



Hélène DELPRAT

Simon HANTAÏ

Yūichi INOUE

Georges NOËL

Richard NONAS

Martin BARRÉ

Keiji UEMATSU

Galerie Christophe Gaillard
Art Basel 2025 ~ Hall 2.0 ~ Booth G16

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, **Hélène 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 loups' (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.

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.

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 Orgères, France.

In 2024, Delprat took part in the Lyon Biennial and in the exhibition «Lacan, l’exposition. Quand l’art rencontre la psychanalyse» at the Centre Pompidou Metz. In 2025 a major monographic exhibition is being devoted to her work at the Fondation Maeght in Saint-Paul-de-Vence.

COLLECTIONS

Barrett Barrera’s Collection, Saint-Louis (US)
Bibliothèque nationale de France, Paris (FR)
Bibliothèque universitaire, Basel (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 Nouvelle-Aquitaine MÉCA (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, Hungary (HU)
Musée Russe, Saint Petersburg, Russia (RU)
Pinault Collection, Paris (FR)
Stedelijk Museum, Amsterdam (NL)
Université d’Alberta, Alberta (CA)



Hélène Delprat
***Dans la chambre de Strindberg*, 2023.**
 Diptych. Pigment, acrylic blinder and glitter on canvas.
 Each : 250 x 200 cm
 Each : 98 3/8 x 78 3/4 inches

280,000 €



For the work *In Strindberg's Room*, I was interested in the figure of August Strindberg, not only as a writer, but also as a painter, and passionate about the occult sciences.

During a period of intense pictorial activity, he developed a theory of art closely linked to his practice. Its main text is entitled *On Chance in Artistic Production*.

Between 1890 and 1896, he also carried out photographic experiments aimed at capturing what escapes the eye : in 1894, he produced what he called “celestographies” by exposing photosensitive plates, at night, to starlight — without a camera.

It was by discovering these photographic plates (after having finished the paintings) that I decided to give this title to my diptych. Unlike usual, the painting is informal, without the presence of characters or animals, except for a small head spinning with rays on the left side. Chance has a lot to do with it, obviously controlled from a certain moment when “I take over the direction of operations” to create a sort of cosmos.





Hélène Delprat
The weird sisters, 2024.
 Diptych : Pigment, acrylic blinder and glitter on canvas.
 Each : 200 x 180 cm
 Each : 78 3/4 x 70 7/8 inches

230,000 €

As usual the title is only given once the painting is finished, when I position myself as a spectator and not as an author. I try to have a fresh perspective, which is not easy. I'm looking for clues that would provide some semblance of an explanation. I started using gold after my visit to Jose Maria Sert's exhibition *The Titan at Work* at the Petit-Palais in 2012. I could rather say that I began to "dare" to use what is not really a color.

Gold is a metal. We associate gold with preciousness in both senses of the term: precious, rare, rich but also mannered. In the worst cases, vulgar, demonstrative and "nouveau riche". In altarpieces paintings, he represents the invisible, so to speak, the halos, the rays, the orbs... Material of the invisible, the use of gold flourished in the Florentine painting from the end of the 14th century and the beginning of the 15th century.

"If the luxurious character of gold has been maintained until our days, Christianity has appropriated it not as a sign of temporal power but as a sign of devotion. » Mechilde Airia.
"It seemed to me that a cloud covered us / brilliant, thick, dense and polished, / like a diamond that the sun would strike. Dante, "Paradise", *The Divine Comedy*.

Then I turned to see the voice that was speaking to me, and on turning I saw seven golden lampstands, and in the midst of the lampstands one like a son of man, clothed with a long robe and with a golden sash around his chest. The hairs of his head were white, like white wool, like snow. His eyes were like a flame of fire, his feet were like burnished bronze, refined in a furnace, and his voice was like the roar of many waters. In his right hand he held seven stars, from his mouth came a sharp two-edged sword, and his face was like the sun shining in full strength. *Apocalypse I, 12–17*.

Gold in the realm of precious objects is linked to the idea of booty, war, crimes for its possession (like in my ceramics).

If I gave this title it's also because I thought of Macbeth and the witches, the weird sisters. The presence of insects and bats in this kind of landscape reminds me of a Sabbath.

SCENE I.

[An open space. Thunder and lightning]/ The three Witches enter.

FIRST WITCH.

When will the three of us meet again, - in thunder, lightning, or rain?

SECOND WITCH.

When the hooray has ceased, when the battle is lost and won.

THIRD WITCH.

It will be before sunset.

FIRST WITCH.

Where?

SECOND WITCH.

On the heather.

THIRD WITCH.

To meet Macbeth.

FIRST WITCH.

I'm going, Graymalkin.

THREE WITCHES.

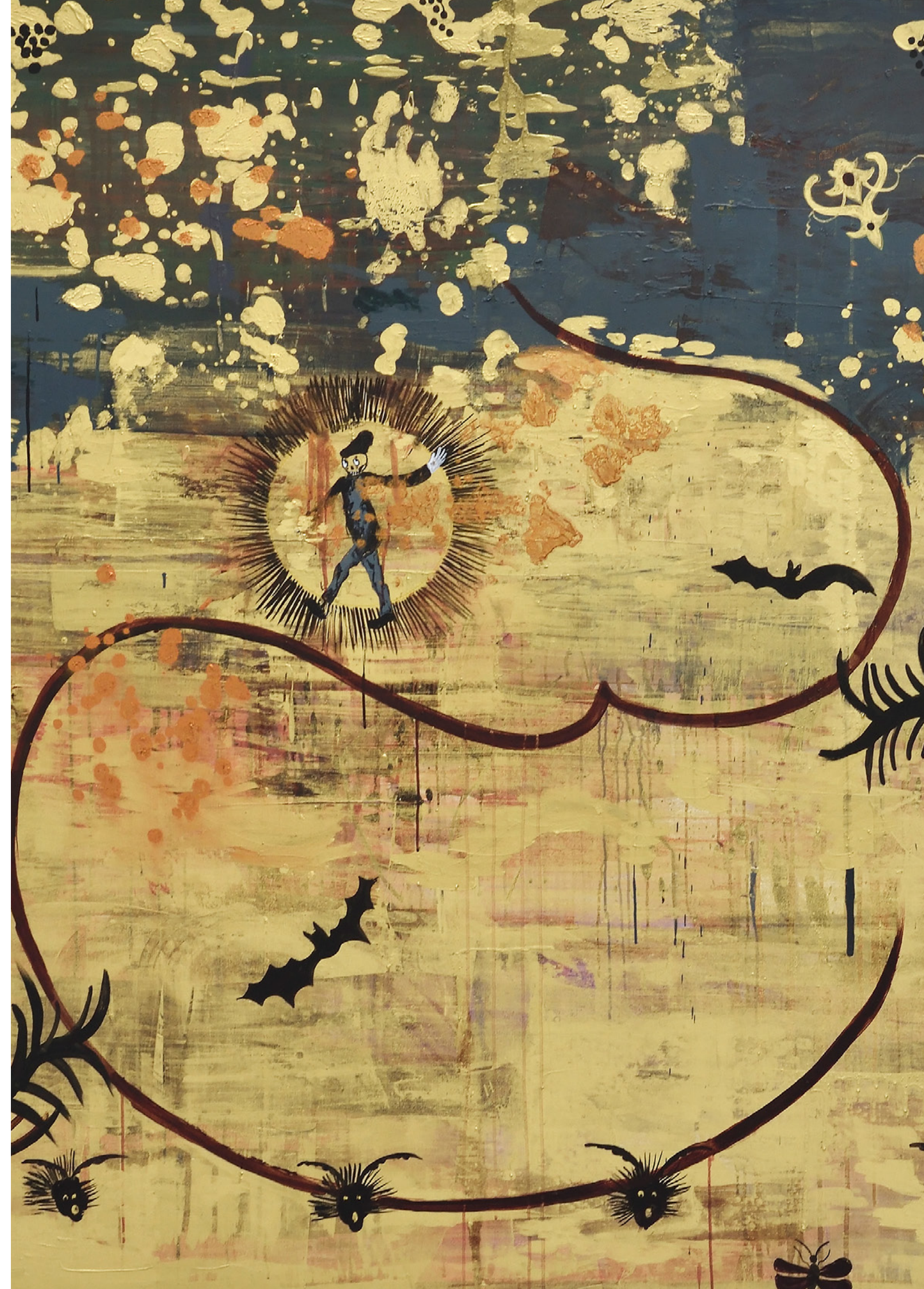
Paddock calls... Just now! ...

