



# CHU TEH-CHUN & GEORGES MATHIEU

*Compositions in Rhythm*



OPERA GALLERY

**CHU TEH-CHUN &  
GEORGES MATHIEU**

*Compositions in Rhythm*

10 November - 7 December 2022

OPERA GALLERY

# Foreword

Opera Gallery is pleased to present a fascinating exhibition that links two of the biggest names in lyrical abstract art: French-Chinese artist Chu Teh-Chun (1920-2014) and French artist Georges Mathieu (1921-2012). By bringing together these artists, the show intends to create a dialogue between two masters of European Lyrical Abstraction who were born one year and nine thousand kilometers apart but crossed paths throughout their artistic journeys in terms of style and inspiration.

United in their search for an expressive form of abstraction, released from the norms established by Geometric Abstraction, Chu and Mathieu preferred to let themselves be guided by movement, memory and emotion. In their search for a new pictorial language, both artists were influenced by sign and calligraphy. If Mathieu's paintings epitomize risk taking and immediacy, Chu's works are lively representations of beauty and spirituality.

Learning calligraphy at an early age under his father's tutelage, Chu Teh-Chun demonstrates his deep understanding of traditional calligraphy and ink painting. His brushwork is clearly rooted in these Eastern calligraphic techniques but also expressed as Western abstraction, channeling the energetic Action Painting of the likes of Arshile Gorky, Franz Kline, Willem de Kooning, and Jackson Pollock. The shifting light and shadow effects are drawn from the Daoist philosophy of yin and yang as well as the chiaroscuro techniques of classical oil painting. Chu's aesthetic talent is reflected in the synthesis of these two artistic sources, achieving a harmonious fusion of both Chinese classical and Western modernist aesthetics.

The recognition that his distinctive painting style received in both the East and the West has secured his international position as one of today's most important modernist Chinese artists, leaving his mark on the history of art and influencing the artists of subsequent generations.

Georges Mathieu establishes a connection between calligraphy and modern abstract painting. His signature style is characterized by sweeping brushstrokes of jagged calligraphic fields over vast expanses of colorfield, often applying paint squeezed straight from the tube. Veering away from Geometric Abstraction, he is considered the founder of Lyrical Abstraction, the European equivalent of Abstract Expressionism.

Influential on the Gutai artists in Japan and the Viennese Actionists, he established a personal brand of action painting, often creating massive paintings on stage in front of live audiences or cameras, sometimes with musical accompaniment, dancers, or even martial artists. Well known for working at a frenetic pace, he often completed large-scale works in a single day.

The calligraphic nature of his marks became the ultimate visual idiom to define Mathieu's iconic style. His idea of a new abstract calligraphy without reference to writing differed vastly from the tradition of which it is derived.

His taste for grandeur is found not only in his paintings' monumental formats but also in the execution. Although the compositions of Mathieu's works were abstract, the titles often refer to historical events, people, or places. The performative and experimental aspects of his work reflects the artist's ability to synthesize multiple sources into a rich, layered composition. The works included in this exhibition encapsulate Mathieu's iconic style, immense energy, and unbridled freedom.

Opera Gallery New York welcomes you to Chu Teh-Chun and Georges Mathieu, Compositions in Rhythm. We invite you to explore each artist's significant contributions to the development of post-war abstraction as we celebrate the symphonic dialogue between their works— one about spirituality, drama, musicality.

## Gilles Dyan

Founder and Chairman  
Opera Gallery Group

## Laura Adams

Deputy Director  
Opera Gallery New York



Blending East and West  
is about blending ideas,  
not knocking together  
East and West.

Chu Teh-Chun

### Chu Teh-Chun, Georges Mathieu and Lyrical Abstraction

To work on Abstraction is to do away with the constraints of the image, to free oneself from representations of reality, in order to create a new pictorial space. In Europe, the visual research carried out by the pioneers of Abstraction, Vassily Kandinsky (1866-1944), with his improvisations and compositions from 1910 to 1914, then Hans Hartung (1904-1989), in his watercolors, from 1910 to 1922, opened the way to free expression for future generations of artists.

As the Second World War ended, subgenres of abstract art emerged. Lyrical Abstraction, a reaction to Geometric Abstraction, progressed significantly in Europe and the United States. The term "Lyrical Abstraction" is used by critics to describe a non-figurative practice in which the direct expression of the painter's emotion predominates, often through gestures, in opposition to Geometric Abstraction, where the composition is structured by the line and color.

This exhibition presented by Opera Gallery - Chu Teh-Chun and Georges Mathieu at the New York gallery - give pride of place to two major figures of European Lyrical Abstraction, creating a dialogue between them. This dialogue between two artists opportunity to note what links Chu Teh-Chun (1920-2014) and Georges Mathieu (1921-2012), and to appreciate their respective uniqueness in order to grasp the roles they played in the evolution of European Lyrical Abstraction.

#### (RE)DIRECTIONS

Chu Teh-Chun and Georges Mathieu were born one year and nine thousand kilometres apart. Chu was born in 1920 in the Chinese province of Jiangsu, China, not far from Shanghai, and Mathieu in Boulogne-sur-Mer, France, in 1921. Chu attended the prestigious National School of Fine Arts, now known as the China Academy, in Hangzhou, and Mathieu studied law, philosophy and English at the University of Lille. The Frenchman turned to the visual arts in 1942, becoming a self-taught

painter by creating oil paintings of views of London copied from postcards.

At the National School of Fine Arts in Hangzhou, Chu learnt traditional Chinese painting from 1935 to 1941. The school, built on stilts on a lake, was surrounded by a magnificent garden and lush countryside. This environment encouraged outdoor painting sessions during which the students had the opportunity to experiment, defying all the rules of traditional Chinese painting. This countryside and Jiangsu, the artist's native province, also known as the "Land of Water" thanks to its lakes, natural watercourses, canals and seashores, were environments that shaped the naturalistic compositions and the light in the paintings Chu Teh-Chun made at the beginning of his career. When the second Sino-Japanese war (1937-1945) broke out, the artist and the whole school went into exile in the interior of the country. During the four-thousand-kilometre-long journey across five provinces, the students discovered even more varied landscapes, with a wealth of endless rivers, pine forests, terraced gardens, pavilions, lakes, caves and hot springs, that were to leave their mark on Chu and his canvases.

Chu graduated in 1941 and was appointed assistant professor at the same school, then professor at the National Central University in Nanjing, from 1944 to 1949. China went through years of turbulence: after the Sino-Japanese war, a civil war pitted the government forces against the Communists who were beginning to gain ground in 1949. The same year, Chu left for Taiwan to teach at the National University of Taipei. He was longing to leave for Paris, considered the capital of the arts at the time. He left Taiwan for Marseille in 1955, setting off on a journey that took him through Hong Kong, Saigon, Ceylon and the Red Sea and up to Cairo.

Georges Mathieu, for his part, continued to study painting on his own. After his first views of London, in 1944 the artist leapt into the unknown and began experimenting with non-figurative

art. Going against Geometric Abstraction that was dominant at the time, he developed a free form of Abstraction, with ample and dynamic gestures. One of his first paintings, *Inception*, painted in 1944, is a composition that shows interlaced curves, the lines executed remarkably fast between the jets and sprays of paint, like an explosion of paint against a plain background. The artist poured the paint directly onto the canvas placed horizontally on the ground, a technique described by critics as an anticipation of the dripping Jackson Pollock (1912-1956) the father of action painting, developed in 1947. This new technique opened up infinite possibilities for the artist, a new path for his painting that he wanted to explore and exhibit in the capital of his country, which was home to a vibrant art scene. In 1947, he set off for Paris.

## PARIS

As soon as he reached Paris, Georges Mathieu visited Gallery René Drouin where an exhibition by Wols (1913-1951) was on display. This was a fundamental discovery for Mathieu. He wrote: "After Wols, I have to start over again, and what truly moves me is the fact that with one stroke he has obliterated everything I had managed to achieve on my own over the past three years; the paintings I made in Cambrai (1944), in Biarritz (1945), in Istres (1946) where I used the same language as him, I mean the same technical means: stains, drips, splashes. But I feel no jealousy as I contemplate my broken pot of milk. I just feel deep joy at having discovered on my own, and far from Paris and any kind of influence -- solely through the organic life of my paintings, and of painting in general, a means of expression, a language. And this unknown language, both Wols and I speak it, that is why it is an exceptional moment."

The style Mathieu develops in Paris resonates. The artist shares his experiments and learns from those conducted by artists living in the capital or exhibited there. It is also in Paris that he begins to exhibit at the *Surindépendants* and the

*Salon des Réalités Nouvelles*. Finally, and highly significantly, it is also in Paris that he organises the group exhibition *L'imaginaire* (initially titled *Vers l'Abstraction Lyrique*) in 1947 at the *Galerie du Luxembourg*, bringing together 14 artists, and defending a new form of Abstraction focusing on the artists' gestures and emotions. This was a defining moment when the term "Lyrical Abstraction" entered the artist's vocabulary and, a fortiori, was accepted in the art scene at the time.

As for Chu, who arrived in Paris eight years after Mathieu, he discovered a depressing, dark and outdated landscape. He found it difficult to appreciate or find inspiration in this new environment, which he found morose. It was after a period of adaptation that finally Paris' obscure subtlety found its way into his paintings, evoking misty and mysterious scenes with overtones of green, grey and black, their darkness revealed by zones of light as in *Le repos de l'heure* (No 174), 1965. This palette was to remain with him, as one sees in the murky and agitated composition of 1970, *Untitled*, with rare blotches of color that contrast with the thousand nuances of more or less diluted black ink in the abundant lines. Shortly after his arrival in Paris, Chu discovered Nicolas de Staël's (1914-1955) artistic practice - at a retrospective held at the *Musée d'Art Moderne* in 1956. This artist was to become a great source of inspiration, marking a real shift in Chu's œuvre; his compositions moved away from the naturalistic representations he had made in China to adopt more abstract, less descriptive compositions. *Composition n° 62*, 1960, for example, or *Composition n° 133*, 1962, executed respectively 5 and 7 years after his arrival in Paris, confirm this shift to Lyrical Abstraction and a darker palette. In *Composition n° 62*, a dark brown envelops an arrangement in white, black and red. Relinquishing the representation of landscapes, the artist focuses here on the relationship between forms, lines and colors; what emerges is a dynamic and contrasting treatment of these means of expression, a



Chu Teh-Chun, *Le repos de l'heure no. 174*, 1965

dark energy, with a controlled and calculated application.

