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Galerie Christophe Gaillard
Art Basel 2026 ~ Hall 2.0 ~ Booth F18



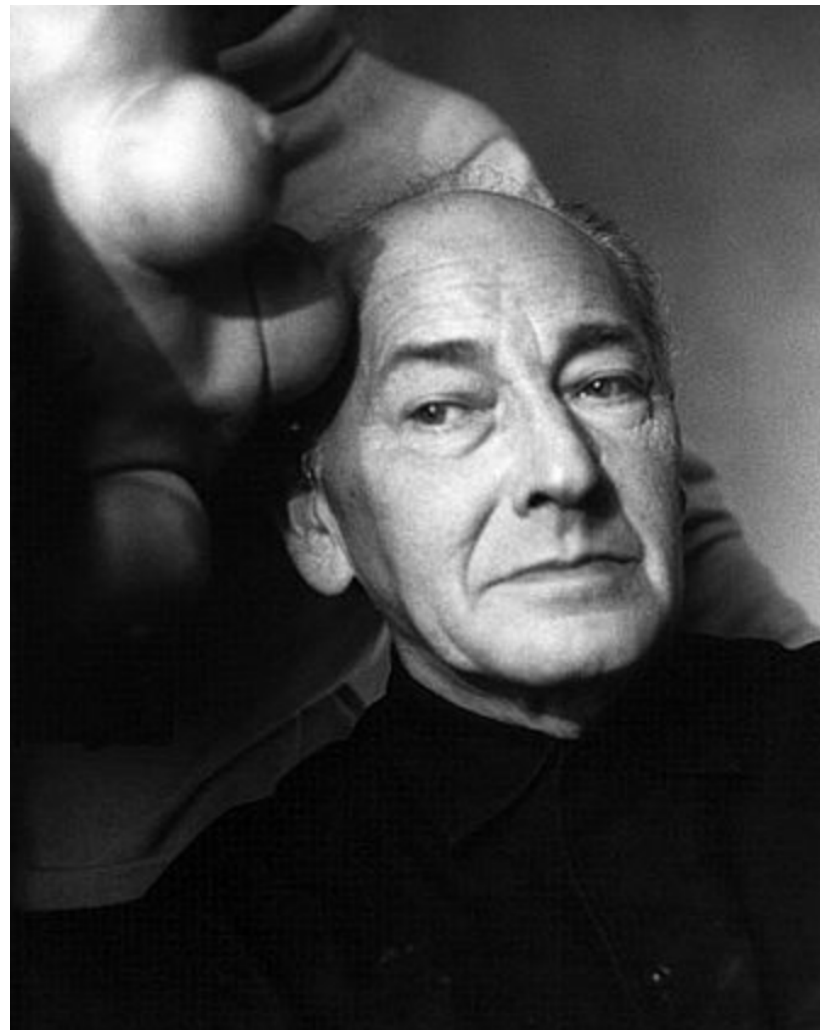
Hans BELLMER

« The image of the desired woman would be predetermined by the image of the man who desires her »¹

Hans Bellmer

Born in 1902 in Kattowitz (Silesia, then part of the German Empire), **Hans Bellmer** briefly studied engineering in Berlin before turning to graphic design and advertising in the 1920s. During this period, he became involved with avant-garde circles, particularly the Dadaist and Surrealist movements, which profoundly influenced his rejection of artistic and social conformity.

In 1933, when Germany came under Nazi rule, Bellmer refused to collaborate with the regime. Determined not to place his skills at the service of political power, he abandoned his professional activities and devoted himself entirely to artistic creation. It was in this context of resistance that he conceived his first “Doll,” a life-sized articulated sculpture that he built, dressed, disassembled, drew, and photographed. Through this object, he challenged the idealized body promoted by propaganda and explored the human figure as a site of desire, metamorphosis, and resistance.



Considered scandalous and immoral, Bellmer’s work was quickly classified by the Nazi authorities as part of what they termed “degenerate art.” Fleeing Germany, he settled in Paris in 1938, where he joined André Breton’s Surrealist movement. During the war, he was interned at the Camp des Milles but eventually secured his release and resumed his artistic career, working across drawing, photography, and illustration. After 1945, he continued his exploration of the fragmented body, eroticism, and transformation, notably collaborating with Georges Bataille. Whether in drawings, engravings, or photographs, his works probe the boundary between desire and destruction, innocence and perversion, flesh and mechanism.

Hans Bellmer died in Paris in 1975. A major figure of Surrealism, he left behind a disturbing yet poetic body of work in which the human body becomes a field of experimentation, a site of rebellion, and a space of freedom in the face of all forms of constraint.

¹ « *Small Anatomy of the Physical Unconscious, or the Anatomy of the Image*», Hans Bellmer, 1957.

COLLECTIONS

Abbaye de Beaulieu-en-Rouergue (FR)
Grenoble Museum (FR)
Cantini Museum, Marseille (FR)
Museum of Modern Art of the City of Paris (FR)
National Center for Visual Arts (FR)
National Museum of Modern Art – Centre Pompidou (FR)
Museum of Modern and Contemporary Art Saint-Étienne
Métropole (FR)
Les Abattoirs, Toulouse (FR)
LaM, Villeneuve-d’Ascq (FR)
Art Institute of Chicago, Chicago (US)
Tate, London (UK)
Museum of Modern Art (MoMA), New York (US)



This remarkable original photomontage originally came from the collection of Jean Camberoque, who hosted Bellmer in Carcassonne. It was created for the first publication project of *Les Jeux de la Poupée* in 1937. The book was ultimately published more than ten years later, on November 30, 1949, by Heinz Berggruen's Éditions Premières.

The photomontage presents a fragmented female figure: a face with an almost sculptural modeling, surmounted and surrounded by rounded, flesh-like forms that merge into an organic, amorphous silhouette. The harsh lighting and deep shadows evoke the materiality of plaster, lending the composition a sensuality that is at once cold and unsettling.

Here, Bellmer constructs a figure of fragmented desire, in which the female body becomes the site of a fantasy of recomposition. Eroticism, mechanics, and sculpture converge within the image. This body, both human and inhuman, expresses a rejection of anatomical order and an exploration of the body-machine, a theme dear to the Surrealists. Photography functions here as a laboratory of fantasy: rather than documenting reality, it dismantles and reconstructs it. It becomes an extension of drawing and collage—a means of creating a private mythology, that of the female body reassembled in the image of a dream.

The photomontage thus operates as a loving digression and dissection: by reinventing flesh through fragments, Bellmer stages both the power of fantasy and its destructive dimension. The result is a beauty that is profoundly unsettling—an icon of Surrealism in which desire distorts reality in order to reveal the truth of the dream.

Hans Bellmer's fantasized doll belongs to a lineage that can be traced back to the tales of E. T. A. Hoffmann, in which the female automaton Olympia already embodied the confusion between life and artifice, desire and illusion. It also recalls Oskar Kokoschka, who commissioned a life-sized doll in the image of his lost lover. Later, Pierre Molinier would extend this lineage by transforming his own body into a fetishistic and androgynous object, repeatedly staging mannequins and dolls in his work. In doing so, he completed the cycle of a narcissistic eroticism in which the doll becomes both the creator's double and the theatre of his desires.

Hans Bellmer
Nous la suivons à pas lents (Les jeux de la poupée), 1937-1949
Vintage silver gelatin print cropped
18 x 12 cm
7 1/16 × 4 3/4 inches

20 000 €

Provenance :
- Jean Camberoque, Carcassone (FR)

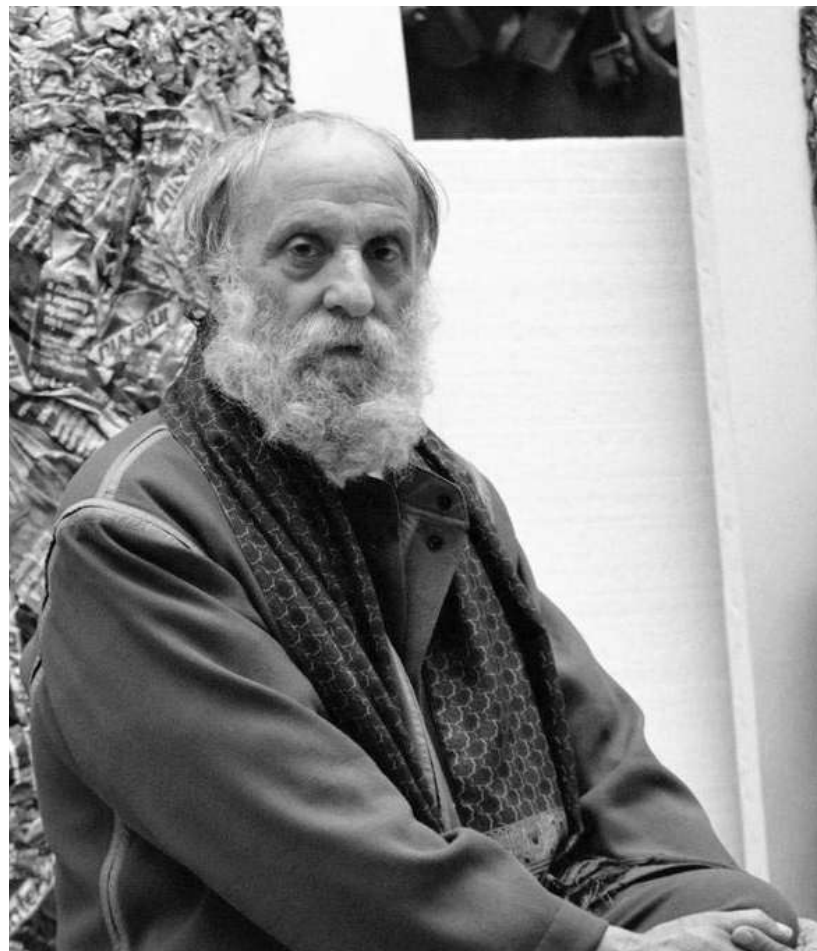
Publications :
- *Les Jeux de la poupée*, Paul Éluard and Hans Bellmer, First Edition, Paris, 1949, similar print reproduced on p. 83.
- *Hans Bellmer, photographe*, Ed. Filipacchi / Georges Pompidou Center, Paris, 1983, similar print reproduced on p. 98.
- *Hans Bellmer, anatomie du désir*, Georges Pompidou Center, Paris, Paris, March 1 – May 22, 2006, similar print reproduced on p. 101
- *Silent Partners, mannequin d'artistes, mannequin fétiche*, Bourdelle Museum, Paris, April 1 – July 12, 2015

CÉSAR

Born in Marseille in 1921 into a family of Italian origin, César Baldaccini, known as César, showed an early interest in drawing and sculpture. After studying at the École des Beaux-Arts in Marseille, he entered the École nationale supérieure des Beaux-Arts in Paris in 1943, where he trained in classical modeling and casting techniques. However, he soon moved away from academic tradition to explore humble, contemporary materials.

In the late 1940s, driven by both economic necessity and aesthetic choice, César began working with scrap metal collected from construction sites and junkyards. He assembled, welded, and cut these discarded materials to create animal and hybrid figures—birds, fish, insects—that already revealed his fascination with raw matter and traces of human activity.

The true turning point in his work came at the end of the 1950s, when he discovered in a Gennevilliers scrapyard a hydraulic press capable of crushing a car into a compact block. Fascinated by the machine, he appropriated its action as an artistic process: the Compressions. In 1960, his first compressed cars, shown at the Salon de Mai, caused a scandal and marked his entry into the Nouveau Réalisme movement, founded by Pierre Restany. Alongside Arman, Niki de Saint Phalle, Jean Tinguely, and Yves Klein, César embraced the aim of grounding art in contemporary reality and restoring meaning to the objects of industrial society.



Over the years, César refined his process: he created directed compressions, in which he selected the materials, colours, and pressure effects. In the 1970s, he turned to other emblematic objects of modern life—mopeds, motorcycles, household utensils, silverware, crystal—transforming everyday waste into dense, poetic sculptures.

In parallel, the artist developed other lines of experimentation. In the 1960s, he produced Imprints of body parts, followed by the famous Expansions: casts of resin or polyurethane foam that capture the movement of matter in the midst of transformation. These works, both technical and sensual, reflect his interest in the alchemy between chance, mechanism, and plastic invention.

Internationally recognized, César represented France at the Venice Biennale in 1995. In 1976, his name entered popular culture when the Académie des Arts et Techniques du Cinéma commissioned him to design the César Award trophy, a direct homage to his mastery in transforming materials.