The beautiful is awful, and the awful is beautiful.

Let's glide through the fog and the impure air.

The witches faint.

This cartoon character appears in other paintings.





Exhibition view «Écoutez ! C'est l'Éclipse.», Fondation Maeght,
Saint-Paul-de-Vence (FR), 2025.
© Photo : Vincent Toussaint and Thérèse Verrat

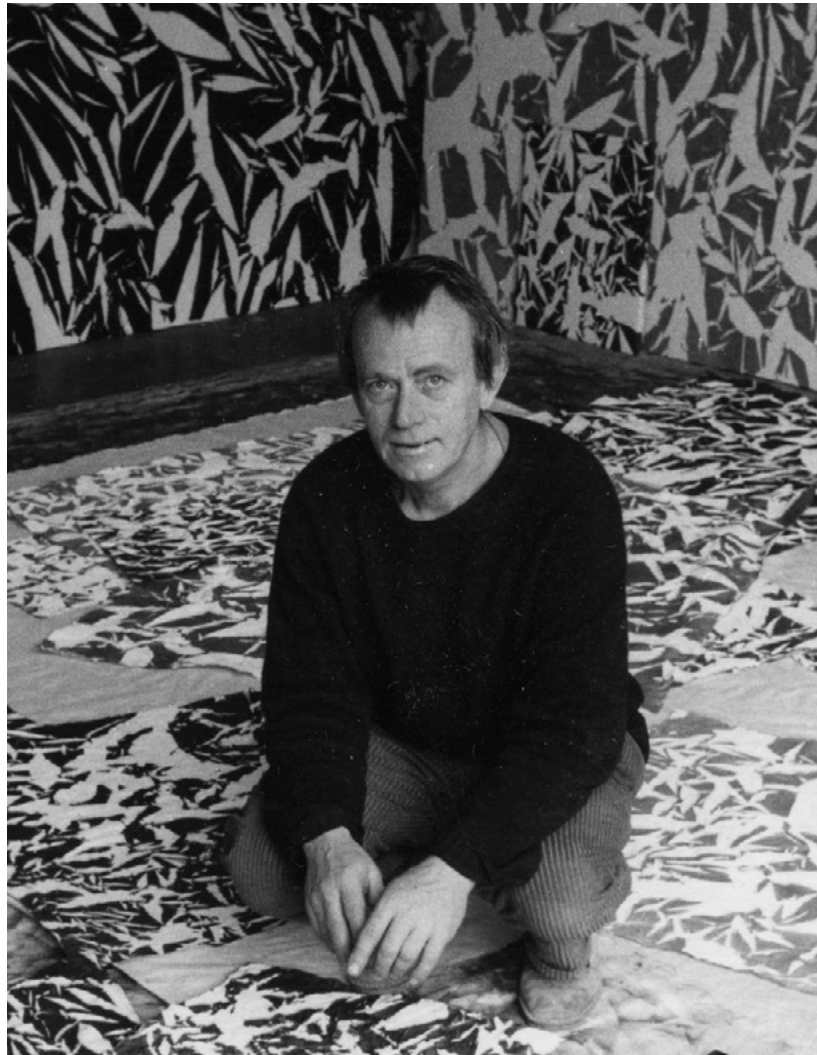


Simon HANTAÏ

“The crucial problem of painting is that of incarnation.”¹

Simon Hantaï (1922–2008) was a French painter of Hungarian origin. Trained at the Budapest School of Fine Arts (1942–1948), his work stands among the major contributions to 20th-century abstract art.

During the Second World War, he became politically involved with the Hungarian Communist Party and opposed the Nazi occupation. He settled in Paris in 1949, where he was shaped by the dialogues between European avant-gardes and American culture. As early as 1953, he exhibited at L'Étoile scellée, with a catalogue preface by André Breton, with whom he became close. While his early works were strongly influenced by psychic automatism, he soon distanced himself from surrealism in search of a more detached form of art. Influenced by Cézanne's color fields and Matisse's cut-outs, he developed his most renowned technique: folding as method. This became the foundation for his most emblematic series, including the *Mariales*, *Meuns*, and *Tabulas*.



Hantaï often claimed to come “after the scissors (of Matisse) and the dipped stick (of Pollock).” Indeed, his work bears the influence of Jackson Pollock's Action Painting and Art Informel, though he distinguished himself by voluntarily stepping back from the expressive gesture, allowing the act of folding to carry part of the creative process.

In the early 1980s, at the height of his career, Hantaï withdrew from the art world for fifteen years, rejecting the commodification and institutionalization of artists. A disillusioned situationist, he lamented his contemporaries' lack of critical distance: “They're all working on beautifying society. (...) Art has been neutralized; it has become something like a social service.”

Nevertheless, his influence remains considerable—particularly on artists such as Daniel Buren and within the Supports/Surfaces movement, who saw in him one of the precursors of a process-based abstraction, where the medium and the formal process themselves shape the work.

Hantaï made a notable return in 1998 with an exhibition at Galerie Jean Fournier, followed by a first posthumous retrospective at the Centre Pompidou in 2013. In 2022, the Fondation Louis Vuitton dedicated a major exhibition to his work, marking the centenary of his birth and reaffirming the central place he holds in the history of 20th-century painting.

