intervention de matériaux que l'on explore par l'établissement de protocoles de réalisations spécifiques.

Une des particularités de cette exposition réside dans la volonté d'exposer des œuvres d'artistes abstraits, mais aussi des œuvres abstraites d'artistes figuratifs. Les délimitations classiques entre création figurative et création abstraite sont en effet perméables. Songeons par exemple aux artistes Yayoi Kusama, Reza Derakshani ou encore Pavlos. Cette exposition met également en avant des œuvres caractérisées par le dynamisme de leurs formes, de leurs lignes, et de leurs couleurs, et des œuvres dont la sobriété révèle une attraction bien différente. Si certaines œuvres sont réalisées par des artistes historiques représentatifs de l'art abstrait (Miró, Calder, Soulages, Vasarely...), la collection présente également des œuvres d'artistes internationaux que la galerie soutient activement (Guelfenbein, Reyle, You Jin...).

Si l'abstraction permet de quitter le monde réel, l'expérience sensible qu'elle provoque a paradoxalement le pouvoir de révéler certaines facettes du réel. Regarder une œuvre abstraite, c'est établir inconsciemment une analogie avec un phénomène réel qui gagne en puissance et en subtilité. Le mouvement ondulatoire n'est-il pas plus intéressant à observer après avoir vu une œuvre de Victor Vasarely ? Peut-on penser au concept de mouvement sans se référer au mobile d'Alexander Calder ? Ne sommes-nous pas plus sensibles à la puissance suggestive des couleurs après avoir vu le bleu d'Yves Klein ? Si l'abstraction nous fait quitter le monde réel, elle nous permet tout autant de mieux l'apprécier.

Au-delà d'une expérience physique, l'exposition tente de donner lieu à une mise en perspective des éléments fondamentaux qui composent une œuvre : la couleur, la forme, le mouvement, la lumière, l'optique, et la matière. Il ne nous reste plus qu'à vous souhaiter une agréable découverte parmi les œuvres.

Andréa Ankri-Avy et Evelyn Lefaki  
Opera Gallery Paris

Through its new exhibition 'Abstract Experiences: Beyond the Real', Opera Gallery invites you to discover a crucial and radical turning point in art that began in the early 20<sup>th</sup> Century and has yet to cease inspiring artists.

This exhibition strives to highlight the various, creative ways artists experience abstraction. Each artistic approach is unique; the themes brought to light, diverse.

The selection and arrangement of pieces on display provide us with four distinct collections emphasizing themes dear to the artists, while redefining the very purpose of a work of art. The exhibition starts with redefining works of art as an expression of the supremacy of shape. Next, follow the work of art as a space where colour triumphs over all and artworks as the zones of expression of a sensitive and poetic world. Finally, the work of art announces the end of a medium via the use of materials that are explored by establishing specific production protocols.

One of the specificities of this exhibition lies in the desire to exhibit works of abstract artists alongside abstract works of figurative artists. Conventional boundaries between figurative and abstract creation are, indeed, permeable. Consider, for instance, artists Yayoi Kusama, Reza Derakshani...or even Pavlos. This exhibition highlights works powered by the energy of their forms, lines and colours that coexist with pieces whose temperance arouses quite a different admiration. While certain productions are the works of emblematic representatives from the abstract art scene (Miró, Calder, Soulages, Vasarely...), the collection also features works by international artists actively supported by Opera Gallery (Guelfenbein, Reyle, You Jin).

If abstraction enables us to escape from the real world, the sensory experience it triggers has the quite ironic power of revealing certain facets of reality. To contemplate an abstract work of art is to unconsciously create a parallel with a real-life phenomenon that then gains in strength and intrigue. Isn't it more interesting to observe wave-like movements after having gazed on a piece by Vasarely? Can one really reflect on the concept of movement without referring to Alexander Calder's mobile? Are we not all more sensitive to colour's suggestive power after having admired Yves Klein's famous blue? If abstract art lifts us out of the real world, it just as nimbly helps us appreciate it better.

Above and beyond a merely physical experience, "Abstract Experiences: Beyond the Real" strives to provide a unique perspective of the fundamental elements composing a work of art. We hope you will enjoy the discovery of a new, artistic experience.

Andréa Ankri-Avy and Evelyn Lefaki  
Opera Gallery Paris

*Une forme simple, pure et libre*

*The simple, pure and unfettered form*

## André LANSKOY

(1902-1976)

### Biography

André Lanskoï was born in Moscow in 1902. In 1919 the artist fled to Kiev to escape the Russian revolution. After a stay in the Crimea, Lanskoï reached Paris in 1921, where he would stay for the rest of his life. The artist soon began studying painting at the Académie de la Grande Chaumière.

In 1923, he participated in the 'Blow' exhibition of Russian artists.

He exhibited at the Paris Salons while he held solo shows throughout Paris. Lanskoï's work from this early period consisted of bold figurative compositions, but from 1937 he began to explore abstraction. Striving to detach himself from figuration, he produced his first abstract works in 1940. After 1942, he painted only abstract pieces. The interaction of form and colour became the major theme running through his oeuvre.

Lanskoï's success as an abstract painter was fully underway when he began a sixteen-year collaboration with Louis Carré, who was already hosting exhibitions of Picasso, Matisse, Hartung and Soulages.

Étude pour une mosaïque

Signed 'Lanskoï' (lower right)

Gouache and collage of painted papers

40 x 79,5 cm - 15.7 x 31.3 in.

### Certificate

André Schoeller has confirmed the authenticity of this work



‘

*Ma vie est un pois perdu parmi des milliers d'autres pois...*

*My life is a lost pea among thousands of other peas...*

’

## Yayoi KUSAMA

(1929-)

### Biography

Born in 1929 in Matsumoto, Nagano. At around 20 years old, Kusama left home to finish her senior year at Kyoto Municipal School of Arts and Crafts, where she studied *nihonga* (Japanese-style painting). In 1957 she left Japan for New York where she indirectly participated in the development of the movements of psychedelic and pop art. Yayoi Kusama produced her first pop art pieces (drawings, watercolours) in the 1950s, endlessly repeating units derived from childhood hallucinations, such as peas, which became her trademark. It was during that same American visit, living as an immigrant in Manhattan, that she produced her best-known work: eyelet-patterned abstract paintings, furniture bristling with soft-sculpture phalluses, and polka-dot designs suitable to any and every surfaces. Mentally incapacitated, she returned permanently to Japan in 1973, and has been living in a psychiatric hospital in Tokyo since.

Dots obsession A.A.A.A., 2004  
Signed, titled and dated '2004' (on the reverse)  
Acrylic on canvas  
38 x 45,5 cm - 15 x 17.9 in.

### Provenance

Ota Fine Arts, Tokyo  
Studio Guenzani, Milan  
Acquired directly from the above by the present owner

### Exhibited

Milan, Studio Guenzani, Yayoi Kusama, 2005



## MIKI

(1956-)

### Biography

Born in Mexico City in 1956, Miki is a self-taught sculptor who lives and works in Mexico. After studying at the University of San Diego in the 1980s, he worked in Maria Luisa Palma's studio. To-date, the artist has held more than 50 solo exhibitions and participated in 90 group exhibitions. Miki's work can be admired in Singapore, Vail, San Diego, Miami and New York. Miki's monochromatic sculptures explore the abstract shape, especially the curve. He likes to use a palette of limited and very basic colours (black, red, yellow...) and a unique material, bronze, in order to highlight the endless possibilities of curvy, multidimensional shapes and their artistic potential. Miki's sculptures combine the research of a circle's basic shape as well as the layout of intertwining curves and how interlocked shapes fit together.

Mega bi Cuantica Roja  
Signed and numbered 'MIKI 4/8' (on the base)  
Bronze, edition of 8  
74 x 85 x 23 cm - 29.1 x 33.5 x 9.1 in.



*L'union des formes, l'équilibre de l'œuvre*

*The alliance of shape, the equilibrium of art*

## Reza **DERAKSHANI**

(1952-)

### Biography

Painter, musician and performance artist, Reza Derakshani was born in Sangsar, in the northeast of Iran in 1952. He grew up in a great black tent on the top of a mountain, among horses on fields covered in blue and yellow wild flowers. Reza studied the constellations of light created by the moonlight as it shone through the tiny holes of his tent; he used this same light to study maths in high school, and visual arts in Tehran and the USA. Derakshani's life work is impressive in its range of media and techniques, his passionate unleashing of creative energies through multiple venues of artistic expression, including sculpture and calligraphic arts, and especially, music. Equally rich and provocative are Derakshani's explorations of the conceptual and philosophical preoccupations of his times and surroundings.

Tree of colour, 2013

Signed and dated 'R. D 13' (lower right corner)

Oil on canvas

100 x 100 cm - 39.4 x 39.4 in.

### Provenance

The artist studio





‘

*Une forme doit s'écouter et non pas se voir.*

*A form must listen to itself, not look at itself.*

’

## Serge POLIAKOFF

(1900-1969)

### Biography

Born in Moscow, Serge Poliakoff is a French painter of Russian origin, member of the School of Paris. In 1917, he left his homeland to travel around Europe, finally settling down in Paris in 1923. There, Poliakoff attended intensive painting classes while playing music to earn a living.

It was in 1937 that he became interested in abstract art after meeting Vassily Kandinsky, Otto Freundlich and the Delaunay couple.

In 1962, the artist exhibited at the Venice Biennial and obtained his French nationality. Poliakoff's lifework is characterized by the combination of super-imposed coloured surfaces. The artist explored the relationship between lines and planes, substance and form, colour and light. His tableaux exude a seemingly uniform surface covering a multitude of interwoven, connected shapes and symbols.