COLLECTIONS

Louise Miller, London (UK)
Antoine Cordoliani, Corsica (FR)
Teresa Greco, Arizona (US)
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (US)
Georges Bichet, Paris (FR)
Centre Georges Pompidou, Paris (FR)
Peggy Guggenheim Collection, Venice (IT)
The Museum of Modern Art, New York (US)
Juan Alvarez de Toledo, Paris (FR)
Banque Bruxelles Lambert, Brussels (BE)
Régis Bocquel, master model maker and foundry specialist
Antoni Clavé, Paris (FR)
Madame Akesson, Paris (FR)
Hervé Morvan, Paris (FR)
César Museum, Marseille (FR)
Rosalie Deckel, Paris (FR)
The Carnegie Museum of Art, Pittsburgh (US)
H. Marc Moyens, Alexandria, Virginia (US)
Rosine Baldaccini, Paris (FR)
Musée d'Art Moderne de la Ville de Paris (FR)
Beaubourg Gallery, Marianne and Pierre Nahon, Paris (FR)
Kriwin, Brussels (BE)
Colette Creuzevault, Paris (FR)
Georges-Philippe and Nathalie Vallois, Paris (FR)
John Richardson, New York (US)
Art Gallery of Ontario, Ontario Museum of Fine Arts, Toronto (CA)
Francis Lombrail, (FR)
Solomon R. Guggenheim Museum, New York (US)
Dr. Walter A. Bechtler, Zollikon (CH)
Dr. Robert Calle, Paris (FR)
Angela Laprugne, Paris (FR)
Tate Gallery, London (UK)
François Durand-Ruel, Paris (FR)

Silkeborg Art Museum, (DK)
Robert and Lisa Sainsbury, London (UK)
Cremer Collection, Münster (DE)
Maître Maurice Rheims, Paris (FR)
The Mayor Gallery, London (UK)
Ulster Museum, Belfast (IE)
Galerie Claude Bernard, Paris (FR)
Musée Cantini, Marseille (FR)
Galerie Nathalie Seroussi, A. Benamou Gallery, Paris (FR)
National Gallery of Australia, Canberra (AU)
Museum of Art and History, Geneva (CH)
Jeannine de Goldschmidt, Paris (FR)
Galerie JGM, Paris (FR)
Wolfgang Hahn, Cologne (DE)
Montreal Museum of Contemporary Art, (CA)
Mr. and Mrs. G. Lebbe-Peeters, Leuven (NL)
Patrice Trigano, Paris (FR)
Galerie Sonia Zannettacci, Geneva (CH)
Hahn Collection, Cologne (DE)
Christine Le Chanjour, Nice (FR)
Ivan Lechien, Brussels (BE)
Daniel and Danielle Varenne, Geneva (CH)
Dominion Gallery, Montreal (CA)
Madame Gilles de Monbrison, Paris (FR)
Christophe Durand-Ruel, Paris (FR)
Kröller-Müller Museum, Otterlo (NL)
Duperrier, Paris (FR)
Julien Boursier, Nice (FR)
Jérôme Boursier, Nice (FR)
Eric Meyer, Lausanne (CH)
Jeannic Schoeller, Paris (FR)
Wilhelm Lehmbruck Museum, Duisburg (DE)

César

Le Centaure, Hommage à Picasso, 1983-1987

Bronze with brown patina

101 x 105 x 48.5 cm

39 3/4 x 41 5/16 x 19 3/32 inches

Signed on the base and bears the foundry mark of Bocquel on the reverse, on the base

Bronze numbered 3/8

450 000 €

Denyse Durand-Ruel Archives (no. 3243)

Provenance :

- Private collection, Belgium

Publications :

- Pierre Restany, *César*, 1988, pp. 297–299, one example reproduced in colour

- J.-C. Hachet, *César ou les métamorphoses d'un grand art*, Paris, 1989, no. 165, p. 80, one example reproduced in colour

- *César, Les Bronzes*, exhibition catalogue, Musée Paul Valéry, Sète, 1991, one example reproduced





Picasso dominates the pantheon of the artist's tutelary figures. Giacometti and Brancusi had impressed the sculptor with the conviction of their formal concepts, but Pablo represents the genius of matter itself, intuitively at ease with any material, any malleable substance at hand. César would have liked to resemble him, even physically, as he himself would later state. He envies Picasso's extraordinary virile power, both in artistic creation and in his relationships with women—a kind of indescribable animal magnetism. Picasso is not human; he is a myth. It is in this way that César appropriates the image of the Centaur, combining animal strength with human intelligence, to represent the Master. The curator of the Picasso Museum in Antibes had launched, shortly after the artist's death, a major initiative calling on several contemporary artists to participate in a celebration of Picasso's legacy through the creation of homage works.

However, funding proved difficult to secure, and it was only under the Ministry of Culture of Jack Lang, in 1983, that the project was revived. César was among the selected sculptors, and a public commission was awarded to him. From the outset of the Antibes initiative, César had in fact multiplied his projects, with the *Centaur* quickly emerging in his mind as the embodiment of the "superman." A small preparatory sketch, about 70 cm high, was quickly produced, but when it came to scaling up for a monumental sculpture... problems arose: "I first made a sketch 0.73 m high, but when at the foundry it was necessary to change scale to produce a 5-metre statue, problems emerged. The brushes that served as the Centaur's tail in the small version became broom-like at full scale, so they had to be replaced by a shovel and a rake. Then the chest no longer worked, then the leg seemed too short..."

The following year, a second preparatory version, about 1.5 metres high, was completed by César before the work was cast by Régis Bocquel in 1985. The five tonnes of bronze were temporarily installed on the forecourt of the Grand Palais for the opening of the FIAC in October 1985, before being moved to the grounds of the Fondation Cartier in Jouy-en-Josas.

The Homage to Picasso was eventually installed permanently at the Carrefour de la Croix-Rouge in the 6th arrondissement of Paris, overlooking Place Michel Debré from its nearly five-metre height. It is one of the rare equestrian statues of the 20th century—this "first non-equestrian century of humanity." César depicts himself as a Centaur wearing a visor-mask bearing Picasso's likeness; the dove of peace, so dear to the master, is held in the hollow of his hand like an infinitely precious inheritance—powerful and fragile at once. From the man's torso and the horse's entrails emerge a multitude of heterogeneous, threatening elements, while the croup appears unusually smooth and polished, ending in a tail made of rigid, upright forms that sustain this aggressive stiffness. Highly phallic, the sculpture presents Picasso's sovereign creative force as an expression of life's fertility itself, through this outrageously sexual hybrid figure. A kind of declared testament of the sculptor, the Centaur holds a special place in his oeuvre, which is why one version of the model was chosen to mark his grave at the Montparnasse Cemetery.

César
Double autoportrait, n.d.
Iron, plaster and resin
41 x 16 x 14 cm
16 1/8 x 6 5/16 x 5 1/2 inches
Signed on the base

45 000 €

Denyse Durand-Ruel Archives (n° 8084)





This singular work occupies a unique place in César's oeuvre. Far removed from the compressions that brought him fame or the expansions that marked the history of 20th-century sculpture, it reveals a more intimate and archaic dimension of his work. Here, the artist represents himself in the form of a double self-portrait, a Janus-like figure turned simultaneously toward two directions, two times, two states of being.

The work seems to emerge from a process of formation as much as decomposition. Iron, plaster, and resin mingle without hierarchy, in a raw materiality that leaves visible the traces of fabrication, the accidents, the irregularities, and the asperities. César does not seek to idealize his image; on the contrary, he constructs it as a precarious, almost fragile presence, suspended between appearance and disappearance.

This double frontality immediately evokes certain ritual or votive sculptures of primitive art. Through its scale, its verticality, its totemic character, and the deliberate roughness of its materials, the work seems to belong to a lineage older than that of modern Western sculpture. The two faces, united on a single schematic body, recall certain protective or divinatory figures, capable of encompassing several realities simultaneously.

The body itself is reduced to its essentials. A few iron rods suffice to suggest limbs, while the accumulated material forms an irregular, almost organic envelope (reminiscent of Nkisi fetishes). The discreet yet perceptible presence of a phallic element reinforces this connection with certain fertility or power sculptures from traditional cultures. This is not an anecdotal attribute but an archaic sign, linked to vital energy and the permanence of the figure.

Thus, the connection with primitive art lies not only in the work's two-sided form but in its very nature. César abandons any ambition of resemblance to construct a figure of presence. Assembled from iron, plaster, and resin, it appears less as a portrait than as an effigy, joining certain power sculptures from Central Africa or certain ancestral figures from Oceania whose function was not to represent an individual but to embody a force, a memory, or a presence.

The work thus appears as a paradoxical self-portrait: profoundly personal while simultaneously transcending the individual. César does not merely represent himself; he adopts the features of a universal, primitive, almost mythological figure. The modern sculptor thus becomes akin to the maker of fetishes, one who attempts to give visible form to invisible forces.

Between portrait and idol, between intimate memory and imaginary archaeology, this *Double Autoportrait* reveals a rarely seen facet of César: that of an artist who, behind formal experimentation, never ceased to question the very origins of sculpture and the ancestral power of forms.



César
***Petit Valentin*, 1957**

Iron (Unique)
21.5 x 37.5 x 13 cm
8 1/2 x 14 3/4 x 5 1/8 inches
Signed on the base

95 000 €

Denyse Durand-Ruel Archives (n°7653)

Provenance :
- Henri Creuzevault Gallery, Paris
- Niomar Moniz Sodré Bittencourt, Brazil

Welded iron model conceived in the mid-1950s, *Petit Valentin* belongs to the series *Hommages à Léo Valentin* that César developed following a tragic event that deeply marked his imagination. The work would later be cast in bronze by the Susse Foundry in the late 1970s, thus extending the life of these figures born from the raw metal of the Villeteuse studio.

The model represents Léo Valentin, an exceptional parachutist known as the “bird-man,” whose fate evokes that of a contemporary Icarus. Fascinated by the dream of human flight, Valentin experimented with mechanical wing devices: first flexible membranes attached to the body, then rigid structures allowing him to glide before opening his parachute to complete his descent. But during an air show in Liverpool, on what he announced would be his 701st and final jump, an accident occurred: his parachute failed to open and he crashed in front of the audience.

César transforms this episode into a sculptural figure in which the simplified, frontal body appears both pinned and suspended. A large wing made of assembled metal plates unfolds behind the figure, almost inseparable from him, as if it were both his natural extension and his interrupted destiny. This disproportionate wing, built in raw welded iron, condenses the entire tension of the work: between impulse and fall, invention and disaster. With this reduced silhouette, traversed by the expressive power of the material, César goes beyond mere representation to achieve a form of tragic icon. The man becomes almost a sign, an archaic presence frozen in matter, where the dream of flight turns into definitive stillness.

In *Petit Valentin*, the wing can be read simultaneously as a mechanical structure, an abstract surface, and a metaphor for impossible flight. It evokes both the plumage of a bird and the rigor of an industrial assembly, revealing the characteristic blend of poetry and brutality in César’s work.

The *Hommages à Valentin* series continued until the late 1950s and found later reinterpretations, notably in bronze enlargements such as *The Flying Frenchman*, created in 1992 for the Fondation Cartier and donated to the Hong Kong Cultural Centre, proof of the enduring resonance of this mythic figure in the artist’s oeuvre.

This particular example is distinguished by its remarkable provenance, that of Niomar Moniz Sodré Bittencourt, a key figure of the Brazilian avant-garde who devoted her life to the defense of modern art and freedom of expression. An engaged journalist and discerning collector, she was the founder of the Museum of Modern Art in Rio de Janeiro (MAM).



Folkert de JONG

« I feel an almost physical urgency to create something—something that comes from both my body and my mind, which I then want to offer to the public. This struggle is a conflict. I have an idea and a sense of a work, and I want to express it with my hands. I want those hands to be able to work as freely and intuitively as possible, while still maintaining control over what the work is about and what it looks like. For me, artistic creation begins with an idea or a plan. Then I start making. In this process, there comes a moment when I no longer know what is taking shape. It is a necessary moment, one that improves the final work. By losing control, I enter a kind of “creative flow.” I have never managed to complete a project by blindly following a drawing. »¹

Folkert de Jong

Folkert de Jong is known for his life-size sculptural groupings made from polystyrene and polyurethane foam, materials used as insulation in construction, architecture, and set design for the Hollywood film industry. Using this unconventional art material derived from the petrochemical industry, De Jong creates remarkably complex tableaux of grotesque worlds that depict power, violence, disaster, and other unsettling aspects of the human condition. Fascinated by the depths of the human psyche, the artist draws the viewer into a universe where the bizarre and vulnerability converge. His work often evokes references to art history as well as contemporary political issues and current concerns, with a sense of a post-apocalyptic future.



Over the years, Folkert de Jong’s sculptures have become more technically virtuosic and more painterly in character. His sculptural groupings seem to emerge effortlessly from the material. The earliest works appear raw and unfinished. They are generally monochrome, blue and pink—the colours inherent to the polystyrene material. Later, De Jong introduced a richer colour palette into his works and skillfully combined figuration, abstraction, and symbolism. The figures are often life-size, allowing viewers to identify with the sculptures and feel as though they are witnessing compelling, often unsettling scenes.

Folkert de Jong was born in Alkmaar in 1972 and grew up in Egmond aan Zee, on the North Sea coast. After secondary school, he began training as a nurse in Alkmaar at the age of 18. After abandoning these studies, he moved to Amsterdam in 1992 to pursue teacher training in crafts and art history, from which he graduated in 1996. Largely self-taught as an artist, he entered the Rijksakademie van beeldende kunsten in Amsterdam in 1998, graduating at the end of 1999.

He subsequently took part in several international artist residencies, including the International Studio & Curatorial Program (ISCP) in New York from 2004 to 2005. From that point onward, De Jong continued to develop his international artistic career, collaborating with galleries around the world. He lives and works in Amsterdam with his wife, the artist Delphine Courtillot, and their two children, Odilon and Cornelia.

¹ Folkert de Jong, interview with Melchior Jaspers De Jong.

COLLECTIONS

Bonnefanten Museum, Maastricht (NL)
Bowdoin College Museum of Art, Brunswick, ME (US)
Centre Pompidou, Paris (FR)
Dakis Joannou Collection, Athens (GR)
Ernst & Young (NL)
Kunstmuseum Den Haag, The Hague (NL)
Groninger Museum, Groningen (NL)
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY (US)
Hudson Valley MOCA, Peekskill, NY (US)
KRC Collection, Voorschoten (NL)
Lever House Art Collection, New York, NY (US)
LAM – Lisse Art Museum, Lisse (NL)
Museum Boijmans Van Beuningen, Rotterdam (NL)
MOCA – Museum of Contemporary Art, Los Angeles, CA (US)
Museum Het Nieuwe Domein, Sittard (NL)
Museum Dhondt-Dhaenens, Deurle (BE)
Middelheim Museum, Antwerp (BE)
Museum Voorlinden / Caldic Collection, Wassenaar (NL)
Margulies Collection at the Warehouse, Miami, FL (US)
Museum of Fine Arts, Montreal, Quebec (CA)
Plancius Art Collection, Amsterdam (NL)
Rabobank / Rabo Art Collection, Rotterdam & Utrecht (NL)
Saatchi Collection, London (UK)
Theodor Gilissen Bank (NL)

Folkert de Jong
Salomé (in transition), 2011
Polyurethane, polystyrene foam, expanded polystyrene foam
170 x 70 x 60 cm
66 15/16 x 27 9/16 x 23 5/8 inches

34 000 €

Exhibitions :
- *In Limbo*, Gallery Sofie Van de Velde, Antwerp (BE), 2025





Salomé (In Transition), 2025, depicts a cloaked figure holding a staff—a traveller, prophetess, and seer. The reference to the biblical Salomé is clearly present. In Folkert de Jong's work, however, she becomes a powerful female presence: a figure akin to a disciple, seeking to transform both herself and the male-dominated world around her.

The figure's head is composed of three juxtaposed identities: a bird's head and two female faces. As the subtitle indicates, the figure exists in a state of transition. These shifting identities range from Xochiquetzal, the Aztec goddess of fertility, love, and beauty, to the Drowned Woman of the Seine—the anonymous death mask that fascinated generations of male writers and poets at the end of the 19th century, and which, from the 1960s onward, was reproduced without consent as the face of CPR training mannequins known as “Resusci Anne,” becoming “the most kissed face in history,” and finally to Taylor Swift, whose status as a contemporary pop icon has elevated her to the level of a quasi-spiritual figure for a global younger generation.