¹ Simon Hantaï « Notes confusionnelles accélérantes et autres pour une avant-garde “réactionnaire” non réductible » (1958)

COLLECTIONS

Les Abattoirs, Musée d'art moderne et contemporain/FRAC Midi-Pyrénées, Toulouse (FR)
Albright-Knox Art Gallery, Buffalo (US)
Amgueddfa Cymru — National Museum Wales, Cardiff (UK)
CAPC musée d'art contemporain de Bordeaux (FR)
Carré d'Art – Musée d'Art Contemporain, Nîmes (FR)
Centre Pompidou, MNAM-CCI, Paris (FR)
Centro studi «Paolo VI» sull'arte moderna e contemporanea, Brescia (IT)
Colgate University, Picker Art Gallery, Hamilton (US)
Fondation Cartier, Paris (FR)
Fondation Gandur pour l'Art, Geneva (CH)
Fondation Louis Vuitton, Paris (FR)
Fondation Maeght, Saint-Paul-de-Vence (FR)
FRAC Bretagne, Nantes (FR)
FRAC Limousin, Limoges (FR)
FRAC Poitou-Charentes, Angoulême (FR)
FRAC Languedoc-Roussillon, Montpellier (FR)



Simon Hantaï
***Untitled*, 1951.**
Oil on paper.
Signed and dated 51-52 lower right
31 x 25 cm
12 1/4 x 9 7/8 inches

18,000 €

Provenance :
- Jean Fournier, Paris (FR)

- FRAC Basse-Normandie, Caen (FR)
FRAC Provence-Alpes-Côte d'Azur, Marseille (FR)
FRAC Auvergne, Clermont-Ferrand (FR)
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC (US)
MAMAC, Musée d'art moderne et contemporain, Nice (FR)
Musée de Brou, Bourg-en-Bresse (FR)
Musée d'art-histoire-archéologie d'Evreux, Evreux (FR)
MACVAL, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, (FR)
MoMA, The Museum of Modern Art, New York (US)
Musée d'art contemporain, Montréal (CA)
Musée d'art moderne de la Ville de Paris, Paris (FR)
Musée d'Art Moderne et Contemporain, Liège (BE)
Musée d'art moderne et contemporain de Saint-Étienne Métropole, Saint-Étienne (FR)
Musée d'art moderne et contemporain de la Ville de Strasbourg, Strasbourg (FR)
Musée d'art et d'archéologie de Valence, Valence (FR)
Musée de Grenoble, Grenoble (FR)
Musée des Beaux-Arts, Budapest (HU)
Musée des beaux-arts, Lyon (FR)
Musée des beaux-arts de Nantes, Nantes (FR)
Musée des beaux-arts d'Orléans, Orléans (FR)
Musée du Vatican, Rome (IT)
Musée Cantini, Marseille (FR)
Musée Fabre, Montpellier (FR)
Musée Janus, Pécs (HU)
Musée Ludwig, Budapest (HU)
Musée municipal des beaux-arts, Osaka (JP)
Musée Picasso, Antibes (FR)
Musées royaux des beaux-arts de Belgique, Brussels(BE)
Musée Unterlinden, Colmar (FR)
National Gallery of Art, Washington (US)
Newberry Library, Chicago (US)
Solomon R. Guggenheim Museum, New York (US)
The Museum of Fine Arts, Houston (US)
Vancouver Art Gallery, Vancouver (CE)
Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster (DE)

Simon Hantai
Untitled, 1955.

Oil on canvas.

Signed and dated 55 lower left

174 x 95 cm

68 1/2 x 37 3/8 inches

180,000 €

Provenance :

- Jean Fournier, Paris (FR)
- Private collection
- Galerie Jean Fournier, Paris (FR)





This 1955 canvas is fully in line with Simon Hantaï's gestural exploration phase, marked by a gradual liberation from formal constraints. At the time, the artist, recently emancipated from the theoretical grip of surrealism, was seeking to redefine the very foundations of the act of painting. Fascinated by the intuitive dimension of creation, he adopted an approach in which the body became the main instrument of the artistic process.

Influenced by the radical innovations of American abstract expressionism, in particular Jackson Pollock's "action painting", Hantaï developed an original method based on the subtraction of matter. The work begins with a bright stratum of vivid colors applied without apparent premeditation. On this base, he spreads a dark, compact layer, often brown or black.

The result is dense and dynamic, reminiscent of an *all-over* painting in which the composition seems to extend beyond the edges of the frame. But more than that, this work on revelation and withdrawal affirms a poetics of the negative: here, the gesture doesn't add, it subtracts to signify.

Simon Hantai
***Untitled*, 1953.**

Collage of canvas on cardboard and oil, mounted on canvas.

