

Hélène DELPRAT
Michel JOURNIAC
Tetsumi KUDO
Pierre MOLINIER
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Germaine RICHIER
URSULA

Galerie Christophe Gaillard

Art Basel 2024 ~ Hall 2.0 ~ Booth G16

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Hélène DELPRAT

«It's true that the war has always been, let's say, muted. And it sometimes appears in my work like the poorly hidden arm of a corpse in a film noir. Born in Picardy, I have seen a lot of military cemeteries. These stretches of white crosses, these expanses of "Death to the Enemy" always upset me. You just have to look at the age of the soldiers... and the war memorials in each village. In some of the paintings I have also used identifying signs of German submarines from the Second World War, the U-Boats. What is curious is that these "logos" are rather amusing, without any drama, like a cartoon. Then there are the backgrounds of the paintings—camp plans, slogans, hidden forms—which were later covered up. The Big Bad Wolf, flags, armor, and swords are never far away. Though not very noticeable, history is nevertheless present in my work».

Hélène Delprat



Over the past four decades, Delprat's multifaceted practice has engaged the human condition as its focus, exploring life and death in an oeuvre that includes painting, drawing, photography, sculpture, video, theater, interview projects and installations. Oscillating between fiction and documentary, humor and melancholy, Delprat's works together comprise a sprawling constellation of references to literature, film, radio, philosophy, internet databases, recorded national histories and canonical art history. Likened to an iconologist, she distils eclectic sources of inspiration into a miraculous inventory – a world both fortuitous and deliberate, beautiful and grotesque, where themes of memory, identity, recording and legacy coalesce to remind us that the past is a construction and the present is fleeting.

After finding success in the 1980s and 1990s for a distinctively primitive style of figurative painting, Delprat turned her focus to video, theater, installations and projects for radio. In the late aughts, she returned to her painting practice, which has since been shaped by an encyclopedic research process to accumulate a remarkable archive of sources she records across various mediums, including her online blog of images and writings, 'Days.' Mining those archives, Delprat's recent paintings are characterized by decontextualized images and texts; her seemingly non-sensical narratives induce viewers to draw their own conceptual associations and locate provocative parallels between her different works. Replete with paradoxes, ambiguities, humor and self-deprecation, Delprat's artistic language is uniquely her own.

Hélène Delprat (b. 1957) lives and works in Paris.

She graduated from the École Nationale Supérieure des Beaux-Arts. Between 1982 and 1984, she was a resident of the prestigious Villa Medici in Rome, where she presented the anonymous exhibition 'Jungles et Loups'.

Returning to Paris, Delprat exhibited with Galerie Maeght for ten years from 1985, coming to prominence with her totemic, primitive style of figuration, seen in such early works as 'Meurtre réversible (recto)' (1983) and 'La transe des guerriers lous' (1983). After giving up gallery representation in 1995, she declared herself an 'ex-French painter' in the early 2000s, creating small gouaches containing the words 'Where is the painting? (WITP) It must be this Way' or 'Another failure, How not to paint by painting?'. These works would signal the beginning of a journey to explore everything that is not painting, without ever relinquishing her practice.

Delprat's sojourns into the unknown via deep research would eventually inform her return to painting in the late 2000s. Her artistic output has remained rooted in her infinite curiosity and penchant for gathering information from the world before and around her: 'Intellectually, I start from everything I see' she says, '... there is no prep work, except all of this food, all this reading, all these curiosities, all the photos that I take.' The

figures in her recent paintings, whether animal or human, are suspended upon hazy, multi-colored backgrounds, sometimes flecked with gold or intricate patterns. They exist in dream-like compositions evocative of the way memories appear and dissolve and reconfigure with their own illogical logic.

Creating a space where fiction and documentary intermingle, Delprat's multi-layered paintings are placed in an anachronistic framework. Her elusive characters and objects eschew context, resisting a single organized narrative. In paintings such as 'Cymbalum Mundi-Pamphagus' (2013), Delprat depicts Pamphagus, a dog from the 16th-century French text Cymbalum Mundi, as a well-groomed, contemporary French poodle. Other paintings take on a more ambivalent or disturbing aspect as Delprat addresses violent parts of human history. 'Peinture ayant été détruite par Göring en 1937 et reconstituée en 2016' (2016) summons tragedy and death through silhouettes of Nazi soldiers juxtaposed with floating cartoon faces that frown and smile. Similarly, the recent canvas 'La décomposition de nos ennemis' (2020) evokes images of war, a recurring theme in Delprat's work and a metaphor for the act of painting as a battle against time.

In addition to Delprat's first notable solo exhibition, 'Jungles et Loups,' at the Villa Medici in 1984, her work has been the subject of many solo exhibitions, including Galerie Christophe Gaillard, Paris (2014, 2017, 2020); La Maison Rouge, Paris (2017); Musée des Beaux Arts de Caen (2018); Kunsthalle Giessen, Germany (2020); Musée Marmottan Monet, Paris (2022); Museu Picasso, Barcelona (2023). In 2021, Delprat's work was part of a group presentation 'Sans titre' from the Pinault Collection at the Punta Della Dogana in Venice, Italy. In 2021, the artist was commissioned to create the outdoor fountain 'Marcello Dove Sei ???,' at La Résidence – Le Tremblay, located in the town of Orgères, France.

In the subsequent years, Delprat devoted herself to work in video, theatre, installations and creations for radio. Immersing herself in literary, filmic and documentary sources, the artist focused upon non-painterly mediums which reflected the plurality of forms her extensive research could take – a diversity that extended to her 'Days' blog, fake interviews and radio drawings. Video works such as 'Les (fausses) conférences' (2011) offer up an array references, from astronaut Buzz Aldrin to the Greek writer Lucian of Samosata, interspersed with self-conducted interviews. Less filmic is Delprat's 'W.O.R.K.S & D.A.Y.S' (2005), a visual journal or, as the artist describes it, 'a notebook,' citing influences as broad as Ovid's Metamorphoses and the writings of Pliny the Elder.

In 2024, Delprat has her first solo exhibition at Hauser & Wirth Paris. She will take part in Biennale de Lyon. In 2025, Delprat will benefit a major exhibition at the Fondation Maeght in Saint-Paul de Vence (FR).

COLLECTIONS

Barrett Barrera's Collection, Saint-Louis (US)
Bibliothèque nationale de France, Paris (FR)
Bibliothèque universitaire, Bâle (CH)
Centre Georges-Pompidou, Paris (FR)
CNAP (Centre National d'Arts Plastiques), Paris (FR)
Collection Emerige, Paris (FR)
FMAC (Fonds Municipal d'Art Contemporain) de la Ville de Paris (FR)
FNAC (Fonds National d'Art Contemporain), Paris (FR)
Fondation Cartier, Paris (FR)
FRAC Alsace (FR)
FRAC Picardie (FR)
FRAC Auvergne (FR)
Collection Antoine de Galbert, Paris (FR)
MoMA, New York, (US)
Musée cantonal des Beaux Arts de Lausanne (CH)
Musée d'Art moderne, Belfort (FR)
Musée d'Art moderne, Strasbourg (FR)
Musée national d'Art moderne, Paris (FR)
Musée Sainte-Croix, Poitiers (FR)
Museum Ludwig, Budapest, Hongrie (HU)
Musée Russe, Saint Petersburg, Russie (RU)
Pinault Collection, Paris (FR)
Stedelijk Museum, Amsterdam (NL)
Université d'Alberta, Alberta (CA)



Dalle tumulaire, 2023.

Pigment, liant acrylique et paillettes sur toile. Pigment, acrylic binder and glitters on canvas.
250 x 200 cm, 98^{3/8} x 78^{3/4} inches

180,000.00 euros





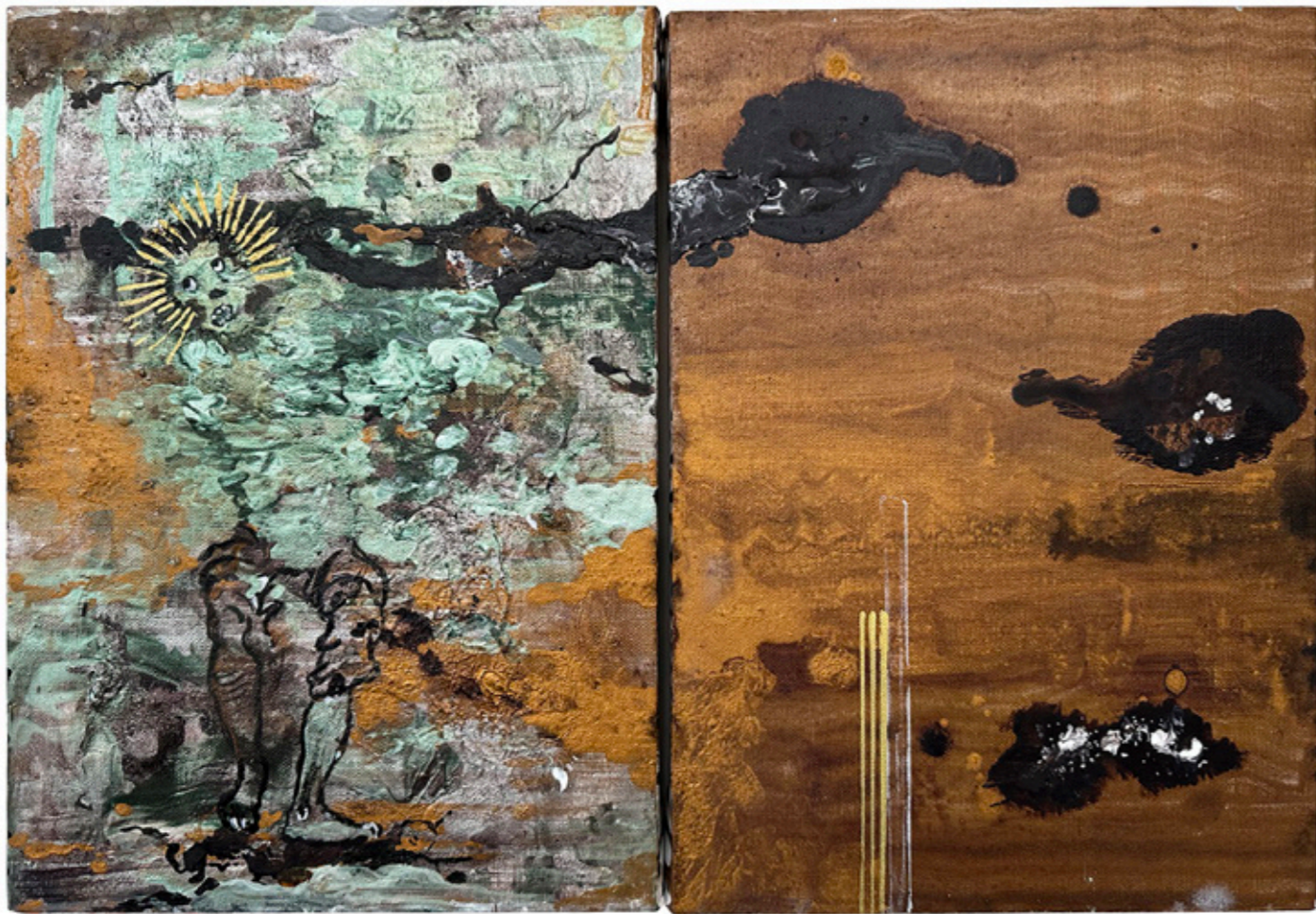
La legende doree, 2022.

Pigment, liant acrylique et paillettes sur toile. Pigment, acrylic binder and glitters on canvas.
250 x 200 cm, 98 ³/₈ x 78 ³/₄ inches

180,000.00 euros







Sans titre, 2024.

Pigment, liant acrylique et paillettes sur toile. Pigment, acrylic binder and glitters on canvas.
33 x 24 x 4 cm (chacun), 13 x 9 ¹/₂ x 1 ⁵/₈ inches (each)

30,000.00 euros



Anachorète a l'étendard de mon territoire autonome, 2020

Pigment, liant acrylique et paillettes sur toile. Pigment, acrylic binder and glitters on canvas.
55 x 46 x 4 cm, 21 ⁵/₈ x 18 ¹/₈ x 1 ⁵/₈ inches

40,000.00 euros



Exhibition views (Left & Right)
«Les journées du Patrimoine», Pinault Collection, KERING,
Ancien hôpital Laennec, Paris, 2021.
© Photo: Eric Sander.

Michel JOURNIAC

In 1969, **Michel Journiac** (1935-1995) emerged as one of the major French artists of his generation, a leading figure in body art, along with the Vienna Actionists (Hermann Nitsch, Rudolf Schwarzkogler) and Gina Pane, Vito Acconci, Bruce Nauman, and Chris Burden. The art of Michel Journiac is one of revolt, militancy, and subversion. His paintings, actions, videos, photographs, sculptures, mail art, contracts and stage sets use the body as raw material for questioning how society conditions it. His multifaceted body of work ranges across all the artistic practices of the time. It has been the subject of numerous solo and collective exhibitions and today belongs to collections in some of the world's most important museums.



Michel Journiac (1935-1995, Paris, FR). Studied theology at the Catholic Institute and aesthetics at the Sorbonne in Paris. Entered the seminary in 1956 and taught French literature in Damascus, Syria, between 1960 and 1962, the year he left the seminary. 1965: First paintings, Alphabet du corps, Signes du sang. 1968-1969: First installations and actions (Parcours - Piège du sang, Cloître des Billettes, Paris, 1968; La lessive, Galerie Daniel Templon; Piège pour un voyeur, Galerie Marc Martin Malburet; Messe pour un corps, Galerie Daniel Templon, Paris). He committed himself against the death penalty in 1971 with Piège pour une exécution capitale (American Center, Musée Galliera, Paris) and begins his research on the transvestite body (1972: Hommage à Freud; Piège pour un travesti; 1974: 24 heures dans la vie d'une femme ordinaire, Galerie Stadler, Paris). 1972-1973: series of Contracts (Contrat pour un corps; Contrat de prostitution, Galerie Stadler, Paris). 1976-1986: Rituals series (Rituel du sang, Diagrama Gallery, Milan; Rituel pour un mort, Galerie A. Zerbib, Édition de la différence, Paris; Rituel pour un autre, Galerie Stadler, Paris, 1976; Rituel de corps interdits I, Centre Georges Pompidou, Paris; II, Musée d'Art Moderne, Stockholm; III, L'autre Musée, Brussels, 1981; Rituel Initiatique, Galerie Michel Vidal, Paris, 1986). 1983: Action de corps exclu (Centre Georges Pompidou, Paris) and action de Marquage, performed again in the last major cycle Rituel de transmutation, du corps souffrant au corps transfiguré (1993-1995, Collège Marcel Duchamp, Châteauroux; Galerie J. & J. Donguy Gallery, Paris; Museum of Contemporary Art, Bilbao).

The recent solo exhibitions of Michel Journiac include: Galerie Christophe Gaillard in collaboration with the Galerie Loevenbruck, Paris, 2018 (FR); Le Transpalette, Bourges, 2017 (FR); the Maison Européenne de la Photographie, Paris 2017 (FR); the CNEAI - Centre National Edition Art Image, Chatou, 2013 (FR)... His work has also been included in several group shows such as MAC/VAL, Vitry-sur-Seine, 2019 (FR); Frac Grand Large and LAAC, Dunkerque, 2019 (FR); FRAC Nouvelle Aquitaine MECA, Bordeaux, 2019 (FR); Hayward Gallery, London, 2018 (GB)...

COLLECTIONS

Musée des Beaux-Arts de Paris, Paris (FR)
Centre Georges Pompidou, Paris (FR)
Centre National des Arts Plastiques, Paris (FR)
Les Abattoirs, Musée – Frac Occitanie Toulouse (FR)
Musée d'Art Moderne de la Ville de Paris (FR)
Maison Européenne de la Photographie, Paris (FR)
MAC - Musée d'art contemporain, Marseille (FR)
MAC-VAL, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine (FR)
MUCEM - Musée des civilisations de l'Europe et de la Méditerranée, Marseille (FR)
Musée d'art moderne et contemporain, Strasbourg (FR)
FRAC Aquitaine, Bordeaux (FR)
FRAC Champagne-Ardenne, Reims (FR)
FRAC Limousin, Limoges (FR)
FRAC Musée - Les Abattoirs, Toulouse (FR)
FRAC Rhône-Alpes, I.A.C. Villeurbanne (FR)
FDAC Seine-Saint-Denis (FR)
Pinault Collection, Paris (FR)
I.V.A.M., Valence (ES)
Sammlung Verbund (AT)

Œdipus Rex shows three real skeletons playing out a three-character drama: the father lying on the floor, the mother hanged and the son seated.