Within this single figure converge multiple symbolic and moral dimensions. The work explores transformation through a lineage of female archetypes: from Salomé as a figure of peace and perfection, to the mythologised Drowned Woman of the Seine, and finally to Taylor Swift, who embodies the contradictions of global capitalism, the assertion of female power, and contemporary forms of emancipation.

In the context of gender identity, the notion of “transition” should not be understood literally. Rather, the work suggests that every human being carries multiple identities within them, visible or invisible, which do not necessarily conform to a binary and conservative conception of masculinity and femininity. The future is fluid.

Hélène DELPRAT

« There has always been war, so to speak, in the background. And it occasionally appears in my work like a poorly concealed corpse's arm in a film noir. Born in Picardy, I grew up surrounded by military cemeteries. Those vast fields of white crosses, those endless expanses proclaiming Death to the Enemy, still move me deeply. One only has to look at the ages of the soldiers... and at the war memorials standing in every village. I have also used, in certain paintings, identification insignia from German submarines of the Second World War—the U-boats. What is curious is that these 'logos' are rather amusing, completely devoid of drama, almost cartoon-like.

Then there are the backgrounds of the paintings—camp layouts, slogans, hidden forms—which are subsequently covered over. The Big Bad Wolf, flags, armour, and swords are never very far away. History, although it is not something people readily associate with my work, is nevertheless always present. »

Hélène Delprat



For four decades, Hélène Delprat's polymorphous practice has explored the human condition, life, and death through a body of work encompassing painting, drawing, photography, sculpture, video, theatre, interviews, and installations. Her creations, which oscillate between fiction and documentary, humour and melancholy, form a sprawling constellation in which references to literature, cinema, radio, philosophy, internet databases, archived national narratives, and the canons of art history intersect. Like an iconologist, she distills an eclectic range of sources into a marvellous atlas—a world inhabited by both serendipitous and deliberate elements, beautiful and grotesque alike, where notions of memory, identity, traces, and inheritance converge. In doing so, she invites us to reflect on the constructed nature of the past and the fleeting character of our present.

After achieving success in the 1980s and 1990s with a distinctive figurative painting style marked by a primitive aesthetic, Delprat turned her attention to video, theatre, installations, and radio works. In the late 2000s, she returned to painting, now enriched by an encyclopedic research practice aimed at compiling vast archives of heterogeneous sources, which she preserves across various media, including her blog Days, where she collects images and texts. Drawing from this reservoir, the artist's recent paintings are characterized by images and texts detached from their original contexts. Their seemingly nonsensical narratives encourage viewers to form their own conceptual associations and to identify unexpected parallels across her body of work. Rich in paradox, ambiguity, humour, and self-mockery, Delprat has developed an artistic vocabulary that is entirely her own.

Hélène Delprat (born 1957) lives in Paris, where she studied at the École nationale supérieure des Beaux-Arts. Between 1982 and 1984, she was a resident at the prestigious Villa Medici in Rome, where she presented the anonymous exhibition «Jungles et Loups».

Upon returning to Paris, Delprat exhibited with the Maeght Gallery for a decade beginning in 1985. She became known for a figurative style that evoked totemic and so-called primitive arts, as seen in early works such as *Meurtre réversible (recto)* (1983) and *La transe des guerriers loups* (1983). In 1995, she gave up gallery representation and, in the early 2000s, declared herself an “ex-French painter.” During this period, she produced small gouaches bearing inscriptions such as *Où est la peinture ? (OELP) It must be this Way* and *Encore râté, Comment ne pas peindre en peignant ?*. These works marked the beginning of a journey toward an exploration of everything that lies outside painting, without ever abandoning the medium itself.

Thereafter, Delprat devoted herself to video, theatre, installations, and radio works. Drawing from literary, cinematic, and documentary sources, she embraced non-pictorial media that reflect the multiplicity of forms her frenetic research can take—a diversity that extends to her blog Days, her fictional interviews, and even her radio drawings. Video works such as *Les (fausses) conférences* (2011) weave together a wide range of references, from astronaut Buzz Aldrin to the Greek writer Lucian of Samosata, interspersed with interviews conducted by the artist herself. Less cinematic in format, *W.O.R.K.S & D.A.Y.S* (2005) functions as a visual diary or, as Delprat describes it, “a notebook,” gathering influences as varied as Ovid’s *Metamorphoses* and the writings of Pliny the Elder.

The artist’s excursions into the unknown through relentless research eventually led her back to painting in the late 2000s. Her works continue to draw upon her boundless curiosity and her appetite for gathering information about the world around her: “Intellectually, I start from everything I see,” she explains. “... there is no preparatory phase, except for all this nourishment, all these readings, all these curiosities, all the photographs I take...” The figures that inhabit her recent paintings—animal and human entities alike—float against misty, multicoloured backgrounds, sometimes flecked with gold or animated by an efflorescence of intricate motifs.

These figures evolve within dreamlike compositions that evoke the ways memories appear, fade, and reconfigure themselves, governed by their own illogical logic.

Creating a space in which fiction and documentary intertwine, Delprat’s richly layered paintings assemble an anachronistic territory. Her elusive characters and objects are detached from context and resist any single, coherent narrative. In works such as *Cymbalum Mundi – Pamphagus* (2013), Delprat depicts Pamphagus, a dog mentioned in the sixteenth-century French text *Cymbalum Mundi*, in the guise of a well-groomed contemporary French poodle. Other paintings adopt a more ambiguous or unsettling tone, particularly when addressing violent episodes in human history. *Peinture ayant été détruite par Göring en 1937 et reconstituée en 2016* (2016) evokes tragedy and death through silhouettes of Nazi soldiers alongside floating cartoon-like faces that appear either sullen or smiling. In a similar vein, the recent painting *La décomposition de nos ennemis* (2020) recalls scenes of war—a recurring motif in the artist’s work that also serves as a metaphor for painting itself, conceived as a battle against time.

Following her first major solo exhibition, *Jungles et Loups*, at the Villa Medici in 1984, Delprat’s work has been the subject of numerous solo exhibitions, notably at the Galerie Christophe Gaillard, Paris (2014, 2017, 2020); La Maison Rouge, Paris (2017); the Museum of Fine Arts, Caen (2018); the Kunsthalle Gießen, Germany (2020); the Marmottan Monet Museum, Paris (2022); and the Museu Picasso, Barcelona (2023). In 2021,

Delprat’s work was featured in the group exhibition *Sans titre*, organized by the Pinault Collection at Punta della Dogana in Venice, Italy. That same year, she was commissioned to create the outdoor fountain *Marcello Dove Sei ???* for La Résidence – Le Tremblay, located in Orgères, France. In 2024, Delprat participated in the Lyon Biennale and in Lacan, l’exposition. Quand l’art rencontre la psychanalyse at the Centre Pompidou-Metz. In 2025, a major monographic exhibition was dedicated to her at the Maeght Foundation in Saint-Paul-de-Vence. Currently, Hélène Delprat is participating in the exhibition *Visages d’artistes* at the Petit Palais in Paris.

COLLECTIONS

Barrett Barrera Collection, St. Louis (US)
National Library of France, Paris (FR)
University Library of Basel, Basel (CH)
Georges Pompidou Centre, Paris (FR)
National Centre for Visual Arts (CNAP), Paris (FR)
Emerige Collection, Paris (FR)
École des Beaux-Arts Collection, Paris (FR)
Antoine de Galbert Collection, Paris (FR)
Municipal Fund for Contemporary Art (FMAC), City of Paris (FR)
National Contemporary Art Fund (FNAC), Paris (FR)
Cartier Foundation for Contemporary Art, Paris (FR)
FRAC Alsace, Sélestat (FR)
FRAC Picardie, Amiens (FR)
FRAC Auvergne, Clermont-Ferrand (FR)
FRAC Nouvelle-Aquitaine – MÉCA, Bordeaux (FR)
Museum of Modern Art (MoMA), New York (US)
Cantonal Museum of Fine Arts, Lausanne (CH)
Museum of Modern Art, Belfort (FR)
Museum of Modern and Contemporary Art, Strasbourg (FR)
National Museum of Modern Art, Paris (FR)
Sainte-Croix Museum, Poitiers (FR)
Ludwig Museum, Budapest (HU)
State Russian Museum, Saint Petersburg (RU)
Pinault Collection, Paris (FR)
Stedelijk Museum, Amsterdam (NL)
University of Alberta, Alberta (CA)



Hélène Delprat
Chasse exotique, 1983

Acrylic and vinyl paint on paper
153 x 187 cm
60 1/4 x 73 5/8 inches

100 000 €

Exhibitions :

- *Jungles et Loups*, Villa Medici, French Academy in Rome, Rome (IT), 1982–84

Publications :

- *Jungles et Loups*, Villa Medici, French Academy, 1982–84

Jungles et Loups is a group of paintings created in the early 1980s. If I begin at the end, it was the title of the exhibition I presented at the Villa Medici to conclude my residency, an exhibition I wanted to remain anonymous. I even hired a press agent, something that simply was not done at the time. Cesare Nissirio was a rather crazy character; he wrote a text with a title along the lines of *The Mysteries of the Jungle* at the Villa Medici. Thanks to the mystery surrounding the identity of the artist—was it a woman, a man, a collective?—the exhibition attracted enormous crowds and considerable press coverage.

Together with Guy Cogeval, who was a fellow resident, we would go out at night and spray-paint black wolves around the city. We were terrible graffiti artists: the wind would blow the paint straight back into our faces, and we would jump back onto the Vespa and speed away, laughing hysterically.

Another vivid memory is the visit of André Chastel. Guy Cogeval acted as guide and did all the talking. I was practically invisible to them. I grumbled a little. Then, at the end of the exhibition, Chastel took me in his arms and kissed me. I am very proud of that today. It felt as though Italian art itself had congratulated me.

Guy also wrote about *Jungles et Loups*: “When she had crossed the bridge, the wolves came to meet her.” It was the first text he ever wrote about a living artist.

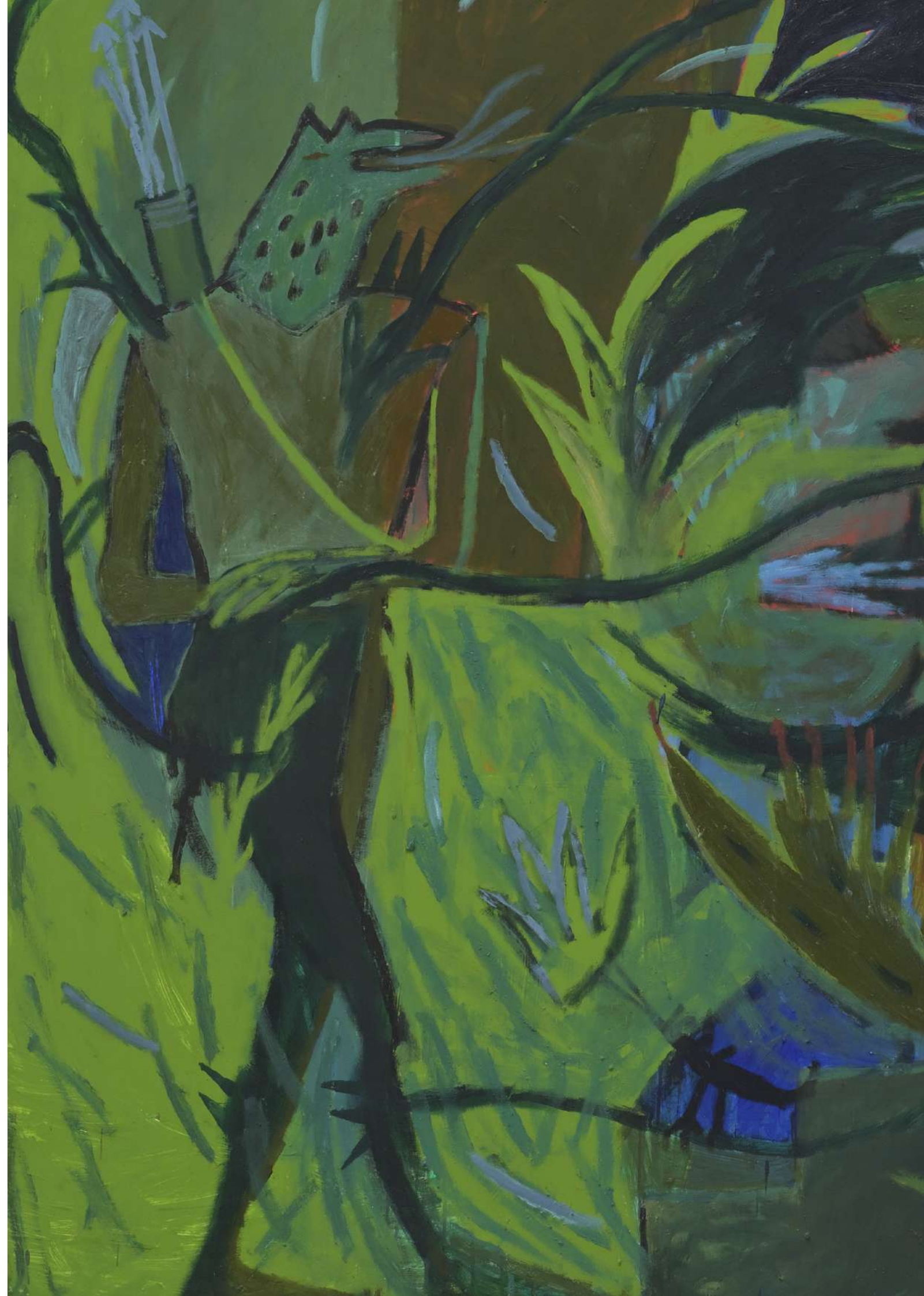
In Rome, I discovered Ovid’s *Metamorphoses* and a black-and-white comic book, a fumetto bought at Termini Station: L’Orrendo Castellano, a kind of pornographic *Beauty and the Beast*—very ugly, yet fascinating. The lord of the castle transforms into a wolf and is also a cannibal. As if that were not enough... he rapes a young woman. In short. I still own the book: *Porno-horror*, 228 pagine di perverse stregonerie.