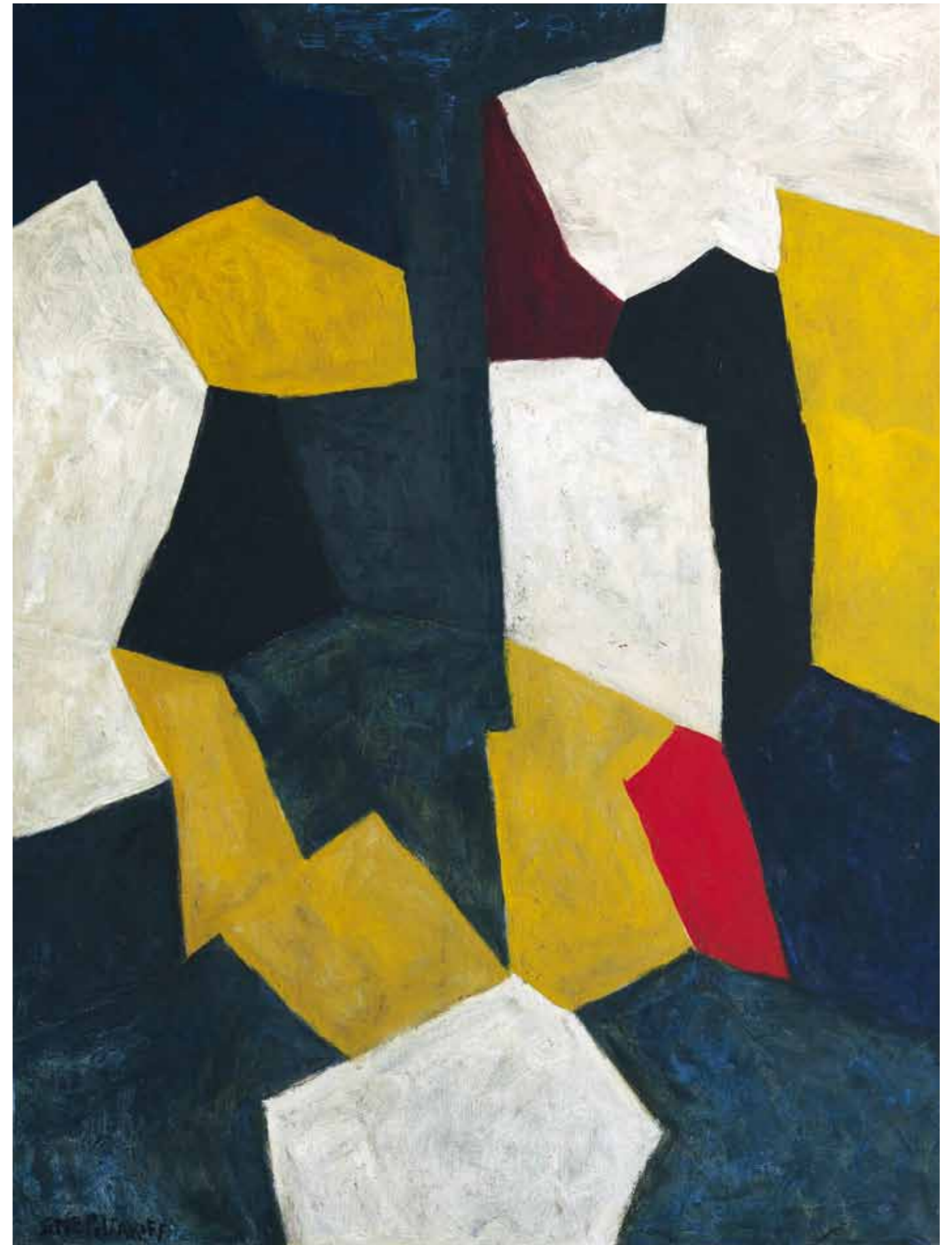
Composition abstraite, *circa* 1966-67  
Signed 'Serge Poliakoff' (lower left)  
Oil on canvas  
130 x 97 cm - 51.2 x 38.2 in.

### Provenance

Marcelle Poliakoff collection  
Galerie Melki, Paris  
Private collection, France

### Certificate

This work is registered in the Archives Poliakoff under the reference No. 967033





*Toute ma théorie sur l'art est la disparité qui existe entre les formes, les masses et le mouvement.*

*My whole theory about art is based on the difference that exists between form, mass and movement.*



## Alexander CALDER

(1898-1976)

### Biography

Calder was born in 1898 in Philadelphia, the son of Alexander Stirling Calder and grandson of Alexander Milne Calder, both well-known sculptors. After obtaining his mechanical engineering degree from the Stevens Institute of Technology, Calder worked at various jobs before enrolling at the Art Students League in New York City in 1923. During his college years, he did line drawings for the *National Police Gazette*. It was while he attended the Art Students League that he was influenced by artists of the Ash Can school. In 1926 he moved to Paris and developed his miniature circus. Calder began to work in an abstract style, finishing his first nonobjective construction in 1931. He started to make sculptures which Duchamp called "mobiles", objects that could be moved by hand or by small electric motors. These were followed, as of 1934, by pieces set in motion by wind.

Enseigne de lunettes, 1976  
Signed with the artist's monogram and dated '76'  
(on the yellow element painted metal hanging mobile)  
Painted metal  
98 x 142 x 41,9 cm - 38.6 x 55.9 x 16.5 in.

### Provenance

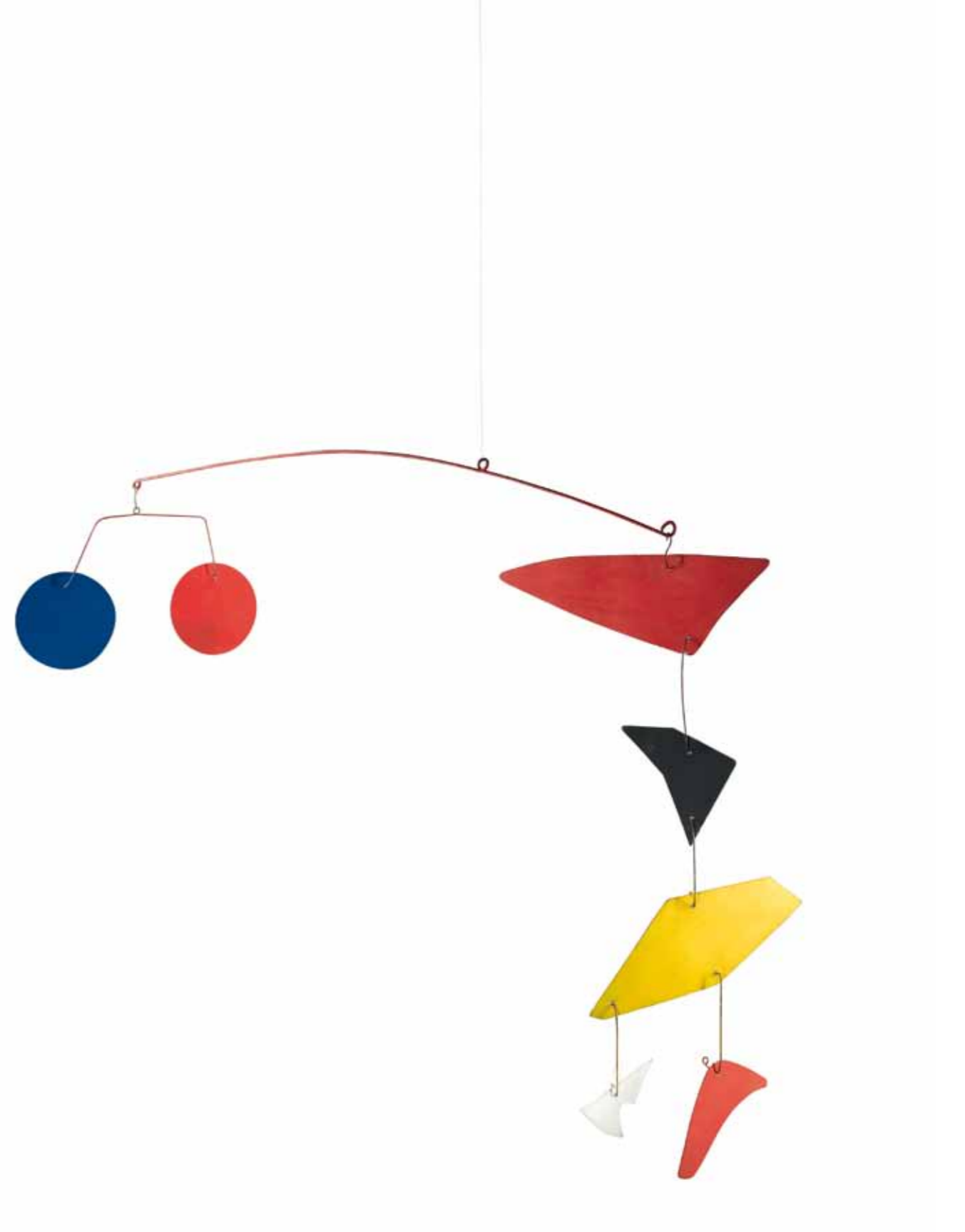
Estate of the artist  
Pace Wildenstein, New York  
Private collection, New York  
Gallery Hyundai, Seoul  
Acquired directly from the above by the present owner

### Exhibited

Paris, Galerie Maeght, Calder: Mobiles and Stables, 1976-77  
Barcelona, Galería Maeght, Calder Exposició Antològica 1932-1976, 1977, ill. p. 12  
Turin, Palazzo A Vela, Calder: A Retrospective Exhibition, 1983, No. 276, ill. in colour p. 154  
New York, Pace Wildenstein, Calder '76: The Cutouts, 2002, No. 2, ill. in colour  
Basel, Galerie Beyeler; Seoul, Gallery Hyundai, Poetry in Motion, 2007, ill. in colour pp. 40-41

### Certificate

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



## Damien HIRST

(1965-)

### Biography

Damien Hirst was born in Bristol in 1965. He studied at Goldsmiths College in London and first came to public attention in 1988 when he conceived and curated *Freeze*, an exhibition of his work and that of his friends and fellow students at Goldsmiths. He is one of the most prominent artists to have emerged from the British art scene in the 1990s. Hirst's exploration of imagery is notable for its strong associations to life and death, and to belief and value systems. His work calls into question our awareness and convictions about the boundaries that separate desire and fear, life and death, reason and faith, love and hate. Hirst's paintings can be seen as a foil to his sculptural work, though they are similarly inconclusive. The 'spot' paintings are named after pharmaceutical stimulants and narcotics, the chemical enhancers of human emotion, and yet take the form of mechanical and unemotional Minimalist paintings.

Circle Spin Painting, 2009

Stamped with the artist's signature (on the reverse)

Acrylic on paper

52,1 x 52,1 cm - 20.5 x 20.5 in.