80 x 53 cm

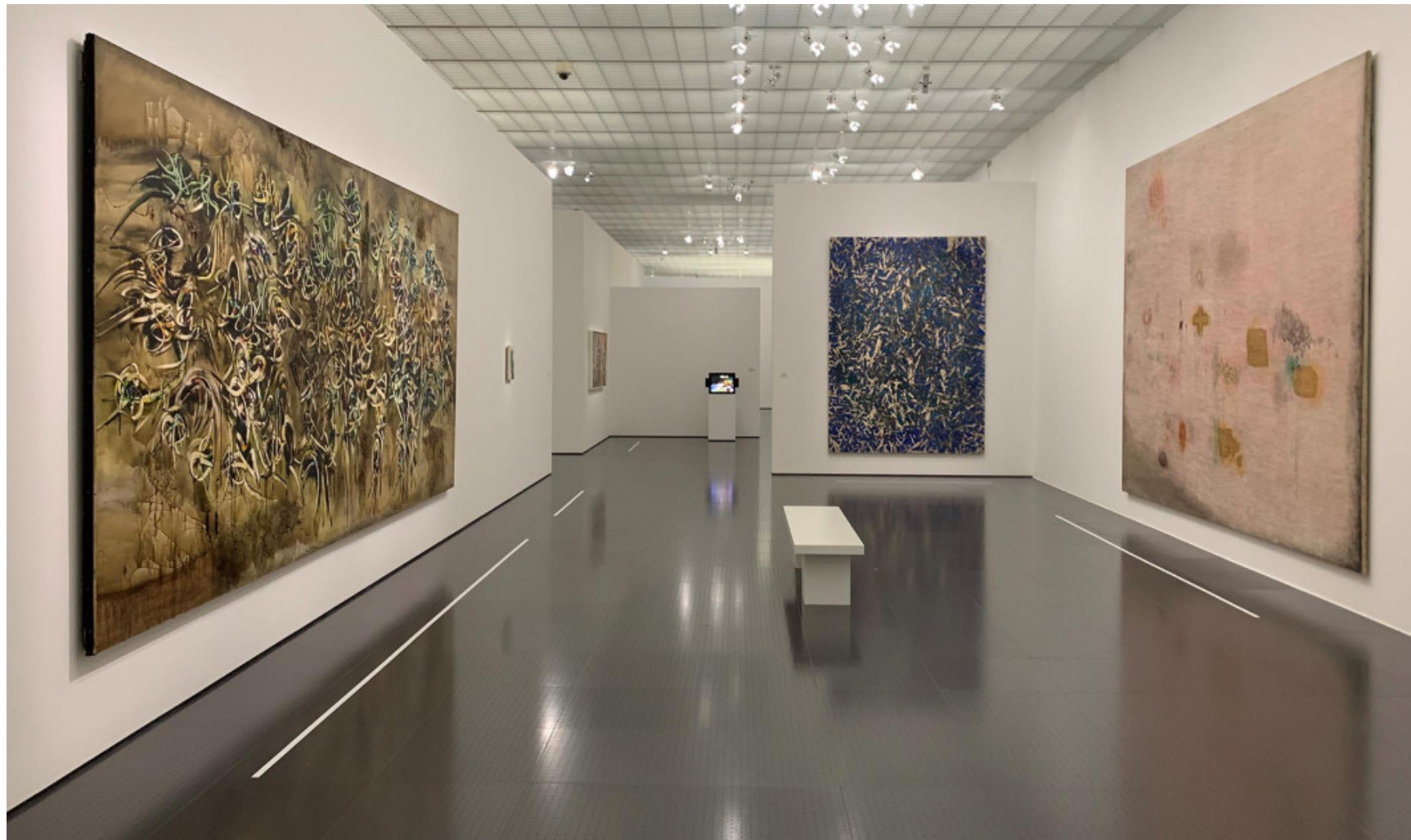
31 1/2 x 20 7/8 inches

45,000 €

Provenance :

- Jean Fournier, Paris (FR)





Exhibition view « La répétition », Centre Pompidou-Metz, Metz (FR), 2023
 © Photo : Guy Boyer



Exhibition view « Simon Hantaï : L'Exposition du centenaire », Fondation Louis Vuitton, Paris (FR), 2022
 © Photo : Fondation Louis Vuitton / Marc Damage

Yuichi INOUE

«To say that calligraphy is space, to bring that space into reality — to this alone, my life must be dedicated.»¹

Born in 1916 in Tokyo, **Yuichi Inoue** (1916 - 1985) studied under the reknown calligrapher Ueda Sukoyu. He was considered an avant-garde calligrapher for his character-based subject matter, as well as his radicalization of traditional calligraphic techniques and styles. While his primary influences were the old masters of Japanese calligraphy, Inoue also employed action painting techniques like beating or splashing strips of paper with ink-laden brushes. He believed writing in this way could not only convey the meaning of the characters, but also a primitive impulse and an internal state of creativity.

Revered for his expressive single-character paintings, he emerged as one of the prominent figures among a generation of avant-garde Japanese artists who gained national and international recognition in the post-war era, following the collapse of the conservative value system. Inoue and other like-minded artists, established the influential *Bokujin-kai* (Ink Human Society) in 1952.



The *ichijisho* (one character) calligraphy style is a characteristic feature of Inoue's art. This artistic expression serves to reaffirm calligraphy as an art form, countering Western culture's exclusion of it from the realm of art since its introduction to Japan during the modern period.

Inoue developed an innovative form of *sho* (calligraphy) that would contend with the widespread Euro-American Abstract Expressionism. His works were featured in several significant exhibitions, including the 1954 *Japanese Calligraphy* exhibition at the Museum of Modern Art in New York. A year later, he participated in the *Abstract Painting: Japan and the U.S.* exhibition at the National Museum of Modern Art in Tokyo as well as the *L'encre de Chine dans la calligraphie et l'art japonais contemporains* exhibition at the Stedelijk Museum in Amsterdam (which toured five cities). In addition, Inoue's works received acclaim and recognition at *Documenta II* in Kassel (Germany) and *Carnegie International* in New York. Finally, to commemorate the one-hundredth anniversary of Inoue's birth, the Kanazawa 21st Century Museum held a large-scale retrospective exhibition in 2016.

¹ Yuichi Inoue - *Bokujin* n°198

COLLECTIONS

The National Museum of Modern Art, Tokyo (JP)
The National Museum of Modern Art, Kyoto (JP)
The National Museum of Modern Art, Osaka (JP)
The Museum of Modern Art, Gunma (JP)
The Museum of Modern Art, Saitama (JP)
The Niigata Prefectural Museum of Modern Art, Niigata (JP)
Niigata City Art Museum, Niigata (JP)
Hyogo Prefectural Museum of Art, Kobe (JP)
Yamaguchi Prefectural Art Museum, Yamaguchi (JP)
Chigasaki City Museum of Art, Chigasaki (JP)
Chiba City Museum of Art, Chiba (JP)
Matsumoto City Museum of Art, Matsumoto (JP)
Okazaki Mindscape Museum, Okazaki (JP)
Today Art Museum, Beijing (CN)
Metropolitan Museum of Art, New York (US)
Museum für ostasiatische Kunst, Köln (DE)
Langen Foundation, Neuss (DE)
Von der Heydt-Museum, Wuppertal (DE)
Staatliche Graphische Sammlung München (DE)
Museum Angewandte Kunst, Frankfurt (DE)
Museum Rietberg, Zürich (CH)
Sanshang Art, Hangzhou (CN)



Yuichi Inoue
***Ko (loneliness)*, 1978.**
India ink on Japanese paper.
122 x 181 cm
48 x 71 1/4 inches
Referenced in Vol III, #78032 in the catalog raisonné

125,000 €

Provenance :
- Galerie Friedrich Müller, Francfort-sur-le-Main (DE)



Using his trademark brush and black ink, Inoue Yuichi has forcefully inscribed a monumental character: *Ko*, meaning “solitude”, on a vast sheet of traditional Japanese paper. The single character invades the space with raw energy; its powerful strokes stretch across the surface in a dramatic, almost primal gesture. The single character invades the space with raw energy; its powerful strokes stretch across the surface in a dramatic, almost primal gesture.

One of his famous *ichijisho* (single-character works), *Ko* illustrates Inoue’s radical break with the conventions of traditional calligraphy. The balance between emptiness and ink, the dynamics of gesture, and the emotional charge testify to a deeply personal and expressive approach. Inoue transforms written characters into receptacles of existential meaning, and with *Ko*, solitude is not an abstraction, but a lived, embodied experience.