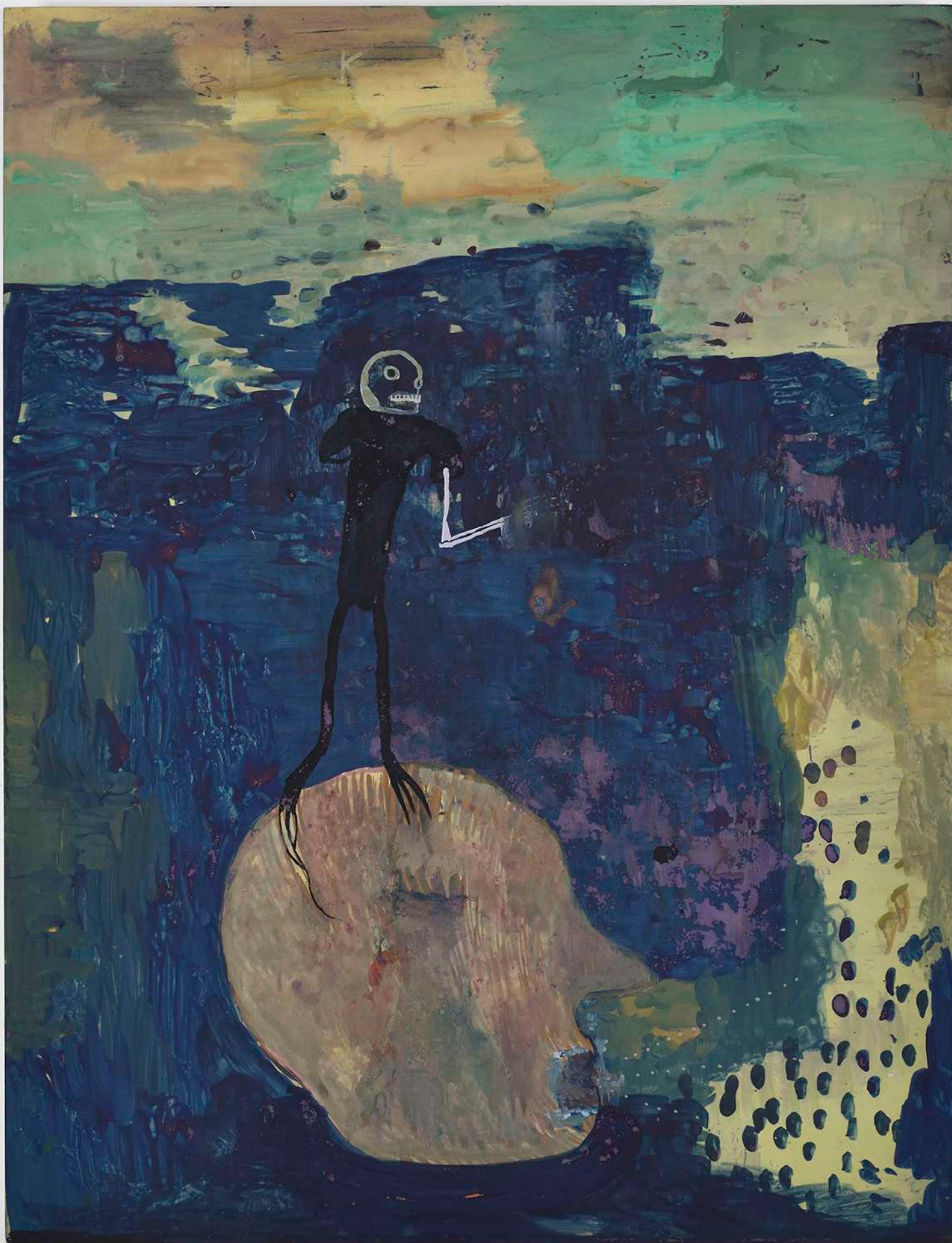
At the same time, I read Freud’s *The Wolf Man* in Italian. I then began developing an entire cycle involving wolves, forests, rape, and criminal acts. *Commit Suicide, You Are Being Filmed* was painted there. I worked constantly. I was not really aware of what was happening around me.

It was also the moment when people began explaining to me what the *Transavanguardia* was. Achille Bonito Oliva was constantly around the Villa. I met him. The very first thing he asked me was whether I used cocaine! He wanted to visit my studio, and I remember replying, “Oh no, it’s far too far away. My studio is all the way at the other end of the garden!” It makes me laugh so much today. Everyone revolved around him.

Even then, despite knowing very little about the art world, I was already deeply concerned with preserving my freedom and refused to belong to any movement. I slipped between the cracks of both the *Transavanguardia* and *Figuration Libre*, even though they were very much the movements of my generation.

Hélène Delprat





Hélène Delprat
Untitled, 1998

Gouache on paper laid down on wood
65 x 50 x 5 cm
25 9/16 x 19 11/16 x 1 31/32 inches

35 000 €

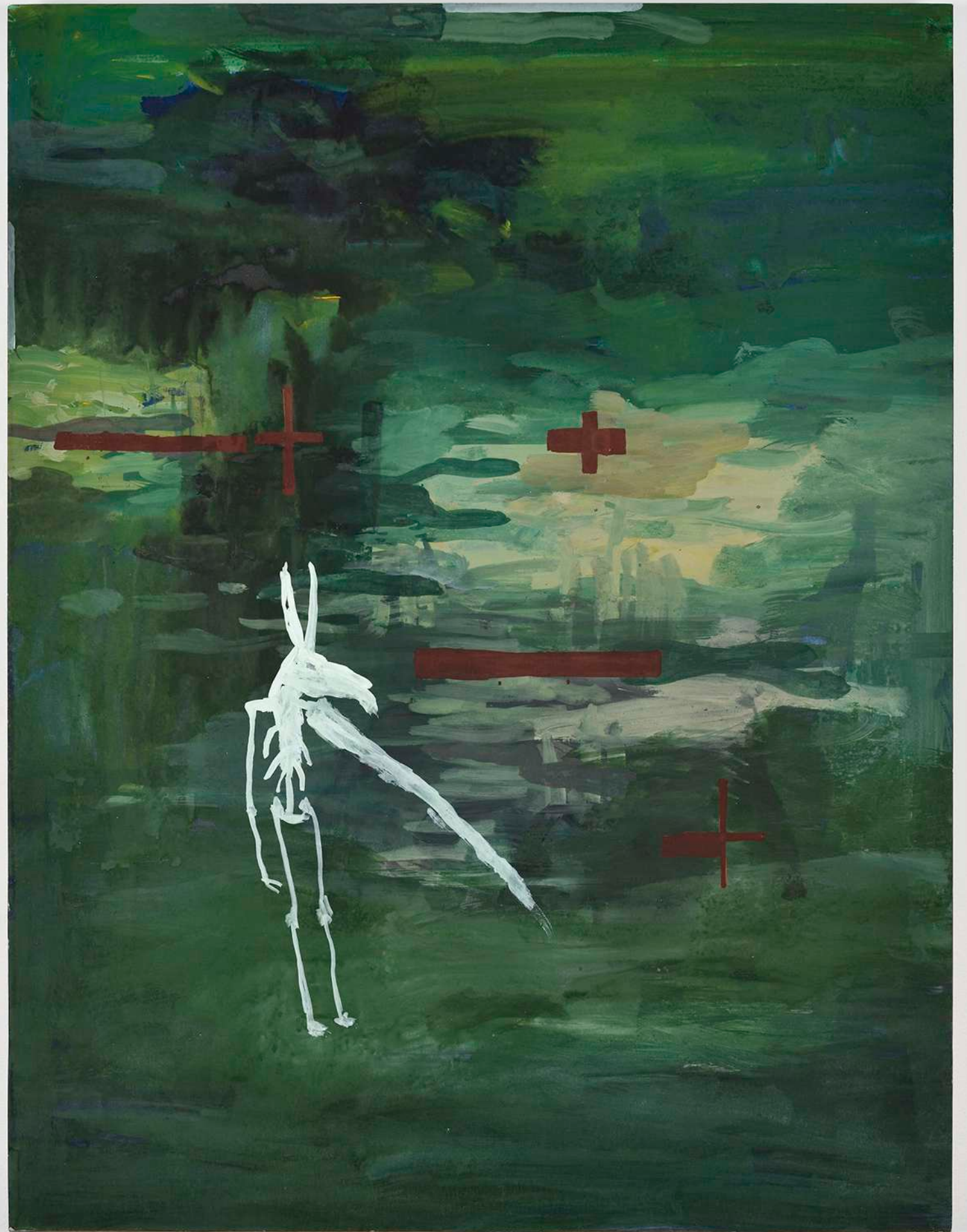
Exhibitions

- *Hélène Delprat, Écoutez ! C'est l'éclipse*, Marguerite and Aimé Maeght Foundation, Saint-Paul-de-Vence (FR), 2025

Hélène Delprat
***Bras*, 1996**
Gouache on paper laid down on wood
65 x 50 x 5 cm
25 9/16 × 19 11/16 × 1 31/32 inches

35 000 €

Exhibitions :
- *Hélène Delprat, Écoutez ! C'est l'éclipse*, Marguerite and Aimé Maeght Foundation, Saint-Paul-de-Vence (FR), 2025





Autoportrait en savant fou by Hélène Delprat belongs to a body of works in which the artist explores the representation of painters, but in rupture with traditional academic codes. Unlike idealized portraits in which the artist appears serene and in control of their studio, Delprat chooses to depict the painter in an unflattering and unpleasant light. The figure grimaces, is often angry, and moves through a chaotic studio: everything slips, falls, or collapses around them. The order and fullness usually associated with artistic creation are absent; the studio itself becomes a stage for neglect, failure, and disorder.

The artist draws both on caricatures of painters and on the portrait tradition, while pushing the interpretation toward biting humour and an ironic gaze on her own practice. In this painting, the strange form held by the figure reminded Delprat of David Lynch's film *Eraserhead*, seen in Rome in 1982, whose images had deeply marked and unsettled her. The facial features, such as the nose, also evoke Dubuffet's figures, highlighting a taste for exaggeration and the grotesque.

At once funny and unsettling, this work questions notions of success and failure in painting. It reveals a universe in which chaos, clumsiness, and disorder are embraced and staged, subverting the codes of classical self-portraiture.

Hélène Delprat
***Autoportrait en savant fou*, 2025**
 Acrylic on canvas
 130 x 90 cm
 51 3/16 x 35 7/16 inches

85 000 €

MARYAN

Maryan S. Maryan, known simply as **Maryan**, is a major figure in 20th-century expressionist painting. Born in 1927 in Poland into a Jewish family, he experienced the horrors of the Second World War at a very young age. Deported to several Nazi concentration camps, he survived the war at the cost of profound physical and psychological trauma, which would permanently shape his work.

After the war, he studied at the Academy of Fine Arts in Jerusalem before moving to Paris and then New York. It was in these major artistic centres that he developed a unique pictorial language, immediately recognisable: grotesque, clown-like or distorted figures, painted in vivid colours with a violent, almost theatrical energy.

Maryan's characters appear both comic and tragic. Often depicted alone, masked, made-up, or trapped in absurd costumes, they embody a wounded humanity marked by violence, exclusion, and the memory of trauma. Behind the apparent caricature lies a profound reflection on the human condition, the madness of power, and the fragility of individuals in the face of history.



His work blends expressionism, satire, and autobiography. Maryan transforms his personal experiences into universal visions, where laughter becomes a form of resistance. His paintings carry an immediate emotional force, driven by a gestural, nervous, and intensely alive painting style.

Today, Maryan is recognised as an essential figure in post-war art. His works have been exhibited in numerous international institutions, including the Musée d'Art Moderne de Paris, the Jewish Museum, and the Centre Pompidou. His practice continues to move audiences through its expressive power and through the way it transforms individual suffering into a universal artistic language.

COLLECTIONS

Cantini Museum, Marseille (FR)
Grenoble Museum, Grenoble (FR)
André Malraux Museum of Modern Art, Le Havre (FR)
Tourcoing Museum of Fine Arts, Tourcoing (FR)
Dunkirk Contemporary Art and Action Centre (LAAC), Dunkirk (FR)
National Centre for Visual Arts (CNAP), Paris (FR)
Centre Pompidou, National Museum of Modern Art – Industrial Design Centre, Paris (FR)
National Museum of Modern Art, Paris (FR)
Musée d'Art Moderne de la Ville de Paris, Paris (FR)
Museum of Jewish Art and History (mahJ), Paris (FR)
Michael Haas Gallery: Michael Haas, Anna Winterhalter-Haas, Josefine Plicht, Berlin (DE)
Berlin State Museums, Berlin (DE)
The Hague Municipal Museum, The Hague (NL)
Museum of the 20th Century, Vienna (AT)
MUMOK – Museum of Modern Art, Vienna (AT)
North Jutland Art Museum, Aalborg (DK)
Tel Aviv Museum of Art, Tel Aviv (IL)
The Israel Museum, Jerusalem (IL)
Spertus Museum, Chicago (US)
Art Institute of Chicago, Chicago (US)
Smart Museum of Art, University of Chicago, Chicago (US)
Museum of Contemporary Art Chicago, Chicago (US)
David and Alfred Smart Gallery, University of Chicago, Chicago (US)
Museum of Modern Art (MoMA), New York (US)
Solomon R. Guggenheim Museum, New York (US)
Carnegie Museum of Art, Pittsburgh (US)
Smithsonian Institution, Washington, D.C. (US)
Museum of Contemporary Art North Miami (MOCA), Miami (US)



Maryan
Untitled, 1967
Watercolour on paper
56 x 76 cm
22 1/16 x 29 15/16 inches
28 000 €

Anita MOLINERO

« It was by elimination that I eventually came to call what I do sculpture. There was no other option. I did not want to call it “art” or “installation.” I find it brilliant that Boris Groys wrote in «The Communist Postscript» that art that looks like art cannot be art. For me, all the art of commentary we are immersed in is boring. Many artists only interpret and revisit things with slight variations. It is art that looks like art, and since it once was art, it can only drift further away from it. So what is the non-artistic part of what I do? With the bins, for example, people tell me they look too much like bins. No. They are bins; they can only resemble what they are, and that is my guarantee. I want them to be recognisable, it signifies something that is a bin, not art. And it was by watching science-fiction films like Terminator that I saw the sculpture I was making. The Venilia Wall comes from that, the passage from liquid to solid. It is home-made morphing! While making the bins, I thought of aliens. For me, science fiction is located in rubbish bins; it is an organic science fiction, not a technological one. »

Anita Molinero



Inspired by an ancient punk rebellion, Anita Molinero approaches sculpture with a wildness and an iconoclastic energy that is both joyful and frenetic. She dives into the urban landscapes of wastelands and dumps, appropriating discarded materials, reinforcing steel, concrete, pallets, packaging nets, exhaust pipes, and seizes more or less recognisable objects such as old clothes, bathtubs or children’s toys, parasols, bins, wheelchairs, and so on. She slashes, assembles, overturns, covers, rips open, and roughs them up in countless ways. She particularly delights in plastics and brightly coloured synthetic materials, adhesive films, expanding foam, polystyrene, polypropylene, which she manipulates, burns, and melts at will. The gesture itself recalls the blind incendiary vandalism of suburban riots, yet here it is transformed into a creative calcination, revealing improbable outgrowths, fluid drips and stretches, suggestive tears. One moves from closed and mute forms to organic chains, to flayed skins, sometimes to suspended carcasses. Fragments and inert materials are awakened to a new life (even if one of agony), as their transmutation seems to unfold before our eyes, as if we were witnessing the metamorphosis of some unsettling alien creature. Like a trail of clues, the artist invites us to decipher these strange apparitions: “Instead of the normally accepted form of representation, I substitute that of the scenario. I replace *What does it represent?* with *What do I see and what is happening?*, as in cinema.”