### Provenance

Private collection

### Public Notes

This painting was made to celebrate the opening of Damien Hirst 'Requiem' at the Pinchuk Art Centre





*Je ne dépeins pas, je peins. Je ne représente pas, je présente.*

*I don't depict, I paint. I don't represent, I present.*



## Pierre SOULAGES

(1919-)

### Biography

Pierre Soulages was born in 1919 in Rodez, a French region where prehistoric and romanesque artifacts abound. These artifacts had a profound influence on his work. Pierre Soulages went to Paris in 1938, where he saw the exhibitions of Picasso and Cézanne, and briefly studied at the École des Beaux-Arts. Soulages' career as a painter began in 1946, when he and his wife, Colette, moved to Paris. Within a year he became known for his bold black-and-white abstractions. Self-taught and a member of no artistic movement, he explored the painter's means of expression and developed his own non-descriptive and poetic style. "When speaking of light, in connection with black, this sounds paradoxical. However, in reality, black is a colour of light. You cannot imagine there to be light without black being there, also", Soulages explained. Abstract painting, which until the war had been a peripheral mode of expression in France, was at this time emerging as the new French style. Soulages was one of the painters responsible for this development. Around 1955, he started to paint with looser, slashing brushstrokes, later sometimes with more fluid washes of colour. He has been awarded one of four main prizes for painting at the 1964 Pittsburgh International.

Peinture 92 x 130 cm, 23 septembre 2008  
Signed and titled 'Peinture "92cm x 130cm" 23 Sept 2008' (on the reverse)  
Oil on canvas  
92 x 130 cm - 36.2 x 51.2 in.

### Provenance

Pierre Soulages collection, Paris  
Galerie Alice Pauli, Lausanne

### Exhibited

Lausanne, Galerie Alice Pauli, Pierre Soulages, Peintures 2008-2012, April - July 2012, ill. in colour p. 45



*Un accroissement de la lumière provoque un accroissement de l'obscurité.*

*An increase in light provokes an increase in darkness.*



## Sam FRANCIS

(1923-1994)

### Biography

If it can be said that the exiled elite of the 1920's was made up of writers, one must conclude that those having crossed the Atlantic in the fifties were essentially artists. Sam Francis was one of these. Born in 1923 in California, Sam Francis arrived in France in 1950 after graduating from the San Francisco School of Fine Arts. He quickly bonded with other American artists: Joan Mitchell, Jean-Paul Riopelle, Shirley Jaffe, James Bishop, Ellsworth Kelly... Influenced by Pierre Bonnard, Sam Francis created his own style: a space where emptiness has been subtly shaped and where light is studied. The early paintings created in the San Francisco Bay Area already demonstrated his intuitive sense of light, space, and colour as well as his adroit and lyrical touch with the brush. He is, without a doubt, the most French of all American painters. A style of painting, referred to as lyrical abstraction, which uses dripping; a bit of Jackson Pollock without the violence of action painting. His wide-open spaces dotted with colour are easily identifiable and make this painter, who still enjoys the highest of ratings, a master of colours.

Untitled (SFP94-58), 1994  
 Stamped 'Sam Francis The Sam Francis Estate' (on the reverse)  
 Acrylic on canvas  
 45,7 x 61 cm - 18 x 24 in.

### Provenance

Estate of the artist, California (1994)  
 Galleri Faurschou, Copenhagen (June 1996)  
 Private collection, Europe  
 Kaare Berntsen, Oslo

### Exhibited

Los Angeles, Los Angeles County Museum of Art, Sam Francis: The Last Works, 25 May-17 Sept. 1995, ill. in colour  
 Copenhagen, Galleri Faurschou, at Art Basel 28, Basel, The Complete (152) Paintings from the Last Studio of Sam Francis, 11-18 June 1997, ill. in colour  
 Copenhagen, Galleri Faurschou, Sam Francis: The Last Works, March-June 1999, ill. in B&W pp. 12-13

### Literature

Installation views of The Last Works, in total or in part, appear in the following publications: William C. Agee, Sam Francis: paintings 1947-1990, Los Angeles: Museum of Contemporary Art, 1999, fig. 51, ill. p. 57  
 Sam Francis, Mendrisio, Switzerland: Museo d'Arte, 1997, ill. pp.20-21  
 Sam Francis : les années parisiennes 1950-1961, Paris, Galerie Nationale du Jeu de Paume, 1995, ill. p.39  
 Burchett-Lere, Debra ed., Sam Francis: Catalogue raisonné of Canvas and Panel Paintings, 1923-1994, Berkeley, University of California press, 2011, No. 1732, ill. in colour



# Yves KLEIN

(1928-1962)

## Biography

Yves Klein was born in 1928 in Nice, France into an artistic family. He began to paint in the late 1940s and started formulating his first monochrome theories. He lived in Japan from 1952-53 where he became an expert at judo, which he would later teach in Spain and Paris, as of 1955. In the same year, the artist held his first solo exhibition at the Galerie des Solitaires, Paris. Yves Klein was the most influential, prominent and controversial French artist to emerge in the 1950s. He is above all remembered for his use of one single colour, the rich shade of ultramarine that he made his own: International Klein Blue. The artist entered his blue period in 1957; this year, an exhibition of his work was held at the Iris Clert Galerie and the Colette Allendy Galerie, both in Paris.

Blue YKB  
Numbered 'CU-POUR' (under the table)  
Decorative table  
125 x 100 x 38 cm - 49.2 x 39.4 x 15 in.



*Une couleur de près, une illusion de loin*

*A colour close-up, an illusion far off*

## Oscar LOZANO

(1973-)

### Biography

Oscar Lozano was born in 1973 in Monterrey, Mexico where he still lives today. Until 2001, the artist studied architecture at the Technological Institute of higher studies in his home town. His style is the direct result of an economic and scientific context essentially steeped in new technologies. For years, Oscar Lozano has devoted his time to using his works to research the spectrum of chromatics. The artist's touch is meticulous, almost implicit. Indeed, with colours of such geometric shapes piled linearly and repeatedly, we're faced with a representation of the artist's compulsiveness. His works reveal a multitude of intermediary hues that lend an almost musical rhythm to the piece. Oscar Lozano has exhibited at the 9<sup>th</sup> edition of the Monterrey Biennial, the Centre Culturel of Tijuana and at the Latin American Modern Art Fair in New York, in 2009.

Decoder-4380, 2012  
Signed, titled and dated 'Lozano Decoder-4380 2012' (on the reverse)  
Oil on canvas  
155 x 200 cm - 61 x 78.7 in.



‘  
*Mes unités plastiques, mes ronds, mes carrés, mes losanges multicolores, sont des étoiles, des atomes, des molécules mais aussi des grains de sable fin, des cailloux, des feuillages, des fleurs. Je suis beaucoup plus près de la nature que le peintre qui exécute un paysage, car je suis dedans, je la rejoins au niveau de son organisation, de l'agencement de ses éléments.*

*My artistic forms, my circles, squares and multicoloured diamond-shapes are stars, atoms, molecules...but also grains of fine sand, pebbles, leaves and flowers. I am much closer to nature than the painter who merely reproduces a landscape, because I paint from within, I connect with nature's composition, with the arrangement of its elements.*

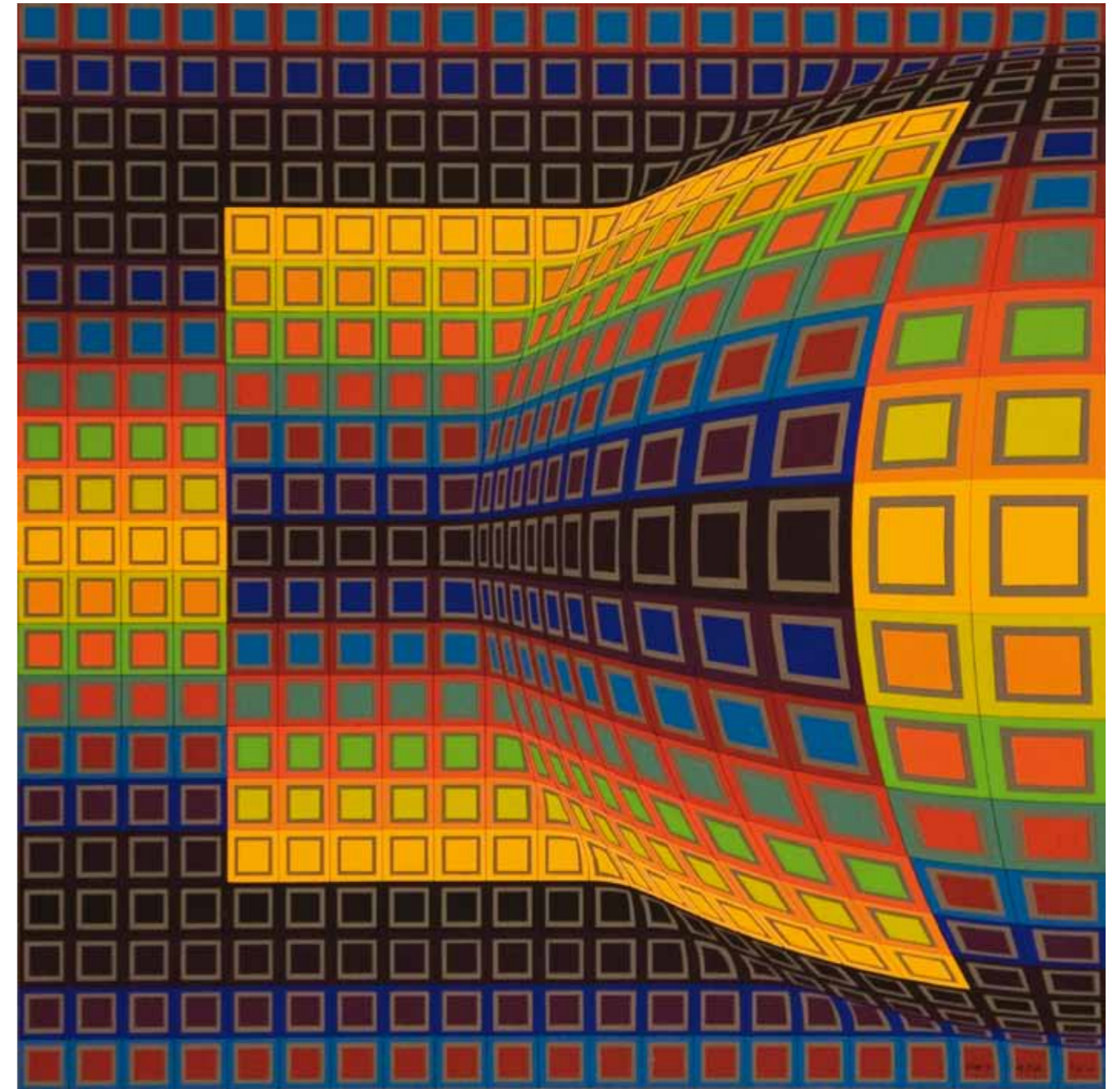
## Victor **VASARELY**

(1908-1997)

### Biography

Vasarely was born in 1906 in Pecs, Hungary. He initially studied medicine, but soon abandoned the field to take up painting at the Podolini-Volkman Academy. In 1928-29, he enrolled at Sándor Bortnyik's Muhely. At the Muhely, Vasarely became acquainted with the formal and geometrical styles of Paul Klee and Vassily Kandinsky as well as with William Ostwald's theory of colour scales. Vasarely went through a number of different styles before finding his groove in op art. He developed his own geometric form of abstraction, which he varied to create different optical patterns with a kinetic effect. The artist makes a grid in which he arranges geometric forms in brilliant colours in such a way that the eye perceives a fluctuating movement. During the 1960s and 70s, his optical images became part of the popular culture, having a deep impact on architecture, computer science and fashion.