Exhibition view *11th Tensakukai, Homage to Yuichi Inoue*, Tokyo Metropolitan Theatre Gallery, Tokyo (JP), 2023



Exhibition view *Yu-ichi Inoue - A Retrospective 1955 - 1985*, 21st Century Museum of Contemporary Art, Kanazawa (JP), 2016

Georges NOËL

“I listen to what comes back.”¹

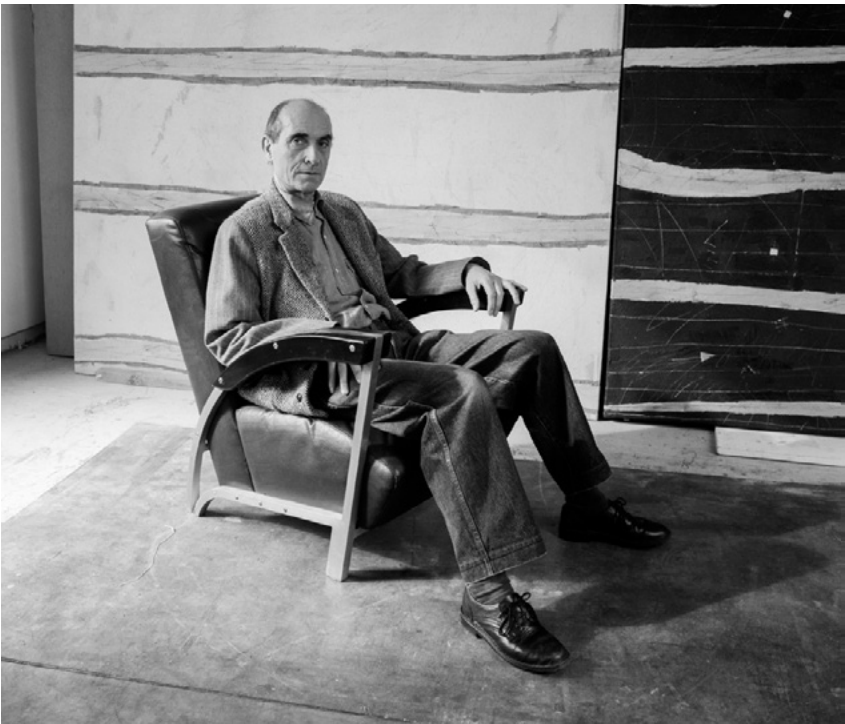
Close to informal art, gestural painting and lyrical abstraction, **Georges Noël** (1924-2010) has always preserved his independence. An important figure on the European scene from the 1960s onwards, he left France for the United States, where he lived and worked between 1968 and 1983. From the outset, Noël multiplied his technical experiments and invented what he called his pictorial “magma”, a new medium to which he remained faithful for the rest of his life, and which became his trademark, his “griffe”.

“I try to find the universe through myself. Leave the center, go there, come back there. This recreated for me the enigma of the thinking, breathing, hearing, feeling, touching individual. I was like an alchemist in his laboratory”² the artist confided to writer Michel Butor.

The material he invents is a mixture of polyvinyl acetate, a particularly resistant glue when dry, ground sand or flint, and pure pigments. He works this singular material in the thickness of successive colored layers whose rough, grainy or velvety texture catches the eye and calls out to the hand. His technique is as skilful as his gesture is swift. Incisions, graffiti, writing, superimpositions, tearing... reveal the primitive strata of the work and bear the imprint of his fascination for prehistoric, archaic and tribal cultures.

These palimpsests,” wrote Philippe Dagen recently, “seem like traces of vanished civilizations. They also call for comparisons with the art of Noël’s contemporaries, especially Cy Twombly. The question then is: why is Noël’s work, no less powerful than Twombly’s, not shown and appreciated as much?”³

Photo © Archives Georges Noël



The historical significance of Georges Noël’s paintings, drawings, and sculptes is major: they were championed by the Paul Facchetti Gallery starting in 1957, and later in New York by the Pace Gallery and the Arnold Herstand Gallery beginning in 1973. Returning to France in 1983, he prepared a major exhibition at the Abbaye de Senanque and a retrospective at the C.N.A.P. in Paris in 1985. The evolution of his painting shows a synthesis between the gesturality of his early work and an underlying structure established during his American period. From these years onwards, he exhibited regularly in Paris, Italy, Germany and Japan, where his work was particularly appreciated.

Georges Noël’s works are now exhibited all over the world. In France, they can be found at the Musée National d’Art Moderne/Centre Georges Pompidou, the MAM - Musée d’Art Moderne de Paris and the Pinault Collection, or at the Musée d’arts de Nantes, as well as in the most prestigious foreign collections : In Germany, at the Neue Nationalgalerie in Berlin; in the United States, at the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum in New York; and in Japan, at the ISE Foundation in Tokyo.

¹ Michel Butor, « Alchimie du silence » in Gladys Fabre, Georges Noël, Paris, La Différence, 1997, p. 24.

² Georges Noël to Michel Butor, op. cit., p. 20.

³ Philippe Dagen, « Sélection galerie », Le Monde, 4th December 2021.

COLLECTIONS

Bibliothèque Nationale, Paris (FR)
Centre Pompidou/Musée National d’art moderne (FR)
Cité de la Musique, Paris (FR)
Fonds National d’art contemporain, Paris (FR)
Fonds Municipal d’art contemporain, Paris (FR)
Musée d’Art Moderne de la Ville de Paris (FR)
Ministère de l’Economie, des Finances et de l’Industrie, Paris (FR)
Pinault Collection, Paris (FR)
Renault Art et Industrie (FR)
Schlumberger Ltd., (FR)
Ambassade de France, Berlin (DE)
Musée d’Arts de Nantes (FR)
Musée de Brou, Bourg-en-Bresse (FR)
Musée des Beaux-Arts et d’Histoire Naturelle, Valence (FR)
Musée des Beaux-Arts de Menton (FR)
Musée des Beaux-Arts de Pau (FR)
Frac Ile-de-France (FR)
Frac Alsace (FR)
Frac Lorraine (FR)
Frac Auvergne (FR)
Frac Picardie (FR)
The Albright-Knox Art Gallery, Buffalo, (US)
The Baltimore Museum of Art, Baltimore, (MD)

The Carnegie Institute, Pittsburgh, (PA)
The Chase Manhattan Bank (US)
The City Art Museum, St. Louis (MO)
The Gray Art Gallery (US)
The Larry Aldrich Museum, Ridgefield (CT)
The Metropolitan Museum of Art (US)
The Solomon R. Guggenheim Museum (US)
The Walker Art Center, Minneapolis (MN)
Kulturhaus des Stadt Ludwigshafen, Ludwigshafen (DE)
Nationalgalerie, Berlin (DE)
Collection Gandur, Geneva (CH)
Mannheimer Versicherungen, Mannheim (DE)
Städtische Kunsthalle Mannheim, Mannheim (DE)
IBM, Canada (CA)
Museo del Novecento, Milan (IT)
Muzeum Sztuki, Lodz (PL)
Musée Cantonal des Beaux-Arts, Lausanne (CH)
Sonja Henies og Niels Ondstadts Stiftelse
Kunstsenter, Hovikodden (NO)
The Israel Museum, Jerusalem (IL)
Ise Cultural Foundation, Tokyo (JP)
The Ta jimi Art Institute, Ta jimi (JP)
MAIIAM Contemporary Art Museum, Chiang Mai, Thailand (TH)



Georges Noël
***Untitled*, circa 1958.**

Oil on canvas.