The work thus reveals itself over time, still charged with the energies that brought it into being: unexpected encounters, liberating destruction, the magical power of fire, alchemical transformations of matter, the mastery of an unprecedented savoir-faire, the inexhaustible resources of chance, the joy of discovery...

Despite their unrestrained freedom, Anita Molinero’s works do not abandon all reference to classical sculpture, sometimes addressing the question of the base, the figure, or relief. The three untitled pieces in the Cantonal Fund for Contemporary Art are clearly rooted in the tradition of relief and are mounted on the wall at eye level. If one of them suggests a mask, the others bear no resemblance to anything known. These supple forms in translucent, glossy red open onto yellow or white voids, and seem still animated by incongruous impulses—organic reflexes of a jellyfish or mechanical hiccups. Between repulsion and fascination, we recognise an amalgam of melted car headlights, collapsed and deformed, and within their play of coloured transparencies, beneath the wrinkled surface of convulsions, we discover a multitude of molten bubbles ready to burst...

Anne-Belle Lecoultré Brejnik

COLLECTIONS

BPS22, Hainaut Province Museum of Art, Charleroi (FR)
Centre Pompidou, National Museum of Modern Art (FR)
Cantonal Contemporary Art Fund, Geneva (CH)
Municipal Contemporary Art Fund of the City of Gennevilliers (FR)
Municipal Contemporary Art Fund of the City of Paris (FR)
Musée d’Art Moderne de la Ville de Paris, Paris (FR)
National Contemporary Art Fund (FR)
FRAC Alsace (FR)
FRAC Basse-Normandie (FR)
FRAC Brittany (FR)
FRAC Franche-Comté (FR)
FRAC Languedoc-Roussillon (FR)
FRAC-Artothèque Nouvelle-Aquitaine (FR)
FRAC Poitou-Charentes (FR)
La Piscine, Museum of Art and Industry, Roubaix (FR)
Le Consortium, Dijon (FR)
MAMCO, Geneva (CH)
Musée d’Art Moderne de Céret (FR)
Musée Sainte-Croix, Poitiers (FR)
Museum of Contemporary Art of the City of Marseille (FR)

« These are simply called les Croûûûtes. Because it reminds me of the earth's crust. [...] I use a blowtorch, sometimes with a heat gun to unify the surface. There may also be some acetone added. I pour the acetone on and then rinse it off. There are several melting tools to create different forms [...]. These are pieces of burnt earth. »

Anita Molinero

Anita Molinero
Croûûûte criarde saison rose (Croûûûtes), 2021-2022
Extruded polystyrene, acrylic, spray paint
180 x 60 x 10 cm
70 7/8 x 23 5/8 x 3 15/16 inches

18 000 €

Exhibitions :
- *Signatures*, Christophe Gaillard Gallery, Brussels (BE), 2023
- *Recyclage / Surcyclage*, group exhibition, Villa Datriis Foundation – Contemporary Sculpture, Espace Monte-Cristo, Paris (FR), 2021



Anita Molinero

Untitled, 2022

Breast implants, metal

14 x 27 x 13 cm

5 1/2 x 10 5/8 x 5 1/8 inches

12 000 €

Exhibitions :

- Anita Molinero. *Plastic Butcher*, MAC, Marseille (FR), 2024

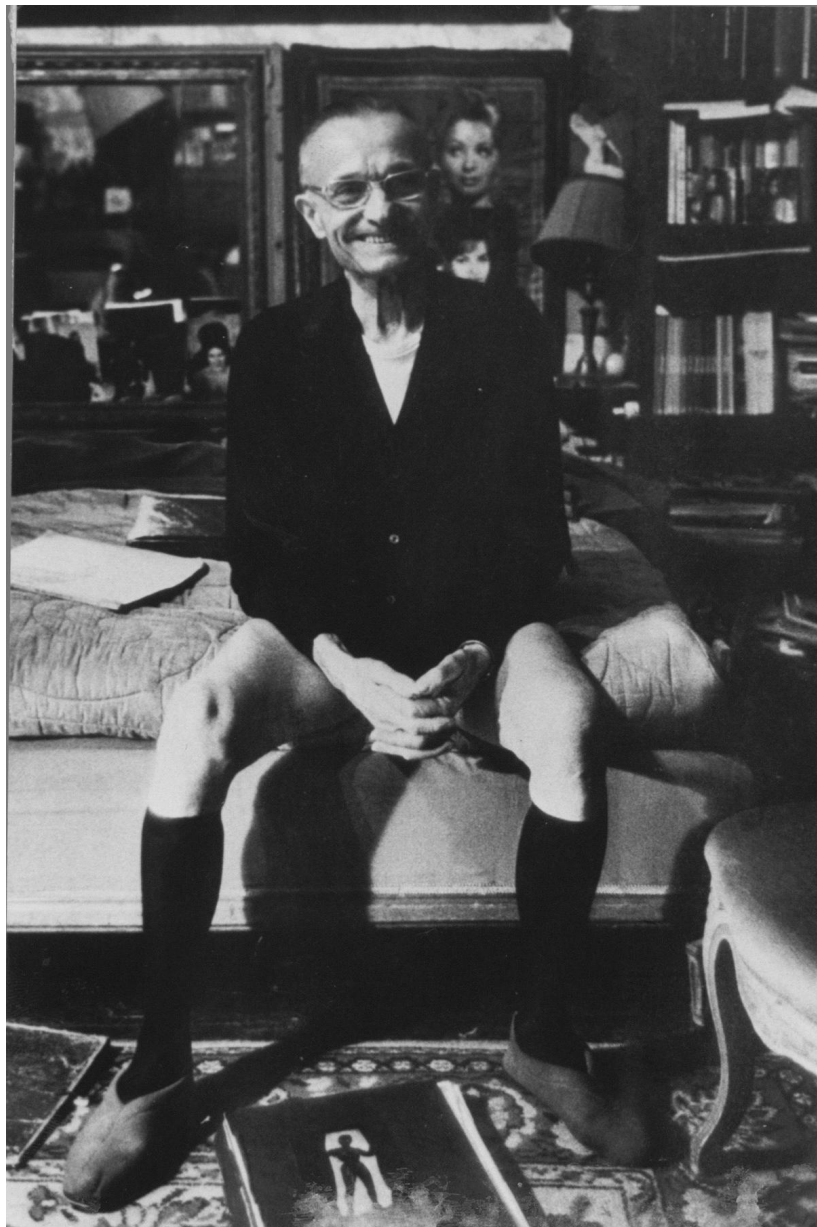


Pierre MOLINIER

Pierre Molinier was a French artist born in 1900 in Agen and who died in 1976 in Bordeaux. His work occupies a singular place in 20th-century art history, at the crossroads of painting, photography, performance, and bodily staging. Long marginalised, he is now recognised as an important figure of late Surrealism and erotic art.

From the 1950s onwards, Molinier developed a highly personal universe centred on the fragmented body, fetishism, and the construction of multiple identities. He produced staged photographs in which he appears in drag, often surrounded by female bodies, multiplied legs, or hybrid collages. Through avant-garde montage and retouching techniques for his time, he created unsettling images in which the boundaries between masculine and feminine disappear.

His work explores themes such as desire, the double, metamorphosis, and the obsession with artificial beauty. The bodies he stages are fragmented, recomposed, and transformed into almost mythological figures. This approach gives his work a dimension that is at once erotic, dreamlike, and disturbing.



Molinier claimed an aesthetic of fantasy and self-construction. His photographs do not seek to represent reality, but to produce mental images—intensely theatrical inner visions. This approach brings him close to Surrealism, even though his relationship with the movement was complex and at times distant.

His work has influenced many contemporary artists working on the body, gender, and identity. Today, Pierre Molinier is considered an essential figure for understanding the links between photography, performance, and representations of desire in the 20th century.

His works are held in several major collections, including the Centre Pompidou and museums dedicated to modern art and photography.

COLLECTIONS

CAPC Museum of Contemporary Art of Bordeaux (FR)
Bordeaux Métropole Archives (FR)
Museum of Fine Arts of Bordeaux (FR)
FRAC Nouvelle-Aquitaine MÉCA (FR)
[MAC] Museum of Contemporary Art (FR)
National Centre for Visual Arts (FR)
National Museum of Modern Art – Centre Pompidou (FR)
Museum of Modern and Contemporary Art, Strasbourg (FR)
SFMOMA, San Francisco Museum of Modern Art (US)
Museum of Photography in Charleroi (FR)



Pierre Molinier
Féminin pluriel est triste, 1968

Vintage gelatin silver print

18 x 14 cm

7 1/16 × 5 1/2 inches

15 000 €

Provenance :

- Emmanuelle Arsan Collection, one of the artist's muses.

Exhibitions :

- *Pierre Molinier, Paintings, Photographs and Photomontages*, Centre Georges Pompidou – National Museum of Modern Art, Paris (FR), 1979
- *La Femme et le surréalisme*, Cantonal Museum of Fine Arts, Lausanne (CH), 21 November 1987–28 February 1988
- *Pierre Molinier*, IVAM Centre Julio Gonzalez, Valencia (ES), 1999
- *Pierre Molinier entre autre(s) genre(s)*, Museum of Fine Arts, Bordeaux (FR), 22 September 2005–20 November 2005
- *A fleur de peau, le bas : entre mode et art de 1850 à nos jours, le bas autour de la donation Lévy*, Museum of Modern Art of Troyes, Troyes (FR), 17 March 2007–30 June 2007
- *Présentation des collections permanentes (collections modernes) - 1ère et 2ème rotation*, National Museum of Modern Art / Centre for Industrial Creation, Paris (FR), 01 June 2010–01 October 2012
- *Esprits de Corps*, Topographie de l'Art, Paris (FR), 16 November 2012–6 January 2013

Publications :

- *Molinier, Paintings, Photographs and Photomontages*, Collective, Centre Georges Pompidou – National Museum of Modern Art, 1979, n.p.
- *Photography Collection: A History of Photography through the Collections of the Centre Pompidou*, Quentin Bajac, Clément Chéroux, National Museum of Modern Art, 2007, cat. no. 65 p. 447, colour reproduction p. 93
- *Pierre Molinier: A Retrospective*, Jean-Luc Mercié, Mennour Editions, p. 68
- *Pierre Molinier: The Shaman and His Creatures*, Roland Villeneuve, William Blake & Co. Editions, p. 47, no. 32
- *Pierre Molinier*, IVAM Centre Julio González, Valencia, p. 131
- *Pierre Molinier*, Jean-Luc Mercié, Galerie Guy Bärtschi, Geneva, p. 61
- *Pierre Molinier*, Jean-Luc Mercié, Les Presses du réel – Kamel Mennour, p. 293
- *Esprits de Corps*, Topographie de l'Art, ex. cat., Éditions La Manufacture de l'image, p. 28
- *Pierre Molinier*, Wayne Baerwaldt, Scott Watson, Peter Gorsen, Winnipeg (Canada), Plug In Editions, 1993, p. 45
- *Galerie 1900-2000, Pierre Molinier*, ex. cat., 29 October–28 November 1998, p. 16
- *Pierre Molinier*, Juan Vicente Aliaga and Giulia Colaizzi, IVAM, ex. cat., 15 April–21 June 1999, Valencia, 1999, p. 131
- *Galerie Kamel Mennour – Jean-Luc Mercié, Pierre Molinier Photographer: A Retrospective*, ex. cat., 13 April–13 June 2000, Mennour Edition, p. 69
- *Pierre Molinier, edited by Francesca Alfano Miglietti (FAM)*, Lattuada Pardo Gallery / À l'Enseigne des Oudin, exhibition catalogue, 24 May–18 September 2001, n.p.

The artist prepared the collage-montage *Féminin Pluriel est Triste* (1968) by superimposing several pre-cut elements: the artist's legs, the doll's hands, and Hanel's face.

Unlike most other photomontages, Molinier did not print this montage onto the background of one of his paintings. It thus becomes one of the most visually stripped-down photomontages in *Le Chaman et ses Créatures* (plate 32), as well as one of his most accomplished works.

“Molinier's game lies in the passage between genders, from masculine to feminine, from feminine to masculine, and in those moments where masculine and feminine merge. But Molinier neither reduces nor condemns. In the arena of his *Grand Combat*, there is neither winner nor loser. (...) It is indeed a game, but a game whose outcome Molinier knows may be deadly. *Féminin pluriel est triste* expresses the disarray in the face of the impossibility of a total fusion of beings; *Pantomime céleste* reveals the rift between the desire for union in amorous embrace and the abandonment of the other to their ontological solitude.”

(Françoise Garcia, curator of the exhibition *Pierre Molinier / Jeux de miroirs*, Museum of Fine Arts of Bordeaux, 2005.)





Pierre Molinier

Petit bec - L'oeuf d'amour, 1962

Pencil on paper

25.5 x 18 cm

10 1/16 x 7 1/8 inches

15 000 €

Provenance :

- G. Hugnet Collection

Publications :

- *Pierre Molinier*, IVAM Centre Julio Gonzalez, 1999, p. 162.

- Jean-Luc Mercié, *Pierre Molinier*, Presses du réel, Kamel Mennour, Paris, 2010, p. 232 p.28

Julien DES MONSTIERS

French painter **Julien des Monstiers** was born in 1983 in Limoges. He lives and works between Faye-la-Vineuse and Paris. He graduated from the École Nationale Supérieure des Beaux-Arts in Paris in 2008 (studio of Jean-Michel Alberola).

Julien des Monstiers' work has been represented since 2016 by Galerie Christophe Gaillard (Paris, Brussels, Le Tremblay), which has dedicated six solo exhibitions to him to date.