Biza-Zett\_pre, 1976  
Signed 'Vasarely' (lower left)  
Acrylic on wood  
50 x 50 cm - 19.7 x 19.7 in.





# Olivier DASSAULT

(1951-)

## Biography

Born in 1951 in Boulogne-Billancourt, France, Olivier Dassault earned his Bachelor's degree in Engineering from the French Aviation School in 1974. He then obtained a Master's in Decision Theory Mathematics (1976) followed by a Doctorate in Computer Science Management (1980). An aviation aficionado, Olivier Dassault passed his professional IFR Pilot license and has since broken several world flight airspeed records. His steadfast allegiance to traditional photography and his love for his Minolta allow Olivier Dassault to create the most surprising superimposed works. "I like to create mutations between reality and its replica, and to reveal a new creative aesthetic by my choice of angles and composition." Having mastered the art of creative photography, Olivier Dassault brings new meaning to abstract art, a language that defines the artist. "As with philosophy, the notion of abstraction implies three specific procedures: analysis, decomposition and conception. This is instinctively how I work."

Faisceaux végétaux, 1988

Signed and numbered 'Olivier Dassault 3/5' (on the reverse)

Silver and metal print cast in Altuglas with overlapping 2 cm wood frame, edition of 5

123 x 193 cm - 48.4 x 76 in.

## Provenance

The artist studio



## Wang YEHAN

(1959-)

### Biography

Wang Yehan was born in Shanghai in 1959. Academically, the artist's studies were exemplary and include a degree with the Shanghai University of Fine Art. After his studies, Wang Yehan was awarded Second Prize in the Youth Art Exhibit at the Museum of Shanghai (1985). He was valedictorian (Graphic Design) at the School of Fine Arts of George Brown University in Toronto.

He has exhibited his work in New York and Florida and currently lives in Shanghai. While the entire world has its eyes glued to Contemporary Chinese Art and while many Chinese artists are choosing pop art as their style, Wang Yehan likes to work in abstraction. His pieces are composed of several layers of pigments that intertwine and interact. When Wang Yehan paints, he allows his instinct and intuition to take the lead. His unlimited use of brushstrokes gives the canvas a very distinct texture, almost resembling bits of flesh. His work exudes feelings of peace, dynamism, energy and vitality.

C8109, 2008

Signed and dated 'Yehan 08' (lower right corner)

Acrylic and oil on canvas

61 x 61 cm - 24 x 24 in.





*Aujourd'hui libérées des formes, les abstractions liquides créent en moi les mêmes sentiments émotionnels d'Amour, de Beauté, de Vérité et de Bonté, des émotions infinies qui n'ont aucune limite, comme une peinture abstraite ouverte à l'imagination.*

*Today freed from the silhouettes, the liquid abstractions create in me the same emotional feelings of Love, Beauty, Truth and Generosity, infinite emotions that know no bounds, like an abstract painting thrown open to one's imagination.*



## Eduardo GUELFENBEIN

(1953-)

### Biography

Eduardo Guelfenbein was born in Santiago, Chile, in 1953. After attending school in Great Britain, he moved to Milan, Italy to attend the Accademia di Belle Arti where he graduated with a Masters Degree in Art. His art eventually led him to Paris, France, where he now resides. Guelfenbein's vibrant canvases draw inspiration from a mixture of South American expression mixed with European music and culture. With a signature style best described as thick abstractions of melding acrylic colours on canvas, his focus has evolved towards the exploration of colour as form, where the "medium is the message" (M. McLuhan). The result is works full of movement and colour, portraying complex and distinctive surfaces. Each canvas is a manifestation of a mood, led by the fluid strokes of his paintbrush.

Since being launched onto the international scene, his bold style has drawn praise from collectors around the world.

Evolutionary, 2014  
Signed and dated 'Guelfb 2.14' (on the reverse)  
Acrylic on canvas  
D: 160 cm - 63 in.

### Provenance

The artist studio



## *Brutalité et spontanéité du geste créateur*

### *The brutality and spontaneity of the creator's stroke*

## Georges **MATHIEU**

(1921-2012)

### Biography

Georges Mathieu was born in Boulogne-sur-Mer, France, in 1921. He studied literature and philosophy before switching to art at the age of twenty-one. He was one of the first Europeans to organise group exhibitions, in order to demonstrate the importance of American abstract expressionism. He was particularly interested in Jackson Pollock and his spontaneous gestural handling of painting. Mathieu helped launch the lyrical abstract mode of painting by organizing the exhibition "Abstraction Lyrique" in Paris (1947). The organic nature of the works in the show contrasted with the geometric forms common in more traditional abstract painting.

Mathieu often squeezed paint directly from tubes onto the canvas by emphasizing the necessity of rapid execution in order to harness an intuitive expression. Early in the 1960s Mathieu also produced some sculptures and designed furniture, tapestries and frescoes.

Hymnes confus, 1987

Signed 'Mathieu' (lower right corner)

Acrylic on canvas

88,9 x 114,3 cm - 35 x 45 in.

### Provenance

Galerie Protée, Paris

Private collection, New York

### Exhibited

Paris, Galerie Protée, Georges Mathieu, Œuvres récentes, Oct. - Nov. 1988, No. 4

### Literature

L'Œil, Oct. 1988, No. 399, ill. p. 49

Connaissance des Arts, Oct. 1988, No. 440, ill. p. 20



# Jean-Paul RIOPELLE

(1923-2002)

## Biography

Born in Montreal in 1923, Jean-Paul Riopelle, encouraged by his father, started painting at the tender age of six. In the 40s, he studied under Paul-Émile Borduas at the French School of Furniture Design and became a member of the artistic movement known as “Les Automatistes”. In 1945, he moved to Paris where his career immediately took off. In 1954, Riopelle exhibited in New York, at the Venice Biennial and at the São Paulo Biennial the following year. He returned to Canada in the 1960s. Riopelle experimented with a variety of methods and his technique evolved greatly over time. Those that best represent the artist’s style include thick impastos of matter, painting by brush, the projection of paint filaments on canvas and the application of paint with a knife. Riopelle was an artist who constantly experimented; he also thought of his paintings as very close to sculptures.

St. Paul, 1966

Signed and dated ‘riopelle 66’ (lower right); signed, titled and dated ‘riopelle 66 St. Paul’ (on the reverse)

Oil on canvas

97 x 146 cm - 38.2 x 57.5 in.

## Provenance

Galerie Maeght, Paris

Anon. sale: Sotheby’s London, Dec. 3, 1987, lot 643

Private collection, USA

## Literature

This work will be reproduced in the Volume IV of the Catalogue raisonné of Jean-Paul Riopelle currently being prepared





*Ne plus rien figurer, ce que j'aime faire, c'est agir sur la toile...*

*To depict no more. What I love is to take action on canvas...*



## Hans HARTUNG

(1904-1989)

### Biography

Hans Hartung was born in Leipzig in 1904. He was a German-born immigrant who made France his home and fought with the French Foreign Legion during World War II.

He studied philosophy and art history at Leipzig University and art at the Academies in Leipzig (1924-5), Dresden (1925-6) and Munich (1928). Hartung held important exhibitions in Paris, Brussels, Munich and Basel after 1949 and frequently showed works at the documenta in Kassel between 1955 and 1964. He was awarded the Prix Guggenheim in 1956 and given honorary membership to the Akademie der Künste in Berlin. Hartung has won the Great International Prize for Painting at the Biennial in Venice (1960). The artist is best known for his 1950s gestural and existential abstractions: psychographs in paint composed of dramatic sheaves of dark brush strokes, against a light washed background. Hartung made monochrome areas of colour in which he engraved rows of parallel grooves, thus introducing not only a calligraphic but also a three-dimensional element to his work.

T1985 - H13, 1985

Signed with the artist's initials and dated 'H.H 85' (lower left corner)

Acrylic on canvas

130 x 102 cm - 51.2 x 40.2 in.

### Provenance

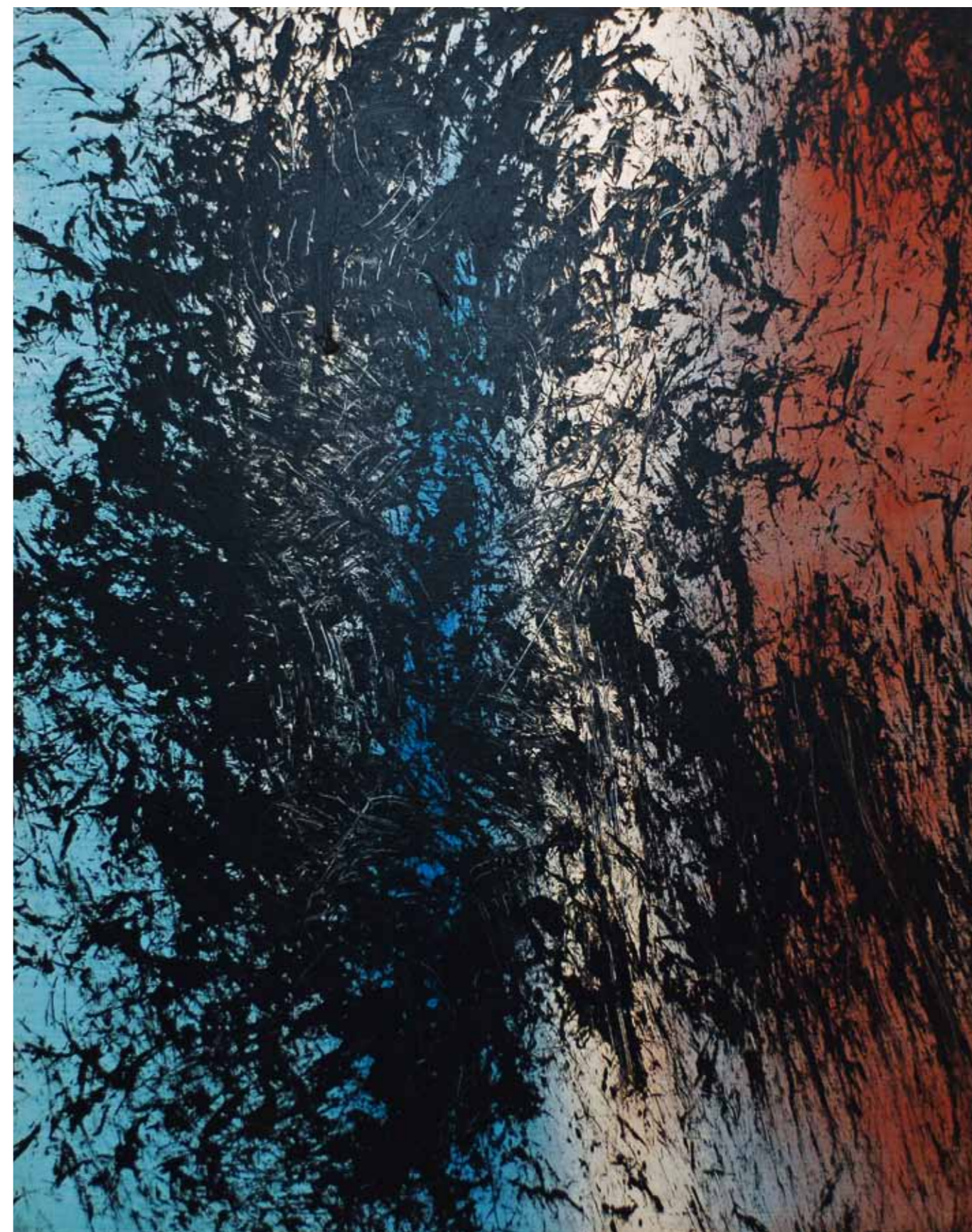
Galerie Bodenschatz, Basel  
Galerie Daniel Gervis, Paris