Signed at lower right

98 x 131 cm

38 3/4 x 51 5/8 inches

50.000 €

Provenance :

- Private collection, Milan (IT)



Upon his arrival in Paris, Georges Noël discovered the paintings of Jean Dubuffet and the graffiti photographs of Brassaï. At the end of the 1950s, Georges Noël conceived a body of work close to informal art and gestural painting. His aim was to render the sensations and invisible elements of nature through the automatism of gesture. Thus began his research into the medium, initially using paint alone, then inventing a technique and a singular materiality for his paintings: a mixture of polyvinyl acetate (a particularly resistant glue after drying), crushed sand or flint and pure pigments, which he soon called his pictorial “magma”. Here, the “magma” unfolds in the space of a canvas saturated with fingerprints and swarms of signs. A painting as physical and organic as it is mental.

At the outset,” writes Emmanuel Guigon, “it’s quite simple: it all boils down to learning, to questioning a space made up of fragments, memories, thicknesses, time and networks. This painting is first and foremost made up of lines that break, shift, undulate and blur into forks and twists, merging together without precise determination. Simply linked to the gesture, the act of the painter.



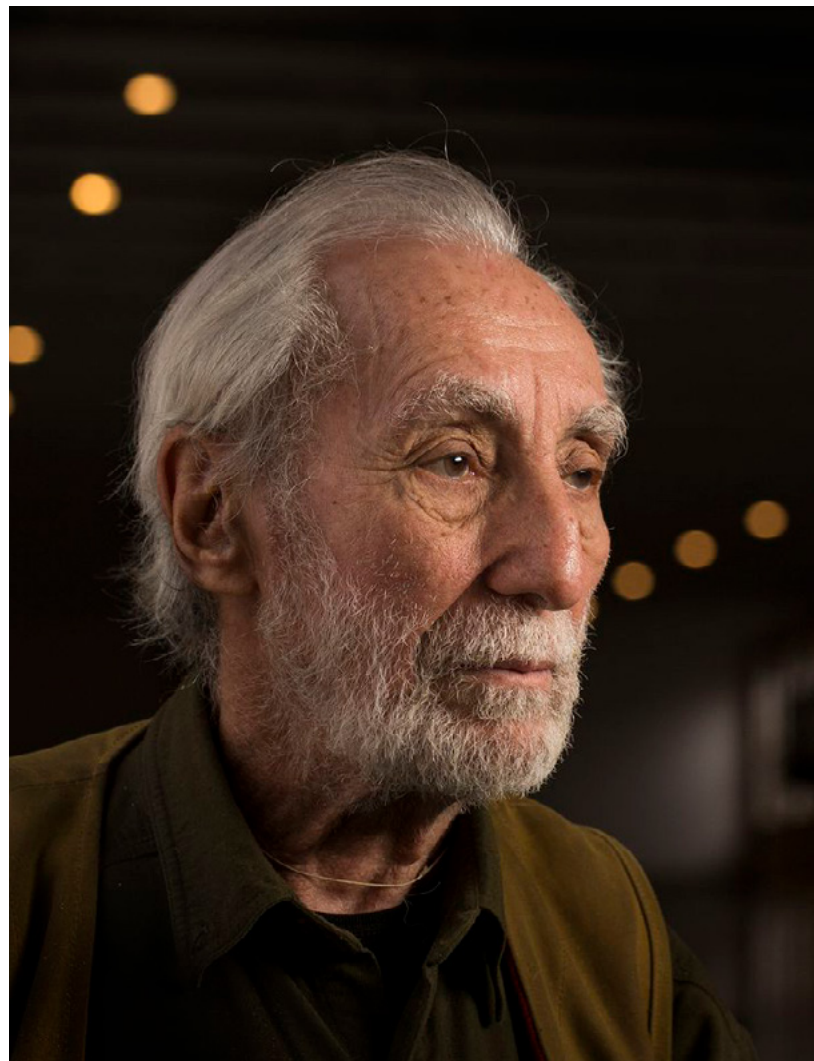
Exhibition view « Georges Noël / Jean Dubuffet », Galerie Christophe Gaillard, Paris (FR), 2024
© Photo : Rebecca Fanuele

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 .»¹

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 the United States and abroad, including at MAMCO in 2018.

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.

¹ *Get out / Stay away / Come back*, Paris, Les presses du réel, Artist's writings, 1995, pp. 16–17.



Richard Nonas
Untitled, n.d.
Steel.
6.5 x 18 x 18 cm
2 1/2 x 7 x 7 inches

50,000 €

Provenance :
- Galerie OV Project, Brussels (BE)
- Artist's studio, New York (US)

COLLECTIONS

- Ackland Art Museum, The University of North Carolina, Chapel Hill (US)
Albright-Knox Art Gallery, Buffalo, New York (US)
The Aldrich Museum of Contemporary Art, Ridgefield (US)
Anderson Gallery, School of the Arts, Virginia Commonwealth University, Richmond (US)
Art Museum of South Texas, Corpus Christi (US)
Center for Contemporary Art, Ujazdowski Castle, Warsaw (PL)
The Chase Manhattan Bank, New York (US)
Cranbrook Academy, Bloomfield Hills (US)
Detroit Institute of Arts, Detroit (US)
Eli Luria Library, Santa Barbara City College, Santa Barbara (US)
Fine Arts Gallery at Wright State University, Dayton (US)
The Guggenheim Museum, New York (US)
Musée de Grenoble, Parc de sculptures, Grenoble (FR)
Hood Museum of Art, Dartmouth College, Hanover (US)
Karlskrona, Sweden (SE)
The City of Kungsskrona, 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 (US)
Moderna Museet, Stockholm, Sweden (SE)
Musee en Plein Air, Paris (FR)
Musee d'Art Moderne de Saint-Etienne Metropole, Saint-Etienne (FR)
Museum Sztuki, Lodz (PL)
Mundsee (AT)
The Museum of Contemporary Art, Los Angeles (US)
The Museum of Modern Art, New York (US)
National Gallery of Art, Washington, DC (US)
Neuberger Museum, State University of New York at Purchase, Purchase (US)
Niort (FR)
Norman Fisher Collection at the Jacksonville Art Museum, Jacksonville (US)
The North Dakota Museum of Art. Grand Forks (US)
Collezione Panza, Milano (IT)
C.W. Post Campus, Long Island University, NY (US)
Radford University, Radford (US)
Sarah Lawrence College, Bronxville (US)
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln (US)
Stockholm, Skarnack 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 (US)



Richard Nonas
Untitled, 1990.

Signed, dated: Nonas, 90
Steel (4 units).
27.9 x 91.4 x 86.4 cm
11 x 36 x 34 inches

90,000 €

Provenance :
- SIMOENS Gallery, Knokke (BE)

Exhibition :
- *Richard Nonas*, CAB, Brussels (BE), 2024

Up until that point, given the importance of Brancusi and Andre, wood had been Nonas's preferred material. The scrap wood that Nonas and numerous other artists used had a history; it was a living material that had knots and cracks, that put up resistance; it permitted direct contact in the sense that it could be worked without the need for heavy machinery. But the Romantic feel that came with these properties was exactly what Nonas wanted to avoid.