In his work, **Michel Journiac** questions all the normative social systems and their rituals - religion, the family, the State, morality...

«The body is the site of all markings, all wounds, all traces. In the flesh are inscribed the tortures, the prohibitions of social classes, the violence of powers dispersed but never abolished.»
(Michel Journiac)

After *Hommage à Freud* (1972) and *L'Inceste* (1975), Journiac continued his research into the family. He had already turned the Oedipus myth on its head in the photographic montage in *Hommage à Freud*. With *Œdipus Rex*, Journiac reinterprets the Greek myth in which Œdipus unwittingly commits parricide and incest with his mother Jocasta, who hangs herself on discovery of the crime.

The artist created a set of human skeletons dressed in clothes, tied together with ropes and painted white: certainly the most spectacular and deepest installation in his research on the body. Here, Journiac takes a dramatic approach to the second proposal in his *Contrat pour un corps* (1972) to «transform his bodies into works of art», a process he developed over a decade.

Œdipus Rex was created for the first time in July 1984 for the exhibition «Le vivant et l'artificiel» (“Life and the artificial”) at the Hospice Saint Louis in Avignon. The work was then shown in a second, slightly different version (the father's clothes) in 1985 for «Meurtre et Sacré» (“Murder and the Holy”) at the Espace Donguy in Paris, in the section of the exhibition that Michel Journiac had called «Espace des pouvoirs» (“Space of Powers”). Titled *Œdipe: Monument à la famille* (Œdipe: Family Monument) in 1985, the work was presented alongside *Totem du Pouvoir* (Power Totem) (1985). For Michel Journiac, the family is «the primary means of transmitting the orders of power».

Provenance

Galerie Patricia Dorfmann, Paris (FR)
Atelier de l'artiste, Paris (FR)

Expositions

- «Le vivant et l'artificiel» Hospice Saint Louis Avignon, 1984 (FR)
- «Meurtre et Sacré» Espace Donguy Paris, 1985 (FR)
- «Michel Journiac - Solo show» Galerie Patricia Dorfmann FIAC Grand Palais Paris, 2010 (FR)
- «Œdipus Rex» YIA#4 Hors les Murs Les Archives Nationales Galerie Patricia Dorfmann Paris, 2014 (FR)
- «Michel Journiac» Galerie Christophe Gaillard Paris, 2018 (FR)

Publications

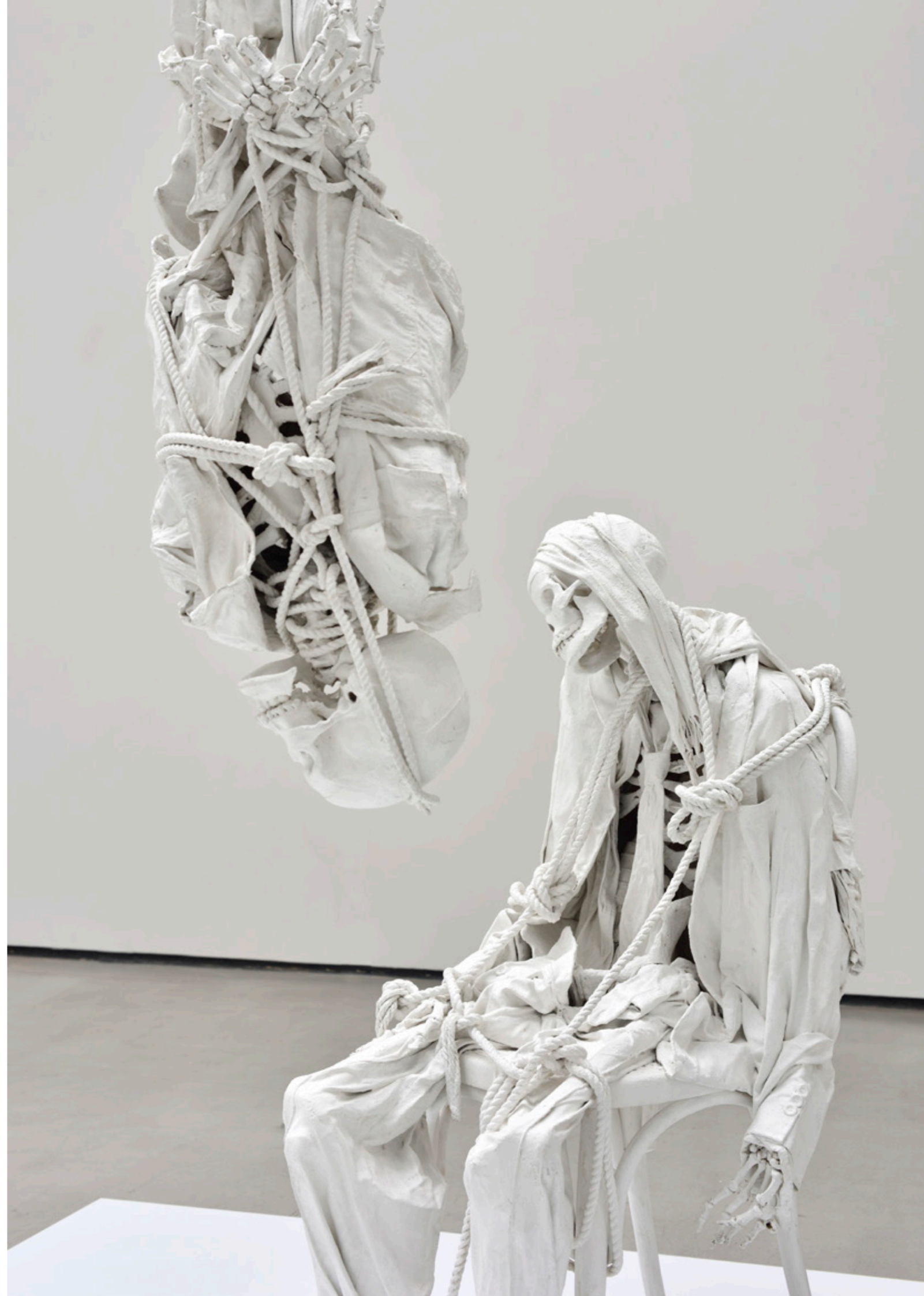
- Louis Sec (dir.) *Le vivant et l'artificiel*, Avignon Sgraffitte L'hospice Saint-Louis 1984 p. 68.
- Vincent Labaume (dir.) *Michel Journiac* Musée d'art moderne et contemporain de Strasbourg 2004 p. 139.

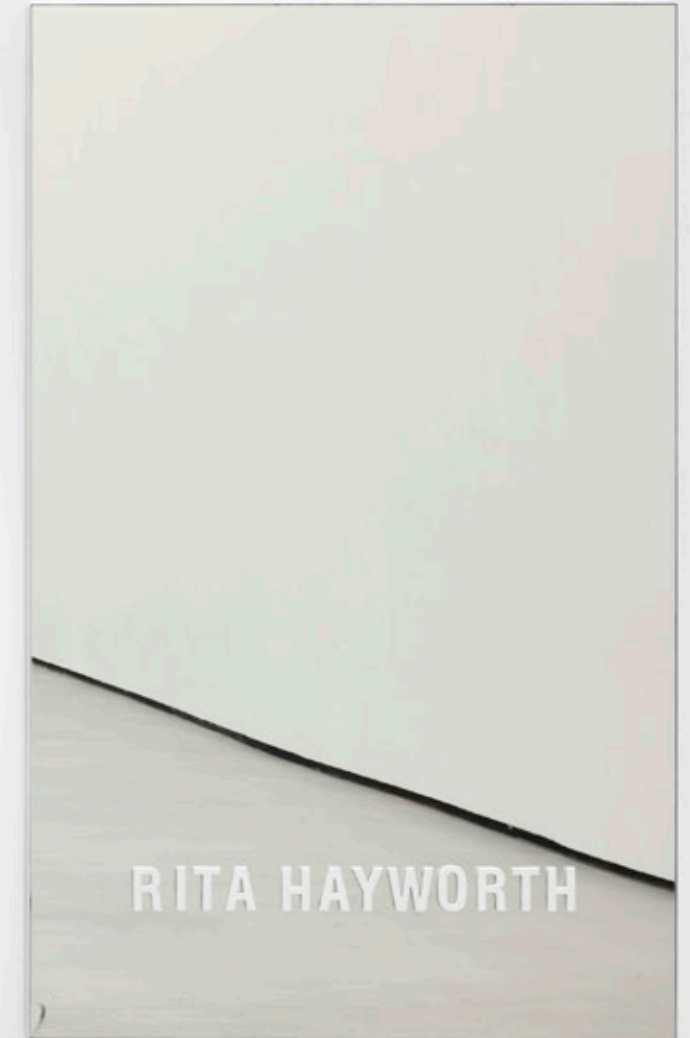
Œdipus Rex, 1984

3 squelettes humains laqués blanc, vêtements acrylisés, chaise, cordes, socle. 3 white lacquered human skeletons, acrylic clothes, chair, ropes, base plate.
400 x 200 x 400 cm
157 1/2 x 78 3/4 x 157 1/2 inches.

190,000.00 euros







Piège pour un travesti : Rita Hayworth, 1976

3 photographies N&B sur formica contre-collées sur bois, miroir avec texte en relief
3 B&W photographs on formica mounted on wood, mirror with text in relief
Chaque : 120 x 75 cm, each : 47 1/4 x 29 1/2 inches.

165,000.00 euros

« By showing each visitor that he's also first and foremost a transvestite, Michel Journiac writes off the hypocrisy on which our current society is based¹. »

In March 1975, at the Galerie Stadler, Paris, Journiac presents the action-exhibition « **Piège pour un Travesti** » (Trap for a Transvestite). He conceives a full installation. Each of his works stages a different kind of transvestitism. The photomontage « **Hommage à Freud** » (Tribute to Freud) parodies a century of psychoanalysis by picturing Journiac dressed up as his own parents. The four mirror-panels (ARLETTY, RITA HAYWORTH, GRETA GARBO, JEAN HARLOW) offer all possible ways for the masculine body to appear, from full nudity to the ultimate metamorphosis into a femme-fatale figure. The impressive « **Saint Vierge** » (Holy Virgin) transforms a religious sculpture into a new object of worship for androgyny. The game hits a peak when, on opening night, the exhibition turns into a drag show as Jean-Paul Casanova, aka Zuzy Grrribitch, a famous transformist from Parisian club « **Chez Michou** » starts to perform.

Michel Journiac, a contemporary of Gina Pane or Vito Acconci, defines his own artistic practice as « an attempt at body approaches ». Transvestitism is one of them. Its aim is to reveal, while clothes can be seen as symptoms of the moral, sexual, ideological and political alienations dictated by our society. Michel Journiac's body of work joins that of other major artists who, in various ways, studied sexual difference, its inversion, its distortion : let's mention first Rose Selavy, Duchamp's female double whom he invented in 1920 ; then Pierre Molinier's erotic photomontages in the 1950's and 60's, and finally, in the 1970's, Jurgen Klauke's photographs which strive to overcome the divide between genders in a radical way, or Urs Lüthi's androgynous self-portraits, using his own image indefinitely in order to bring the viewer back to his own vision of his identity, to the very many layers, hidden in one's own appearance, that actually constitute an individual's identity.

Interviewed shortly after the event, Journiac himself sums up his approach in a single question : « By what means can a man set a trap to himself so that he will be revealed by it ?² »



1. François Pluchart, L'Humidité, n°11, January, 1973.

2. Michel Journiac, ArTitudes, n°8/9, July-September 1972, in Michel Journiac, Ecrits, Paris, Beaux-Arts de Paris éditions, 2013, p.153.



The four « **Piège pour un travesti** » (Trap for a Transvestite) panels all have the same composition : three black and white photographs successively picture the same man first fully dressed in casual clothes, then naked, then dressed-up as a famous movie star. Finally comes a mirror of similar dimensions on which the name of the actress is spelled in upper case letters : ARLETTY, JEAN HARLOW, GRETA GARBO and RITA HAYWORTH.

This installation holds a disturbing force : it defies the spectator and sends him back to his own image. Fully dressed, naked or dressed-up, with each image, his double takes on a new look. Facing his own reflection, the spectator is forced to see how his own clothes, accessories, general appearance and gestures build his own identity.

« The watcher, thus integrated into the composition, recognizes himself « trapped » as a transvestite in his own right and has to face his own unholy projections.¹ »

Caricatures or absolute models, objects of desire and fascination, movie stars perfectly embody this role-play. Who better than Rita Hayworth or Greta Garbo knew how to take hold of their femininity to invent their own characters ?

Michel Journiac knew perfectly well what Andy Warhol, the author of «Self portraits in drag» (1981-82), meant when he later said « Drag queens are reminders that some stars still aren't just like you and me² ».

1. Vincent Labaume, Michel Journiac, Les musées de Strasbourg, Ecole Nationale Supérieure des Beaux-Arts de Paris, 2004, p. 49.

2. Andy Warhol, The philosophy of Andy Warhol : from A to B and back again, New York, Hartcourt Brace Janovich, 1975.



Public collections

- FRAC Aquitaine – *Piège pour un travesti « ARLETTY »*, variation (FR)
- MEP, Paris – *Piège pour un travesti « ARLETTY »*, variation (FR)

Exhibitions

- «Piège pour un travesti», Galerie Stadler, Paris, June 1972 (FR)
- «Piège pour un travesti», Galerie Arges II, Bruxelles, October 1972 (BE)
- «Michel Journiac», Strasbourg, Musée d'art moderne et contemporain de Strasbourg, February - May 2004 (GRETA GARBO, RITA HAYWORTH, ARLETTY) (FR)
- «Michel Journiac, L'action photographique», Maison Européenne de la Photographie, Paris, France, April-June 2017 (GRETA GARBO, RITA HAYWORTH, ARLETTY) (FR)

Bibliography and reproductions

- François Pluchart, « Le corps », Paris, ArTitudes, July 1972.
- François Pluchart, « Journiac travestit Freud », *Combat*, 3 July 1972, p. 11.
- Jean Bouret, « Vendredi-Samedi », *Les lettres françaises*, June 1972.
- Patrick Waldberg, *Journiac, Piège pour un travesti*, Paris, Galerie Stadler, 1972.
- « Journiac », *La Galerie*, n°119, September 1972 (reproduction of ARLETTY).
- *L'Humidité*, n°11, January, 1973, in Jean-François Bory, *L'Humidité 1970-1978*, Marseille, Editions Al Dante, 2012, reproduced p. 217.
- Marcel Paquet, *Michel Journiac, L'ossuaire de l'esprit*, Paris, Editions de la Différence, 1977, reproduced pp. 126-127.
- « Piège pour un travesti, Galerie Stadler, 1972, Témoignage de Rodolphe Stadler et Stefano Polastri », in Vincent Labaume, *Michel Journiac, Les musées de Strasbourg, Ecole Nationale Supérieure des Beaux-Arts de Paris*, 2004, p. 129, reproduced pp. 130-135.
- Vincent Labaume, « Les pleins pouvoirs du négatif », in Michel Journiac, *Les musées de Strasbourg, Ecole Nationale Supérieure des Beaux-Arts de Paris*, 2004, pp. 37-58.
- Françoise Docquier (dir.), *Michel Journiac, L'action photographique*, Paris, Editions Xavier Barral, 2017.

« Today, 'Piège pour un Travesti' is an ambiguity assessment, this transition from man to woman through clothing is at the same time parodic and comes close to a sacred uncertainty, that may be none other than alterity¹ »

Michel Journiac



To create the four « Piège pour un Travesti » (Trap for a Transvestite) panels, Michel Journiac organizes several photo-shoots series with his male model Jean-Paul Casanova, a transformist who will also perform in drag on opening night. In front of the camera, Casanova composes his actress character. What makes a woman, a woman? Dresses, cigarettes, stockings, wigs, shoes, all of these elements will allow him to take on the appearance of these femme-fatale, to assimilate the gestures, poses and expressions of Arletty, Greta Garbo, Rita Hayworth and Jean Harlow.