### Literature

This work will be reproduced in the Catalogue raisonné being prepared by the Hans Hartung and Anna-Eva Bergman Foundation

### Certificate

This work is registered in the Hans Hartung and Anna-Eva Bergman Foundation under the reference No. HH145



*L'évasion vers un monde imaginaire et poétique*

*Fleeing to an imaginery and poetic world*

Roberto **MATTA**

(1911-2002)

**Biography**

Roberto Matta Echaurren, is a Surrealist painter born in Santiago, Chile in 1911. In 1933, he abandoned his studies in architecture and left for France. There, Matta joined up with André Breton and other artists and presented several sketches at the International Surrealism Exhibition the following year. After this experience, Matta left for New York where Jackson Pollock, Arshile Gorky and Willem de Kooning discovered his talent. His first New York exhibition was in 1940. Matta's artworks stand out thanks to light patterns floating against a background of diffused colour, giving birth to a unique, imaginary universe. He used phosphorescent pigments to allow his paintings to create varying images depending on the reflecting wavelengths of light. His passion for relative physics and theories about a fourth dimension play an important role in understanding the artist's work.

Untitled, 1965  
Signed 'Matta' (on the reverse)  
Oil on canvas  
85 x 100 cm - 33.5 x 39.4 in.

**Provenance**

Private collection, Italy

**Certificate**

Germana Matta Ferrari has confirmed the authenticity of this work



‘

*Je tente d'appliquer les couleurs de la même manière que les mots qui forment un poème, que les notes qui façonnent une musique.*

*I try to apply colours in the same way words make poems, or notes compose music.*

’

## Joan MIRÓ

(1893-1983)

### Biography

Joan Miró was born in 1893, in Barcelona, Spain. At the age of 14, he went to business school in Barcelona and also attended La Lonja's Escuela Superior de Artes Industriales y Bellas Artes in the same city. In 1920 Miró made his first trip to Paris, where he met Pablo Picasso. He soon became known in the community as a Surrealist because of his love for automatism and the use of sexual symbols in much of his work. Along with Dada and other Surrealist artists like Jean Arp and Yves Tanguy, Miró explored the possibility of creating an entirely new visual vocabulary for art that, while not divorced from the objective world, could exist outside of it. His mature style evolved from the tension between his fanciful, poetic impulse and his vision of the harshness of modern life. He worked extensively in lithography and produced many murals, tapestries, and sculptures for public spaces.

Intérieur paysan, 1975  
Signed 'Miró' (lower right)  
Oil and watercolour on paper  
64 x 50 cm - 25.2 x 19.7 in.

### Provenance

Waddington Galleries, Ltd, London





## Zao WOU-KI

(1921-2013)

### Biography

Born in 1921 in Beijing into a scholarly family, Zao Wou-Ki started studying calligraphy at a very young age. After attending the School of Fine Arts in Hangzhou, the artist quickly felt the need to break from traditional painting. In 1947, he moved to Paris where he was able to reveal his true, inner personality. He also received French citizenship in 1964. Zao Wou-Ki encountered young artists like Pierre Soulages and Sam Francis, moved into the Montparnasse district and studied under Othon Friesz. Strongly influenced by Paul Klee, Zao Wou-Ki quickly abandoned figurative art and turned to lyrical abstraction, an art form in which he would excel. When he painted, Zao Wou-Ki was constantly on a quest for a physical, intuitive experience. The power behind his strokes, the colours bursting forth, facing off in chromatic duals, created a feeling of tension on canvas. The space that the artist concocted was always vast and in perpetual movement, reminding us of phenomena observed in the skies, on the seas and on land.

02.05.2004

Signed in Pinyin and dated '2004' (lower right); signed and titled 'ZAO WOU-KI 2/2004 Mai' (on the reverse)

Oil on canvas

65,5 x 81,3 cm - 25.8 x 32 in.

### Provenance

The artist studio

Private collection, Europe

### Certificate

Zao Wou-Ki has confirmed the authenticity of this work



## You JIN

(1979-)

### Biography

You Jin was born in 1979 in Shenyang in the province of Liaoning and graduated from the Lu Xun Academy of Fine Art in 2005. He currently lives in Beijing. You Jin uses his artworks to create a very distinct universe. Passionate about the digital world and computers, You Jin works in a country that has experienced a huge economic and technological boom and that seeks to break with the past. As such, You Jin's art offers his unique take on society and modern times. Most of the time, the artist depicts aerial scenes of modern cities and traditional architectural monuments, industrial landscapes and snapshots of everyday life. Colour plays a central role in the artist's work: flat, monochromatic surfaces and blurry contours combine in a network of multicoloured lines that evoke what we feel inside, rather than what we show on the outside. You Jin likes to focus on the essence of things and the energy they give off. He also likes to depict a tortured universe filled with hidden dangers, often the works of mankind or nature. His "Chaos" series illustrates his desire to represent the horrors provoked by the human machine and Mother Nature.

Chaos Freedom 04, 2012

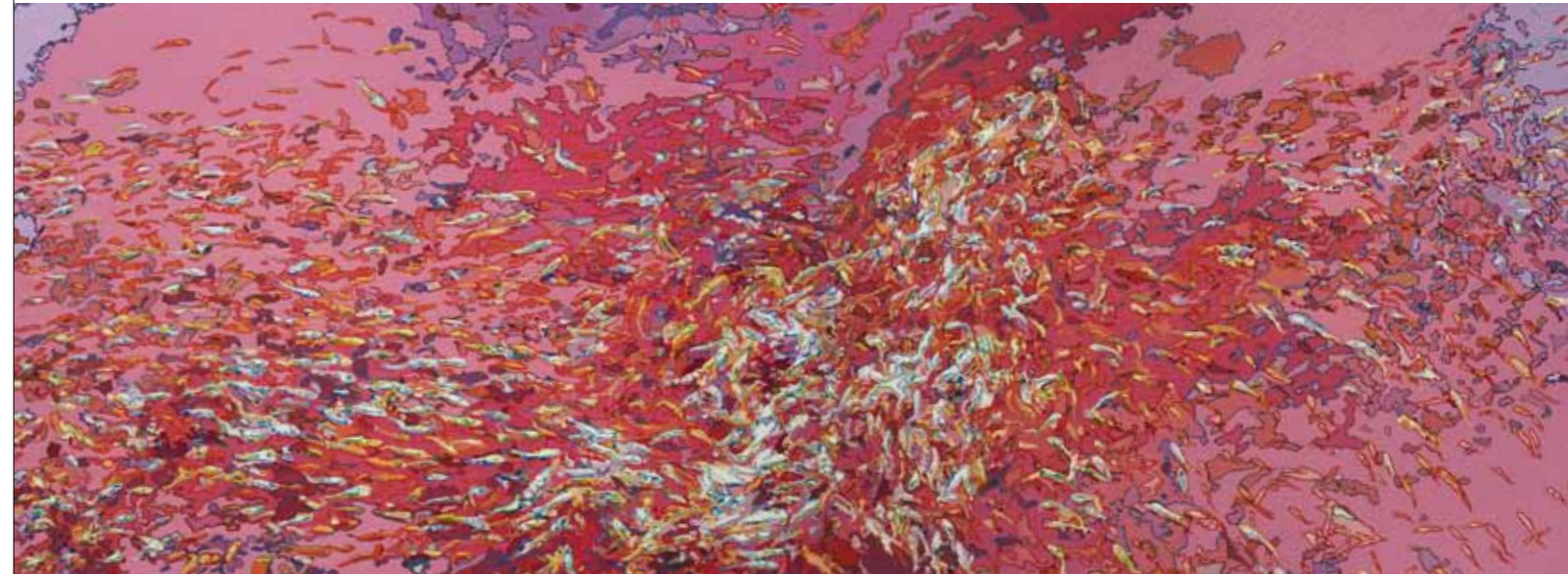
Signed, titled and dated in Chinese and English  
'You Jin Chaos Freedom 04 2012' (on the reverse)

Oil on canvas

Dptych: 140 x 380 cm - 55.1 x 149.6 in.

### Provenance

The artist studio



# Chae **SUNG-PIL**

(1972-)

## Biography

Chae Sung-Pil was born in 1972 in Jindo, Korea. In 2012, he enrolled in the Doctoral Program of Fine Arts at University Paris I. After graduating, he participated in many group and solo exhibitions in France and Korea. Chae Sung-Pil is well known for his use of soil to create landscapes. When Chae creates a landscape, not only does his use of soil make his works so unique, but the themes broached by his art are just as unique. In today's industrialized society, it is difficult to see traditional eastern depictions of landscape settings, such as mountains or hills. Chae particularly focuses on his choice of media and collects soil from different parts of the world. Though the media he uses appears ordinary or mundane, he uses elements of nature to create his works, such as paper which is derived from wood; fire; silver dust made from metal; soil and water, collectively known as the five elements.