In Paris, surrounded by the capital's effervescence and postwar artistic experimentation, Chu and Mathieu appropriate abstraction and shape a visual grammar that goes on to define their practice, taking the discourse on art forwards. United in their search for an expressive form of abstraction, released from the norms established by Geometric Abstraction, the artists prefer to let themselves be guided by memory, emotion and immediacy. In their search for a new pictorial language, both artists are influenced by the sign and by calligraphy, as one sees in the works exhibited at *Opera Gallery's* two spaces.

## CALLIGRAPHY

Georges Mathieu's artistic experiments lead him to create plain backgrounds for his canvases to better highlight the abstract signs he works with, which imbued with a power of expression, the traces of dynamic gestures as well as the rhythm of the execution. The artist works fast. The lines carry within them the speed of the gesture, his certainty. *Inana*, 1958, is a perfect example of this. Two levels of signs stand out against a dark background. A first dense black layer forms a base for another series of lighter signs that explode against it. This time the gestures are executed with greater control and restraint, and resemble writing. One can almost make out letters. While the artist works on signs, he does not attribute a meaning to them. *Otrys* in 1976, against a white background, lends itself to a reading from the

left towards the centre, where the lines become denser, terminating to the right in a looser green and beige one can imagine the end of a sentence.

Writing and Chinese calligraphy emerge as an influence in his paintings. Enveitg, 1969, for example, is a work on paper as it would be like a Chinese handscroll. A series of blue lines of varying density stand out against the blank background, recalling Chinese characters. Indeed, Mathieu drew inspiration from masters of Chinese and Japanese calligraphy, particularly for the abstract and expressive dimensions of this style of fast writing, that arises from a sort of inspired immediacy. In his notebooks he wrote: "It is true that Far Eastern calligraphy improvises on specific characters, but it does so freely, based on personal inspiration, and speed has a role to play in this, as does a certain state of "ecstasy".

While I was in Japan last year, I saw masters of calligraphy create gigantic signs in a few short seconds. No one would think of denying them their artistic qualities on the pretext that they were executed in just a few seconds. To the conditions of speed and improvisation, I would add the need to be in an altered state: both a state where the psychic energy is focused and at the same time a state of complete emptiness". Mathieu was to make the release of the sign through speed a central feature of his practice, which he went on to develop before an audience.

Chu Teh-Chun, for his part, learnt calligraphy at a very young age and practiced it throughout his life. He wrote: "Calligraphy is the basis of Chinese painting". As he preferred painting with natural light, it was after sunset that Chu practiced calligraphy while writing poetry. In fact,



Chu Teh-Chun, *Composition No. 133*, 1962



Georges Mathieu, *Otrys III*, 1976

Chinese poetry was one of his greatest sources of inspiration. Reading, looking at works by great masters, as well as his own writing, "led him to the most appropriate line" says the artist. He adds: "A single one of these lines exists independently in space".

This practice infiltrates his canvases. Ink in particular, plays an important role in his oeuvre. *Sans titre*, 1995 is an ink on paper composition, where the line and the stain are controlled by faster or slower movements of the brush and the ink, more or less diluted in water. The sign is almost absent in this work, deconstructed to become a series of lines, curves and abstract stains.

In Lady Wei's *Strategy of Calligraphy* Wang Xizhi, a 4th century master of Chinese calligraphy described calligraphy as a battle: "The sheet of paper is the battlefield, the brush; the spears and swords, the ink: the mind, the commander in chief: agility, skill: the lieutenants, composition: the strategy. As you grasp the brush you decide the outcome of the battle: the blows, the lines are the orders issued by the commanders, the curves and receding lines, the mortal blows." This warrior like, almost virulent energy is present in Chu Teh-Chun's works. It is obvious in the ink on paper compositions as well as in his oil works.

*Versants opposés*, 2006, for example, is structured by a precision of line that serves to create the dynamism of the abstract painting.

While Mathieu and Chu share an inspiration for calligraphy, their relationship to the gesture sets them apart. Mathieu finds gestural release in speed, translating the importance of immediate inspiration, which he likes to show to an audience, making his instantaneous expression a public act. Chu, for his part, works slowly, in the intimacy of his studio.

#### THE GESTURE

Looking at Chu Teh-Chun's canvases, like *Composition no 62*, 1960, *Composition no 133*, 1962, or even *Sans titre*, 1995, a virulent energy emanates from them. The application of the paint evokes an incessant movement: the lines, stains and fields of color mingle together in a sort of geyser of colors. Chu works like a hermit, slowly, alone. The energy of his paintings develops calmly, and he prefers working with oil mixed with petrol as acrylic dries too fast. The first layer of paint has to remain wet in order to be able to return to it, to continue to intervene on the surface in order to mix the colors together. This allows the artist to construct unique paintings like *Méditation solitaire*, 2001 or *Unité flamboyante*, 2007, with their dense colors that dissolve into each other in

a sort of haze, sculpting a play of light that draws the viewer's gaze to the centre of the composition. *Sans titre*, 1974 is an intense and remarkable example of this work on blurring. The nuances of blue and green form a sort of sea mist, where in the distance, in the upper right-hand section of the painting, we discern a light source that illuminates the centre of the composition all the way down to the dark zones in the bottom right and left sections, evoking the artist's naturalistic past. *Complexité 2001*, plays less with fuzziness but demonstrates a mastery over color contrasts and the gesture, to create a sort of agitation that is both dark and lively. Indeed, the canvas is striated with black, intense and dark, contrasting with a lively environment where light blue, flame orange and bright yellow predominate.

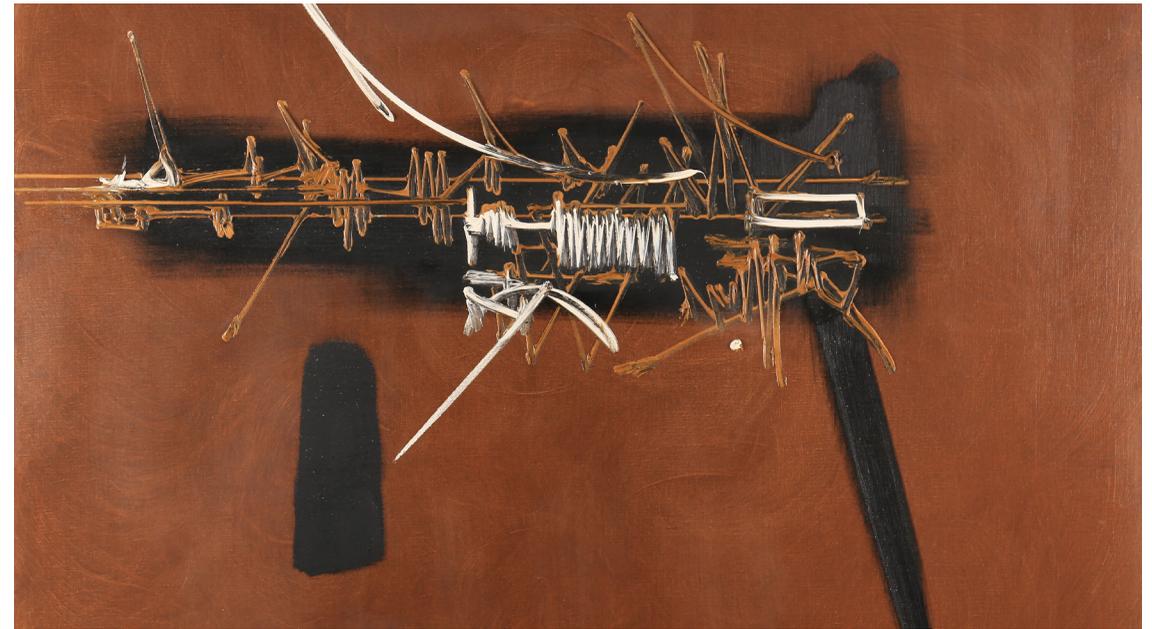
When it comes to Georges Mathieu's compositions,



Chu Teh-Chun, *Untitled*, 1974

Inana, 1958, Trigaudin, 1970, and Li Duan, 1967, express a more contained power. The artist works with plain backgrounds and almost geometrical shapes that serve to contain his explosive signs. By creating series, he diverts his structures, motifs or color palettes in order to extract variations of return to a configuration of lines: straight, thick, horizontal, vertical and diagonal, blue black and white. The difference in his gesture from one painting to another produces two unique compositions; one resembles an explosive landscape, the other exudes a more contained, condensed vitality. Unlike Chu, Mathieu works fast, wanting to be carried away by the energy of the immediate gesture. The importance of the immediacy of the gesture led Mathieu to paint before an audience from 1952 onwards. Before a photographer, to start with, in 1952 when he was making *Hommage au Maréchal de Turenne*, 1952, then in front of a camera for *La Bataille de Bovines*, *Les Capétiens partout !* in 1954, or even in the street for *La Bataille de Hastings*, 1956, before going on to paint before an audience in a more regular and organised manner. Refusing to call this a "performance" or "happening" he preferred to simply include these events in the lyrical abstract artist's methodology, which according to him "encourages improvisation, but not chance"

Beyond these events, the artist positions himself as a public personality. He creates his own myths around his practice and promotes himself in the press. He thus forestalls critics in order to use his own terms to define the impact of his gestures and actions. The term "Lyrical Abstraction" coined by Jean Jose Marchand to qualify the work of several artists during this period, was the term Mathieu chose to define his work. This term was reused then consecrated by critics as a major 20' century pictorial movement. It is also used to describe Chu Teh-Chun's work.



Georges Mathieu, *Li Duan*, 1967

#### LYRICISM

Lyricalism evokes a passionate and poetic way of expressing oneself. It is a term that has come down through the history of the arts; we find it in ancient, 15' century Greek poetry, the ode and the elegy, or in the Middle Ages, with the songs of the troubadours, for example, where the "self" plays a key role. Chu and Mathieu share this antique lyrical breath, that had the same influence on their contemporaries. Across the Atlantic, lyricalism was also the driving force behind a major American trend in the 1940s: Abstract Expressionism. Jackson Pollock's (1912-1956) Action Painting was part of this project, and its great vigour is a channel to express desire, frustration and other internal conflicts. This is also true of Mark Rothko's (1903-1970) more spiritual Color Field Painting movement, where vast fields of color open up a meditative dimension. The dialogue between Abstract Expressionism and Informal Art is proof of the influence artists like

Mathieu and Chu had on the development of an abstraction guided by emotion and memory. This conversation belongs to a historical continuum of artists seeking a deeply personal means of expression, which has always transcended the "I" to touch those who view their works.