But the model's masculinity remains, it might even be this ambiguity that captivates us. These preliminary prints, genesis to a major work, are shown for the very first time but join those of Michel Journiac's contemporaries such as Pierre Molinier or Luciano Castelli who have placed transvestitism at the heart of their artistic practice.

Annotated by the artist, these small unique prints are extremely rare : with a blue pen, Journiac draws the final frame. We are in his apartment, in front of his bookcase, behind the scenes...

We are in Michel Journiac's eye.

1. Michel Journiac, ArTitudes, n°8/9, July-September 1972, in Michel Journiac, Ecrits, Paris, Beaux-Arts de Paris éditions, 2013, p.154.



Tirage préparatoire - Rita Hayworth, 1972

Tirage argentique d'époque, encre sur papier
Vintage silver print, ink on paper
Papier : 9 x 9 cm
Paper : 3 1/2 x 3 1/2 inches

4,500.00 euros



Tirage préparatoire - Rita Hayworth, 1972

Tirage argentique d'époque, encre sur papier
Vintage silver print, ink on paper
Papier : 9 x 9 cm
Paper : 3 1/2 x 3 1/2 inches

4,500.00 euros



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4,500.00 euros

Tetsumi KUDO

The fluorescent pink of **Tetsumi Kudo**'s heart calls out to us. Kitsch and shiny, contrary to blood red, it nevertheless presents itself as a vital organ, so to speak. This heart sprung from dirt and broke free from an alienating technology ; it seems to be beating to the rhythm of the electronic pulsations emanating from the circuits filling it with life.

Contemporary to the Pollution - Cultivation - Nouvelle écologie series, it is the offspring of this « new ecology » imagined by the Japanese artist. Man, Nature and Technology have merged. The pink and translucent skin reveals a digital veins tissue covered in pubic hairs and clumps of hair dripping like some kind of sap or resin. Provoking, singular and borderline-distasteful, Kudo's work exhibits an extreme refinement ; it sparks off the imagination.

As suggested by the title Cultivation by nature and people who are looking at it, the artworks evolve under the gaze of the spectator and vice versa. Two other smaller hearts are still growing out of the humus.



Strange, motley organisms, little autonomous creatures, objects of study and curiosity inhabit the miniature cages that **Tetsumi Kudo** has built since the late 1960s. They are the subjects of experimentation into a new kind of biotope, arising out of the inevitable evolution that humanity has undergone in order to adapt to our toxic environment. Noses, penises, eyes, ears, hearts... are the fragmented souvenirs of transformed humanity. And the flowers that have eventually sprouted inside the cage mark the advent of a potential symbiosis between humans and nature: the “new ecology” evoked by the artist.

Tetsumi Kudo's cages are “portable temples of his particular worldview” (Alain Jouffroy).

Tetsumi Kudo was born in Osaka in 1935 and died in 1990 in Tokyo, Japan.

Born into a family of artists, Tetsumi Kudo was mainly active in the 1950s when Japan enjoyed rapid economic recovery and political stability following the Second World War. Studying at the University of the Arts in Tokyo, he received a traditional art education, but began responding to the restless climate of the 1960s by creating uninhibited and provocative works. After moving to Paris in 1962, he created an installation that combined artificial fragments of the body with clocks, thermometers and laboratory flasks. Kudo did not want to learn about European culture, but declared that the western world should learn from oriental artists. In his works, Kudo tries to underline the pathologies and contradictions of post-war European society.

COLLECTIONS

Chiba City Museum Art, Chiba (JP)
Fondation du doute - Musée de l'Objet, Blois (FR)
Hara Museum of Contemporary Art, Tokyo (JP)
Iwaki City Art Museum, Iwaki (JP)
KUNSTEN Museum of Modern Art, Aalborg (DK)
Kurashiki City Art Museum, Kurashi (JP)
Ludwig Museum, Cologne (DE)
MAC - Contemporary art Museum, Marseille (FR)
MAM Musée d'Art Moderne de Paris, Paris (FR)
MOMA - Museum of Modern Art, New York, NY (US)
Montréal Museum of Fine Art, Montréal (CA)
M+ Museum, Hong Kong (HK)
SMAK - Stedelijk Museum voor Actuele Kunst, Gand (BE)
Stedelijk Museum, Amsterdam (NL)
Takamatsu Art Museum, Takamatsu (JP)
The Aomori Museum of Art, Aomori (JP)
The Centre Georges Pompidou, Paris (FR)
The National Museum of Art, Osaka (JP)
The National Museum of Modern Art, Tokyo (JP)
Walker Art Center - Contemporary Art Museum, Minneapolis, MN (US)

« Kudo's world is that of the human phenomenon's biochemical survival in keeping with its organic metamorphosis ».¹

Tetsumi Kudo's sculptures are born from the horror of the atomic bomb and from the technological pollution of the natural environment. They have flourished on the ruins of a fallen world. In 1971, in a « manifesto-like » text, Kudo forewarns « a great possibility for revolution » after « the decay of humanity » and « the end of the world ». It will come through the resolution of the struggle between man, nature and technology : « the fundamental relationship, that is to say the relationship of humanity against nature and humanity against the instrument, is metamorphosing. »

The leaves on Kudo's flowers become ears, thumbs, eyes, noses — in a world where the only remaining organs in the human body are sensory —, their stem is made out of an electronic circuit, a transistor... « The Mould » took place : the skin is renewed under the influence of the organism's growth and the environment's conditions so that the mysterious sprouts of a new era might bloom, where man, nature and technology intermingle and coexist.

Made out of fluorescent resin, these « memory » plants seem intentionally fake. Kudo plays with the kitsch and artificial aspect of the flowers. He distorts the artwork into a usual consumer item that one could buy in a store. This new potted flower species, meant to be placed in a living room, would invite the spectator to longingly gaze at the memory of a bygone era.

Provenance

- Collection Otto Hahn, Paris
Private collection, Paris

Reproduced in

- *Your Portrait : A Tetsumi Kudo Retrospective*, The National Museum of Osaka, Daikin Foundation for Contemporary Arts, 2013, p. 592, ser. 145

Souvenir la Mue - For nostalgic purpose - For your living room, 1967

Assemblage of various objects
45 x 12 x 13,5
Signed and dated

95,000.00 euros

1. Pierre Restany. Ratingen, Pâques 1967 in catalogue Kudo, Paris, Galerie Mathias Fels & Cie, 1967





Tetsumi Kudo imprisons faces and human body fragments in boxes, aquariums, or cages. Here, he presents for the spectator a brain caught in its own trap, exhibited behind fluorescent bars. Like a naturalist, Tetsumi Kudo has captured the organ to observe its proliferation and degeneration. The title that he traced at the bottom of the cage is a clue to his tragic vision of the progress of humanity, transformed by pollution and de-based by technology.

“We cannot dream of liberating these minds from their cage: that would make no sense. They are made for these cages. Tetsumi Kudo designed them for them. He installed them in there as a definitive resting place. Heads with a life sentence, hands with a life sentence, with all the symbols of disease, disease control, and death. We must accept that they are there, even if the idea of this mandatory acceptance revolts us. We must contemplate this spectacle of life imprisonment. [...] Contemplate it as we’d contemplate a Punch-and-Judy show, puppets, theatre, or opera. An immobile scene, comparable to the altar of a temple. A temple whose god is apparently a prisoner – a prisoner loved, nourished, and pampered like a bird in a cage. A god in the form of an individual – an individual who is diseased yet alive. [...] The god who encourages meditation on the slow death of individuals in a society where communication is diseased.”



Portrait of artist, 1975

Signé et daté, Signed and dated

Plastique, métal, terre, résine, colle, cellulose, câble, peinture, thermomètre, pinceau, cage

Plastic, metal, soil, resin, glue, cellulose, cable, paint, thermometer, brush, cage

34 x 31 x 21.6 cm

13 ³/₈ x 12 ¹/₄ x 8 ¹/₂ inches

Alain Jouffroy in “Méditation entre futur et mémoire. Kudo, vingt objets récents”, Paris, Galerie Bellechasse, 1978.

SOLD. (2 Other Major Cages are available at our Brussels Gallery)



Exhibition views (Left & Right)
«Tetsumi Kudo: Retrospective».
Fridericianum, Kassel,
2016/2017.
© Photo: Fabian Frinzel.

Pierre MOLINIER

Pierre Molinier is an unknown of worldwide renown. Every book and every exhibition on the body, gender confusion or sexual excess seems to feature at least one work by this artist whose "genius" was acclaimed by André Breton in a memorable text published in 1956.

But the bulk of his work has remained inaccessible. A number of pictures have never been shown and a corpus of only 160 prints has been published. The ensemble revealed by the artist's archives is much more extensive. It includes numerous proofs made to prepare his photomontages and working prints given to friends, but also notebooks and personal letters. Here, precise links emerge between his paintings, photographs and scandalous life. The myth carefully constructed by the artist begins to crumble before the reality of the work.

An inveterate seducer, thoroughgoing fetishist, unrepentant transvestite and inadvertent bisexual, to the very last Molinier remained haunted by two obsessions: pleasure, meaning immediate access to la petite mort, and "leaving a trace in the infinity of time.



1900

Pierre Molinier was born on 13 April 1900 (Good Friday) in Agen (France). His father was a house painter and decorator specialized in marble and wood imitation; his mother was a dressmaker and his aunt an ironer. During his childhood, he was raised surrounded by women. He spent his school years with the Brothers of the Agen Ecoles chrétiennes, and not at all, as he pretended, with the Jesuits.

1913

He started working with his father as an apprentice painter and took evening courses at the Agen Municipal School of Drawing.

1918

Having been in love with his sister for a long time, he photographed her on her deathbed : he said that he caressed hers legs and ejaculated on the First Communion dress she was wearing. Fantasm, fabrication or reality, mythomania ? However, this event started his quest for an androgynous identity. Around that date, he settled down in Bordeaux, Place de la Bourse, in the Saint-Pierre Quarter.

1919

He set up his own business, as a house painter.

1920

He did his military service from 1920 to 1922, then stayed in Paris where he visited museums frequently.

1923

He moved to 5 rue du Parlement-Saint-Pierre, still in the Bordeaux Old Quarter.

1927

First exhibition of his paintings. Until 1951, every year he showed several paintings (figurative or fauve landscapes and portraits) in the Bordeaux Salons.

1928

He exhibited a painting in Paris, at the Société Nationale des Beaux-Arts, and founded the Société des Artistes Indépendants Bordelais together with several other painters.

1931

He moved in the apartment where he will stay for good, at 7 rue des Faussets, in the Bordeaux Old Quarter.

1940

He was mobilized as a male nurse, taken prisoner, then demobilized. He settled down in the Bordeaux countryside with his family. Giving up figuratism, he made his first abstract painting (Satin blanc).

1944

His father committed suicide, by overdosing on medicine.

1946

Following the presumed visit of the Dalai Lama envoys, who asked him to reproduce mandalas, his inspiration changed into esoterism (this visit was dated, vaguely, around 1936 by Molinier ; considering the evolution of his paintings, 1946 would be much more likely).

1948
First painting characteristic of his erotic period (Les amants à la fleur).

1949
His wife left the marital home.

1950
He built his « Premature tomb » topped by a black cross engraved with « Here lies/Pierre MOLINIER/born on 13 April 1900 died around 1950/he was a man without morals/he was proud of it and gloried in it/No need to pray for him. » He took photographs of himself, posing in his studio as crucified and having committed suicide, as well as on his deathbed, in his appartement.

1951
He broke off with the Artistes Indépendants Bordelais, following a scandal at the Fall Salon caused by his veiled painting Le grand combat, representing an entanglement of bodies engaged in a love joust.

1952
He got in touch with André Malraux in order to exhibit his paintings in Paris. His daughter Françoise, with whom he had been in love for a long time, left the family apartment.

1955
He wrote to André Breton and sent him a portfolio containing photographs of his works. André Breton fell in love with « those magical works » and sent him a series of enthusiastic letters («You are today a master in vertigo»).

1956
After exhibiting 18 paintings (and a few drawings) at the Paris gallery run by Breton A l'Etoile scellée (27 January-17 February), he contributed to several issues of the magazine Le surréalisme, même. He met the writer and poet Joyce Mansour, « the Divine ». He started taking erotic photographs.

1957
Near Bordeaux, he bought a shady bar (the Texas-Bar) for his so-called « natural daughter », Monique, who was a notorious prostitute.

1960
He slapped his wife violently, fired a gun above the head of his cousin and, for this, spent a month in prison. He gave up his house painting business in order to devote his time to his art. His paintings became more and more erotic : symbolically, he would even mix his own sperm with colour pigments.

1961
He was condemned (fine and damages) for his assaults. His wife was granted a divorce.

1962
Shooting of the Raymond Borde film Molinier (in Bordeaux, private screenings in 1964 and public screening of the censored version in 1966).

1964
He wrote to Emmanuelle Arsan (author of the erotic novel Emmanuelle), and then met her in Paris in December. Both engaged in a passionate correspondence and Molinier represented her in several of his works.

1965
Numerous meetings with the Surrealist painters Clovis Trouille and Gérard Lattier. Shooting of a rudimentary film, Mes jambes. André Breton refuses to show his blasphemous painting Oh!... Marie, mère de Dieu (where two women suck and sodomize a crucified Christ) at the International Surrealist Exhibition.

1966
His plans for publishing an album of photomontages on Le chaman et ses créatures began to take shape. Roland Villeneuve was approached for writing the preface. Many publishers will give up printing the album, which will be published eventually in 1995. His photographs show his sexual preferences and some paraphiliac tendencies (masturbation, premature ejaculation, sodomy with dildos, auto-fellatio, masochism, transvestism and fetishism).

1967
Second meeting with Emmanuelle Arsan, in Bordeaux. As a result of his correspondence with Peter Gorsen, he met Hanel Koeck, a German fetishist of legs and shoes, who was also a sado-masochist. Beginning of a lengthy and passionate correspondence with her. She paid him several visits and became the model of many paintings and photomontages. Shooting of the Jean-Pierre Bouyxou's film Satan bouche un coin.

1969
He told thatt he ordered the exhumation of his father's corpse and kept his bones inside a wooden box in the shape of a small coffin, rue des Faussets. An album (Molinier) on his paintings was published by Jean-Jacques Pauvert.

1970
Removal of his gall-bladder, which hurted him at regular intervals.

1972
He bequeathed his body to the Faculty of Medicine, in order for it to be dissected. Peter Gorsen published in Munich an album of photographs and photomontages (Pierre Molinier, lui-même), with an essay in German.

1975
In March, he took a series of photographs of the young Swiss painter, Luciano Castelli, in transvestite, and another series with Thierry Agullo, a Bordeaux iconoclastic artist, on the theme of Indecency. At the end of the month, Peter Gorsen paid him a visit (for the first and unique time), accompanied by Hanel Koeck. In September, his son Jacques died in an accident (he made a mistake while manipulating explosives). He resumed his contacts with his daughter Françoise.

1976
At the end of February, he took a series of photographs of Thierry Agullo in transvestite on the theme of Androgyny, He committed suicide by shooting himself in the mouth, on 3rd March 1976, at about 7.30 p.m. His body was transferred to the Bordeaux Morgue, then to the Faculty of Medecine. After being dissected, his remains were buried in a Bordeaux cemetery.

A similar print can be found in the Centre Georges Pompidou collections.

Le Podex d'Amour – Finalized collage original (1969) is one of Molinier's most accomplished works. With this print, Molinier is at the height of his art.

The artist prepared his collage-montage by superimposing various parts he had already cut out. Here we find Janine's cutout chest (her face being hidden behind the doll's), the famous Doll head (an image Molinier uses very often along with Hanel Koeck's face), and finally a third part made of buttocks (referred to as Podex, their latin designation) and legs, printed on soft Agfa paper.

This collage is inspired by two previous works dated 1957 in which the artist is seen simultaneously from the front and from the back either through photomontage as it is the case here, either by placing a mask at the back of his skull. It is a matter of the artist's double identity, both man and woman, both heads and tails in the same frontal presentation.