Rêve de la terre (120401), 2012

Signed, dated and titled 'Chae Sung-Pil 2012 rêve de la terre <120401>' (on the reverse)

Earth and India ink on silver canvas

138 x 170 cm - 54.3 x 66.9 in.

## Provenance

The artist studio



*En finir avec la surface plane, re-découvrir le matériau*

*Overcoming the flat surface, rediscovering materials*

## Ron ARAD

(1951-)

### Biography

Born in Tel Aviv, Israel, in 1951, Ron Arad has been educated at the Jerusalem Academy of Art and later at the Architectural Association in London. He discovers design in Italy. In 1981, Ron Arad co-founded with Caroline Thorman the design and production studio One Off. Later, in 1989, he creates Ron Arad Associates Architecture and Design Practice. In 2008 Ron Arad Architects was established alongside Ron Arad Associates. From 1994 to 1999 he established the Ron Arad Studio, design and production unit in Como, Italy. Ron Arad's constant experimentation with the possibilities of technology and materials such as steel, aluminium or polyamide and his radical re-conception of the form and structure of furniture have put him at the forefront of contemporary design. He is more an artist than a designer: his creations are unique and they do not have any function. In 2008, he devised the Bauhaus Museum of Tel Aviv, and the Design Museum Holon which is the first Israeli museum dedicated to design.

Box in Four Movements, 1994

Signed and numbered 'Ron Arad A.P.1' (lower hand side)

Stainless and patinated steel, edition of 20 + 5 AP in 3 different versions

42 x 42 x 42 cm - 16.5 x 16.5 x 16.5 in.



‘  
*Je ne veux pas faire un tableau, je veux ouvrir l'espace, créer pour l'art une nouvelle dimension, le rattacher au cosmos tel qu'il s'étend, infini, au-delà de la surface plate de l'image.*

*I don't want to paint a picture. I want to open up space, to create a new dimension for art, to connect it with the infinitely outstretched cosmos, beyond the flat surface of the image.*

## Lucio FONTANA

(1899-1968)

### Biography

Born in 1899 in Rosario, Argentina to an Italian father and sculptor, Fontana would spend the major part of his life in Milano. In the 1930s, he was one of the first Italian artists to try his brush at abstraction. After living in Argentina during the Second World War, the artist returned to Milan in 1947 and created the Spatial Art movement. In this movement, works are produced in relation to their surroundings and by dominating space. The artist is incarnated in his works, especially in his torn canvases, produced for the first time in 1949. These were the first *Concetti Spaziali* (spatial concepts), slashed tableaux on which various materials and colours combined. Following a retrospective at the Venice Biennial in 1958, he started a series of perforated canvases, his *Tagli*, and thus became a reference for artists of the 1960s.

Concetto Spaziale (Teatrino), 1965  
Signed and titled 'L. Fontana Concetto Spaziale (Teatrino)' (on the reverse)  
Waterpaint on canvas and lacquered wood frame  
110,5 x 110,5 cm - 43.5 x 43.5 in.

### Provenance

Alexander Iolas Gallery, Paris  
Acquired directly from the above by the present owner (1974)

### Literature

Enrico Crispolti, Lucio Fontana, Catalogo Generale, vol. II, Milan 1974, No. 65 TE 13, ill. p. 168  
Enrico Crispolti, Lucio Fontana, Catalogo Generale, vol. II, Milan 1986, No. 65 TE 13, ill. p. 592  
Enrico Crispolti, Lucio Fontana, Catalogo Generale, vol. II, Milan 2006, No. 65 TE 13, ill. p. 778

### Public notes

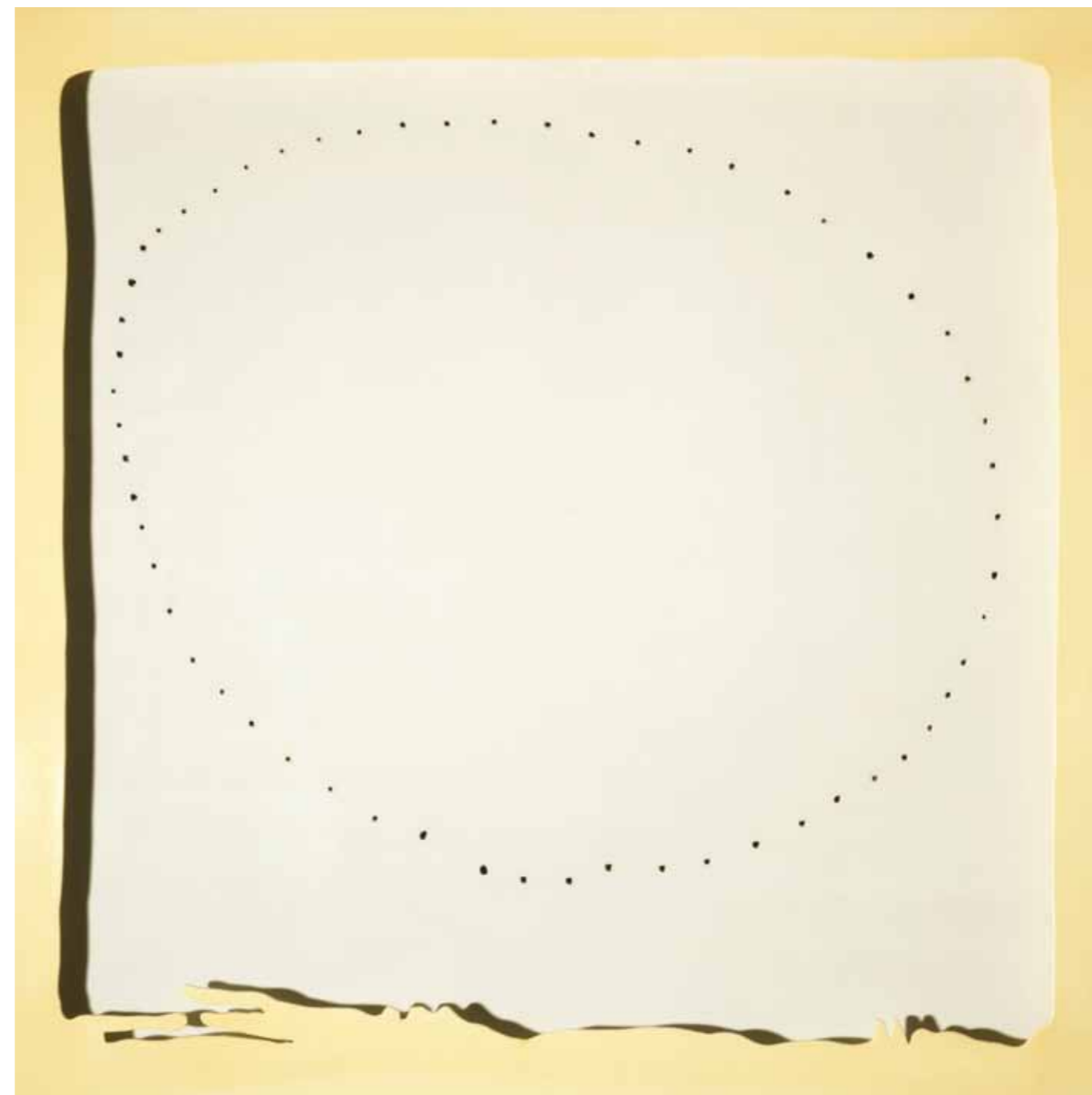
*Concetto Spaziale (Teatrino)*, is the culmination of Fontana's explorations into a highly visual and arresting series created in 1965 called *Teatrini* or *little theatres*. Employing the concept of a confined theatrical space, Fontana produced an exquisitely designed lacquered wooden frame to act as the stage. It sits in front of the monochromatic backdrop casting a delicate lonely shadow upon this scenery. Our attention is drawn to centre stage by the delicate, perfectly circular perforations made by the punctured bucci that metaphorically open up the pictorial area.

Fontana stated that the inspiration for the *Teatrini* were forms that man imagines in space (the artist cited in: Pia Gottschaller, Lucio Fontana: The Artists Materials, Los Angeles 2012, p.114).

The artist usually pierced the holes with long nails after the stretcher and the canvas had been fastened in order to produce the delicate voids that are so integral to his explorations into pictorial space. Fontana explains, "the surface cannot be confined within the edges of the canvas, it extends into the surrounding space". (The artist in conversation with Daniele Palaozzi in Bit, No.5, Milan 1967)

The monochrome backdrop echoes a calm cloudy sky or poignantly the expanse of the cosmos, which Fontana would often turn to in order to capture a spirituality which resonates throughout his oeuvre. The intricate lacquered frame seems to want to expand, and creates a feeling of spatiality and a three-dimensionality.

In the *Teatrini* it is possible to achieve a sort of contemporary unity between image, object, material and that philosophical state to which the artist often draws attention as the new idea. The man in space is alone, alone facing infinity. (The artist cited in exh. cat., Rome, Palazzo delle Esposizioni, Lucio Fontana, 1998, p.245)



# Marcello LO GIUDICE

(1957-)

## Biography

Born in 1957 in Taormina, Sicily, Marcello Lo Giudice is an Italian contemporary artist. He graduated with a degree in Geology from Bologna University and attended the Academy of Fine Arts in Venice, studying under three Italian Art protagonists of the second part of the 20<sup>th</sup> Century: Emilio Vedova, Giuseppe Santomaso and Virgilio Guidi. After experimenting in conceptual art during the 1970s, with wax, strawberries, smoke and burned paper, the artist began an original research project that led him to develop a painting style “where light’s energy blends with the metamorphism of material to create remote geological views”, as French art critic and co-creator of New Realism, Pierre Restany, has said about his work. Lo Giudice’s ‘sedimentary’ painting style is structured by several interventions on the canvas in which colours, oils and pigments are spread in thick coatings, one upon the other, buried and then reemerging on the surface in various phases. Matter gives shape to heavy, matte bodies that revive iridescent pigments. Quickly recognized as an artist with an international spirit and influence, he has exhibited his works worldwide in galleries, fairs and public and private collections the world over.