Jade Barget, Art critic,  
Paris, August 2021

**Works**



## Chu Teh-Chun

1920-2014

Chu Teh-Chun was a French-Chinese artist whose work was at the forefront of the integration of traditional Chinese painting styles with Western Abstraction in the 20th century. Born in 1920 in Baitu town, Xiao county, Jiangsu province (now Anhui), China, Chu studied at the National School of Fine Arts, now known as China Academy of Art, where he met Wu Guanzhong and Zao Wou-Ki. In the early 1950s, he moved to Taipei and taught at the National Taiwan Normal University, until finally moving to Paris in 1955, the city where he lived for the remainder of his life. In 1980, Chu Teh-Chun became a French citizen and in 1997 he became the first ethnic member of the Académie des Beaux-Arts. He died in Paris at the age of 93 in 2014 within a year of the deaths of his close friends Wu Guanzhong and Zao Wou-Ki.

When Chu settled in Paris, he visited a Nicolas de Stäel retrospective which had a profound effect on him. He quickly moved away from figurative painting and started focusing on abstract landscapes. This led him to form a style that would become synonymous, melding his training as a calligrapher and a painter to create works which intricately coalesce both mediums.

His paintings, which are vibrant and full of movement, were heavily influenced by the strong brushstrokes of the calligraphic line and have a profound sense of depth, poetry and musicality. Chu reconciled traditional Chinese Art with Western Modernism while creating a unique and moving form of Oriental Abstraction that links Abstract Expressionism and Calligraphy.

Although his work demonstrates the stylistic freedom of mid-century movements such as art informel and abstract expressionism, Chu always retained the rigorous technical brushwork he learned as a student in mainland China. In 1964, an exhibition of Chu Teh-Chun's works at the Carnegie Museum of Art in Pittsburg, USA, brought him international fame and he has had several major exhibitions throughout his career, most notably at the Shanghai Art Museum and at Beijing's National Art Museum of China. Today, his works are held in over 50 institutions worldwide including Bibliothèque Nationale, Paris, France; Direction du Centre hospitalier de Brunet, Toulon, France; Guangdong Museum of Art, Guangzhou, China; Maison de la Culture de la Société des Eaux, Marseille, France; Musée des Beaux-Arts André Malraux, Le Havre, France; Musée Cernuschi, Paris, France; National Museum, Dhaka, Bangladesh; National Library, Bogotá, Colombia; Shanghai Museum of Art, Shanghai; and Shanghai Opera House, Shanghai. In 2017, three years after he passed away, the Fondation Chu Teh-Chun was established in Geneva, Switzerland by his wife and their son to promote his work across the globe.

**Composition no. 62  
1960**

Signed on the lower right; signed, dated and titled on the reverse  
Oil on canvas  
25.6 x 39.4 in | 65 x 100 cm

**PROVENANCE**

Artist's studio  
Private collection, France, 1960  
Private collection, France

**CERTIFICATE**

The Fondation Chu Teh-Chun has confirmed the authenticity of this work



**Untitled  
1974**

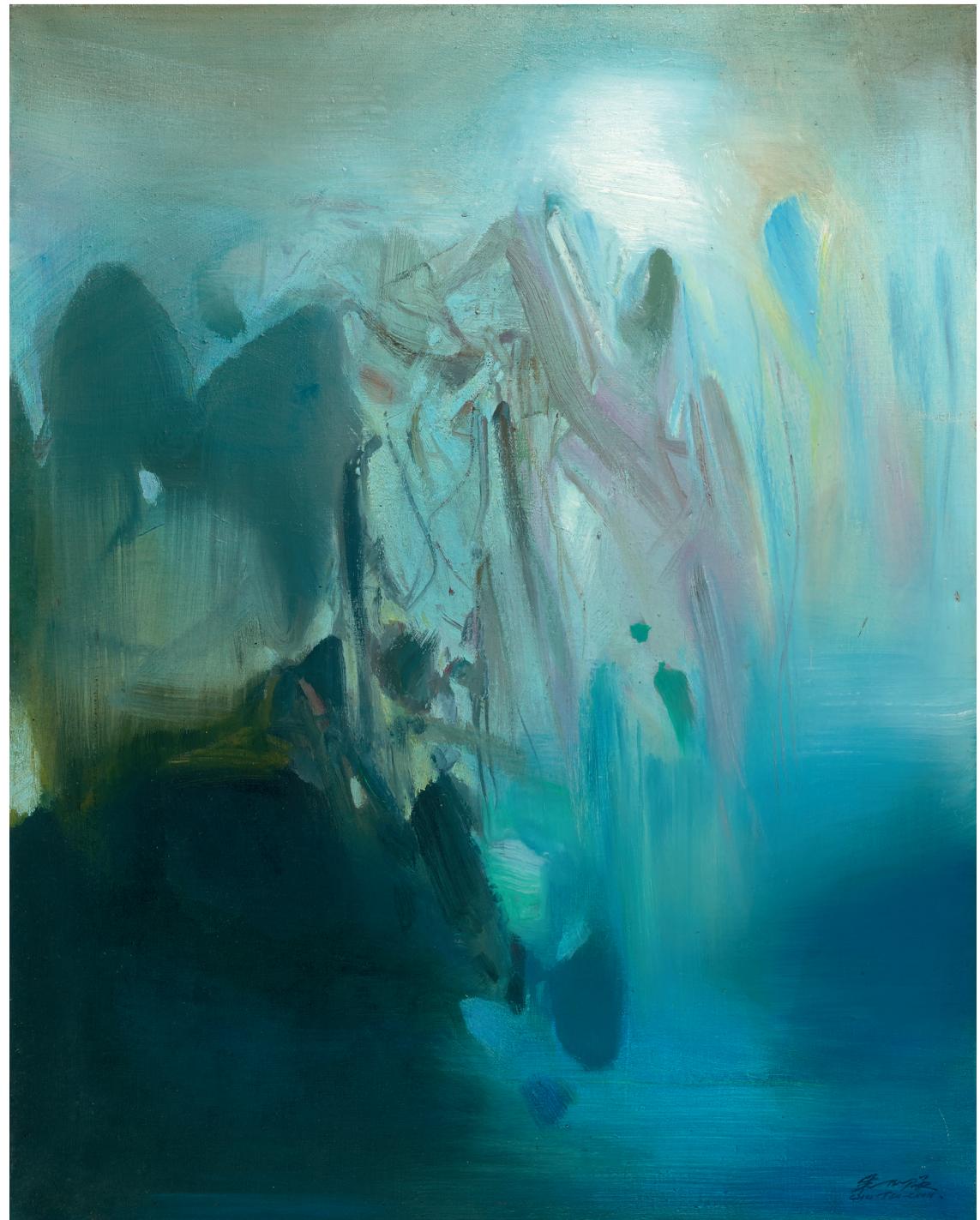
Signed on the lower right  
Oil on canvas  
36.2 x 28.3 in | 92 x 72 cm

**PROVENANCE**

Private collection, France  
Tajan, Paris, 10 March 2015, lot 54  
Opera Gallery, Hong Kong  
Private collection, United States  
Private collection

**CERTIFICATE**

Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work



**Composition No. 133**  
**1962**

Signed on the lower right; signed, dated and titled on the reverse

Oil on canvas

26.6 x 31.9 in | 65 x 81 cm

**PROVENANCE**

Private collection, Taipei, Taiwan

**EXHIBITED**

Tokyo, The Ueno Royal Museum, *Solo Exhibition of Chu Teh-Chun*,  
23 June – 10 July 2007, ill. in the catalogue

**LITERATURE**

Thin Chang Corporation, Taipei, 2007, p. 128, ill. in color

**CERTIFICATE**

The Fondation Chu Teh-Chun has confirmed the authenticity of  
this work



**Untitled  
1995**

Signed on the lower center  
India ink wash on paper  
53.9 x 26.8 in | 137 x 68 cm

**PROVENANCE**

Private collection (acquired directly from the artist)  
Waddington Custot  
Private Collection

**EXHIBITED**

London, Waddington Custot, *Chu Teh-Chun: Nature Lives With Me*, 19 September – 11 November 2017, p. 52, no. 20 (ill. in color p. 53)

**LITERATURE**

Gourcuff Gradenigo, *Œuvres sur papier, Centre Culturel de Chine*, Paris, 2016, p. 41, no. 1, ill. in color

**CERTIFICATE**

Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work



His bold lines are  
like downpours,  
while his thin ones  
are like whispers.