Once this « montage » is done, the artist places it on a proof of one of his paintings (here Exemaly, created in 1968-1969). This painting was reproduced twice (in black and white then in color, in *Le Chaman et ses créatures*, plates 63 and 64).

« You have become the master of Vertigo, a vertigo similar to that which Rimbaud had vouched to suspend. The photographs you sent are as beautiful as they are scandalous, in accordance with all you have allowed me to catch a glimpse of in your work. I have before me the magical Castle you sent me (...) But maybe have I been deeply touched enough but your previous mailing that a blue window giving on to frenzied may have opened in me. »

André Breton to Pierre Molinier on April 13, 1955

Provenance

Françoise Molinier

Exhibitions

- *La Femme et le surréalisme : Lausanne (Suisse)*, Musée cantonal des Beaux-Arts, 21 novembre 1987-28 février 1988
- *Passions privées*, collections particulières d'art moderne et contemporain en France, Musée d'art moderne de la ville de Paris, 1995, Paris
- *Pierre Molinier entre autre(s) genre(s) : Bordeaux (France)*, Musée des Beaux-Arts, 22 septembre 2005-20 novembre 2005
- *Poupées et Tabous*, Maison de la Culture de la province de Namur (MCN), March 19, 2016 to June 26, 2016 (ce tirage exposé)

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- *Pierre Molinier*, Jean Luc Mercié, Edition Les Presses du réel - Kamel Mennour, page 279
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Le Podex d'Amour – Finalized collage original, 1969

Collage on soft Agfa paper
Plate 39 of the *Chaman et ses créatures*
Handwritten note on the back and two ink stamps.
24 x 18 cm


45,000.00 euros



29 bis 02

Pierre Molinier "Exémaly" 1968-1969

Exémaly
29 bis 02
Paris



A purple stamp is located in the center of the page. It features a stylized, dark figure that appears to be a person or a creature, possibly a mermaid or a similar mythical being, with the letters 'ET' printed below it. The stamp is surrounded by handwritten text in cursive.

Using the most prosaic tools, the artist becomes demiurge. He becomes the Shaman of his Great Photographic Work. The resurrection, the final step to shamanic powers, comes true through the corporeal recomposition. He proceeds with systematic cutout and meticulous reconstruction, a technique mastered to perfection that will reach its apogee in the 1960's - 1970's photomontages. A box containing hundreds of body elements cutouts from photographed subjects (himself, female or male models, made-up dolls etc..) was found in his bedroom-studio, which he probably wanted to use for future works.

As with the paintings, the restructuration process is progressive: the first photomontages (Toi, moi, Les Jeux) show relatively dislocated bodies; the fusion between corporeal elements builds up as the photographer progresses with his conception of the picture (Skindo, Hanel 2, Grande Mêlée) and it's inner reconstruction takes place.

Grande Mêlée - Photomontage (1968) is a photomontage made of Molinier's legs, those folded are Jean-Pierre Bouyxou's, the Doll's head is repeated 7 times, and Jean-Pierre and Janine's faces are crossed out by a leg raised towards the sky. The motionless limbs start moving, multiply, to finally create this cosmic dance that is La Grande Mêlée, a ballet of raised legs as many sun rays as Molinier used to say.

With rudimentary means (an old camera, a sink, a clothesline, a pair of scissors), Molinier achieves with his photomontage *La Grande Mêlée*, a technical feat and an aesthetic transmutation. Beyond the shadow of a doubt, he delivers his most accomplished proof, his masterpiece as a journeyman so to speak, but to a very specific trade, one that feeds off satanical and provocative influences. In all logic, he places it at the end of the photomontage series in his album *Le Chaman et ses créatures*. Contrary to his pivotal 1951 painting, *Le grand combat*, and despite the apparent resemblance in the titles, there is no love battle here. The aim is different ; aesthetics win over eroticism, the collective wins over the individual.

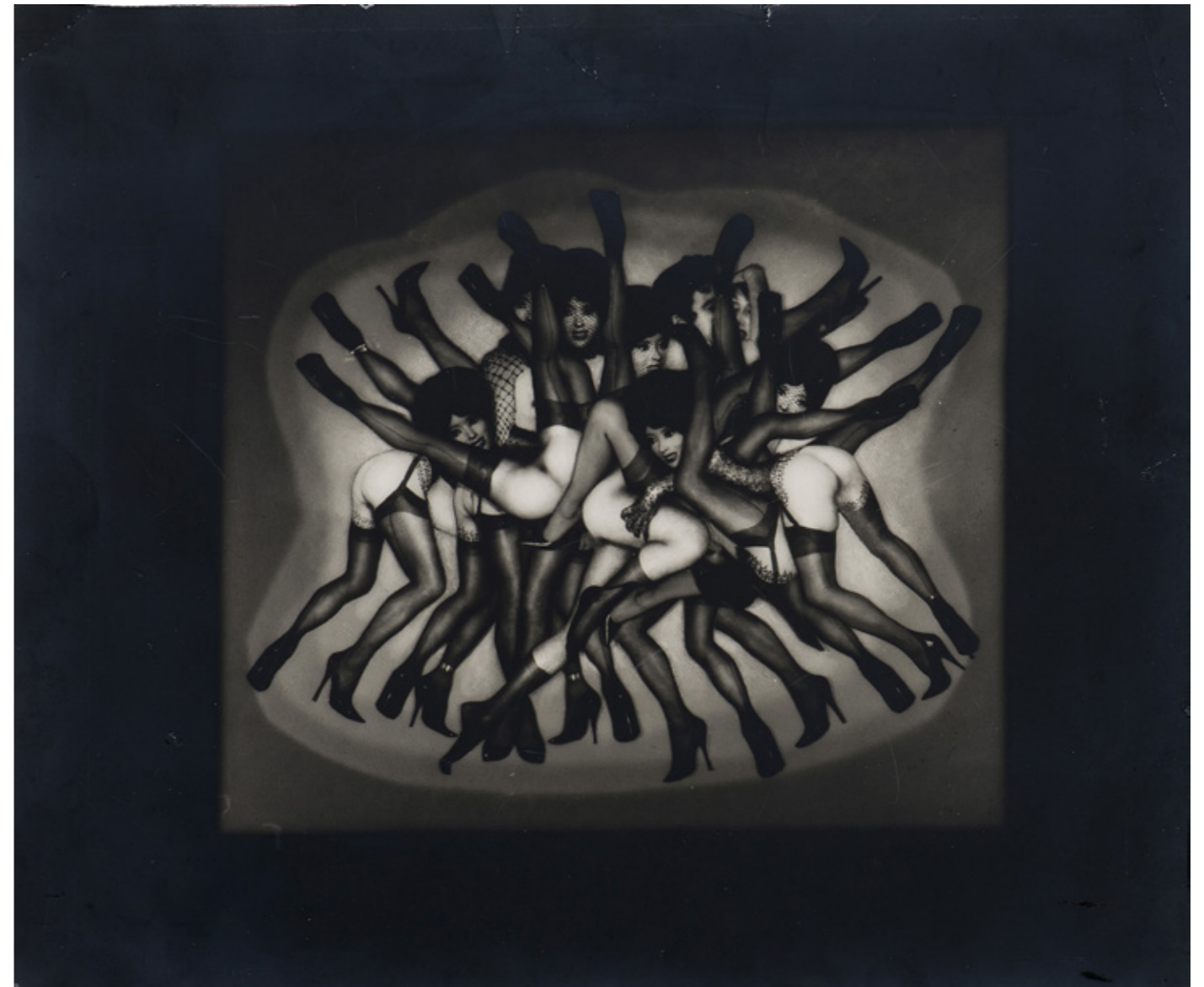
The title of this print speaks for itself. We distinguish nine faces : 7 Doll heads, that of Jean-Pierre and Janine. As to the rest, it is a pot-pourri of about thirty legs, all belonging to Molinier. A multiplied double, he satisfies his own passion for the androgynous. The general structure doesn't leave anything to chance: at the bottom, the legs give the print its' terrestrial base; on the top, the bouquet of legs suggests another photomontage, *Élévation*, of similar inspiration; in the middle, a horizontal line made of illuminated buttocks catches the eye of the voyeur and arouses the fetishist's appetite.

Provenance

- Françoise Molinier
- Private collection

Bibliography

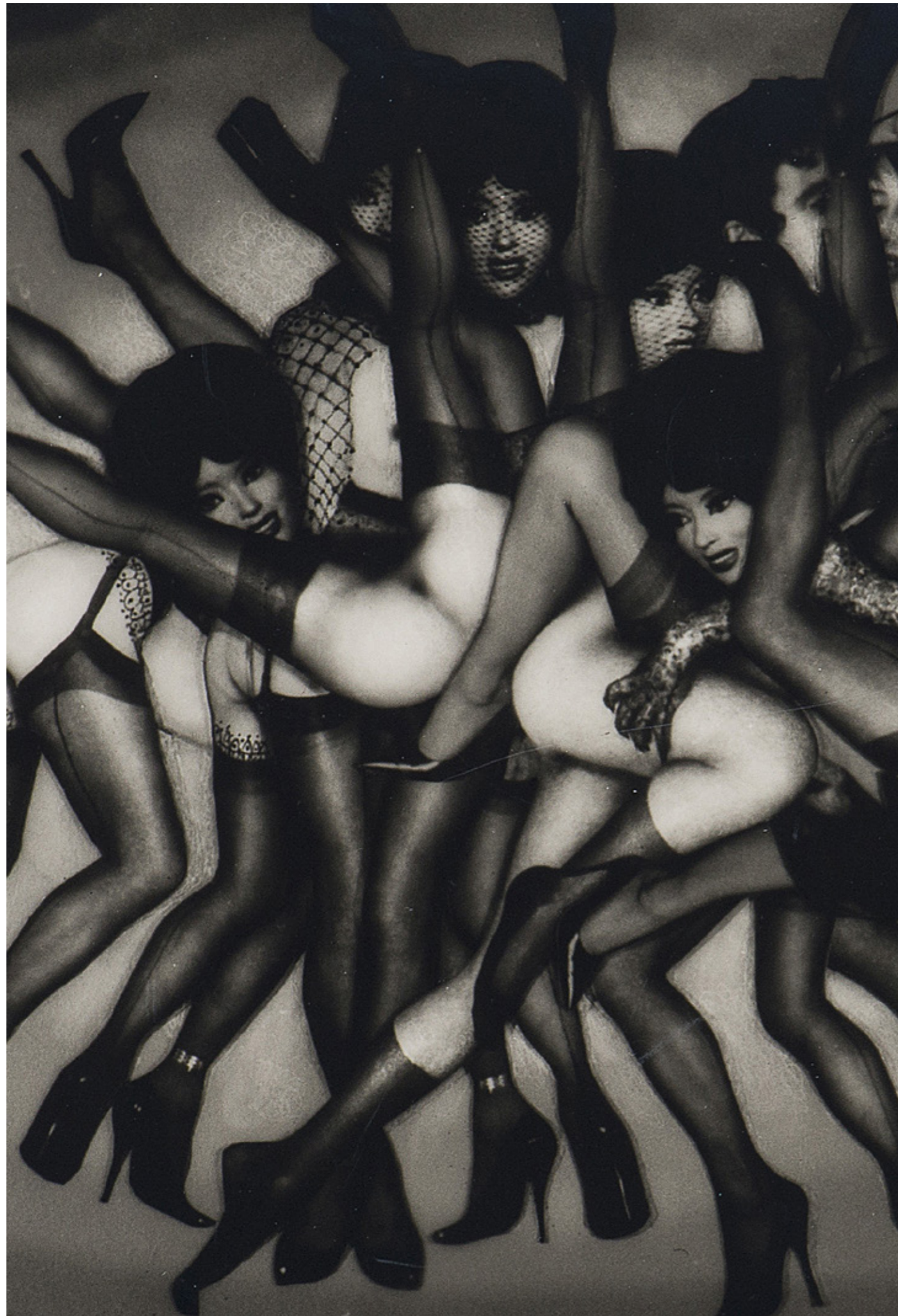
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- Jean-Luc Mercié, *Pierre Molinier*, monographie, Les presses du réel-Kamel Mennour, Paris, 2010, pp. 303, 313 et 359.
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Grande Mêlée - Photomontage, 1968

Vintage silver print on soft Agfa Paper, neutral back
Plate 54 of the *Chaman et ses créatures*.
23 x 27 cm
(including margins, that makes the largest size Molinier could print)

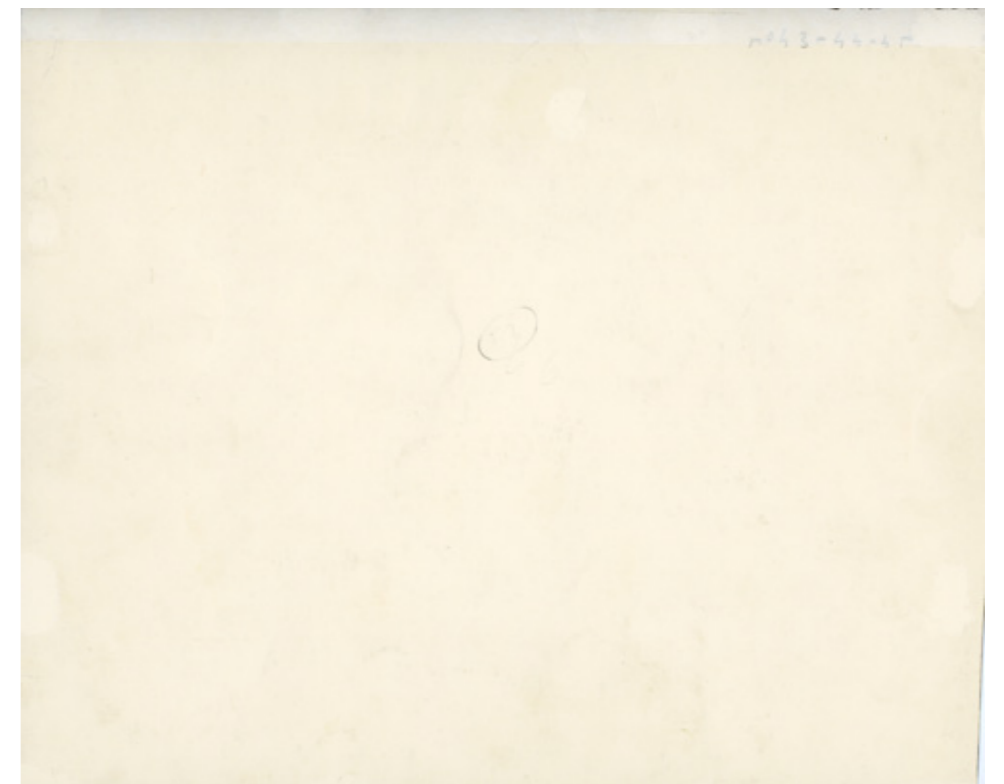
55,000.00 euros



A vampiric hand claws the male thigh : there is an allusion to Sabbath in this elaborate image, especially since the clawed hand, placed at the heart of the montage calls to mind the presence of the Devil. It is a witches' round dance, in what is most emblematic of a woman to Molinier : her legs, which create a blasphemous rosette, a magical circle. For as we know, Molinier would sometimes, as he painted, circle himself with a rope laid down on the floor.

Should we see in this circle some kind of Tibetan mandala ? Molinier had been very impressed by the (presumed) visit of the Dalai Lama's emissaries: his inspiration had then took a turn for esotericism. Thus can we find in many photomontages, Asian reminiscences: here, the glory halos, usual in the tantric imagery, embrace the entire subject and reappear, in tiny almond shapes, next to the lace drawings. As to the general composition, it does remind us of a mandala: with subtle shadings, two squares enclose two circles, whose luminous intensity grow as we move towards the center. Fundamentally, the mandala is a cosmological representation that organises the universe in a disintegration and reconstruction dialectic. The one Molinier offers here calls on to the universe of his won fantasies: his divinity is called Androgyny, whose body, dismembered then reconstructed, mimics Shiva dancing, in a wheel with countless legs. Like in a mandala, the enlightened receives a invitation to an external then internal journey, a wandering of the eye and the spirit in the Wheel of the world. And Molinier's world is himself. Besides, the mandala is the primal egg, the original matrix: Molinier highlights it by setting his melee of bodies, his multifaceted monster, in a placenta bubble, as we may see in other prints he created. With this reference to Tibetan art, he discreetly contextualizes this photomontage in the wider Shamanic scheme of his album.