He has also taken part in numerous group exhibitions in public and private institutions (Mo.Co 2023, Yvon Lambert Collection 2019, Fondation Ricard 2015, Palais de Tokyo 2014), as well as in artist residencies abroad. He has received the Prix Marin in 2015, the Yishu8 Prize in 2017, the Pierre Cardin Prize in 2019, and the Simone and Cino Del Duca Painting Prize in 2022.



In 2024, two major institutions dedicated monographic exhibitions to him: the Château de Chambord and the Suquet des Artistes (Cannes). On this occasion, a new publication on the artist was released by Éditions Martin de Halleux.

Thanks to his virtuosic and innovative approach to oil painting, Julien des Monstiers is now considered a rising figure in contemporary art. Hunting scenes, animal paintings, patterns, landscapes, tapestries—every subject becomes a pretext for the painter, who explores the limits of the medium. His works must be looked at attentively: it is painting itself, as pure material, that is the true object of obsession in his practice.

COLLECTIONS

Société Générale, Paris (FR)
VR D'Affaux Collection (FR)
Private collections, Milan (IT)
Private collections, Beijing (CN)
Private collections, Palm Springs (US)
Private collections, New York (US)
Private collections, London (UK)
Private collections, Switzerland (CH)
Mobilier National (FR)
Château du Rivau (FR)

Julien Des Monstiers
Untitled (Fantômas), 2020
Oil on canvas stretched on wooden panel
32.5 x 27 cm
12 13/16 x 10 5/8 inches

3 500 €

Exhibitions :
- *Dessus Dessous*, Suquet des artistes, Cannes (FR), 2024

Publications :
- *Julien des Monstiers*, Martin de Halleux Edition, Paris, 2024, p. 87



Leo ORTA

Trained at the Design Academy Eindhoven (Netherlands), **Léo Orta** builds connections across the visual boundaries between art and design. Through a variety of media such as sculpture, installation, painting, and performance, his work questions the existential nature of the human being and examines the social and emotional bonds they form within their communities and environments.

“I draw inspiration from different directions. In psychoanalysis, where I learn and seek to establish links within the subconscious and the imaginary, and to express feelings through my works. I like to refer to the metaphors of Henry Moore or the emotional expressiveness of Niki de Saint Phalle, to name a few major figures. More recently, I have been looking at the work of David Altmejd for his intuitive relationship to form and its shifts of state, driven by materials... or Phyllida Barlow, who uses readily available materials, often discarding or recycling them for new projects.”



Then I have always been fascinated by industry and its factories. I look there for an understanding of production cycles, from creation to end uses. How can we make things evolve in order to implement a new way of thinking—recycling instead of throwing away, reusing instead of destroying, etc.? Finally, and above all, when it comes to nature: its organic aesthetics, the beauty of biodiversity, but also the speed and severity of its disappearance... (...) ».

COLLECTIONS

**Centre Georges Pompidou, Musée national d'Art moderne,
Paris (FR)**



Leo Orta
Untitled, 2025
Fiberglass, EPS, acrylic paint and PU lacquer
116 x 172 x 80 cm
45 11/16 x 67 3/4 x 31 1/2 inches

28 000 €

Bernard RÉQUICHOT

Bernard Réquichot was a French artist born in 1929 and who died prematurely in 1961, whose singular body of work holds an important place in postwar art. Despite a very short career, he developed an intense visual universe, deeply rooted in the exploration of the body, materiality, and organic forms in transformation.

His work consists mainly of drawings and paintings in which ambiguous structures appear: anatomical fragments, living tissues, indeterminate masses, or imaginary organisms. These forms seem in constant mutation, as if oscillating between the visible and the formless. This aesthetics of transformation gives his work a dimension that is simultaneously biological, psychological, and almost hallucinatory.

Réquichot is associated with the Art Informel movement, although he never fully belongs to it. His approach is highly personal: he does not seek to represent the world but to reveal its internal forces, often unstable and difficult to name.



His work is also marked by a strong introspective dimension. Réquichot's drawings give the impression of exploring intense psychic states, where the repetition of forms and the density of marks create a feeling of confinement or proliferation. This tension between control and excess runs throughout his entire oeuvre.

After his death, his work was rediscovered and came to be recognized as essential for understanding certain artistic investigations into the body and organic abstraction. His works are now held and exhibited in major institutions, notably the Centre Pompidou, which has dedicated several exhibitions to him and regularly presents his work within the context of modern and contemporary art.

COLLECTIONS

National Museum of Modern Art, Centre Pompidou, Paris (FR)
Musée d'Art Moderne de la Ville de Paris, Paris (FR)
Museum of Modern and Contemporary Art, Saint-Étienne
Métropole (FR)
Musée de l'Abbaye Sainte-Croix, Les Sables-d'Olonne (FR)
Antoine de Galbert Foundation (FR)
Museum of Modern Art, Mexico City (MX)
Museum of the 20th Century, Vienna (AT)
National Museum of Abruzzo, L'Aquila (IT)

Bernard Réquichot
***Untitled*, 1955-57**
Oil on canvas
72 x 60 cm
28 3/8 x 23 5/8 inches

45 000 €

Provenance :
- Daniel Cordier collection, Paris



Germaine RICHIER

During her stay in Switzerland, Germaine Richier took walks in the Valais region. The woods and leaves used in the hand of L'Homme Forêt were collected during this time. L'Homme Forêt is likely the first work by the sculptor to incorporate elements gathered directly from nature.

The result was so successful that Richier gradually developed a true grammar of the places she had cherished, asking for example her brother to send her an olive branch from her native region. However, Richier had nothing to do with readymade practices: her additions were reworked in clay, refined and reshaped until they became fully integrated into the whole. Fully integrated? That was René de Solier's view: "the webbed hand of L'Homme Forêt, this amphibian hand, is like a reverse graft; proof of the unexpected evolution of every form once sculpture takes possession of space."

For André Pieyre de Mandiargues, there was literally a fauna within this flora: "Has enough attention been paid to the sylvan nature of her work? L'Homme Forêt, as you may remember, extended by a woody arm, in complicity with birds, hesitating between the human and the vegetal?"

Standing at a crossroads in a deep forest, under patches of light filtered through the sun, a small solar disk, no monument would better link past and present than this very new simulacrum of Priapus.



"I am more sensitive to a burned tree than to an apple tree in bloom."

Born in 1902 in Grans, Germaine Richier studied at the École des Beaux-Arts in Montpellier. A student of Antoine Bourdelle, after attending the classes of Guigues, a former assistant to Auguste Rodin, Richier initially devoted herself to the analysis of form. The sculptures she produced during this period, most often in patinated bronze, already reveal later transitions: in the modeled movement, the posture of the figures, and the spatulated materiality of the clay. She thus began in a classical style before moving toward a violent expressionism.

In 1940, she was in Switzerland, where she created the sculpture Juin 40, expressing her horror of war, as well as Crapaud, the first evidence of her interest in the animal world. Richier also exhibited Torse I in Zurich, the first work in which the construction armature remains visible.

From 1943 to 1945, she began to combine the animal world with human figures in La Sauterelle Petite, and later the plant world in L'Homme Forêt. With L'Araignée, she initiated a series of sculptures characterized by the presence of stretched and interwoven threads, as in Le Griffu.

At the beginning of the 1950s, semi-abstract series such as Les Guerriers and Les Échiquiers emerged. It was also during this period that Richier increasingly emphasized color. This exploration of polychromy—the final direction taken by the artist—reflects her attention to the texture of her works beyond mere visual pleasure.

Germaine Richier's sculptures are now held in major international museums (Paris, Zurich, Amsterdam, New York, etc.). Her work influenced many sculptors, including César Baldaccini, who, like her, was deeply marked by the Eruption of Mount Vesuvius in 79 AD.

COLLECTIONS

Stedelijk Museum, Amsterdam (NL)
Picasso Museum, 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)
Technical High School, 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)
Museum of Grenoble, Grenoble (FR)
Hamburger Kunsthalle, Hamburg (DE)
Sprengel Museum Hannover, Hannover (DE)
Louisiana Museum of Modern Art, Humlebæk (DK)
Israel Museum, Jerusalem (IL)
Museum of Modern and Contemporary Art of Liège, Liège(BE)
Calouste Gulbenkian Museum, 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)
Kröller-Müller Museum, Otterlo (NL)
Tuileries Garden, Paris (FR)
Centre Pompidou, Paris (FR)
Museum of Fine Arts of Rennes, Rennes (FR)
Museum of Modern Art, Rio de Janeiro (BR)
Museum of Modern and Contemporary Art of Saint-Étienne Métropole, Saint-Priest-en-Jarez (FR)
Museum of Modern Art (MoMA), New York, NY (US)
Museum of Contemporary Art, University of São Paulo, São Paulo (BR)
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 of Modern Art, Vienna (AT)
Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine (FR)
Hirshhorn Museum and Sculpture Garden, Washington (US)
Kunsthaus Zürich, Zurich (CH)

L'Homme-Forêt, 1945-1946

Bronze with a brown patina
94 × 45 × 45 cm
37 × 17 11/16 × 17 11/16 inches
Signed

420 000 €

Designed in 1945–1946, cast between 1959 and 1974 numbered 5/8
Foundry stamp «Fonderie Valsuani»

This work, in its original edition, comprises 12 casts (from 1/8 to 8/8, as well as EA, HC1, HC2, HC3)

Another cast from this edition is part of the permanent collection of the Solomon R. Guggenheim Foundation, Venice (Italy)



Provenance

- Galerie Beaubourg, Paris
- Private Collection, Paris

Exhibitions

- London, Anglo French Art Center, Sculptures by Germaine Richier, Roger Lacourière Printmaking Studio, 8 September – 30 September 1947 (plaster)
- Bern, Kunsthalle, Contemporary Sculptors of the École de Paris, 14 February – 29 March 1948 (plaster)
- Amsterdam, Stedelijk Museum, 13 Sculptors in Paris, 26 November 1948 – 1 February 1949 (plaster)
- Basel, Kunsthalle, Arp, Germaine Richier, Laurens, 1948 (plaster)
- Antibes, Musée Picasso, Germaine Richier, 17 July – 30 September 1959 (another cast)
- Le Havre, Musée Maison de la Culture, Contemporary Sculpture, 6 May – 17 June 1962 (another cast)
- Zurich, Kunsthhaus, Germaine Richier, 12 June – 21 July 1963 (another cast)
- Arles, Musée Réattu, Germaine Richier, 7 July – 30 September 1964 (another cast)
- Annecy, Château des Ducs de Nemours, Germaine Richier, 1967 (another cast)
- Paris, Musée Rodin, Human Forms, 2 May – 3 June 1968 (another cast)
- Paris, Grand Palais, Jean Paulhan through his painters, 1 February – 15 April 1974 (another cast)
- Humlebæk, Louisiana Museum of Modern Art, Germaine Richier, 13 August – 25 September 1988 (another cast)
- London, Tate Gallery, Paris after the War: Art and Existentialism 1945–1955, 9 June – 5 September 1993 (another cast)
- Paris, Musée d'Art Moderne de la Ville de Paris, Private Passions, 20 December 1995 – 24 March 1996 (this specific edition)
- Saint-Paul-de-Vence, Fondation Maeght, Germaine Richier, 5 April – 25 June 1996 (another cast)
- Lausanne, Musée des Beaux-Arts, From Vallotton to Dubuffet, 20 December 1996 – 23 February 1997 (another cast)
- Berlin, Akademie der Künste, Germaine Richier, 7 September – 2 November 1997 (another cast)
- New York, Jan Krugier Gallery, TRACE: Primitive and Modern Expressions, 9 November 2001 – 19 January 2002 (another cast)
- Valencia, IVAM, The Fire Under the Ashes (From Picasso to Basquiat), 5 May – 28 August 2005 (another cast)
- Paris, Fondation Dina Vierny – Musée Maillol, The Fire Under the Ashes, from Picasso to Basquiat, 8 October 2005 – 13 February 2006 (another cast)
- Venice, Peggy Guggenheim Collection, Germaine Richier, 2 October 2006 – 5 February 2007 (another cast)
- Bern, Kunstmuseum / Mannheim, Kunsthalle Mannheim, Germaine Richier, 25 November 2013 – 24 August 2014 (another cast)
- Antibes, Musée Picasso, Germaine Richier, the Sorceress, 6 October 2019 – 26 January 2020
- Paris, Centre Pompidou, Germaine Richier, 1 March – 12 June 2023

Publications :

This specific example:

- Cimaïse, nos. 138–139, Germaine Richier, text by Bernard Lamarche-Vadel, Galerie Beaubourg, October–December 1978, p. 13
- Private Passions: Private Collections of Modern and Contemporary Art in France, Musée d'Art Moderne de la Ville de Paris / Paris Musées, 1995 (illustrated p. 355)

Other editions :

- René de Solier, Germaine Richier, Outrage au tribunal, in Sculptures by Germaine Richier, Roger Lacourière Printmaking Studio, 1947 (illustrated)
- Georges Limbour, La peinture Forêts en bronze, Actions, 1947, Paris (illustrated)
- Pierre Francastel, The New Sculpture of Germaine Richier, Les sculpteurs célèbres, Éditions d'Art Lucien Mazenod, Paris, 1954 (illustrated)
- André Pieyre de Mandiargues, in the catalogue of the exhibition Germaine Richier, The Hanover Gallery, London, 1955 (illustrated)
- Bernard Milleret, The Enchantment of Germaine Richier, Les Nouvelles Littéraires, Paris, 1956 (illustrated)
- Suzanne Tenand, The Pleasure of Seeing, from Germaine Richier to Leonardo da Vinci, Tribune des Nations, Paris, 1956 (illustrated)
- André Pieyre de Mandiargues, Germaine Richier, in Germaine Richier, Éditions “Synthèses”, Woluwe-Saint-Lambert, Brussels, 1959 (illustrated)
- Michel Seuphor, XV, Figurative Sculpture, in La Sculpture de ce siècle, dictionary of modern sculpture, Éditions Griffon, Neuchâtel, 1959 (illustrated)
- Jean Cassou, Richier, Éditions du Temps, “Sculpteurs modernes” series, Paris, 1961 (illustrated)
- Germaine Richier (1904–1959), Monograph, 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, the Great Age of Sculpture, Guadalimar, Madrid, 1978 (illustrated)
- Brassai, Germaine Richier, Les Artistes de ma vie, Éditions Denoël, Paris, 1982 (illustrated)
- Gilles Néret, What is Modern Sculpture?, in 30 Years of Modern Art: Painters and Sculptors, Éditions Nathan, Paris, 1988 (illustrated)
- Lain Gale, Inside the Bronze Menagerie: Germaine Richier's half-- human sculptures, studio visit of a marginal artist in postwar Paris, The Independent, London, 1993 (illustrated)
- Frances Morris, Germaine Richier (1902–1959), in Paris after the War: Art and Existentialism, 1945–1955, Tate Gallery, London, 1993 (illustrated)
- Sarah Wilson, Germaine Richier (1902–1959), in Paris after the War: Art and Existentialism, 1945–1955, Tate Gallery, London, 1993 (illustrated)
- Maurice Fréchuret, Burial, in L'envolée, l'enfouissement, Skira / Réunion des Musées Nationaux, 1995 (illustrated)
- Carmela Thiele, Germaine Richier, Künstler Kritisches Lexikon der Gegenwartskunst, Verlag Weltkunst and Bruckmann, Munich, 1998, p. 5, no. 4 (other edition)

During her forced stay in Switzerland, Germaine Richier walked in the Valais region.