Wu Gaunzhong



**Le repos de l'heure no. 174  
1964**

Signed and dated on the lower left; signed and dated on the reverse; numbered and titled

Oil on canvas

23.6 x 36.2 in | 60 x 92 cm

**PROVENANCE**

Artist's studio

Private collection, France (acquired directly from the artist)

Private collection

**EXHIBITED**

Saint-Jeoire en Faucigny, *Chu Teh-Chun, L'art au village*, 1965

Paris, *Chu Teh-Chun*, Galerie Cimaïse, 1967

**LITERATURE**

*Chu Teh-Chun*, Enrico Navarra, 2000, Paris ill. p.62

**CERTIFICATE**

The Fondation Chu Teh-Chun has confirmed the authenticity of this work



**Untitled  
1970**

Signed on the lower right  
Oil on canvas  
25.6 x 24.4 in | 65 x 62 cm

**PROVENANCE**

Private collection, France  
Galerie Charraudeau, Paris, France  
Private collection, France

**CERTIFICATE**

Chu Ching-Chao, spouse of the artist, has confirmed the authenticity of this work



**Méditation solitaire**  
2001

Signed and dated on the lower right; titled, signed and dated  
on the reverse

Oil on canvas

63.8 x 51.3 in | 162 x 130 cm

**PROVENANCE**

JSL Auction Co., Taipei, 2006, lot 22

Private collection

Zhong Cheng Auctions, Taipei, 7 January 2007, lot 741

Private collection

Kingsley Art Auction, Taipei, 10 January 2010, lot 80

Private collection

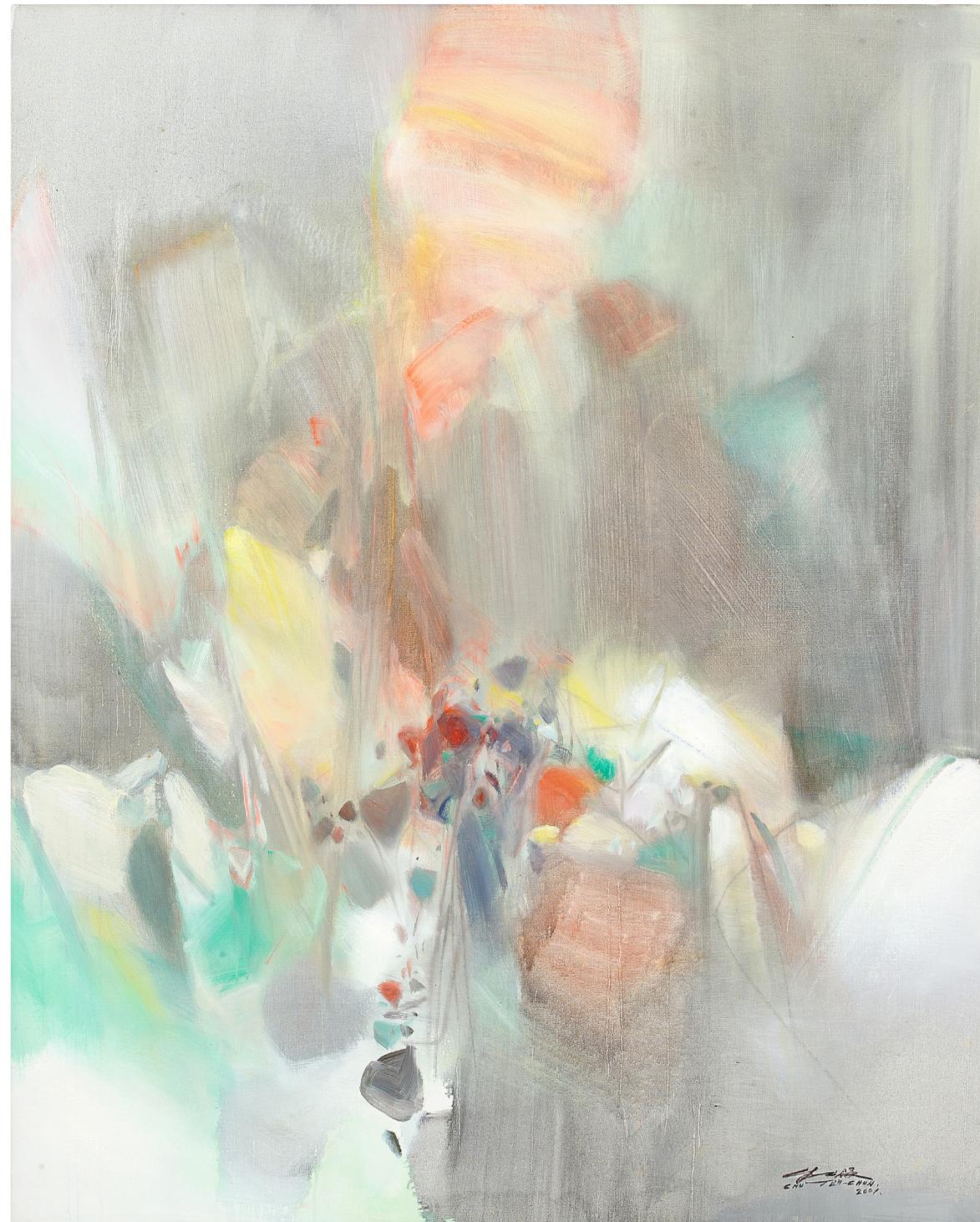
Private collection, Asia

**EXHIBITED**

Paris, Galerie Patrice Trigano, *Chu Teh-Chun Peintures  
récentes*, 4 February – 6 March 2004, ill. in the catalogue p.10

**CERTIFICATE**

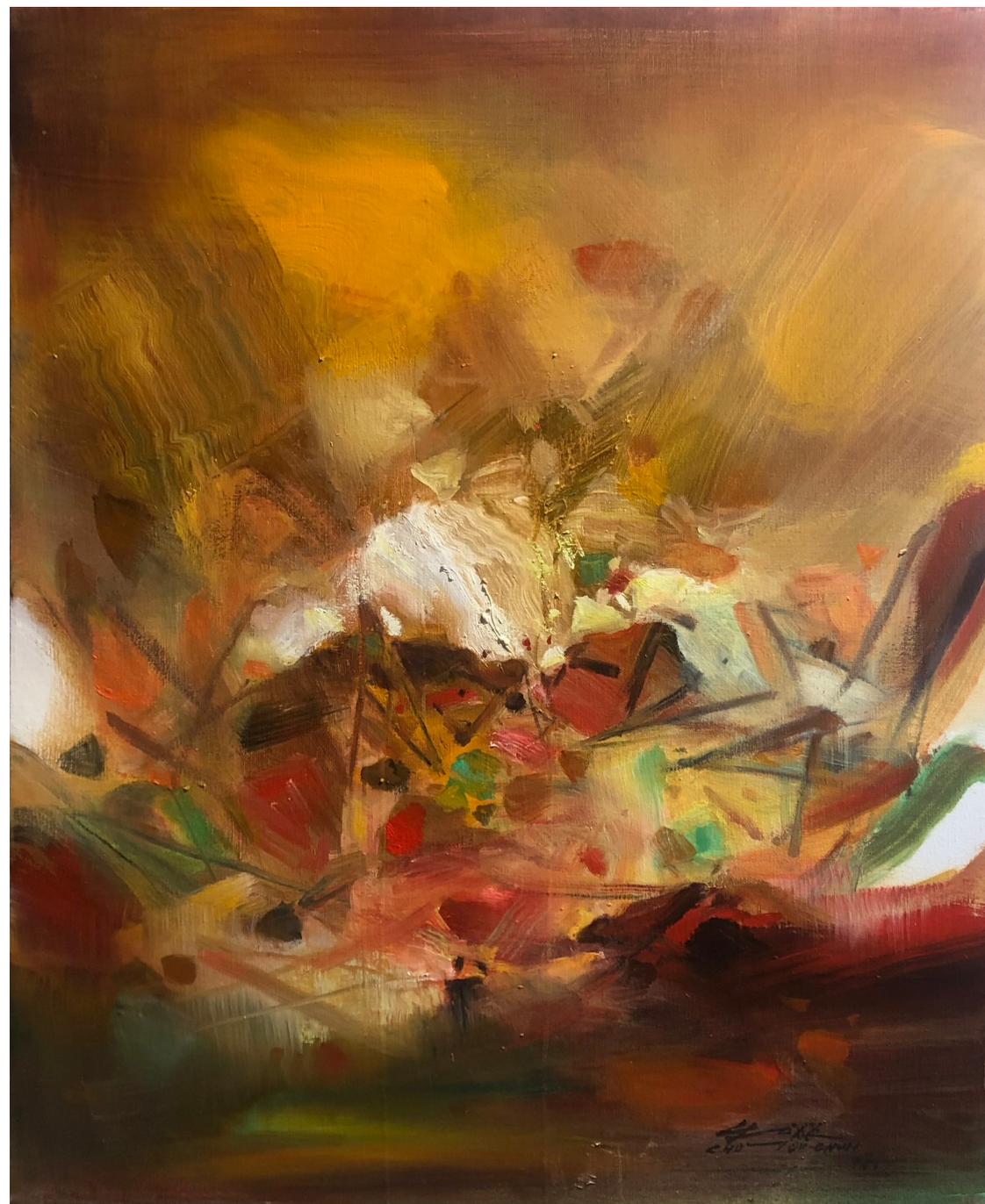
The Fondation Chu Teh-Chun has confirmed the authenticity  
of this work



**Unité flamboyante  
2007**

Signed and dated on the lower right  
Oil on canvas  
38.2 x 28.7 in | 92 x 73 cm

**PROVENANCE**  
Galerie Patrice Trigano  
Private collection



**Versants opposés  
2006**

Signed and dated on the lower right  
Oil on canvas  
28.7 x 36.2 in | 73 x 92 cm

**PROVENANCE**  
Galerie Patrice Trigano  
Private collection





My paintings are filled with light. Light and color are related: when you have light, then you have a spatial structure for variations in color.