Therefore, just a week before the opening of the exhibition, he decided to have his works replicated in steel, only to discover that this completely changed them:

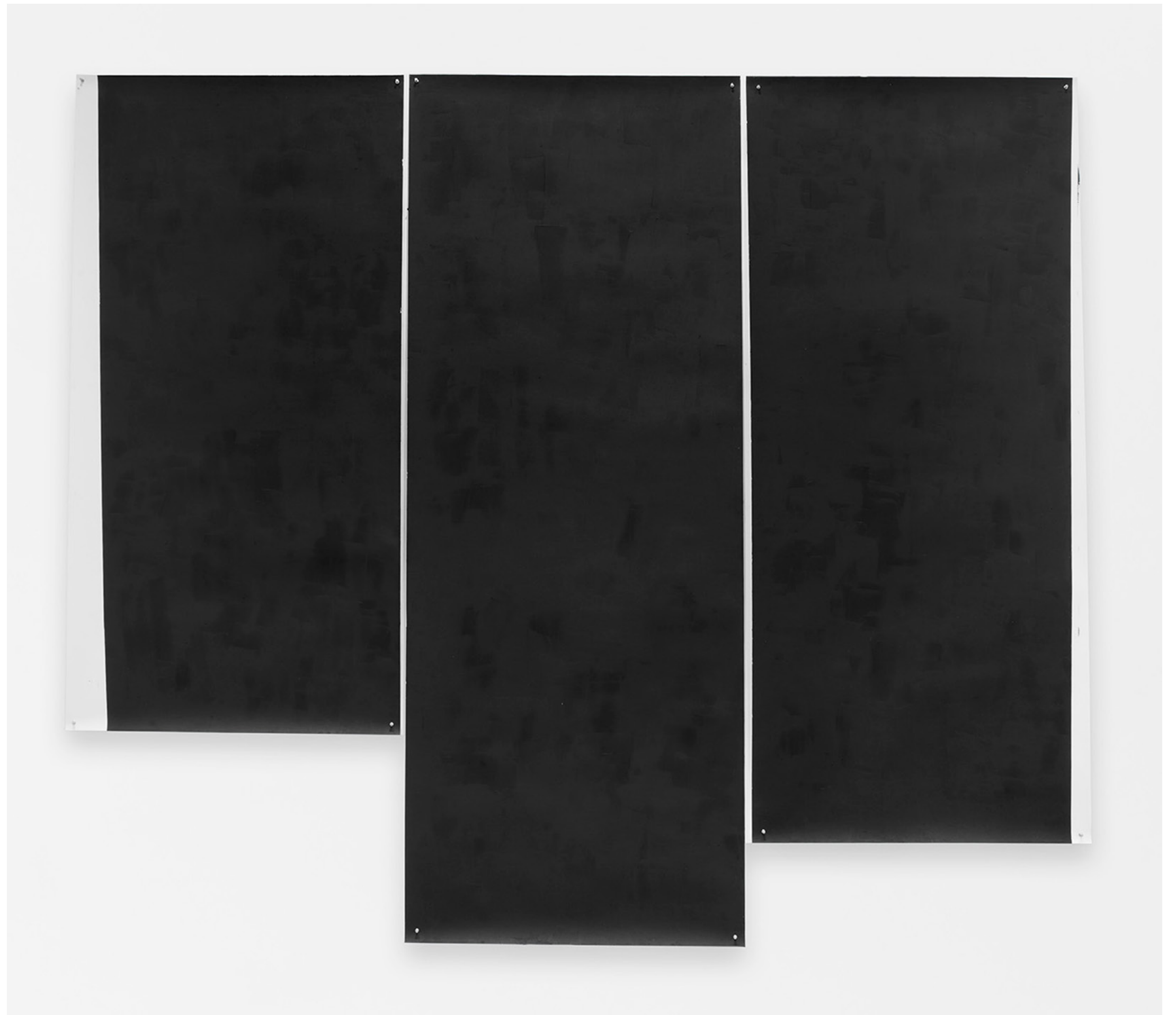
“The pieces turned to be totally different than I had thought they would be, but totally fascinating. I realized that it wasn't just a question of changing the material: it changed the meaning, the presence, and the reality of those objects in every sense.”

This was not merely because of the industrial origins of steel; it was the aura, the look of the sculptures that elicited a different form of perception:

“Visually it [steel] has certain very real properties. A line made out of those steel beams, as opposed to wooden two-by-fours of exactly the same size, is faster, your eye moves across steel more quickly than wood. Wood is a material that is visually absorbent, it absorbs your gaze.”

The appearance of the sculptures also changed due to the fact that, given the nature of steel, the thickness of the beams could be greatly reduced. It was now neither the sheer mass of the material nor the properties of its surfaces that mattered, it was the actual configuration of the piece and the way it was installed.





Richard Nonas
Untitled, 2017.