The pieces of wood and the leaf forming the hand of *L'Homme-Forêt* were collected during this time. *L'Homme-Forêt* is probably the first work by the sculptor to incorporate elements gathered directly from nature. The result proved so fruitful that Richier gradually developed a true grammar of the places she had loved, asking for example her brother to send her an olive branch from her native region.

However, Richier has nothing to do with the “readymade”: her additions are reworked in clay, refined and reshaped until they fully integrate into the whole. Fully? That was René de Solier’s view: “The webbed hand of *L'Homme-Forêt*, this amphibious hand, is like a reverse graft: proof of the unexpected evolution of every form once sculpture takes possession of space.”

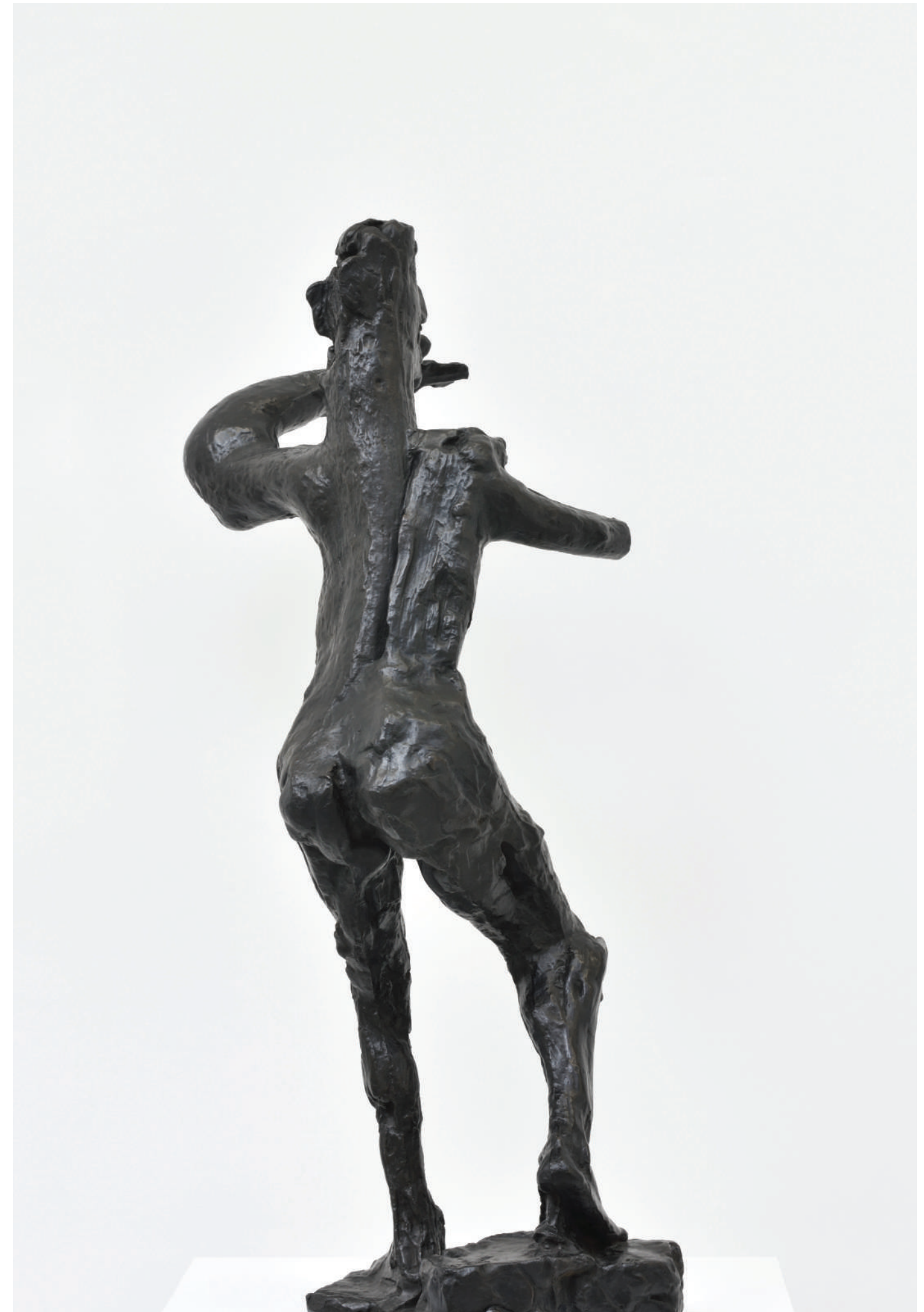
For his part, André Pieyre de Mandiargues literally saw a fauna within this flora: “Has enough attention been paid to the sylvan character of her work? *L'Homme-Forêt*, as you may remember, extended by a woody arm, in complicity with birds, hesitating between the human and the vegetal? Standing at a crossroads in a deep forest, under patches of light filtered through the sun, small solar disks, no monument would better link past and present than this brand-new simulacrum of Priapus.”

From the catalogue Germaine «Richier – Retrospective», 5 April – 25 June 1996, Fondation Maeght – Saint-Paul-de-Vence

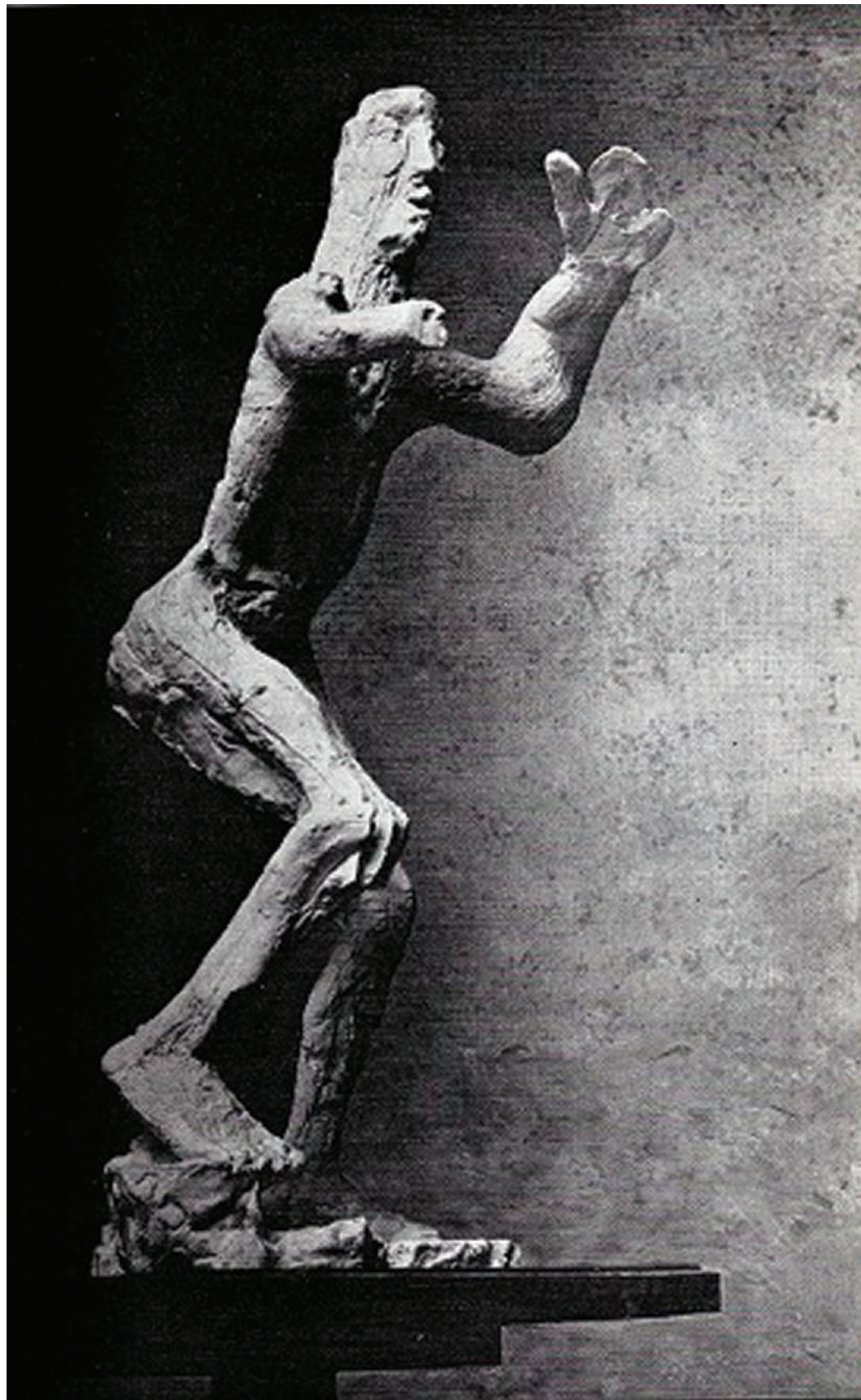
L'Homme-Forêt is one of Germaine Richier’s most famous and characteristic works. Real pieces of wood and bark, as well as a large leaf found by the artist in the Valais in Switzerland, were applied to the clay before casting. Unlike Daphne, the figure from Greek mythology entirely transformed into a laurel tree, *L'Homme-Forêt* is half tree, half human. Nothing reveals whether a metamorphosis is about to take place, in one direction or the other.

The magic emanating from this strange sylvan creature, so expressive of the artist’s affinity with the non-romantic forces of nature, lies in its almost choreographic pose—the suspended step and balanced arms. Richier described the movement of her figures, including *L'Homme-Forêt* and other works from this period, as follows: “I prefer to suggest it. My sculpture must give the impression of being still while being on the verge of movement.”

(cf. Peggy Guggenheim Collection website)







Views (Left and Right):
L'Homme-Forêt, 1945-1946
 View of the plaster version in the studio.
 View of the exhibition *Sculptures*, Galerie Beaubourg, Paris, 1978.

**L'Homme-forêt,
petit, 2^e étape
de création,
1945**

Ariane Coulondre

« Je suis comme les vieux chênes qui chaque 10 ans renouvellent ses branches, fut-ce du bois mort¹ », écrit Germaine Richier vers 1955. Dix ans plus tôt, en exil en Suisse, elle opère un tournant majeur dans sa sculpture en y incorporant des branches d'arbre ramassées dans le Valais. Premier être hybride où la figure humaine est littéralement mêlée au monde végétal, *L'Homme-forêt, petit, 2^e étape de création*, offre l'un des rares exemples d'œuvre en terre et bois conservés par l'artiste. Un morceau de branche donne

sa forme au torse fendu et au bras gauche noueux levé comme dans un geste de surprise. Du bois est plaqué sous le genou droit, la cuisse et le mollet gauche. La terre modelée en reprend sa texture, ses stries et ses nœuds. La fonte en bronze donne son unité au corps composite. Agrandie en 1946, la figure primitive ouvre la voie à un nouveau processus créatif pour tout un pan de sa sculpture (*La Forêt, Don Quichotte, La Montagne...*) où les formes naturelles collectées offrent une grammaire des lieux qu'elle a aimés.



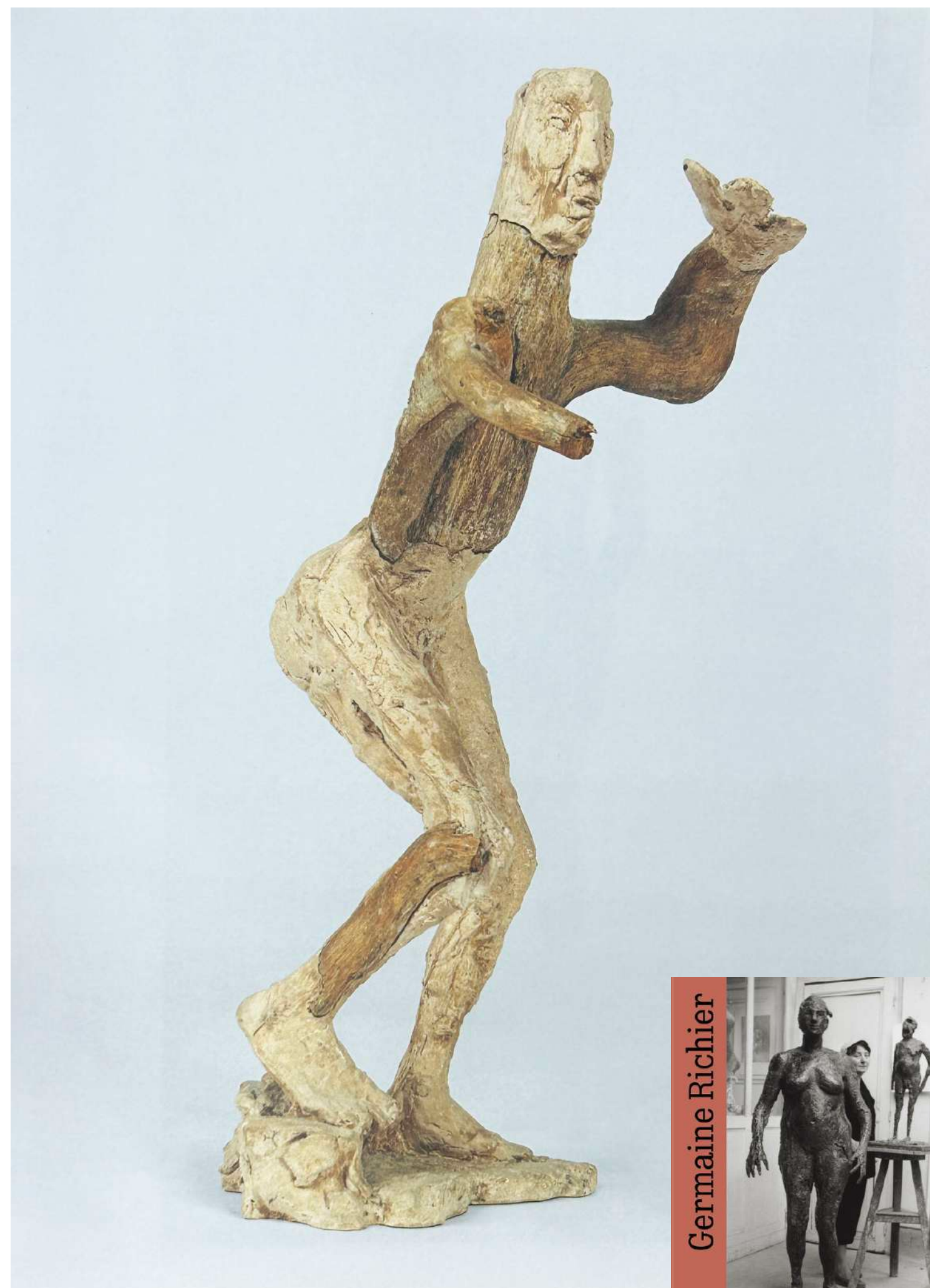
**L'Homme-forêt,
grand** 1945-1946
Bronze patiné foncé
94 x 45 x 45 cm
Collection particulière
(œuvre non exposée)