Chu Teh-Chun

**No. 437**  
**1972**

Signed and dated on the lower right; signed, dated and titled  
on the reverse

Oil on canvas

24.2 x 31.9 in | 61.6 x 81 cm

**PROVENANCE**

Galería Mikeldi, Bilbao, Spain

Private collection, Spain, 1970s

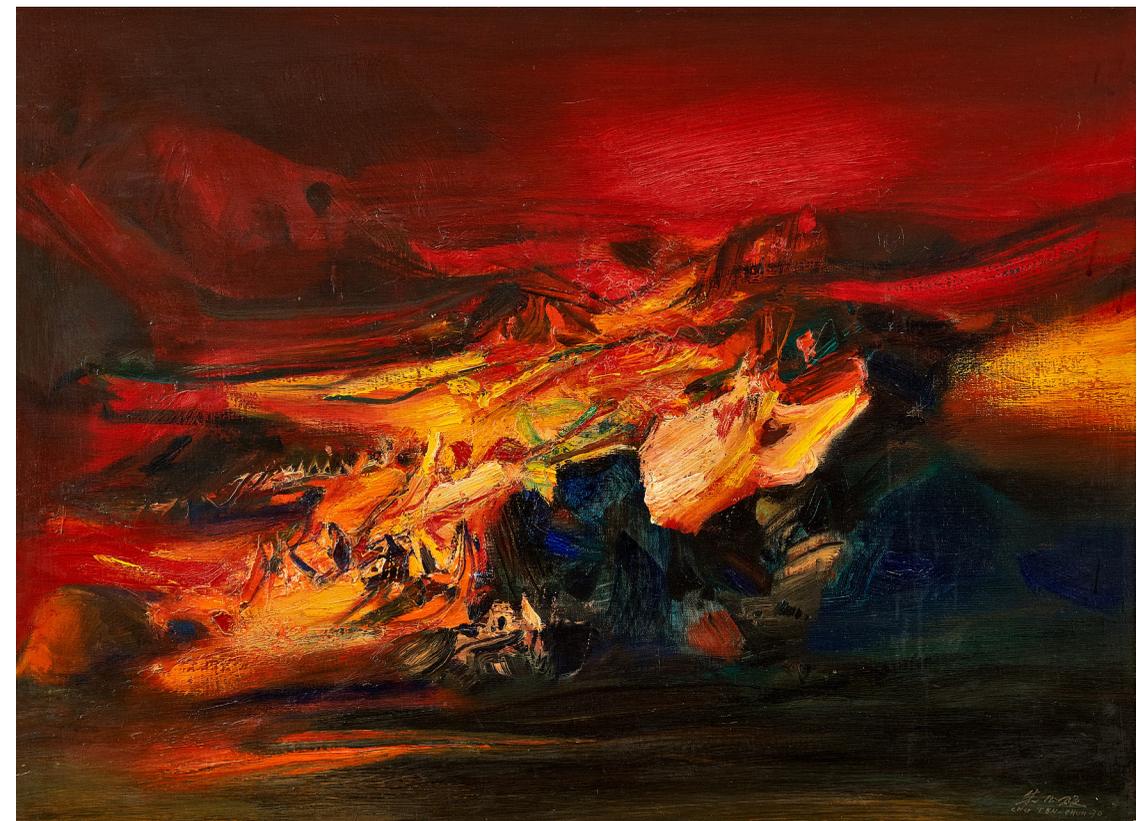
Private collection, Spain (by descent from the above)

**EXHIBITED**

Bilbao, Galería Mikeldi, *Chu Teh-Chun*, 4-8 May 1972

**CERTIFICATE**

The Fondation Chu Teh-Chun has confirmed the authenticity  
of this work



The artist absorbs what he sees in nature and refines it in his mind, and it is the power of the artist's imagination, his sensibility, and his inner character that are revealed on the canvas.

Chu Teh-Chun





## Georges Mathieu

1921-2012

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 prioritises 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.

**Trigaudin  
1970**

Signed and dated on the lower right; titled on the stretcher  
Oil on canvas  
38.2 x 76.8 in | 97 x 195 cm

**PROVENANCE**

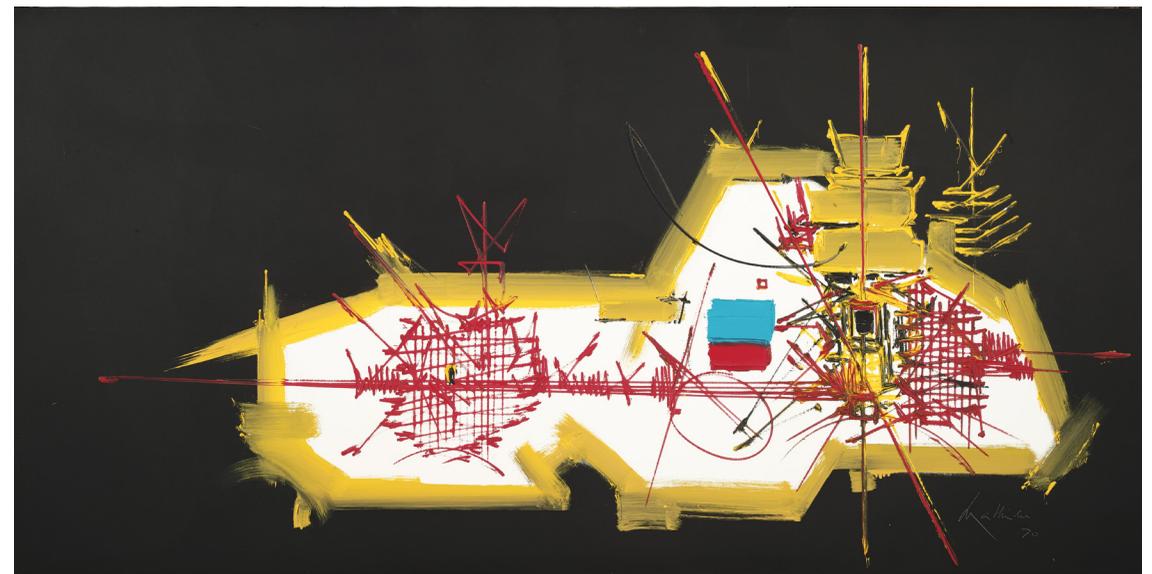
Galerie Veranneman, Brussels, Belgium  
Private collection, Paris, France  
Galerie B. Sebban, Paris, France

**EXHIBITED**

Brussels, Galerie Veranneman, *Mathieu*, 14 January -  
6 February 1971, no. 4, ill. in the exhibition catalogue

**CERTIFICATE**

Jean-Marie Cusinberche has confirmed the authenticity of this  
work



**Inana**  
**1958**

Signed and dated on the lower right  
Oil on canvas  
31.9 x 59.1 in | 81 x 150 cm

**PROVENANCE**

Ira Haupt collection, New York, United States  
Wildenstein & Co, New York, United States  
Private collection, United States (1958)  
Private collection

**EXHIBITED**

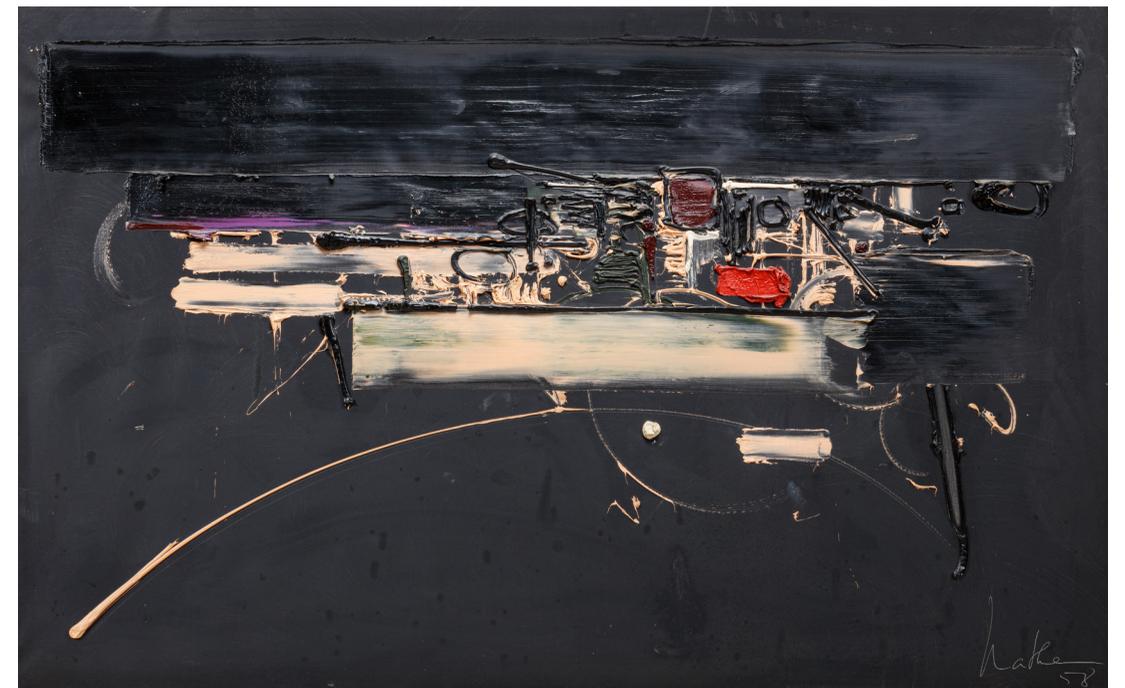
Cologne, *Kölnischer Kunstverein*, Georges Mathieu, 1959

**LITERATURE**

This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

**CERTIFICATE**

The Comité Georges Mathieu has confirmed the authenticity of this work





Revolt, speed, risk, these three words are at the heart of Lyrical Abstraction.

Georges Mathieu

**Otrys III  
1976**

Titled on the stretcher  
Oil on canvas  
23.7 x 70.9 in | 60 x 180 cm

**PROVENANCE**

Alain and Michèle Carles collection, Paris, France  
Michelle Dubeuf collection, France  
Private collection, Asia

**LITERATURE**

This work will be included in the Catalogue raisonné of the artist, currently being prepared by The Comité Georges Mathieu

**CERTIFICATE**

The Comité Georges Mathieu has confirmed the authenticity of this work



**The Elder of Jabesh**  
**1962**

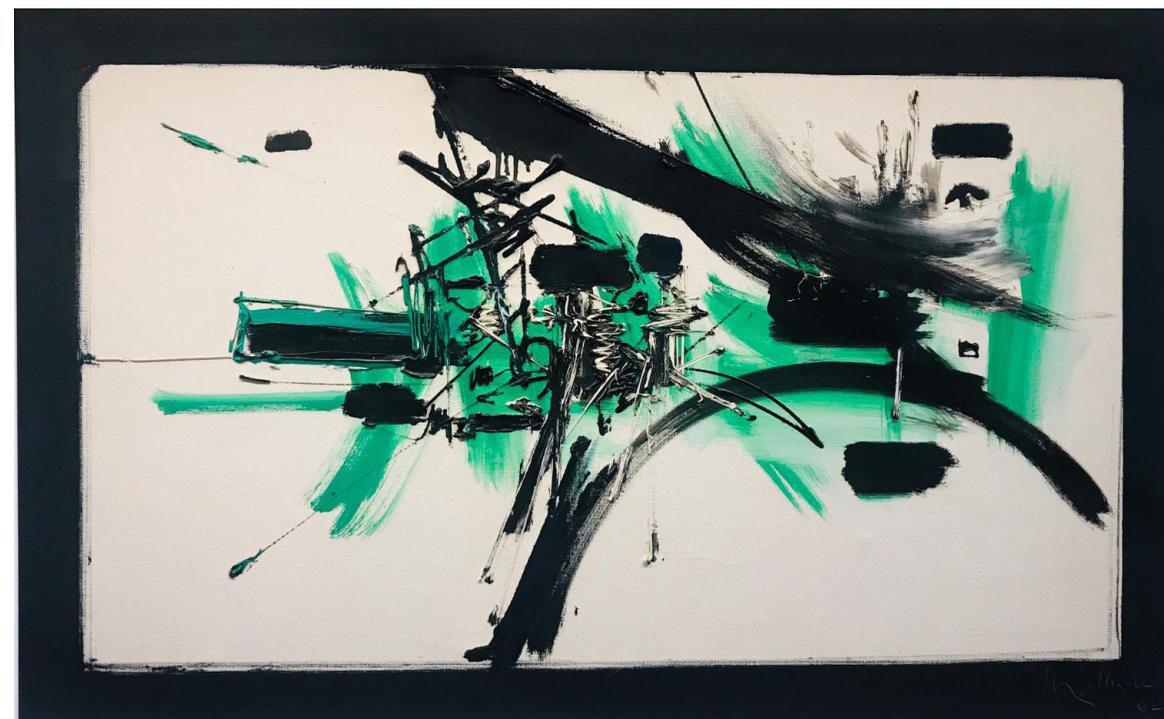
Signed on the lower right; signed on the stretcher  
Oil on canvas  
28.7 x 45.7 in | 73 x 116 cm