The repetitions of arms and legs as well as the symmetry that characterizes the photomontages find their origin in Shiva representations or tantrism as well as in a washing machine advertisement that was cutout and set aside by Molinier.



Les Hanel 1 (photomontage, Planche 33 du Chaman et ses Créatures) (1968)'s photomontage is made of various cutout portraits of Hanel, Molinier's muse.

In 1967, Pierre Molinier meets Peter Gorsen (Viennese, connected to the actionist art scene) and his partner Hanel Koeck, a young 20 year old blond, student and the Beaux Arts de Paris and intern at Dior. Hanel and Gorsen will introduce Molinier's work in Germany. Hanel takes part in Otto Muehl's performances in 1969 in Munich and will attend a Hermann Nitsch representation as part of the Orgien Mysterien Theater. She sends a series of 11 photographs to Molinier who will print and retouch several of them, adding nails and blood stains using Indian ink (cf. Hanel crucifiée sur la croix).

It was love at first sight for both Molinier and Hanel, Hanel is Molinier's last great passion, the one that will make him review completely the layout of his « photographic testament », *Le chaman et ses créatures*, as her arrival turned his world upside down.

In *Hanel 1*, « photograph and drawing unite and melt into one another to create an original work of art, belonging to both media, a work half photographic, half-graphic. ». (J-L Mercié)

It is one of Molinier's most accomplished works.



Les Hanel 1 (photomontage, Planche 33 du Chaman et ses Créatures), 1968

Vintage silver print
Hand written notes by the artist « Montage Pour Hanel »
and time exposure indications with pencil
Image: 15 x 21.4 cm

18,000.00 euros

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- Juan Vicente Aliga, *Pierre Molinier*, Valence (Espagne), IVAM Centre Julio Gonzalez, p. 150
- Jean-Luc Mercié, *Pierre Molinier*, Editions Les presses du réel - Kamel Mennour, 2010, p.183

On Molinier's photomontages :

After dismembering bodies (end of the 1950's), Molinier starts a progressive restructuring process. Using the most prosaic tools, the artist becomes demiurge. He becomes the Shaman of his Great Photographic Work. The resurrection, the final step to shamanic powers, comes true through the corporeal recombination. He proceeds with systematic cutout and meticulous reconstruction, a technique mastered to perfection that will reach its apogee in the 1960's - 1970's photomontages. A box containing hundreds of body elements cutouts from photographed subjects (himself, female or male models, made-up dolls etc..) was found in his bedroom-studio, which he probably wanted to use for future works.

As with the paintings, the restructuration process is progressive: the first photomontages (*Toi, moi, Les Jeux*) show relatively dislocated bodies; the fusion between corporeal elements builds up as the photographer progresses with his conception of the picture (*Skindo, Hanel 2, Grande Mêlée*) and it's inner reconstruction takes place. *Le Podex d'amour* is the greatest example of such a process.

All of the Chaman photomontages were crafted in a similar way, following the same process. Molinier lays a rubber mat on a 20 x 15 cm glass window. He then arranges the members, the heads, the chests, the buttocks, the legs, sometimes entangled and interlocked in savant cutouts, without any glue. Once the composition is done, he lays a second glass window in order to hold the montage in place and tightly clamps the whole with bulldog clips. The « photomontage's matrix » is therefore a cutout pressed by a glass window.

Last step, the montage is photographed through the glass window. The retouched print is reproduced: a photomontage os born. (...) Photography and drawing unite and melt into one original work, thus belonging to both media, a half-photographic half-graphic work. We would now call it mixed-media.



(in Jean-Luc Mercié, Pierre Molinier, Editions Les presses du réel - Kamel Mennour, 2010, p. 43-44)

The artist prepared *Féminin Pluriel est Triste* (1968) 's collage-montage by superimposing various previously cutout pieces: the artist's legs, the doll's hands, Hanel's face.

Contrary to most of the other photomontages, Molinier doesn't print the montage using one of his paintings as a backdrop. It becomes one of the photomontages with the purest aesthetic in *Le Chaman et ses Créatures* (plate 32) and one his most accomplished work.

« Molinier's game lies with the transition of genders, from male to female, from female to male, and within moments where male and female mingle. But Molinier doesn't reduce nor punish. In his Great Combat arena, there's is no vanquished nor victorious. (...) It is indeed about a game, but a game whose outcome Molinier knows can be mortal. *Féminin pluriel est triste* exposes the disarray when faced with the impossibility of the total fusion of beings, *Pantomime céleste* reveals the tear between the longing for union in a lover's embrace and the abandoning of the other in his ontological solitude. » (Françoise Garcia, curator for the Pierre Molinier/Jeux de Miroirs exhibition, Musée des Beaux Arts de Bordeaux, 2005.).

Provenance

Collection Emmanuelle Arsan, one of the artist's muses

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- *La Femme et le surréalisme : Lausanne (Suisse)*, Musée cantonal des Beaux-Arts, 21 novembre 1987-28 février 1988
- *Pierre Molinier*, IVAM Centre Julio Gonzalez, Valencia, 1999
- *Pierre Molinier entre autre(s) genre(s) : Bordeaux (France)*, Musée des Beaux-Arts, 22, septembre 2005-20 novembre 2005
- *A fleur de peau, le bas : entre mode et art de 1850 à nos jours, le bas autour de la donation Lévy : Troyes (France)*, Musée d'art moderne de Troyes, 17 mars 2007-30 juin 2007
- *Présentation des collections permanentes (collections modernes) - 1ère et 2ème rotation : Paris (France)*, Musée national d'art moderne / Centre de création industrielle, 01 juin 2010-01 octobre 2012
- *Esprits de Corps*, 16 novembre 2012 - 6 janvier 2013, Topographie de l'art, Paris (tirage exposé)

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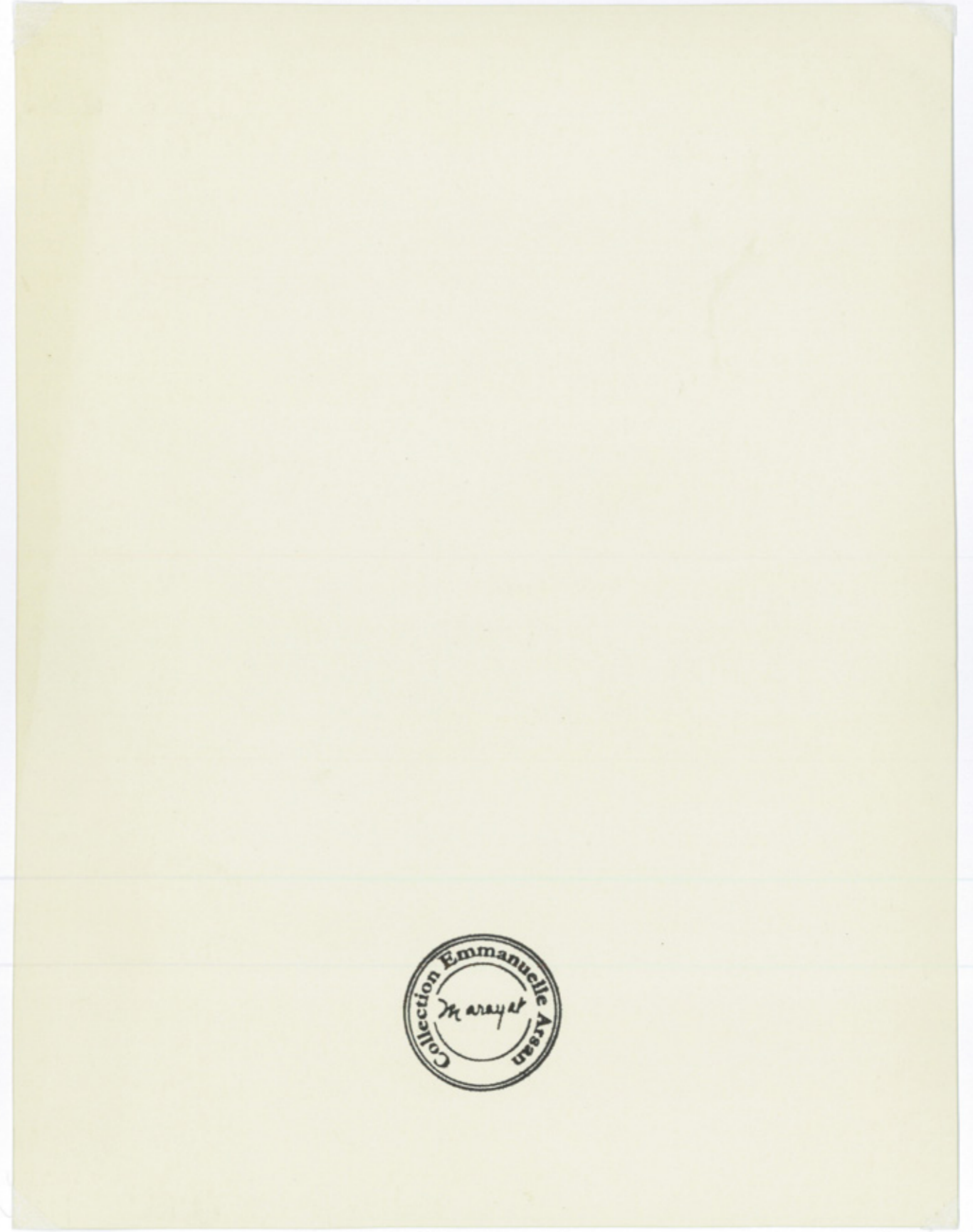
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- *Pierre Molinier*, IVAM Centre Julio Gonzalez, Valencia, page 131
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- *Galerie 1900-2000, Pierre Molinier*, cat. expo. 29 octobre - 28 novembre 1998, p. 16.
- *Pierre Molinier*, Juan Vicente Aliaga et Giulia Colaizzi, IVAM, cat. expo. 15 avril - 21 juin 1999, Valence, 1999, p. 131.
- *Galerie Kamel Mennour - Jean-Luc Mercié, Pierre Molinier photographe. Une rétrospective*, cat. expo. 13 avril - 13 juin 2000, Édition Mennour, p. 69.
- *Pierre Molinier, a cura di Francesca Alfano Miglietti (FAM)*, Lattuada Pardo Gallery/À l'Enseigne des Oudin, cat.



Féminin Pluriel est Triste, 1968

Vintage silver print.
18 x 14 cm
7 1/8 x 5 1/2 inches

15,000.00 euros



Collection Emmanuelle Arsan
M. Arsan

Bordeaux, le 11 Mars 1975

Luciano CASTELLI
Reckenbühlstrasse, 17

6005 - LUZERN
SUISSE

Cher Luciano CASTELLI,

J'ai bien reçu votre lettre ornée de photo ainsi que les photos qui y étaient jointes et qui sont très belles.

Si vous venez à BORDEAUX, je serai très heureux de vous recevoir, je puis vous loger. Vous ne trouverez en moi qu'un vieillard pas bien portant et qui est furieux d'être un vieillard.

Si ma santé le permet, nous pourrions faire des photos. Malheureusement je suis presque toujours malade, et puis enfin l'âge est là.

Je dois avoir la visite d'Hanoi et Peter GORSEN le 20 ou 22 Mars et certainement nous parlerons de l'exposition que vous m'avez décrite.

Je vous prie de me croire très amicalement à vous.



Luciano Castelli, 1975

Vintage silver print
22 x 16.8 cm
8 5/8 x 6 5/8 inches

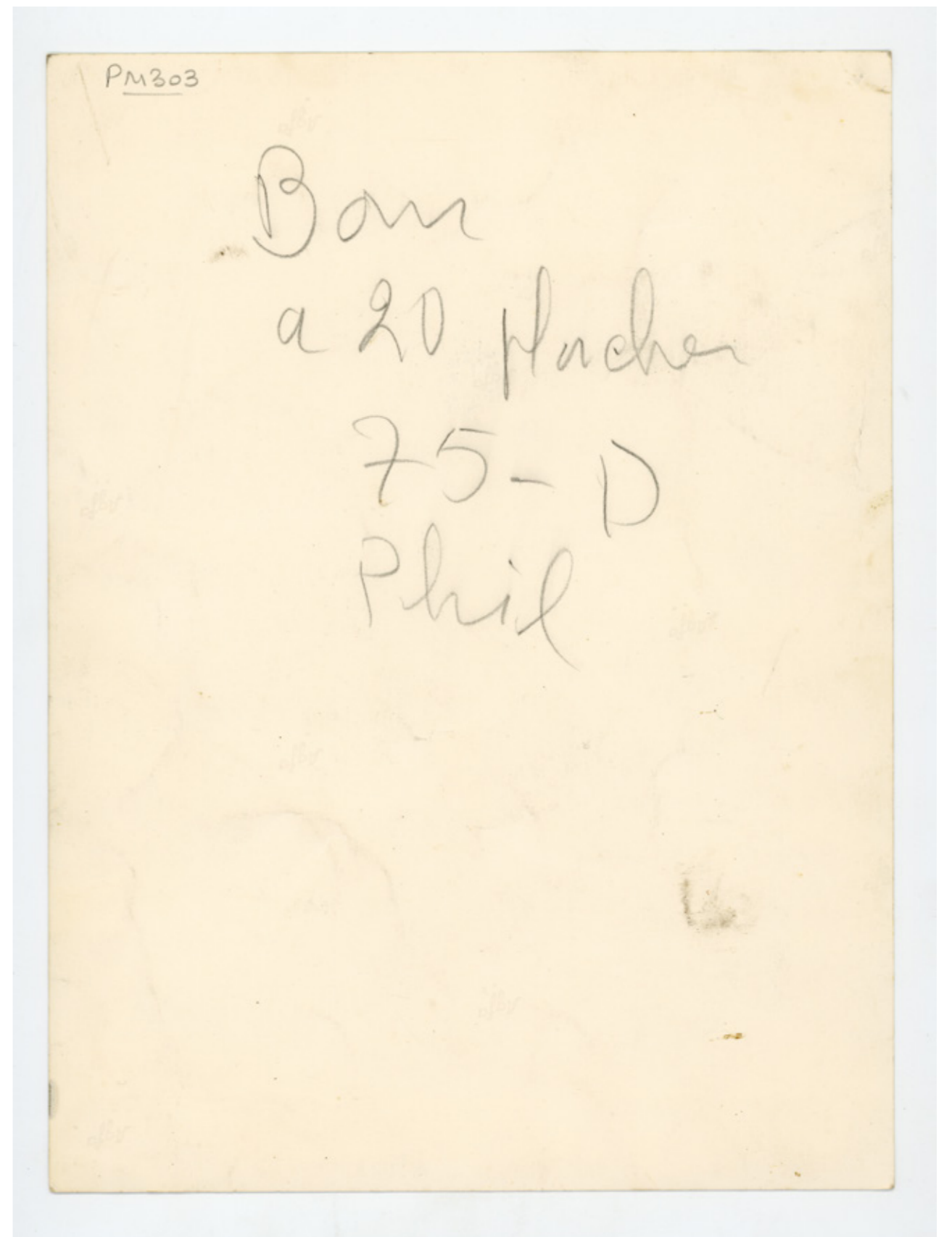
7,500.00 euros



Luciano Castelli, 1975

Handwritten annotation on the back, in the artist's hand
Vintage silver print
23.9 x 17.7 cm
9^{3/8} x 7 inches