**L'Homme-forêt,
petit 2^e étape
de création** (détail)

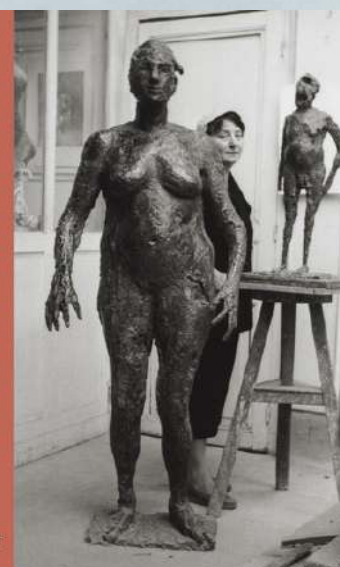
**L'Homme-forêt,
petit, 2^e étape
de création** 1945
Terre et bois
Pièce unique
43 x 20,5 x 19,5 cm
Collection particulière



1. Lettre de Germaine Richier à Otto Bänninger, s. d. [c. 1955], Fonds Bänninger, Archives suisses de l'art, Zurich.



Germaine Richier





Germaine Richier

Guerrier n°13, 1956

Bronze with a brown patina

31 × 12 × 10 cm

12 3/16 × 4 23/32 × 3 15/16 inches

Signed

Foundry stamp «L. Thinot, fondeur à Paris»

Edition 4/8

45 000 €

Exhibitions :

- *Kleinplastik (Abstract)*, *L'Almanach 23*, Consortium Museum, Dijon (France), 10 March – 17 September 2023
(this example)



Ursula SCHULTZE BLUHM

«I impose my visions onto reality — I am completely artificial.»

Ursula

The artist and poet **Ursula Schultze-Bluhm**, known as Ursula, is a notable figure of the postwar avant-garde in Germany. Poetic and surreal elements are the main motifs of her fantastical worlds, through which she develops her own mythology.

As a self-taught artist, her work illustrates the idea that Surrealism is not a style but an attitude. Ursula subverted reality and discovered the strange within the everyday, challenging the authorities of society—and of art—by imagining new worlds in which old hierarchies are overturned and new ways of living become conceivable. She shared this utopian imagination with artists such as Leonora Carrington, Leonor Fini, Dorothea Tanning, and Unica Zürn.

It is impossible to define the essence of Ursula's work in unambiguous terms. Labels such as naïve painting, Surrealism, or individual mythology only touch on certain aspects of her unconventional visual ideas, which always convey an intensely sensuous experience. Her artistic freedom came at precisely the right time, as she anticipated movements while remaining outside them.



Ursula Schultze-Bluhm was born in Mittenwalde (Germany) in 1921. She began to take an interest in painting and poetry from 1950 onwards. This was followed by regular stays in Paris, where she met the painter Jean Dubuffet in 1954. They developed a close and reciprocal friendship over several years, which is also reflected in the inclusion of Ursula's works in Dubuffet's Collection de l'Art Brut in Lausanne.

She lived and worked with her husband Bernard Schultze (1915–2005) in Cologne. Until her death in Cologne in 1999, she exhibited regularly in international galleries and museums, including Documenta 6 in 1977. Her works are held in collections such as the National Gallery in Berlin, the State Art Collections in Dresden, the Museum of Modern Art in Frankfurt am Main, and the National Museum of Modern Art, Centre Pompidou in Paris.

In 2023, she was the subject of her first major retrospective at the prestigious Ludwig Museum in Cologne, titled *Ursula – That's Me. So What?*, curated by Stephan Diedrich.

COLLECTIONS

National Museum of Modern Art, Centre Pompidou, Paris (FR)
Fondation Maeght, Saint-Paul de Vence (FR)
National Gallery, Berlin (DE)
Bochum Art Museum, Bochum (DE)
Bonn Art Museum, Bonn (DE)
Bremen Kunsthalle, Bremen (DE)
Museum Ostwall, Dortmund (DE)
State Art Collections, Dresden (DE)
Wilhelm Lehmbruck Museum, Duisburg (DE)
Museum Folkwang, Essen (DE)
Museum of Modern Art, Frankfurt (DE)
Hamburger Kunsthalle, Hamburg (DE)
Sprengel Museum, Hanover (DE)
Hessian Museum Landscape (mhk), Kassel (DE)
Artothek, Cologne (DE)
Museum Ludwig, Cologne (DE)
Mülheim an der Ruhr Art Museum, Mülheim an der Ruhr (DE)
Wiesbaden Museum, Wiesbaden (DE)
Märkisches Museum Witten (Ursula-Pelz-Haus in the archive), Witten (DE)
Von der Heydt Museum, Wuppertal (DE)
Museum Boijmans Van Beuningen, Rotterdam (NL)
Museum Moderner Kunst Stiftung Ludwig (mumok), Vienna (AT)
Museum Ludwig in the Russian Museum, Saint Petersburg (RU)
Collection de l'Art Brut, Lausanne (CH)



Ursula Schultze-Bluhm
***In Erwartung der Blütenzunge*, 1970**
 Oil, fur, feathers, and teeth on canvas
 40 x 60 cm
 15 3/4 x 23 5/8 inches

20 000 €

Publications :

- Evelyn Weiss (ed.), *Ursula*, Munich, 2007, WVZ no. 70/004 (catalogue raisonné by Barbara Herrmann)

Part of a series of ten works, *Zehn Medienköpfe (Ten Media Heads)*, this piece, whose overall structure evokes a woman's face, appears to be progressively invaded, colonized, or traversed by a collection of organic forms belonging to both the plant and animal kingdoms. Eyes multiply, contours double, and the boundaries between interior and exterior disappear. The face ceases to be a stable territory and becomes a space of metamorphosis. It is traversed by a proliferation of organic forms that blur the lines between plant, animal, and human according to a logic of continuous transformation.

The painting does not describe but rather gives form to a process. Identity no longer appears as a fixed entity but as a fluid construction, composed of simultaneous and sometimes contradictory presences. Each glance opens a new perceptual space; each form seems to contain the possibility of another.

The chromatic power of the work fully contributes to this instability. Violets, reds, and pinks are arranged against an incandescent yellow background that acts less as a backdrop than as an active energy.

From this encounter emerges a vibrant image, permeated by a constant tension between appearance and disappearance. Through this hybrid and polymorphous figure, Ursula offers less a portrait than a vision: that of an open, multifaceted being, in perpetual transformation, where the visible always remains the threshold of a vaster reality.

One might certainly see in this work a distant kinship with certain hybrid figures of Symbolism or Surrealism. Yet its energy is more archaic. The eyes scattered throughout the composition evoke less a dream than a multifaceted presence, as if several consciousnesses coexisted within a single being.

Ursula Schultze-Bluhm
***Untitled*, 1993**
Oil on canvas
30 x 30 cm
11 13/16 x 11 13/16 inches

10 000 €



SMITH

An artist-researcher, **SMITH** holds degrees in Philosophy from the Sorbonne, from the École Nationale Supérieure de la Photographie in Arles, and from Le Fresnoy – Studio National des Arts Contemporains. He also holds a doctorate in Art Studies and Practice from the Université du Québec à Montréal. He experiments with and explores the connections between contemporary humanity and its borderline figures—specters, mutants, hybrids—collaborating with writers, astronauts, farmers, shamans, engineers, designers, scientists, philosophers, performers, and composers. His interdisciplinary world-projects are based on a process of self-experimentation that takes the form of an inquiry, where the artist's body becomes a critical, experimental, and inquisitive platform for revealing new ways of connecting with the visible and invisible world.

Blurring genres, languages, and disciplines, SMITH offers works that are curious, in the etymological sense of *cura*: curiosity and care for the world around us, the earthly and the celestial, human and non-human beings, the visible and the invisible, the imaginary and fiction. Thermal cameras, drones, neon lights, implants of electronic chips, magnets, and subcutaneous meteorites, atomic mutations, the practice of trance, and collaborations with animal and artificial intelligences—all these elements fuel a fluid body of work, composed with technological and spiritual means that incorporate the dimensions of mystery, dreams, and the beyond.



His “Spectrographies” project (2010–2014), for example, led him to implant a subcutaneous electronic chip under his skin, allowing him to sense, using a thermal camera, the heat waves of absent bodies, resulting in a series of spectral images (thermograms) that he calls “photomes.”

Between 2017 and 2021, Smith devoted himself to “Desideration”, a choral constellation that explores the fractured connections between our contemporary humanity and the cosmos. This project has resulted in numerous solo exhibitions, notably at the Rencontres d’Arles, the Planches Contact festival in Deauville, and La Filature – Scène Nationale de Mulhouse in 2021, as well as at Le Fresnoy in Tourcoing, the Galerie Les Filles du Calvaire in Paris, and the LACE Center for Art in Los Angeles in 2019. The artist, who has always been fascinated by celestial objects, orchestrated transformative evenings called “mues” (molts), during which he notably proposed the implantation of meteorites, to literally become one with the cosmos.

SMITH now pursues her artistic quest through her practice of spiritual technologies (cognitive trance, meditation, Amazonian medicine) coupled with that of interstitial bodily states (gender transition, weightlessness experience, cutaneous implantation of extraterrestrial materials or electronic chips), to recount in a different way our relationship to the wholly other, to the beyond, to that which passes through us, eludes us, surpasses us, and survives us. Trance and transcendence are linked in this experimental work that explores other states of consciousness. “Transition,” “passage,” and “journey” are essential elements for SMITH, who has changed her gender and name, but refuses to have her work interpreted solely through this lens. His original surname, now a mononym, sounds like an ambiguity: he likes to infiltrate the spaces between the «in-between,» between genres, between science, art, and spirituality, between the real and the imaginary, chthonic and extraterrestrial at once.

His work (exhibitions, films, performances, lectures) is regularly presented in solo exhibitions in numerous European countries, California, China, Korea, and Latin America (Chile, Uruguay, Mexico, etc.). Several exhibitions are planned for autumn 2024 and autumn 2025 in France (Galerie Christophe Gaillard in Paris in November); and in Europe (Norway - Bodø in November, Oslo in January 2025; Porto Photography Biennial in May 2025).

Eight monographs are devoted to his work, including «Löyly» (Filigranes, 2013), «Saturnium» (Actes Sud, 2018), Valparaiso (André Frère, 2019), «Désidération (prologue)» (Textuel, 2021), or «Desiderea Nuncia» (Palais books, winner of the Book Prize at the Rencontres d’Arles 2022).

He is also the author of several short films, including «Spectrographies,» produced with the Centre Pompidou in 2013, «TRAUM» (2015), and «Les Apocalyptiques» (2019); podcasts (France Culture, 2020); choreographic works («TRAUM (Le cas Y),» 2018); and performances, notably in collaboration with Lucien Raphmaj, Nadège Piton, François Chaignaud, Akira Rabelais, Gaspar Claus, Victoria Lukas, and Matthieu Barbin.

In 2020, he co-authored, with Nadège Piton (with whom he runs the Superpartners studio), the bilingual book «Transgalactique» about trans and queer presences and stories in the history of photography, which will give rise to a first exhibition at La Filature in Mulhouse in 2023, and a second at La Gaité Lyrique in the fall of 2024. SMITH is currently an artist-in-residence at La Filature – Scène Nationale Mulhouse, an artist-professor at Le Fresnoy – Studio National des Arts Contemporains, a 2023 laureate of the Villa Albertine in partnership with the writer Marie NDiaye, and of the CNES – Centre National d’Etudes Spatiales’s Residency in Weightlessness, and an artist-teacher in the mentorship program of the Ecole Nationale Supérieure de la Photographie in 2025.

COLLECTIONS

National Museum of Modern Art, Centre Pompidou, Paris (FR)
FRAC Corsica (FR)
National Library of France, Paris (FR)
City of Clichy Collection (FR)
Finnish Museum of Photography, Helsinki (FI)
JP Morgan Chase (US)
Le Château d’Eau, Toulouse (FR)
CNAP (FR)





SMITH seeks to shift, again and again—the gaze, to transform it into the key to a different relationship with the world. The images produced with the thermal camera overturn perceptions and disrupt our visions and conceptions, capturing the heat waves stored by bodies and objects which, in turn, emit a chromatic flux, producing magnetisms within differences.

These new images stir the order of things, turning “cosmic vision into a political weigh-in” (Édouard Glissant): the landscape is approached with sensuality; plants, animals, and rocks become tender companion species. By articulating the use of the thermal camera and the act of creation in a non-ordinary state of consciousness, SMITH attempts to account for another way of connecting with the landscape in its metamorphic dimension, of merging with it, of recognizing oneself as a diffuse element, from the Californian deserts to the Corsican maquis via the vineyards of the Médoc.

SMITH

Untitled (Dami, Fulmen) 2023

Print on brushed aluminum

130 x 100 cm

51 3/16 x 39 3/8 inches

Edition 1/3

10 000 €

Exhibitions :

- *Ici grand ouvert*, MAC VAL, Vitry-sur-Seine (FR), 2026