**PROVENANCE**

Elleni Galleria d'Arte, Bergamo, Italy  
Galleria Pater, Milan, Italy  
Grigor Mintangian collection, Milan, Italy  
Nuova Brerarte, Milan, auction, 22 May 1989, Milan, lot 148  
Private collection

**LITERATURE**

*Maestri moderni e contemporanei.*  
*Antologia scelta*, 2008, Tornabuoni Arte,  
Florence, 2007, p. 171, ill. in the catalogue



**Li Duan  
1967**

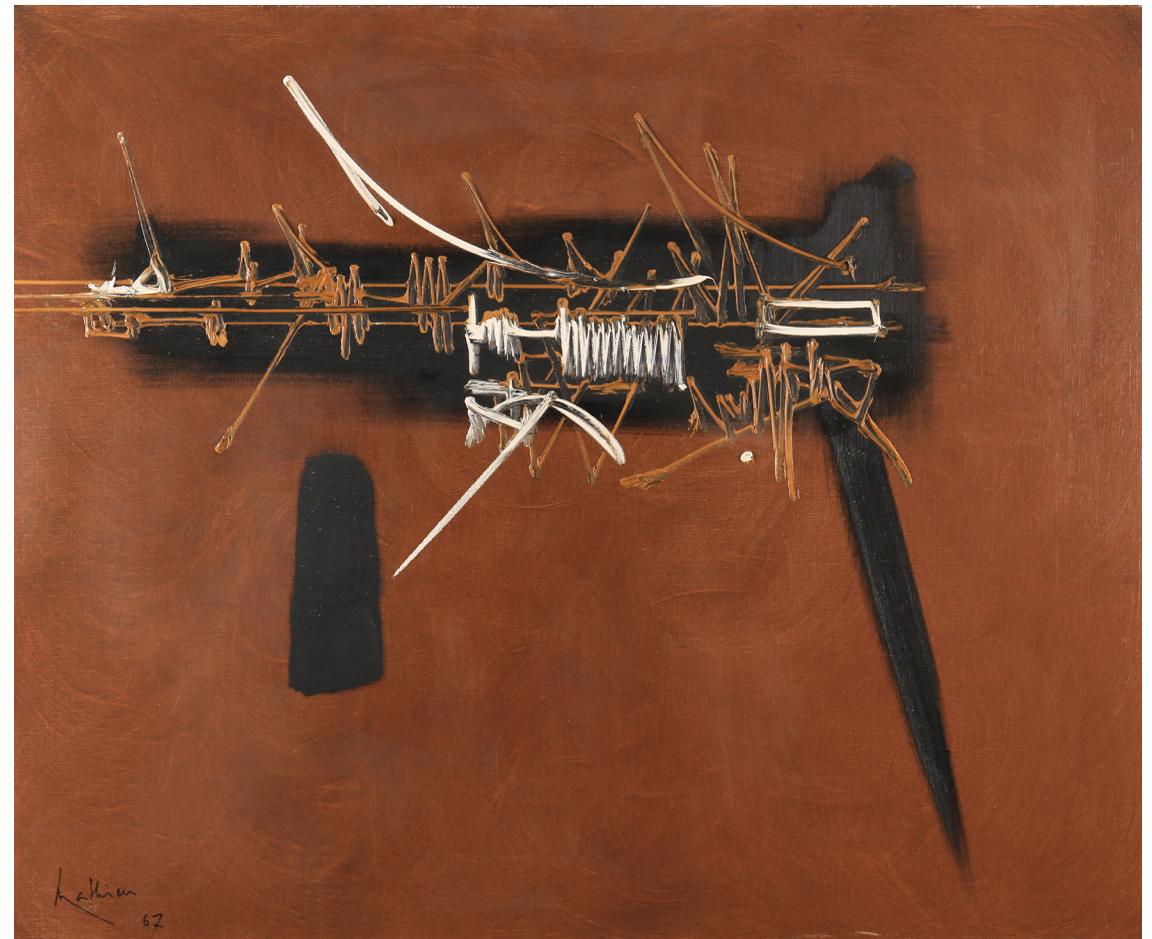
Signed and dated on the lower left; titled on the stretcher  
Oil on canvas  
31.9 x 39.8 in | 81 x 101 cm

**PROVENANCE**

Galerie Soave, Alexandrie, Italy  
Private collection, Italy  
Private collection, Paris

**CERTIFICATE**

This work is registered in the Archives of the artist and  
is accompanied by a certificate of authenticity issued by  
Laurence Izern in 2012



**Enveitg  
1969**

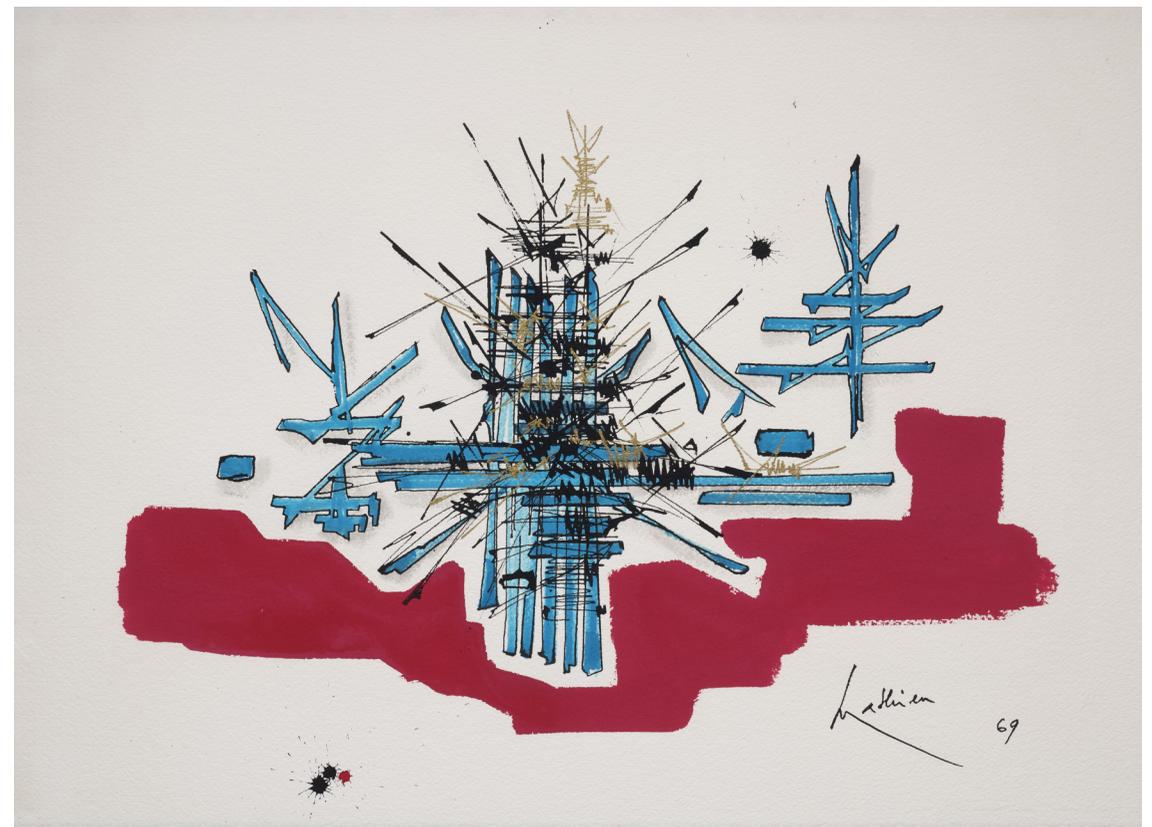
Signed and dated on the lower right  
Gouache and colored ink on Arches paper  
22 x 30.3 in | 56 x 77 cm

**PROVENANCE**

Galerie Rive Droite, Paris, France  
Private collection, Portugal  
Tajan, Paris, 28 November 2012, lot 11  
Private collection, Paris, France

**EXHIBITED**

Paris, Galerie Rive Droite, *Mathieu, 15 Gouaches 1969*, 3-31  
October 1969, catalog no. 5



**Varenes  
1964**

Signed and dated on the lower right  
Oil on canvas  
23.6 x 39.4 in | 60 x 100 cm

**PROVENANCE**  
Estate of the artist



**Chant vague**  
**1988**

Signed on the lower left  
Oil on canvas  
36.2 x 28.7 in | 92 x 73 cm

**PROVENANCE**

Artist's studio  
Enzo Spadon, owner of Galleria Morone, Milano, Italy  
Galleria Guidi, Genoa, Italy  
Private collection, Milano, Italy

**CERTIFICATE**

Certificate issued by the artist



**Le Fort Gaston tombe en la puissance du Roy  
d'Arménie obligé de le restituer aux Templiers  
1960**

Signed and dated on the lower right; titled on the stretcher

Oil on canvas

45.1 x 72.8 in | 114.5 x 185 cm

**PROVENANCE**

Collection Solange de Turenne

Galerie Bérès, Paris, France

**CERTIFICATE**

The artist has confirmed the authenticity of this work



Speed and improvisation are what make it possible to associate the forms of creation of this painting with those of liberated and direct music such as Jazz or with oriental calligraphy.