4,800.00 euros

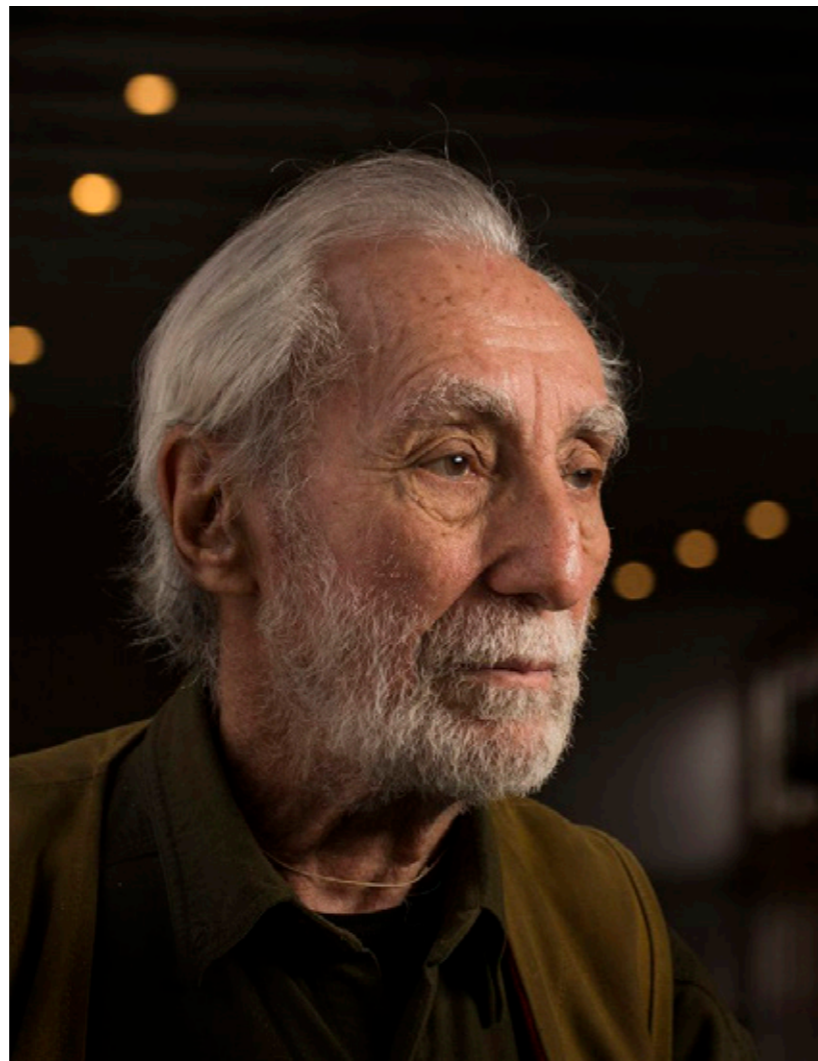


Richard NONAS

I place each sculpture to acknowledge the historical presence and meaning of the particular place which my sculpture will then destroy. I place it specifically to change one place into another place containing only the memory, the ghost of the first and very different place. I place it to create a place that was unthinkable before my sculpture was set there. I place it to actively cut back the given world; to prune and prime it, to add to it, and change it- as all world and nature is constantly cut, changed and primed by culture.»

«I site each sculpture to re-open, then close the part of the world it's put into. I site it to conjure into human existence an actual new history. I place it to acknowledge the very possibility of history in a world that slips away .

Richard Nonas



Richard Nonas was born in 1936 and died in 2021 in New York. A professional anthropologist, he dedicated himself to sculpture from the 1970s onwards. He has frequently exhibited in America and abroad.

Nonas uses sculpture to think about both the space itself and what shapes our physical and mental perception of it. He wants to create places (he challenges the term “installation”) that have the power to question and move us, to transform our view of all the places we live and move around in. The elements that make up his minimalist arrangements – the wooden beams, blocks of granite or steel arranged according to simple and repetitive designs – mark the territory in which they are situated, punctuating the space, interrupting and refreshing it.

«The job of sculpture is communication,» Nonas said.

Sculpture held the promise of extralinguistic contact that would pass from the work of art to the participant viewer. The materiality of sculpture, regardless of how dense, need present no impediment to conveying a message or a body of information. In art, materiality becomes an experiential medium of exchange, a token, a mark. When communicating with the people and things of his world, as he always was, Nonas appeared enthused and excitable “jumpy” in several senses of this evocative term. Though it involves immediate contact of a sort, communication also mediates, generating change along the way; it represents a jump from one state or site to another, which amounts to an excitation within the existing order. Communication may agitate as much as it may regularize and equalize, establishing likeness, comparison, or thematic continuity. Concerning communication as disturbance, Nonas had this to say: “Each work undoes, and redoes, our understanding, our present and our past. ... Every change changes everything.”⁵ It was his version of the chaos theory that fascinated his generation of thinkers chaos theory drifting from the natural sciences to the human sciences, destabilizing memories of the past as well as desires for the future.



Sans titre, 1990

Bois avec peinture
Wood with paint
30.5 x 22.9 x 7.6 cm
12 x 9 x 3 inches

33,000.00 euros

COLLECTIONS

- Ackland Art Museum, The University of North Carolina, Chapel Hill, NC (US)
- Albright-Knox Art Gallery, Buffalo, New York, NY (US)
- The Aldrich Museum of Contemporary Art, Ridgefield, CT (US)
- Anderson Gallery, School of the Arts, Virginia Commonwealth University, Richmond, VA (US)
- Art Museum of South Texas, Corpus Christi, TX (US)
- Center for Contemporary Art, Ujazdowski Castle, Warsaw (PL)
- The Chase Manhattan Bank, New York, NY (US)
- Cranbrook Academy, Bloomfield Hills, MI (US)
- Detroit Institute of Arts, Detroit, MI (US)
- Eli Luria Library, Santa Barbara City College, Santa Barbara, CA (US)
- Fine Arts Gallery at Wright State University, Dayton, OH (US)
- The Guggenheim Museum, New York, NY (US)
- Musée de Grenoble, Parc de sculptures (FR)
- Hood Museum of Art, Dartmouth College, Hanover, NH (US)
- Karlskrona, Sweden (SE)
- The City of Kungskrona, Sweden (SE)
- Kunstmuseum, Zurich (CH)
- The City of Lodz (PL)
- Lunds Universitet, Lund, Sweden (SE)
- Malmo Museum, Malmo, Sweden (SE)
- Mississippi Museum of Art, Jackson, MS (US)
- Moderna Museet, Stockholm, Sweden (SE)
- Musee en Plein Air, Paris (FR)
- Musee d'Art Moderne de Saint-Etienne Metropole (FR)
- Museum Sztuki, Lodz (PL)
- Mundsee (AT)
- The Museum of Contemporary Art, Los Angeles, CA (US)
- The Museum of Modern Art, New York, NY (US)
- National Gallery of Art, Washington, DC (US)
- Neuberger Museum, State University of New York at Purchase, Purchase, NY (US)
- Niort (FR)
- Norman Fisher Collection at the Jacksonville Art Museum, Jacksonville, FL (US)
- The North Dakota Museum of Art, Grand Forks, ND (US)
- Collezione Panza, Milano (IT)
- C.W. Post Campus, Long Island University, NY (US)
- Radford University, Radford, VA (US)
- Sarah Lawrence College, Bronxville, NY (US)
- Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE (US)
- Stockholm, Skarpnack Subway Station, Sweden (SE)
- Stockholm School of Economics, Stockholm, Sweden (SE)
- Walker Art Center, Minneapolis, MN (US)
- Wanås Sculpture Park, Wanås, Sweden (SE)
- Weatherspoon Art Gallery, University of North Carolina at Greensboro, Greensboro, NC (US)



Sans titre, 2006

Signé et daté au dos
Signed and dated on back
Sculpture en bois et clous
Sculpture in wood and nails
25.8 x 22 x 16.5 cm
10 1/8 x 8 5/8 x 6 1/2 inches

20,000.00 euros

Provenance

Collezione Solares Fondazione delle Arti, Rome (IT)
Studio Guenzani, Milan (IT)





Untitled (yellow), 2007

Signé et daté «07» sur le dos
Signed and dated «07» on the reverse
Huile sur fer
Oil on iron
8.9 x 12.7 x 5 cm
3 1/2 x 5 x 2 inches

18,000.00 euros

Provenance
Esso Gallery, New York
Private collection, Milan



Blond #1, 2012

Bois
Wood
55.9 x 22.9 x 10.2 cm
22 x 9 x 4 inches

22,000.00 euros



Sans titre, 2015

Bois avec peinture
Wood with paint
20.3 x 7.6 x 7.6 cm
8 x 3 x 3 inches

20,000.00 euros



Sans titre, 2016

Bois avec peinture
Wood with paint
27.9 x 7.6 x 16.5 cm
11 x 3 x 6 1/2 inches

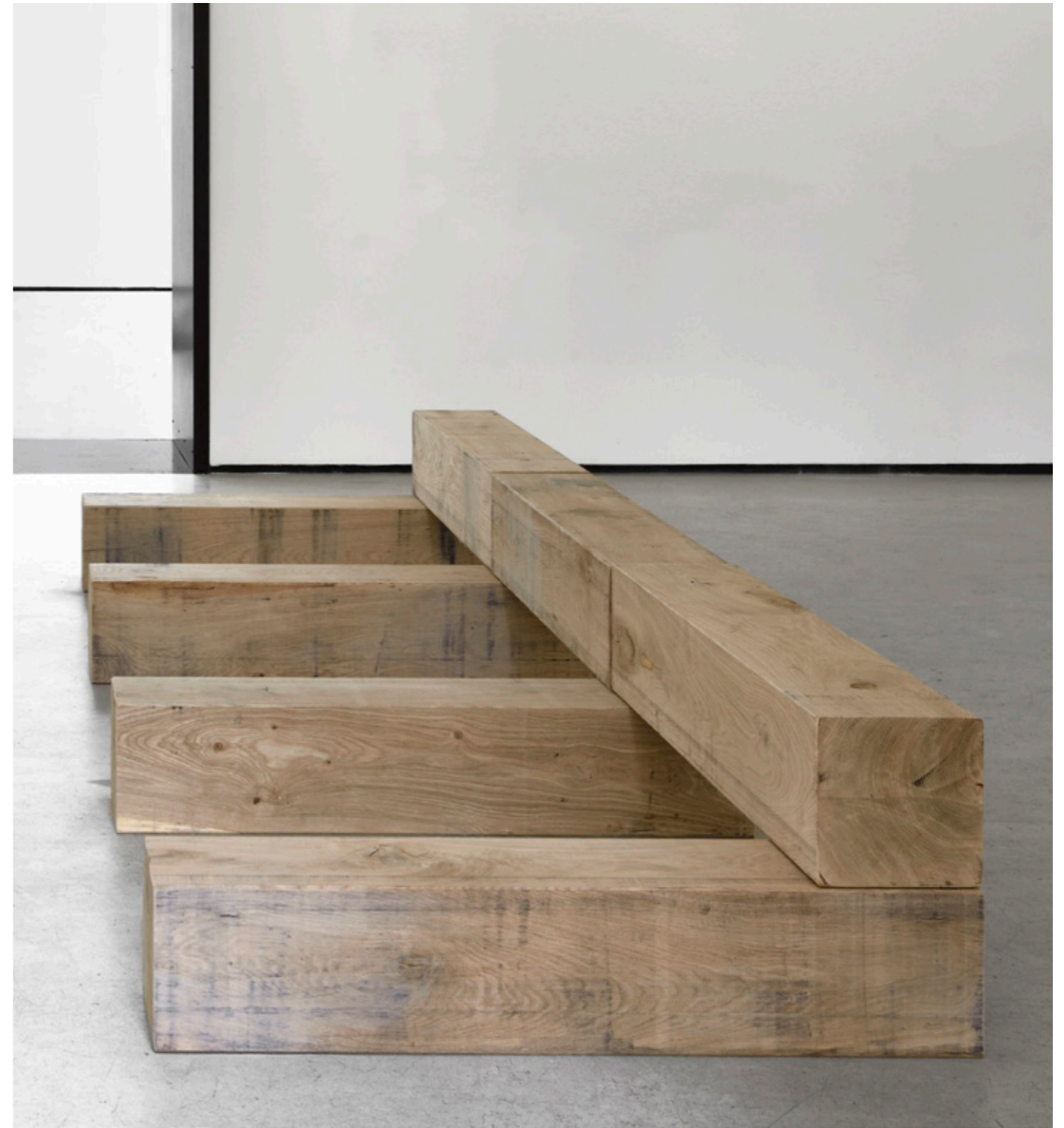
25,000.00 euros



Sans titre, 2017

Bois et peinture à l'huile
Wood with oil paint
17.8 x 7.6 x 7.6 cm
7 x 3 x 3 inches

20,000.00 euros



Exhibition
(PARENTHESIS); (CORNER TO CORNER, IN PLACE), Galerie Christophe Gaillard, 2019, Paris (FR)

Gino's bone, 2019

Traverses de chêne neuves
New oak crossties
40.5 x 100 x 301 cm
16 x 39 3/8 x 118 1/2 inches

100,000.00 euros

Germaine RICHIER

During her stay in Switzerland, **Germaine Richier** walked in the Valais. The woods and the leaf of the hand of the forest man were collected on this occasion. The Forest Man was probably the first work of the sculptor to benefit from these elements collected in nature.

The result was so successful that Richier gradually built up a grammar of the places she had loved, asking her brother, for example, to send her an olive branch from his native region. But Richier had nothing to do with Ready Made: his additions were reworked with earth, uncovered, reshaped until they fit perfectly into the whole. Perfectly? this was the opinion of René de Solier: «the webbed hand of the forest man, this amphibious hand, is like a graft of the reverse; a proof of the unexpected evolution of any form, as soon as the sculpture takes possession of the space. For his part, André Pieyre de Mandiargues literally found fauna in his flora: «Has one sufficiently noticed the sylvan character of his work? The man forest, you remember it, prolonged of a woody arm, accomplice of the birds, hesitating between the human and the vegetable?»

Erected in the middle of a crossroads of high forest, under tasks of light filtered by the sun, small solar disc, no monument would be found which joined the past to the present better than this very new simulacrum of Priape.



« I am more sensitive to a burnt tree than to an apple tree in flower. »

Born in 1902 in Grans, **Germaine Richier** studied at the Ecole des Beaux-Arts in Montpellier. A particular pupil of Bourdelle, after having followed the courses of Gignoux, a former practitioner of Rodin, Germaine Richier first devoted herself to the analysis of forms. The sculptures she made at this time, most often in patinated bronze, reveal future transitions: in the modeled movement, the posture of the character or the spatulated clay. The artist thus began in a classical style before turning to a violent expressionism.

In 1940 she was in Switzerland where she created the sculpture «Juin 40» which expresses her horror of the war, and «Crapaud», the first example of her interest in the animal world. Germaine Richier also exhibited «Torso I» in Zurich, the first work in which the construction frame was left visible.

From 1943 to 1945, she began to mix the animal world with her human creations with «La Sauterelle Petite», and the plant world with «L'homme Forêt». With «The Spider», the artist begins a series of sculptures characterized by the presence of threads stretched and intertwined as «The Griffin».

At the beginning of the 50s, semi-abstract series such as «Warriors» and «Chessboards» began. It was also during this period that Germaine Richier became very concerned with color. This questioning of polychromy, the last path taken by the artist, is characteristic of her concern for the texture of her pieces, beyond simple visual pleasure.

Germaine Richier's sculptures are kept in major international museums (Paris, Zurich, Amsterdam, New York, etc.). The artist influenced a large number of sculptors, including Cesar who, like her, was very impressed by Pompeii.