Sole/Sun, 2013

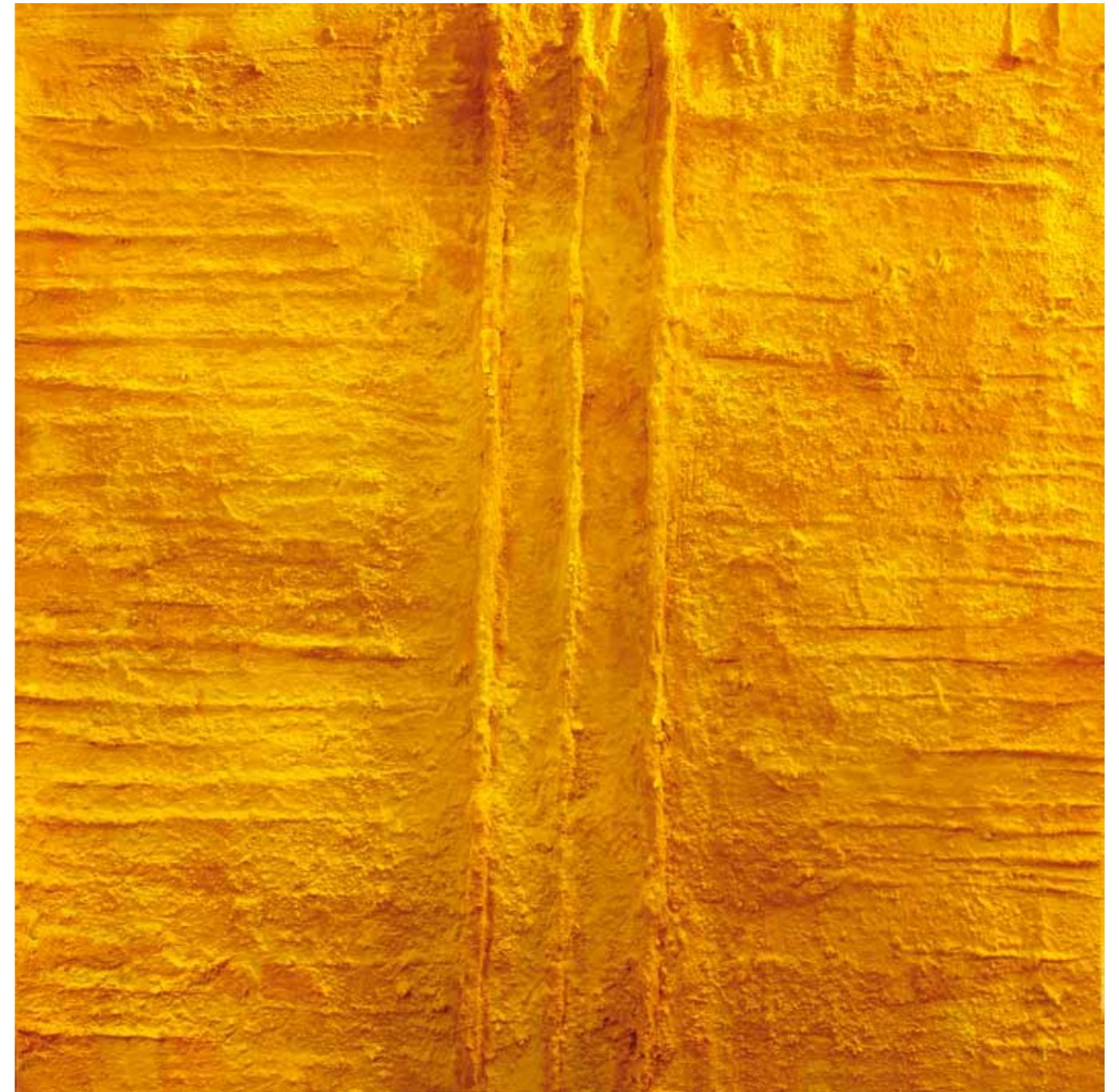
Signed, dated and titled ‘Lo Giudice 2013 Sole/Sun’ (on the reverse)

Pigment and oil on canvas

140 x 140 cm - 55.1 x 55.1 in.

## Provenance

The artist studio



‘  
*Le drapé est le sujet principal de l'histoire de l'Art, de l'Antiquité à nos jours.*  
*The technique of draping is the main thread to Art history, from Ancient times to the present day.*  
’

## Umberto **MARIANI**

(1936-)

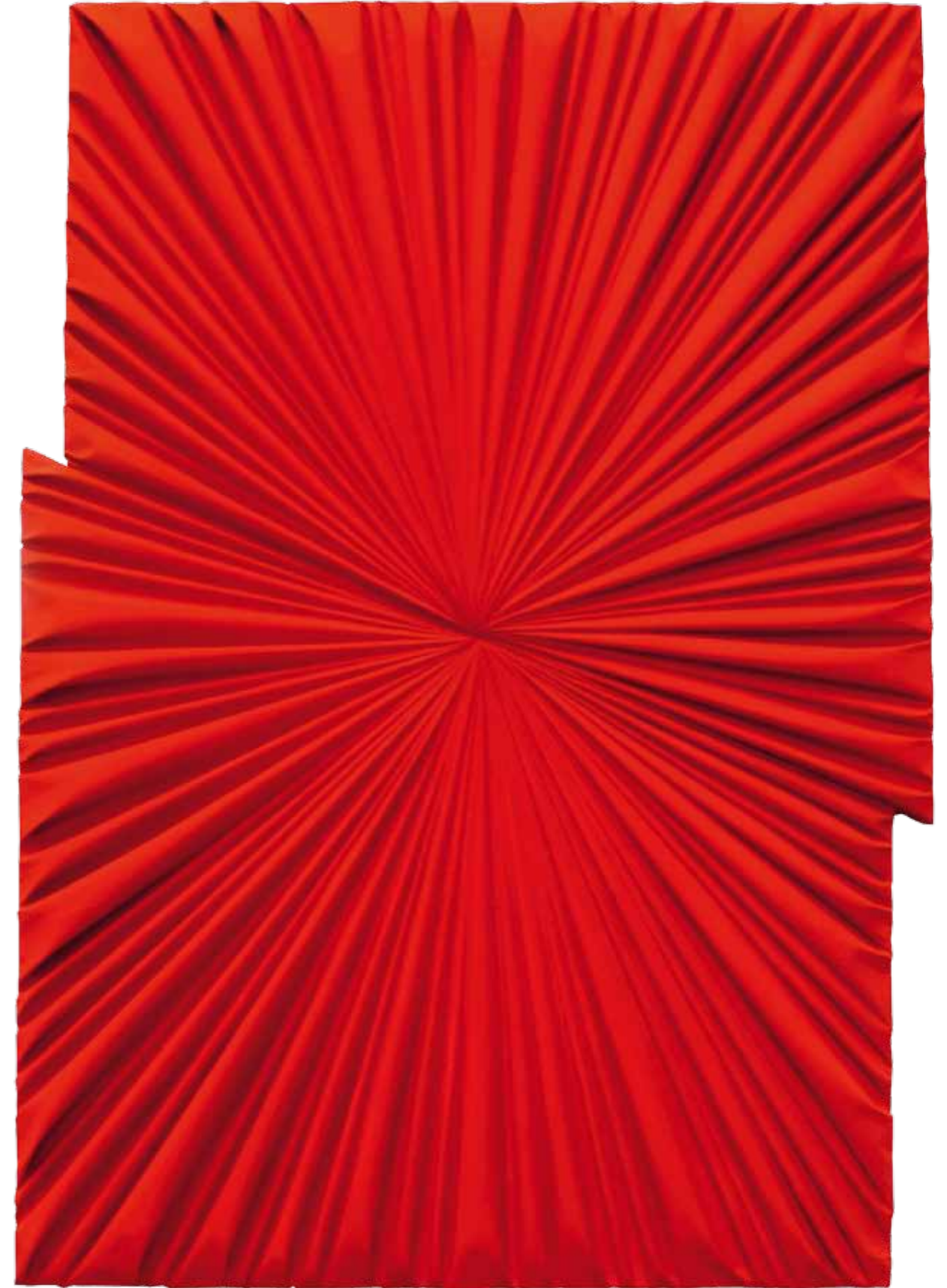
### Biography

Umberto Mariani was born in Milano, Italy, in 1936. His family home was used as a refuge for Jews persecuted during World War II. The war left lasting impressions on the artist, particularly in the last months of 1945, and his works have been in continual evolution ever since. Mariani's first phase is marked by the presence of bright colours dominating the canvas. His recent works show a complex use of shadows using white and black drapery, his signature alphabet letters and embossed symbols, all signs of the dramatic, semantic ambiguity of a language that's not always decipherable.

La Forma Celata, 2013  
Signed, dated and titled 'U. Mariani 6/2013 La Forma Celata' (on the reverse)  
Vinyl and sand on lead sheet  
120 x 84 cm - 47.2 x 33.1 in.

### Provenance

The artist studio



## Anselm REYLE

(1970-)

### Biography

Anselm Reyle was born in 1970 in Tübingen, Germany and currently lives in Berlin. After studying at the National Academy of Fine Arts in Stuttgart and Karlsruhe, Reyle moved to Berlin in 1997 where he opened an art gallery in association with other artists. His major exhibitions are those at Palazzo Grassi, Venice and the Tate Modern in London. Reyle's most important piece to date is a series of "aluminium paintings": an abstract composition of aluminium pieces assembled in a box of brightly, fluorescently coloured Plexiglas.