Georges Mathieu



**Sans titre**  
**1960**

Signed and dated on a panel on the lower right  
Oil on wood; in eight parts  
each : 68.5 x 23.6 in | 174 x 60 cm

**PROVENANCE**  
Artist's studio  
Private collection



At last, a Western  
calligraphist!

André Malraux



# GEORGES MATHIEU

**1921** Georges Mathieu was born on 27<sup>th</sup> of January in Boulogne-sur-Mer.

## **1927**

**1933** Georges Mathieu attended a variety of schools in Boulogne-sur-Mer then went to the Lycée Hoche in Versailles. Thereafter, he studied English and law at the University of Lille.

**1942** Mathieu obtained a position as English teacher at a Douai high school in the north of France. He started his first oil paintings.

**1944** He served as an interpreter for the American Army in Cambrai, France.

## **1945**

**1946** The artist taught French at the American University of Biarritz and at Istres in Southern France. His first abstract paintings were featured at the Salon des moins de 30 ans exhibition in Paris.

**1947** Georges Mathieu moved to Paris where he worked as head of Public Relations at United States Lines, an American transatlantic shipping company. His function was to welcome and accompany travellers during their move between Le Havre and Paris. This position was an opportunity to reach a prestigious clientele: he met Dalí for the first time. While in Paris, he became interested in the work of artists such as Bryen and Wols which he referred to as "Lyrical Abstraction", a term coined by French Art critic Jean José Marchand. Within his first year, he organised L'imaginaire at Galerie du Luxembourg with Atlan, Hartung, Bryen and Riopelle. The artist also exhibited at the Salon des Réalités Nouvelles.

**1948** Georges Mathieu accepted Colette Allendy's proposal to organise a new collective exhibition in her gallery. On 22<sup>nd</sup> of April 1948, The exhibition H.W.P.S.M.T.B. brought together Hartung, Wols, Picabia, Stahly, Mathieu, Tapié and Bryen. The exhibition promoted an art free from the constraints of figurative paintings and defined the concept of Lyrical Abstraction. In the exhibition catalogue, Georges Mathieu published his first writing on art, entitled Liberty is the void, written in 1947.

**1949** He participated in the group exhibition *Huit œuvres Nouvelles* where he exhibited along side

Jean Dubuffet, Jean Fautrier and Maria Martins.

**1950** He painted his first Tachist works and has his first one-man show at the Galerie René Drouin in Paris.

**1951** Michel Tapié suggested that Georges Mathieu organise with him a new Parisiano-Americano confrontation: *Véhémences confrontées*. This exhibition brought together works by Bryen, Capogrossi, de Kooning, Hartung, Mathieu, Pollock, Riopelle, Russell and Wols.

**1952** Mathieu began to exhibit internationally. In addition to his first one-person exhibition at Galerie René Drouin, he had his first solo shows at Stable Gallery in New York; Galerie Rive Droite in Paris; and Kootz Gallery in New York where he exhibited regularly throughout his life.

**1953** Mathieu became editor-in-chief of the United States Lines Paris Revue which gave him the opportunity to interview celebrities from the artistic and scientific scene such as John Cage, Pierre Boulez, Mark Tobey and Albert Einstein among others.

**1956** Mathieu appeared in front of 2,000 people at the Théâtre de la Ville – Sarah Bernhardt, in Paris on the Night of Poetry, to create a canvas measuring twelve by four meters, which was absolutely unheard of at the time.

**1957** Mathieu introduced a performative dimension to his painting, executing large canvases in front of an audience while dressed in costume. This public display of painting in action anticipated the work of Yves Klein. Mathieu was also lauded by André Malraux as a "Western Calligrapher". He travelled to Tokyo where he received a triumph and completed 21 paintings in three days.

**1959** The artist gave public performances in Düsseldorf, Vienna and São Paulo. On April 24, Mathieu created *Le Massacre de la Saint-Barthélemy* in front of the cameras of television studio 3 in Cognacq Jay street in Paris.

**1960s** Mathieu started sculpting and took an interest in design: he created furniture, tapestries, murals, jewellery, crockery, etc. He also designed a 10 Francs coin for the Monnaie de Paris, which is minted between 1974 and 1987, to up to 100 million coins.

## **From**

**1964** Defendant of the arts, Georges Mathieu strongly advocated for a reform of educational programmes. In 1964 he gave his first public speech to the youth to push them to create in order to fight against the dereliction of society: "The artist is now called to lower the risk of social sinking, to leave his ivory tower and enter the society's control tower."

In 1976 he became Administrator of the Société d'Encouragement aux Métiers d'Arts (the French society for the promotion of artistic occupations) and worked closely with the Ministry of Education. Unfortunately, in 1980 his motion to change curriculums is denied.

**1975** He joined the Académie des Beaux-Arts de Paris.

**1980s** Mathieu started creating monumental artworks, such as the *Délivrance d'Orléans* par Jeanne d'Arc (1980) painted at Orléans City Hall or the sculpture at the Centre complexe sportif de Neuilly (1982). Retrospective exhibitions opened around the world: France, Germany, Canada, United States, Brazil, Bahrain, Tunisia, Singapore, The Netherlands, Belgium, Switzerland, Italy and Japan.

## **From**

**1985** Always looking for new artistic challenges, Mathieu changed yet again his artistry, both in form and in meaning. It is what is known as the "cosmic shift": straying even further away from classical composition, he stopped creating paintings around a central element, and decided instead to use the full pictorial space. Stemming his new aesthetics and artistic practice on semantics, he said "the sign precedes its meaning".

**1986** Exhibition of his works at the Biennale di Venezia.

**2012** Mathieu died on the 10<sup>th</sup> of June, in Boulogne-Billancourt, aged 91.

## **SELECTED EXHIBITIONS**

**2014** *Vers l'Abstraction Lyrique*, Château de Boulogne-sur-Mer, France

**2006** Little stable of the Palace of Versailles, Versailles, France Contemporary Art Space Fernet Branca, Saint-Louis, France

**2003** Retrospective, Galleria Credito Valtellinese, Milan, Italy Bénédictine Palace, Fécamp, France Saint-Georges and Saint-Paul Cathedrale, Liège, Belgium

**2002** Retrospective, Jeu de Paume, Paris, France

**1991** Galleria Arte 92, Milan, Italy

**1990** Galleria d'arte Elleni, Bergamo, Italy Stockholm Art Fair, Stockholm, Sweden

**1989** Galleria dello Scudo, Verona, Italy Ermitage Museum, Saint-Petersburg, Russia Centro Culturale Sant'Andrea, Savona, Italy Galleria Art Valley, Forte dei Marmi, Italy

**1988** Galleria Narciso, Turin, Italy Galleria De Crescenzo, Rome, Italy Huber Gallery, Zurich, Switzerland

**1987** Findlay Gallery, New York, USA Galleria La Loggia, Bologna, Italy Galleria De Crescenzo, Rome, Italy

**1984** Meridien Hotel, Singapore, Singapore

**1980** Poste Museum, Paris, France

**1979** Dominion Gallery, Montreal, Canada Wildestein, New York, USA

**1978** Grand Palais, Paris, France Lyrical Art Festival, Aix-en-Provence, France

**1977** Galeria Punto, Valencia, Spain Galeria Valera, Bilbao, Spain Kursaal, Ostenda, Belgium International Festival, Istanbul, Turkey