COLLECTIONS

Stedelijk Museum, Amsterdam (NL)
Musée Picasso, Antibes (FR)
Musée Réattu, Arles (FR)
The Baltimore Museum of Art, Baltimore (US)
Kunstmuseum Bern, Bern (DE)
Kunsthalle Bielefeld, Bielefeld (DE)
Royal Museum of Fine Arts of Belgium, Brussels (BE)
Lycée Technique, Cachan (FR)
Smart Museum of Art, The University of Chicago, Chicago (US)
The Art Institute of Chicago, Chicago (US)
Museum Ludwig, Cologne (DE)
Hessisches Landesmuseum, Darmstadt (DE)
Scottish National Gallery of Modern Art, Edinburgh (GB)
Musée de Grenoble, Grenoble (FR)
Hamburger Kunsthalle, Hamburg (DE)
Sprengel Museum Hannover, Hannover (DE)
Louisiana Museum of Modern Art, Humlebæk (DK)
Israel Museum, Jerusalem (IL)
Musée d'Art Moderne et d'Art Contemporain de Liège, Liège (BE)
Museu Calouste Gulbenkian, Lisbon (PT)
Tate Gallery, London (GB)
Skulpturenmuseum Glaskasten, Marl (DE)
Walker Art Center, Minneapolis (US)
Weisman Art Museum, University of Minnesota, Minneapolis (US)
Musée Fabre, Montpellier (FR)
Neue Pinakothek, Munich (DE)
Sainsbury Centre for Visual Arts, University of East Anglia, Norwich (GB)
Kunstmuseum Basel, Basel (CH)
Kroller-Muller State Museum, Otterlo (NL)
Jardin des Tuileries, Paris (FR)
Centre Pompidou, Paris (FR)
Musée des Beaux-Arts de Rennes, Rennes (FR)
Museum of Modern Art, Rio de Janeiro (BR)
Musée d'Art Moderne de Saint-Etienne Métropole, Saint-Priest-en-Jarez (FR)
MOMA - Museum Of Modern Art, New York, NY (US)
Museu de Arte Contemporanea da Universidade de São Paulo, São Paulo (BR)
The San Francisco Museum of Modern Art, San Francisco (US)
Saarland-Museum, Saarbrücken (DE)
Tel-Aviv Museum of Art, Tel-Aviv (IL)
Peggy Guggenheim Collection, The Solomon R. Guggenheim Foundation, Venice (IT)
Museum Moderner Kunst, Vienna (AT)
Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine (FR)
Hirshhorn Museum and Sculpture Garden, Washington (US)
Kunsthaus Zürich, Zürich (DE)

L'Homme-Forêt, 1945-1946

Signed

«G. Richier».

Conceived in 1945-1946

Edition following 1959

Numbered 5/8.

Founder's stamp

«Fonderie Valsuani»

Patinated Bronze.

This work, in its original edition

Includes 12 prints

(1/8 to 8/8 and EA, HC1, HC2, HC3)

94 x 45 x 45 cm

37 x 17 ³/₄ x 17 ³/₄ in.

**Other number from this edition
resides in the permanent collection of**

Solomon R. Guggenheim
Foundation, Venice (IT)

420,000.00 euros



Provenance

Galerie Beaubourg, Paris
Collection privée, Paris

Exhibitions

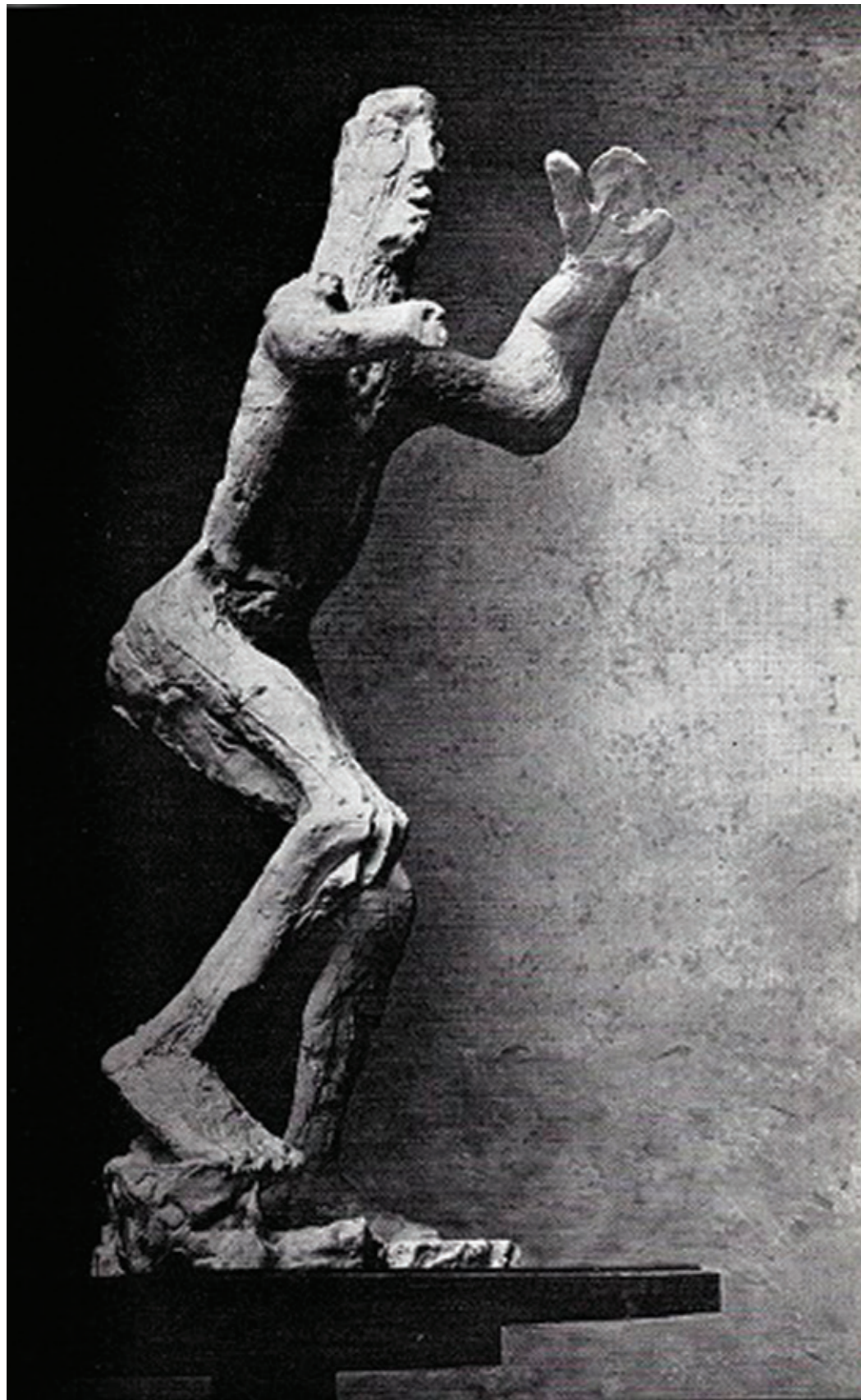
- London, Anglo French Art Center, *Sculptures of Germaine Richier*, Engravings Studio of Studio of Roger Lacourière, 8; September 30, 1947 (plaster)
- Bern, Kunsthalle, *Sculpteurs contemporains de l'école de Paris*, February 14 - March 29, 1948 (plaster)
- Amsterdam, Stedelijk Museum, *13 sculptors in Paris*, November 26, 1948 - February 1, 1949 (plaster)
- Basel, Kunsthalle, Arp, *Germaine Richier*, Laurens, 1948 (plaster)
- Antibes, Musée Picasso, *Germaine Richier*, July 17 - September 30, 1959 (other edition number)
- Le Havre, Musée Maison de la Culture, *Sculpture contemporaine*, May 6 - June 17, 1962 (other edition number)
- Zürich, Kunsthhaus, *Germaine Richier*, June 12 - July 21, 1963 (other edition number)
- Arles, Musée Réattu, *Germaine Richier*, July 7 - September 30, 1964, (other edition number)
- Annecy, Château des Ducs de Nemours, *Germaine Richier*, 1967 (other edition number)
- Paris, Musée Rodin, *Formes Humaines*, May 2- June 3, 1968 (other edition number)
- Paris, Grand Palais, *Jean Paulhan à travers ses peintres*, February 1 - April 15, 1974 (other edition number)
- Humlebaek, Louisiana Museum of Modern Art, *Germaine Richier*, August 13 - September 25, 1988 (other edition number)
- London, Tate Gallery, *Paris Post War: Art and Existentialism, 1945-1955*, June 9 - September 5, 1993 (other edition number)
- Paris, Musée d'Art Moderne de la ville de Paris, *Passions privées*, December 20, 1995 - March 24, 1996 (this specific edition number)
- Saint Paul de Vence, Fondation Maeght, *Germaine Richier*, April 5 - June 25, 1996 (other edition number)
- Lausanne, Musée des Beaux Arts, *De Vallotton à Dubuffet*, December 20, 1996 - February 23, 1997 (other edition number)
- Berlin, Akademie der Künste, *Germaine Richier*, September 7 - November 2, 1997 (other edition number)
- New-York, Jan Krugier Gallery, *TRACE: Primitive and Modern Expressions*, November 9, 2001 - January 19, 2002 (other edition number)
- Valencia, Ivam, *El Fuego bajo las cenizas (de Picasso a Basquiat)*, May 5 - August 28, 2005 (other edition number)
- Paris, Fondation Dina Vierny - Musée Maillol, *Le Feu sous les Cendres, de Picasso à Basquiat*, October 8, 2005 - February 13, 2006 (other edition number)
- Venice, Peggy Guggenheim Collection, *Germaine Richier*, October 2 2006 - February 5 2007 (other edition number)
- Bern, Kunstmuseum, Mannheim Kunsthalle, *Germaine Richier*, November 25, 2013 - August 24, 2014 (other edition number)
- Antibes, Musée Picasso, *Germaine Richier, la magicienne* - October 6, 2019 January 26, 2020
- Paris, Centre Pompidou, *Germaine Richier* - March 1 - June 12, 2023.

Publications

This specific edition :

- Cimaïse, n°138-139, *Germaine Richier*, Texte de : Bernard Lamarche-Vadel, Galerie Beaubourg, oct.-déc. 1978, p.13
- *Passions privées*, Collections particulières d'art moderne et contemporain en France, Musée D'Art Moderne De La Ville De Paris Paris Musées, 1995, (illustrated p.355)
- Other editions :René de Solier, *Germaine Richier, Contempt of Court, Sculptures of Germaine Richier, Engravings studio of Roger Lacourière*, 1947 (illustrated)
- Georges Limbour, *La peinture Forêts en bronze*, Actions, 1947, Paris (illustrated)
- Pierre Francastel, *La nouvelle sculpture Richier Germaine, Les sculpteurs célèbres*, Editions d'Art Lucien Mazenod, Paris, 1954 (illustrated)
- André Pieyre de Mandiargues, in catalogue de l'exposition, *Germaine Richier*, The Hanover Gallery, 1955, London (illustrated)
- Bernard Milleret - *Envoûtement de Germaine Richier*, Les nouvelles Littéraires, Paris, 1956 (illustrated)
- Suzanne Tenand, *Plaisir de voir, De Germaine Richier à Léonard de Vinci*, Tribune des Nations, Paris, 1956 (illustrated)
- André Pieyre de Mandiargues, *Germaine Richier, in Germaine Richier*, Editions «Synthèses» Woluwe-Saint- Lambert, Bruxelles, 1959 (illustrated)
- Michel Seuphor, XV, *La sculpture figurative, in La Sculpture de ce siècle*, dictionnaire de la sculpture moderne, Editions Griffon, Neuchâtel, 1959 (illustrated)
- Jean Cassou, *Richier*, Editions du Temps, Coll «Sculpteurs modernes», Paris, 1961 (illustrated)
- *Germaine Richier (1904-1959)*, Monographie, Texts by : Germaine Richier - Dor De La Souchère - Jean Cassou - Georges Limbour - André Pieyre De Mandiargues, Galerie Creuzevault, 1966, illustrated p.72
- Catherine Millet, *Germaine Richier, la gran epoca de la escultura*, Guadalimar, Madrid, 1978 (illustrated)
- Brassai, *Germaine Richier, Les Artistes de ma vie*, Editions Denoël, Paris, 1982 (illustrated)
- Gilles Neret, *Qu'est-ce que la sculpture moderne ?, in 30 ans d'art moderne, peintres et sculpteurs*, Editions Nathan, Paris, 1988 (illustrated)
- Lain Gale, *Inside the bronze menagerie, Germaine Richier's sculptures were half-human, Lain Gale visits the studio of an outsider in post-war Paris*, The Independent, London, 1993 (illustrated)
- Frances Morris, *Germaine Richier (1902-1959), in Paris Post War: Art and Existentialism, 1945-1955*, Tate Gallery, 1993, London (illustrated)
- Sarah Wilson, *Germaine Richier (1902-1959), in Paris Post War: Art and Existentialism, 1945-1955*, Tate Gallery, 1993, London (illustrated)
- Maurice Fréchuret, *L'enfouissement, in L'envolée, l'enfouissement*, 1995, Skira and Réunion des Musées Nationaux (illustrated)
- Carmela Thiele, *Germaine Richier*, Künstler Kritisches Lexikon der Gegenwartskunst, Verlag Weltkunst Und Bruckmann, München, 1998, p.5, n°4 (other edition)





Views (Left & Right):
L'homme-Forêt, 1945-1946
View of the plaster version in the studio.
Exhibition view «sculptures». Galerie Beaubourg, Paris, 1978

Petit bronze, n°7, n.d.

Signed

«G. Richier».

Founder's stamp

«Susse Fondr. Paris»

Lifetime cast

Bronze with dark patina, lost wax casting.

Not numbered but it is nr. 1/8 out of 12

(1/8 à 8/8 + EA, HC1, HC2, HC3)

94 x 45 x 45 cm

24.4 x 10 x 10 cm

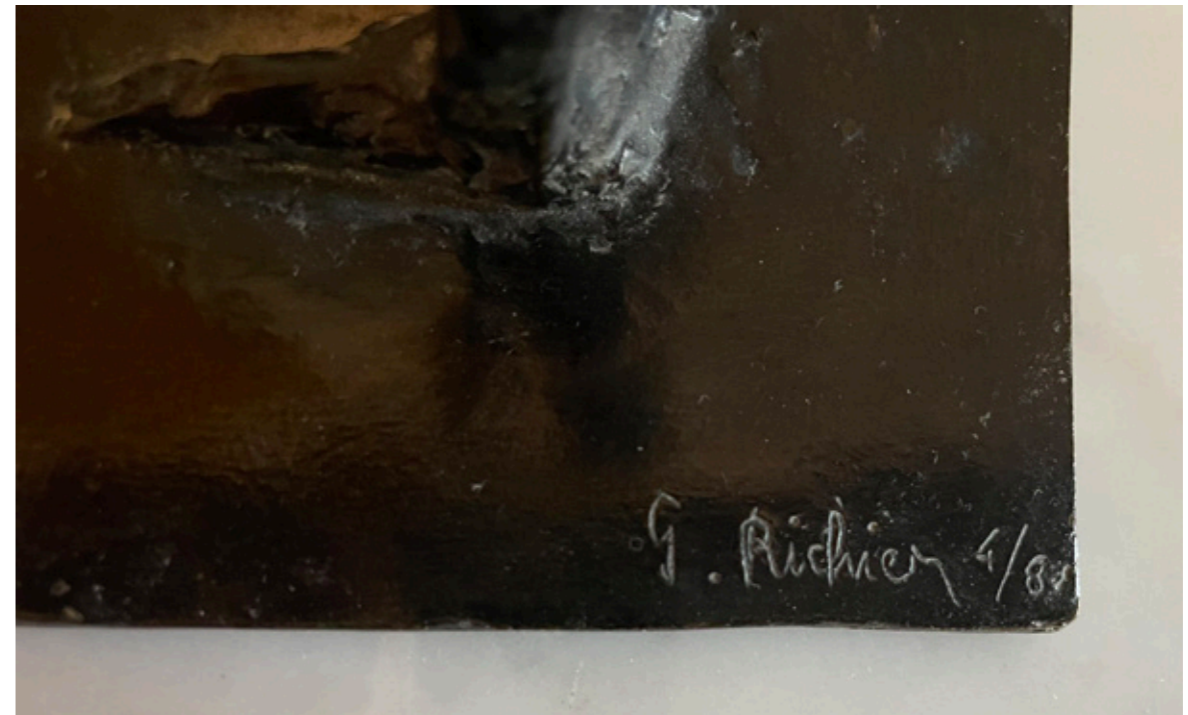
Exhibition

Kleinplastik (abstrakte), L'Almanach 23,
Consortium Museum, Dijon (FR), du 10 mars
au 17 septembre 2023 (cet exemplaire)

65,000.00 euros







Guerrier n°13, 1956

Signed

«G. Richier».