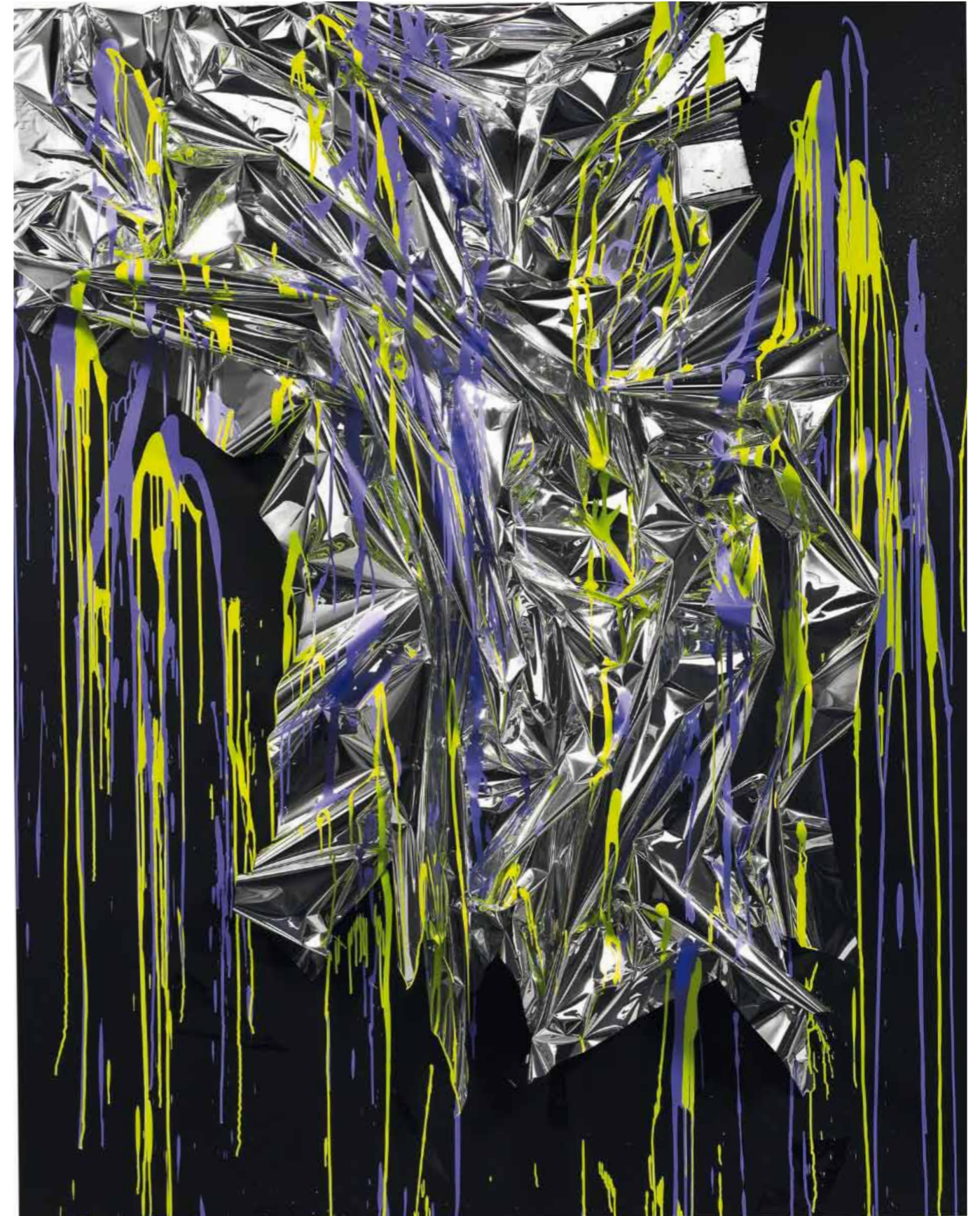
The piece generates a tactile experience thanks to reflecting light and an original texture. Reyle likes to use other light-reflecting materials such as glitter and mirrors. The artist is also famous for his "Lost and Found" series where he purposefully transformed the use of everyday objects into original art.

Untitled (dripping), 2013

Mixed media on canvas, acrylic, glass  
182 x 122 x 26 cm - 71.6 x 48 x 10.2 in.

### Provenance

The artist studio





## Lee JAE-HYO

(1965-)

### Biography

Born in 1965 in Hapchen, Korea, Lee Jae-Hyo graduated from Hong-Ik University (Seoul) with a Bachelor's degree in Art. He has held many solo exhibitions in Korea, Japan, China, the United Kingdom and the United States. He has won a number of awards, including the Grand Prize at the Osaka Triennial (1998), the Young Artist of the Day Award presented by the Korean Ministry of Culture (1998) and the Prize of Excellence in the 2008 Olympic Landscape Sculpture Contest in Beijing. His work combines natural materials such as wood, branches and leaves with nails or steel bars, integrating them into three-dimensional pieces. The artist likes to say that he works "with things which are unattractive, useless, displeasing and ordinary" and explores them to reveal their often neglected, intrinsic beauty. The results are breathtaking organic constructions, both pensive and dynamic. Lee Jae-Hyo's talent is rooted in a unique combination of Korean artistic traditions of today and yesterday.

0121-1110=110033, 2010

Big cone pine wood, unique piece

130 x 190 x 190 cm - 51.2 x 74.8 x 74.8 in.



Kim  
**CHANG-YOUNG**

(1957-)

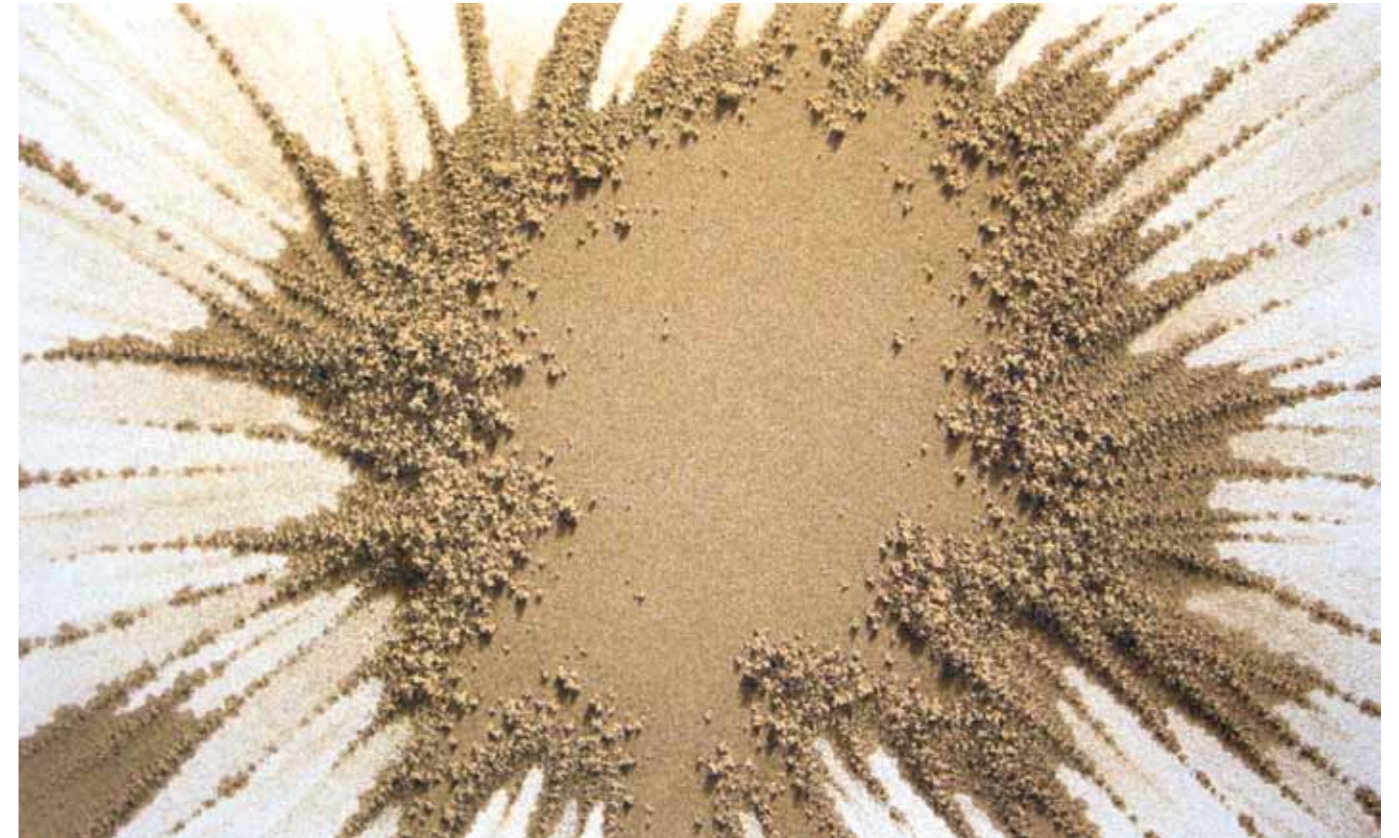
**Biography**

Born in 1957 in Daegu, South Korea, Kim Chang-Young has been living in Japan since 1982. In 1984 and 1986, he graduated from, respectively, the Sokei School of Art and the Tokyo School of Art (both in Japan).

Kim Chang-Young specializes in re-creating beach scenes, complete with the remnants of human interaction. The artist uses mixed media, including real sand, to re-create his impressions of sandy coasts; it is common to find his paintings filled with human footprints, wind dunes and other natural formations. As part of a creative process to preserve the elements of faded memories, Kim Chang-Young solidifies moments which might otherwise be washed away and sees this as a method of expressing how humans and nature can co-exist in harmony. He gives us clues to understand his work:

“perhaps my works remind you of photographs of a sandy beach having been explored; yet they are oil paintings. If you study them, I think you will understand their meaning”.

Sand Play (1104-E), 2011  
Titled, signed and dated ‘Sand Play 1104-E Kim Chang Young 2011’  
(on the overlap)  
Sand and oil on canvas  
100 x 160 cm - 39.4 x 63 in.



# PAVLOS

(1930-)

## Biography

Pavlos was born in Filiatra (Peloponnese) in 1930. He moved to Athens in 1947 and, in 1949, entered the School of Fine Arts from which he graduated in 1953. In 1954, thanks to a scholarship from the French state, Pavlos moved to Paris and spent his time drawing at the Académie Grande Chaumière while simultaneously visiting many museums and galleries throughout Paris and Europe. His artistic progress was largely influenced by the innovative atmosphere of the '60s, and especially, by the New Realists and Pierre Restany; this evolution is characterized mainly by his switch from conventional canvas paintings to the use of the cheap everyday materials of modern civilization. He gave up painting and started cutting up magazines and posters, creating works with fine, machine-cut strips of paper. The first results of this work were abstract pieces. When the artist had fully developed his technique, he began creating figurative images and three-dimensional objects, taking his art to the limit of visual illusion.

Paysage baroque, 1964-65

Signed twice and dated 'Pavlos 1964-65 PAVLOS' (on the reverse)

Rolled poster paper and oil on board in plexiglas

163 x 132 x 10 cm - 64.2 x 52 x 3.9 in.

## Provenance

Galerie Guy Pieters, Saint-Paul-de-Vence

Acquired from the above by the present owner

## Exhibited

Knokke, Galerie Guy Pieters, Pavlos, Oct. 1989, No. 6, ill. in colour

Athens, Macedonian Museum of Modern Art, The J. F. Costopoulos Collection, Pavlos, May-August 1997, ill. in colour p.63. This exhibition later travelled to

Athens, Athens School of Fine Arts, The Factory, Oct.-Dec. 1997

Cannes, La Malmaison, Pavlos Papiers en Fêtes, July-Oct. 2004, ill. in colour p. 23

## Literature

Galerie Guy Pieters, Pavlos, Saint-Paul-de-Vence, 2008, ill. in colour p. 119



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