**1976** Picasso Museum, Antibes, France Galeria Beaubourg, Barcelona, Spain

**1974** Beaubourg Gallery, Paris, France

**1973** Opera, Berlin, Germany

# CHU TEH-CHUN

- 1972** Art Center, Beirut, Lebanon
- 1971** Stadler Gallery, Paris, France Lalikata Academy, New Dehli, India
- 1967** Argos Gallery, Nantes, France Kunstverein, Köln, Germany Air France, National Museum of Modern Art, Paris, France
- 1966** Fine Arts Museum, Nantes, France
- 1965** Gimpel & Hanover, Zurich, Switzerland Court Gallery, Copenhagen, Denmark K. B. Gallery, Oslo, Norway Galleria il Milione, Milan, Italy
- 1963** Retrospective, Museum of Modern Art of Paris, France Art and Culture, Geneva, Belgium
- 1962** Bezalel Museum, Jerusalem, Israel Neue Galerie in Künstlerhaus, München, Germany Galleria La Bussola, Turin, Italy Galleria l'Ariete, Milan, Italy Galleria La Loggia, Bologna, Italy Museum of Art, Tel Aviv, Israel
- 1961** Presidential Palace, Beirut, Lebanon
- 1960** Museu de Arte, São Paulo, Brazil Ateneo, Madrid, Spain New London Gallery, London, United Kingdom Galleria del Cavallino, Venice, Italy
- 1959** Kunstverein, Köln, Germany Galleria San Babila, Milan, Italy Haus Lange Museum, Krefeld, Germany Museum of Fine Arts, Neuchâtel, Switzerland Athénee Museum, Geneva, Switzerland Museum of Modern Art, Rio de Janeiro, Brazil Bonino Gallery, Buenos Aires, Argentina
- 1958** Schmela Gallery, Düsseldorf, Germany Art Latin Gallery, Stockholm, Sweden Grange Gallery, Lyon, France Chichio Haller Gallery, Zurich, Switzerland Kunstmuseum, Basel, Switzerland Galleria Castelnuovo, Ascona, Italy Museum of Fine Arts, Liège, Belgium
- 1957** Fine Art Palace, Brussels, Belgium Shirokiya Gallery, Tokyo, Japan Daimaru Gallery, Osaka, Japan Galleria del Naviglio, Milan, Italy Helios Art Gallery, Brussels, Belgium Galleria Selecta, Rome, Italy
- 1956** Pierre Gallery, Paris, France Institute of Contemporary Art, London, United Kingdom
- 1955** Alexander Iolas Gallery, New York, USA
- 1954** Kootz Gallery, New York, USA Rive Droite Gallery, Paris, France Art Club, Chicago, USA
- 1953** Marcel Evrard Gallery, Lille, France
- 1952** Studio Paul Facchetti, Paris, France Stable Gallery, New York, USA
- 1951** *Véhémences Confrontées*, Galerie Dausset, Paris, France
- 1950** René Drouin Gallery, Paris, France
- 1920** Chu Teh-Chun was born on October 24, 1920 in Baitou town in Xian county, Anhui province, China, during the troubled period of the Warlords.
- 1930** He entered the school in his district, then went on to college in Xuzhou and Haizhou, he soon became passionate about Chinese painting but also basketball. Gifted in both fields, he was encouraged by his father to paint.
- 1935** At the age of 15, he was admitted to the Hangzhou Academy of Fine Arts whose director was the painter Lin Fengmian. This was an avant-garde school where Chu discovered modern Western painting and learned its techniques.
- 1936** Chu met Wu Guanzhong who at the time was studying engineering. He helped him prepare for the entrance exam to the Hangzhou Academy of Fine Arts. This marked the beginning of a long friendship. Together, they would paint watercolors around West Lake after lessons.
- 1937**
- 1940** Exodus during the Chinese - Japanese war and discovery of South-West China. In November, the Academy of Fine Arts had to leave Hangzhou for a long journey to the West, to Chongqing where the nationalist government of Chiang Kai-shek had withdrawn. The school travelled in stages through Zhejiang, Jiangxi, Hunan, Yunnan and Sichuan provinces. The journey lasted three years: the conditions were harsh but the adventure was memorable for Chu. He made sketches of minorities from South-West China he encountered on the way.
- 1941** Now in Chongqing, which became the provisional capital during the war and a meeting place for all universities graduates and intellectuals, Chu obtained his final degree. He became an assistant professor at the National Academy of Fine Arts, which at that time brought together the Beijing and Hangzhou Academies.
- 1944** He was appointed Professor of Drawing in the Department of Architecture at the National Central University of Nanjing.
- 1945** Group show, in Chongqing, with former professors and his comrade Zao Wou-ki.
- 1946** Group show, in Chongqing again, with his friend Li Keran.
- 1947** The National Central University left Chongqing to return to Nanjing. Chu left by boat to travel down the Yangtze in order to join Nanjing. This trip was very important for Chu as he discovered grandiose and majestic landscapes that would constitute an important source of inspiration for his work. When he arrived, he met his friend Wu Guanzhong who then left for France on a scholarship.
- 1948** Chu returned home to visit his family and learned that his father and one of his brothers had died during the war. This is the last time he saw his mother. Back in Nanjing, he married Liu Hanfu, a former comrade from the Hangzhou Fine Arts School.
- 1949**
- 1955** Departure for Taiwan where he taught Western painting at the National Normal University of Taiwan. His students included Liu Guosong and Tung Ching-Chao, who became his second wife. He worked alongside with Lee Chun-Shan, a painter who was also a teacher in Chongqing and who became one of the pioneers of Abstract Art in Taiwan; the two exhibited together.
- 1953** Chu received an official commission from the government of Chiang Kai-shek, a series of patriotic paintings representing the history of the Republic of China, since the uprisings against the Qing dynasty.
- 1954** First Solo Show. Taipei's Sun Yat-sen Hall organised Chu's first personal exhibition. It was made up of figurative oils representing mountainous landscapes of Taiwan, nudes and still lifes. All the paintings were sold, allowing him to finance his trip to France and his first years in Paris.
- 1955** Departure for Paris. Chu moved in the Latin Quarter, took French classes at the Alliance Française and drew nude models at the Académie de la Grande Chaumière. He met other exiled Chinese artists such as Pan Yuliang, Sanyu and sculptor Xiong Bingming and met up with his schoolmate, Zao Wou-ki. Later, Ching-Chao joined Chu in Paris; from that point forward, they stayed by one another's side.
- 1956** Chu turned from Figurative Expressionism to Abstraction. In 1956, he was selected from many prestigious painters including Picasso,

Miró and Cocteau for the exhibition "Peinture d'Aujourd'hui" in the Palais Royal gardens where he exhibited a semi-abstract painting. Exploring abstraction but continuing to produce figurative paintings, he made a classic portrait of Ching-Chao in 1957 which won the silver medal at the Salon des Artistes Français and also presented a semi-abstract piece at the Salon Comparaison.

**1958** Signed a 6-year contract with Galerie Legendre.

**1961** Chu Teh-Chun and Tung Ching Chao got married and had their first son, Yi-Hwa.

#### **1965**

**1978** The artist completely mastered his artistic creativity and held a series of exhibitions in many galleries in France and Europe.

**1968** Chu had his second son, Yvon.

**1969** He exposed at the 10<sup>th</sup> Biennale in São Paulo, Brazil, where he represented China.

**1971** Chu started experimenting with calligraphy again. The most important years of his career, which brought him the fame and recognition he has today. In 1978 the Maison de la Culture et des Loisirs de Saint-Étienne devoted a retrospective exhibition to him.

**1979** Hubert Juin wrote a monograph on Chu Teh-Chun published by Musée de Poche.

**1981** The artist became a French citizen.

**1982** The Musée des Beaux-Arts in Le Havre organised an exhibition: *Paintings and Drawings 1955-1982*.

**1979** The Cernuschi Museum organised an exhibition of Lin Fengmian who came to Paris with Liu Kaiqu and a delegation of Chinese sculptors. This was an opportunity for Chu to see his former teachers and friends.

**1983** Chu was invited by the Chinese University of Hong Kong to sit as a juror and later was invited to join the Association of Artists of China. This was the first time in 35 years that he returned to China. After this stay in Beijing, he travelled with his "Kijno" friends and visited the imperial tombs near Xi'an, the Buddhist caves of Yungang and the Yellow Mountains, the subject of Chinese painting for thousands

of years. This trip allowed him to confront the Chinese landscapes that have inhabited his imagination since he left in 1949 and gave him new sources of inspiration. As he could stock up on Chinese paper again, he made wash drawings.

**1984** For the first time a series of very large pieces were exhibited at the Esch-sur-Alzette theatre in Luxembourg, in 1985 at the Maison de la culture et des Loisirs in Sochaux and in 1988 at the Musée d'Art Moderne in Liège.

**1985** While exhibiting in Geneva, he witnessed a snowstorm. This phenomenon inspired him and he created his famous "Series of Snows".

**1986** He was invited to Hong Kong University and Taiwan to attend a conference. This was his first time back on the island after he left in 1955.

**1987** In October the National History Museum in Taipei devoted its first retrospective exhibition to Chu. In 6 years, he had 24 personal exhibitions, 5 of them in Taiwan. Chu opened a workshop in Vitry-sur-Seine where he could work on larger scale paintings.

**1997** He had his first solo show in his native country, at the Hong Kong Museum of Art. On 17<sup>th</sup> December 1997, Chu Teh-Chun was inducted into the Academy of Fine Arts.

**1999** He was recognized by the Academy of Fine Arts of Paris, being the first Chinese person to join the Academy.

**2001** He was awarded the French Légion d'Honneur.

#### **2002**

**2003** The Shanghai Opera commissioned a monumental canvas, the artist took almost two years to realise the piece. The work entitled *Symphonie Festive (4m x 7m)*, was exhibited at the Opéra Garnier in Paris before leaving for Shanghai where the Opera was inaugurated on 27<sup>th</sup> August 2003.

**2004** For the year of China in France, the city of Cannes paid tribute to Chu Teh-Chun with three simultaneous exhibitions.

**2005** He exhibited at the Arsenal of Metz, France.

**2006** Chu was awarded the French National Order of Merit. He exhibited at Marlborough Gallery in New York and for the first time was represented by an American gallery.

**2007** An exhibition was dedicated to him at the Royal Museum of Ueno in Tokyo.

**2008** The National Museum of History in Taipei organised a retrospective exhibition to mark his 88<sup>th</sup> birthday.

#### **2007**

**2009** Last major project: Les Vases de Sèvres.

**2010** For the 90<sup>th</sup> anniversary of Chu Teh-Chun, the National Museum of China (NAMOC) in Beijing organised a major retrospective of his work.

**2013** Retrospective exhibition at the Pinacothèque de Paris.

**2014** Chu Teh-Chun died on the 26<sup>th</sup> of March 2014, in Paris.

#### **SELECTED EXHIBITIONS**

**1954** First Solo Show, Chung-Shan-Tang Taipei's Sun Yat-sen memorial hall, Taiwan

**1962** Galerie Legendre, Paris, France

**1964** Carnegie Art Museum, Pittsburgh, United States of America

**1969** 10<sup>th</sup> Biennial Festival, São Paulo, Brazil

**1974** Galerie du Soleil, Paris, France

**1977** Galerie Mikeldi, Bilbao, Spain

**1978** Maison de la Culture, Saint-Étienne, France

**1982** Musée des Beaux-Arts, Le Havre, France

**1985** Maison des Arts et des Loisirs, Sochaux, France

**1986** The Hong Kong Institute for Promotion of Chinese Culture, Hong Kong, China

**1987** National History Museum, Taipei, Taiwan

**1988** Musée d'art Moderne, Liège, Belgium

**1991** Musée d'art Contemporain, Dunkerque, France

**1994** « *Signe Premier* », Maison de la Culture Mercier, Montreal, Canada

**1994** Musée Amérindien Pointe-Bleue, Quebec, Canada

**1997** Hong Kong Museum of Art, Hong Kong

**2003** Opera of Shanghai, Shanghai, China

**2003** Palais Garnier, Paris, France

**2004** La Malmaison, Cannes, France

**2005** Arsenal de Metz, Metz, France

**2005** Shanghai art Museum, Shanghai, China

**2007** Royal Ueno Museum, Tokyo, Japan

**2009** « *De neige, d'or et d'azur* », Musée Guimet, Paris, France

**2010** The National Museum of China, Beijing, China

**2013** Pinacothèque de Paris, Paris, France

**2015** Fondation Monticelli, Marseille, France

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**Coordination**

Marie Pébaÿ

**Proofreading**

Laura Adams Miller

Mathéo Drian

Nadine El Guiddawy

Aurélie Heuzard

Francesca Rovati

**Critical essay**

Jade Barget

**Photo credits**

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**OPERA GALLERY**

791 Madison Avenue, New York | +1 646 707 3299 | [nyc@operagallery.com](mailto:nyc@operagallery.com) | [operagallery.com](http://operagallery.com)

New York Miami Bal Harbour Aspen London Paris Monaco Geneva Dubai Beirut Hong Kong Singapore Seoul