Founder's stamp

«L. Thinot, fondeur à Paris»

Bronze with dark patina, Sand casting

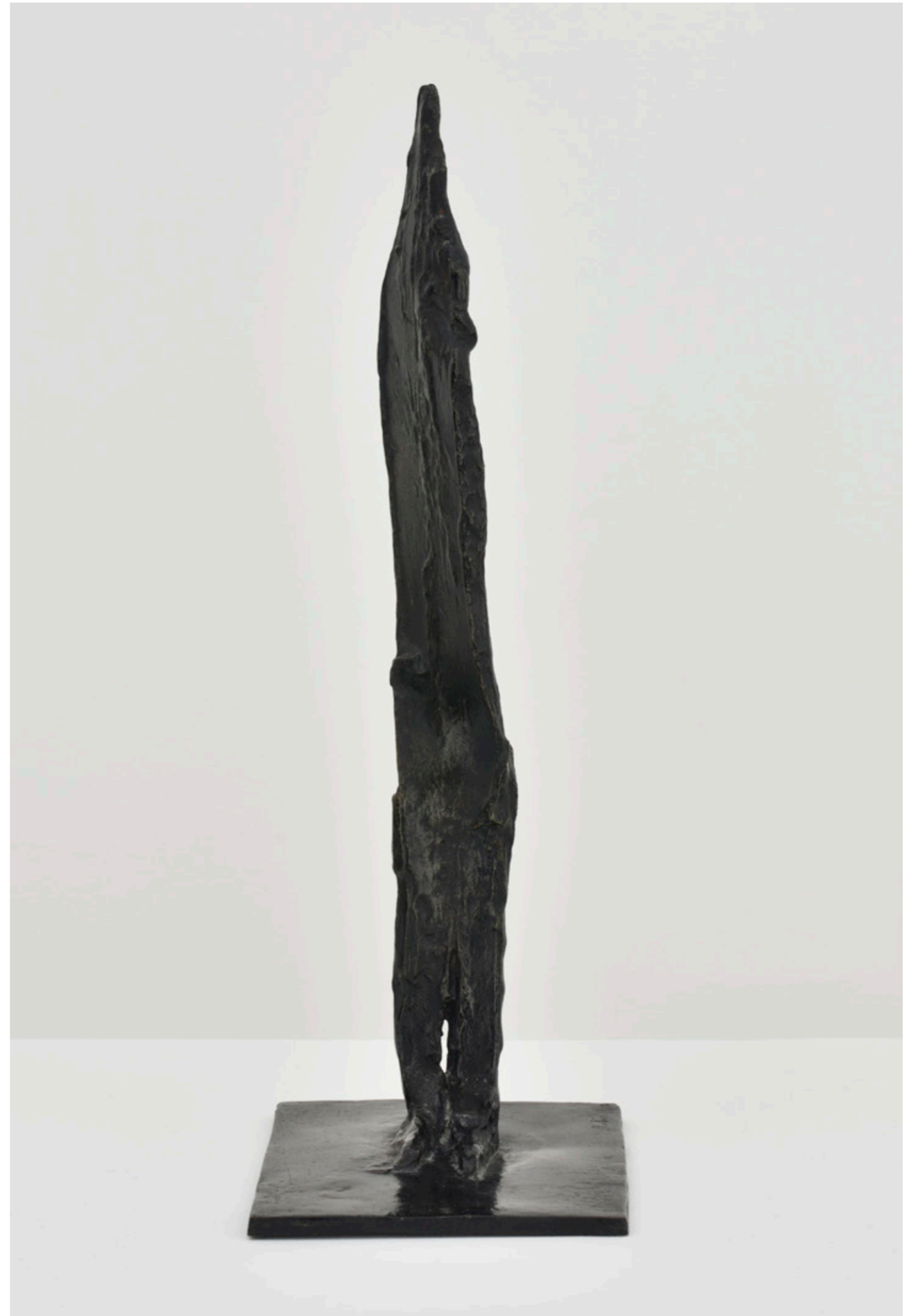
31 x 12 x 10 cm

12 1/4 x 4 3/4 x 4 inches

Exhibition

Kleinplastik (abstrakte), L'Almanach 23,
Consortium Museum, Dijon (FR), du 10 mars
au 17 septembre 2023 (cet exemplaire)

65,000.00 euros



***Eve au jardin d'Eden*, 1953 - 1954**

Uniq work

Provenance

Private collection, Paris (FR)

Engraved lead

52 x 40.5 x 5.5 cm

20 1/2 x 16 x 2 1/8 inches

Exhibition

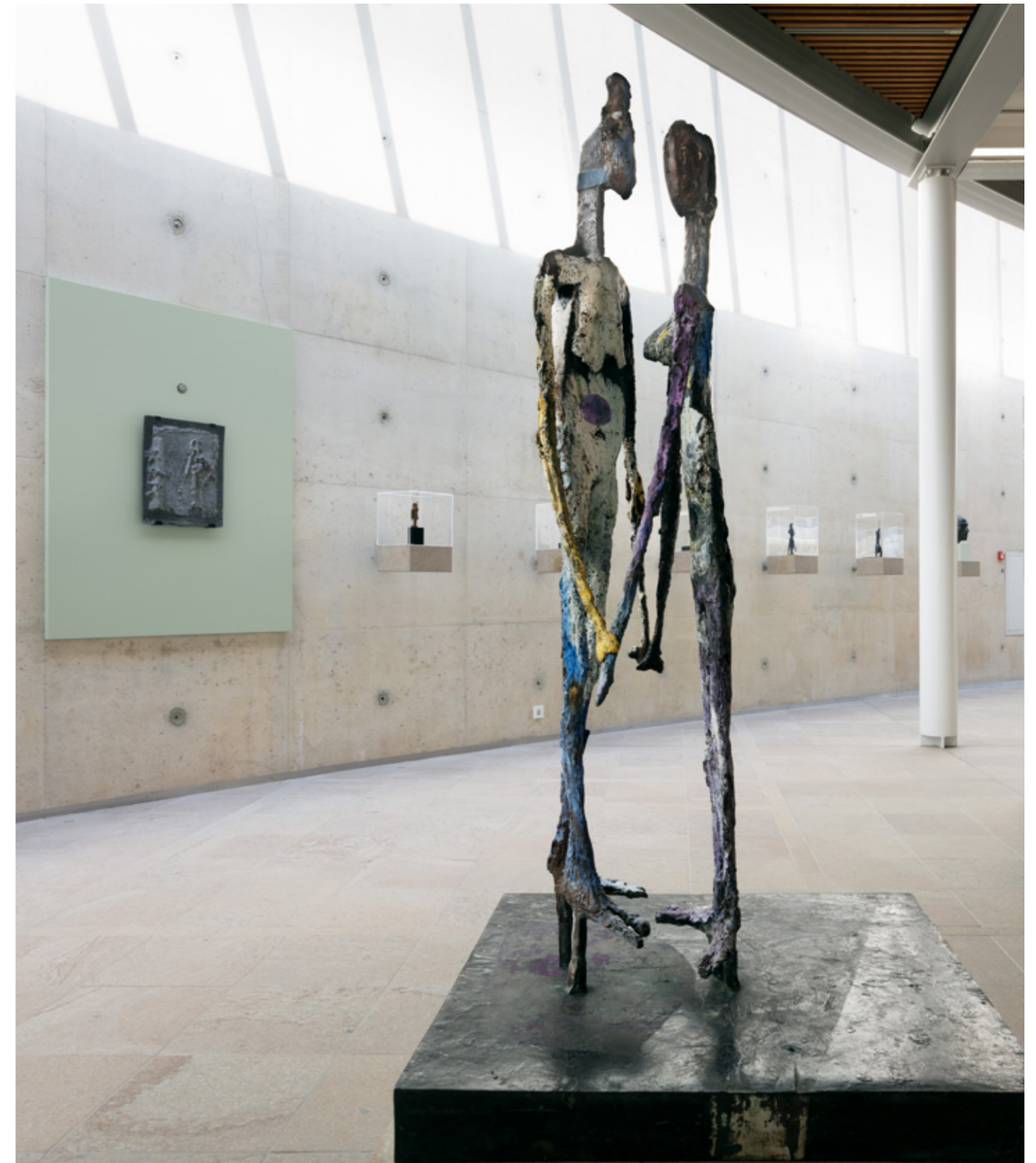
- *Germaine Richier, La Magicienne*, Musée Picasso d'Antibes , 2019
- *Germaine Richier, La Magicienne*, Musée Beelden aan Zee de La Haye, 2020
- *The sculpture of Germaine Richier*, the Allan Frumkin gallery, Chicago, 1954, porte le n°23 de l'exposition
- *Germaine Richier*, the Hanover Gallery, Londres, 1955 (n° 51-53)
- *Sculpture by Germaine Richier*, Walker Art Center, Minneapolis, 1958, n° 24
- *Sculpture by Germaine Richier, n° 21*, University School of Fine and Applied Arts, Boston, MA (US), 10.01 - 07.02.1959

Publications

- *Germaine Richier, La Magicienne*, Musée Picasso d'Antibes et Musée Beelden aan Zee de La Haye, 2019-202, Ed. Hazan, p. 139 (oeuvre mentionnée)

98,000.00 euros





Exhibition view (Right):
Exhibition *Germaine Richier, La Magicienne*, Musée Beelden aan Zee de La Haye, 2020

URSULA

*“Un jour, dans le parc Monceau à 11 heures” (80p.), 1961:
The atmosphere of the little pond with its two swans, the little
bridge made of the rays of morning light, the green, much varied
in all the numerous plants, the monuments, columns - everything
gives reflections in the water - very cold, that morning.*

*“One night, in the Parc Monceau at 11 p.m.” (80p.), 1961 :
Now, the situation has changed a lot, very dark, the ghosts of
every stone, on the water, the ghosts of visitors, in every path:
they live now. The houses, closed, very little light illuminates
the park; from afar you can see the advertising letters, written
for “l’apparition des fantômes”!*

URSULA



Defining **Ursula Schultze-Bluhm**'s creations is not straightforward, as her meticulous drawings and paintings form an autonomous body of work that defy easy categorization.

Moreover, the self-taught artist and poet was born in Mittenwalde (DE) in 1921 and started working for the American Cultural Services in Berlin after World War II. In 1950, she began to devote herself to painting more intensely and subsequently went on regular trips to Paris, where she crossed paths with the legendary Jean Dubuffet, the father of Art Brut, in 1954. Their artistic affinity led to Ursula's works being included in Dubuffet's «Collection de l'Art Brut» in Lausanne. Ursula's fantastical world, imbued with unconscious associations and myths, has also been linked to the Surrealist movement. In any case, there is no doubt that Ursula's work is filled with an imagination that goes beyond conventional categorizations and defies belonging to either movement. Her transgressive, avant-garde thinking is testament to its enduring relevance in today's world. Her works can be found in the collections of the National Gallery in Berlin, the State Art Collections in Dresden, the Museum of Modern Art in Frankfurt am Main and the Centre Pompidou in Paris, among others. Until her death in 1999, Ursula's work had been exhibited in several cultural venues, including the Galerie Daniel Cordier in Paris (FR), the Boijmans Van Beuningen Museum in Rotterdam (NL) and Documenta 6 in 1977 in Kassel (DE). In March 2023, The Ludwig Museum in Cologne opened 'Ursula - That's Me. So What?' - the first comprehensive museum exhibition dedicated to her work in over thirty years, allowing for the long overdue reappraisal of her oeuvre.

COLLECTION

Musée National d'Art Moderne, Centre Pompidou, Paris (FR)
Fondation Maeght, Saint-Paul de Vence (FR)
Nationalgalerie, Berlin (DE)
Kunstmuseum, Bochum (DE)
Kunstmuseum, Bonn (DE)
Kunsthalle, Bremen (DE)
Museum Ostwall, Dortmund (DE)
Staatliche Kunstsammlungen, Dresden (DE)
Wilhelm Lehmbruck Museum, Duisburg (DE)
Museum Folkwang, Essen (DE)
Museum für moderne Kunst, Frankfurt (DE)
Hamburger Kunsthalle, Hamburg (DE)
Sprengel Museum, Hannover (DE)
mhk Museumslandschaft Hessen, Kassel (DE)
artothek, Cologne (DE)
Museum Ludwig, Cologne (DE)
Kunstmuseum Mülheim an der Ruhr (DE)
Museum Wiesbaden (DE)
Märkisches Museum Witten (Ursula-Pelz-Haus im Archiv) (DE)
Von der Heydt-Museum, Wuppertal (DE)
Museum Boijmans Van Beuningen, Rotterdam (NL)
museum moderne kunst stiftung ludwig (mumok), Vienne (AUT)
Museum Ludwig im Russischen Museum, Saint-Péters-bourg (RU)
Collection de l'Art Brut, Lausanne (CH)



Une nuit dans le parc Monceau à 23.00 / Eines Nachts, im Park Monceau um 23 Uhr, 1961

Signed & Dated «Ursula 1961» signed at the bottom center
 And on the back, signed, titled «Une nuit dans le parc Monceau à 23.00» and dated «1961»
 Huile sur toile
 Oil on canvas
 97 x 146 cm
 38 1/4 x 57 1/2 inches

Provenance

Collection Daniel Cordier, Paris

Exhibition

- *Ursula*, Paris, Avril 1963
- *Ursula*, Wiesbaden, 1964
- *Ursula*, Bonn, 1969
- *Ursula*, Düsseldorf, 1974
- *Ursula*, *That's Me. So What?*, Ludwig Museum, Cologne, 2023 (Curator: Stephan Diederich)

Publication

- *Ursula*, Paris 1963, n.p., p. 3-4
- *Ursula*, Wiesbaden, 1964, n.p. (Cat.-Nr. 3)
- *Ursula*, Bonn 1969, n.p. (Cat.-Nr. 6)- *Ursula*, Düsseldorf 1974, n.p. (Cat.-Nr. 12)
- *Ursula*, Wuppertal/Köln/Bremen, 1992, p. 37.
- *Ursula* Weiss, *Ursula*, Munich (Allemagne), Hirmer, 2007, p. 291 (cat. rais. 61/005).
- *Ursula*, Ludwig Museum & Walther und Franz König, Cologne, 2023, p. 343

60,000.00 euros



Le grand diné / Das große Diner, 1962

Signed and dated 1962; signed and titled «Le Grand diné»
 Huile sur toile
 Oil on canvas
 89 x 146 cm
 35 1/8 x 57 1/2 in

Provenance
 Collection Daniel Cordier, Paris

Exhibition
 - Ursula, Wiesbaden, 1964
 - Phantastische Figuration, Berlin, 1966
 - Ursula, Bonn, 1969
 - Ursula/Bernard Schultze, Rotterdam, 1974
 - Ursula, Düsseldorf, 1974
 - Ursula—That's Me. So What?, Ludwig Museum, Cologne, 2023 (Curator: Stephan Diederich)

Publication
 - Ursula, Wiesbaden, 1964, n.p. (Cat.-Nr. 8)
 - Phantastische Figuration, Berlin, 1966, n.p. (Cat.-Nr. 95)
 - Ursula, Bonn, 1969, n.p. (Cat.-Nr. 10)
 - Ursula/Bernard Schultze, Rotterdam, 1974, n.p.. (Cat.-Nr. 8)
 - Ursula, Düsseldorf, 1974, n.p. (Cat.-Nr. 19)
 - Evelyn Weiss, Ursula, Munich (Allemagne), Hirmer, 2007, p. 297 (cat. rais. 62/008).
 - Ursula, Ludwig Museum & Walther und Franz König, Cologne, 2023, p. 220

55,000.00 euros

The light from three chandeliers shines on the table with this “illustrious” group - one can only realize two faces of a couple, opposite and another (of a lady) to the left (of the table). The other guests are there, fantastic in their clothes and dresses, but all faceless. The gentleman (=B.S!!) is the only one with a real place setting, with lots of decorations and flowers; the lady (on the left) has found her eyes and both nostrils on her plate, and the other (Daniel), the plate like a mirror (that's “U.B.”!!) A large beef and a large fish are served and on the right, three boys hurry to serve with their pincers. A carafe is there with a thousand voluptuous worms awaiting the attack of the little lion who still remains close to the table (on the left over there), he's still very skinny but soon he'll be so strong...!

We've talked so much about the state of twentieth-century art, and we have to say that everyone is very happy!

Why is that?



Galerie Christophe Gaillard

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