Oil on paper.
239 x 282 cm
94 x 111 inches

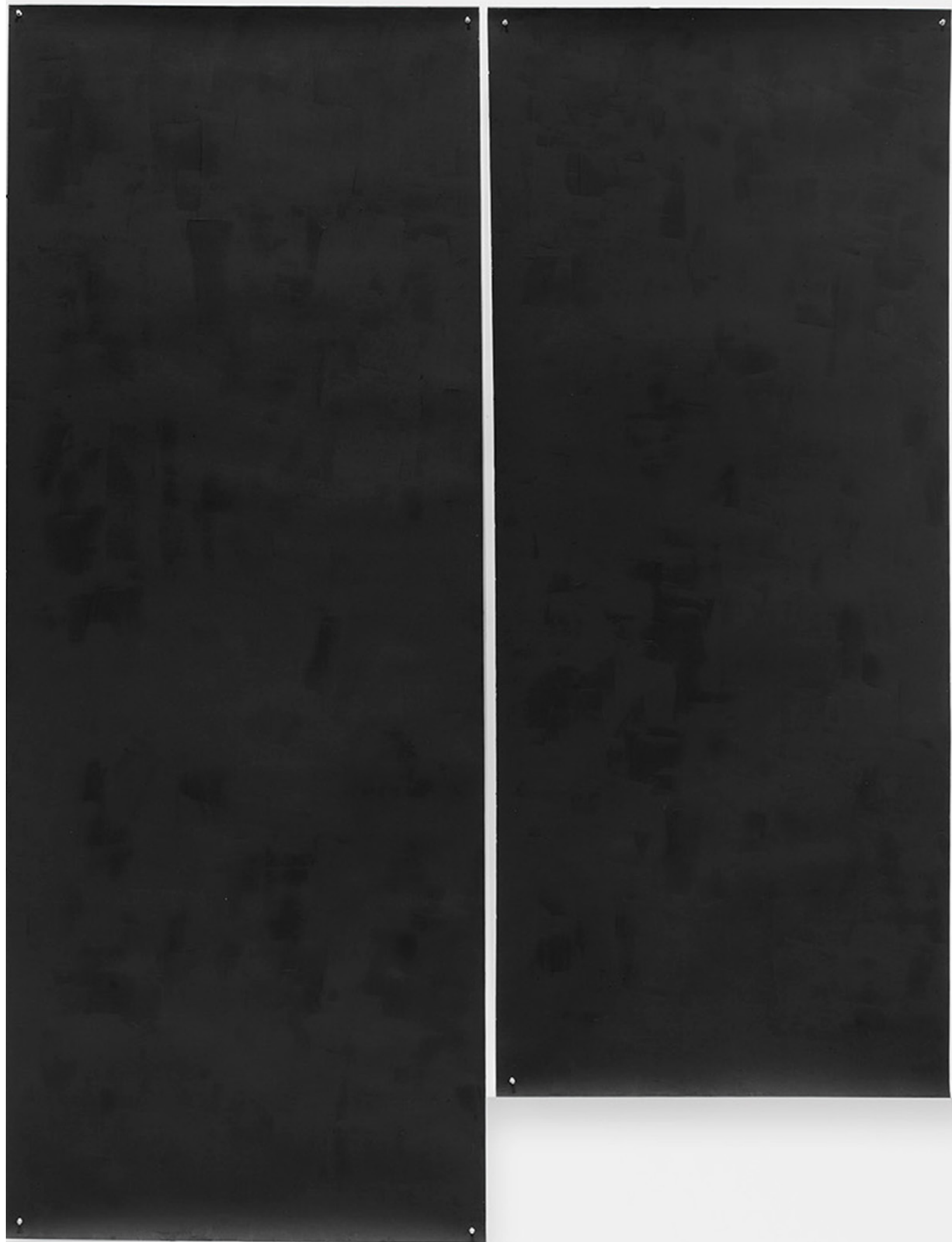
60,000 €

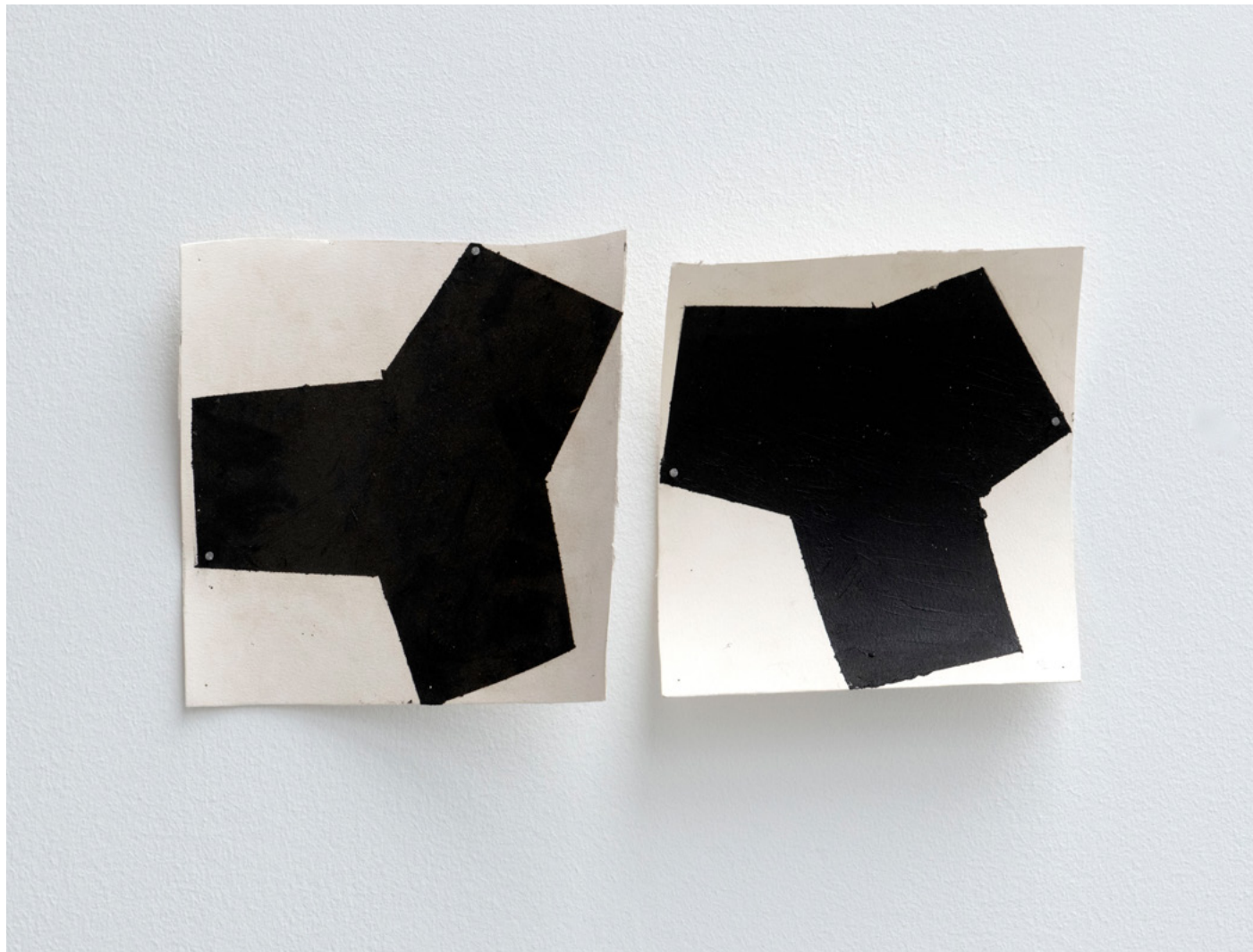
Provenance :
- Fergus McCaffrey, New York (US)

Exhibition :
- *(PARENTHESIS); (CORNER TO CORNER, IN PLACE)*, Galerie Christophe Gaillard, Paris (FR), 2019
- *Slant*, Fergus McCaffrey, New York, NY (US), 2017

In a notebook from that period, there is an entry in which Nonas ponders the significance of drawing. He concludes that large formats appeal to him because they highlight the interaction of sheets of paper on the wall and because, in his view, they operate in a similar way to sculptural bodies. In that respect they are reminiscent of drawings by Richard Serra, although Nonas was not interested in the visual, space-defining weight of an isolated black shape on a wall but rather in the interaction of the sheets and their emotional expression: “It’s the way they push at each other that’s important.”

He did his best to avoid not only the formal resolution of a drawn composition but also the equilibrium of forms on a surface, as in a frieze-like sequence of drawings, which would induce a linear reading. He was much more interested in the black shapes appearing solid and heavy and abruptly intruding onto the surface, without immediately turning into a figure: “They should feel chunky—that is: abrupt. They have to bite. And there has to be enough white to hold the black. Though it’s not a question of amount.” In short: “They need to be DARK and HEAVY and SLOW and SAD.”





Richard Nonas
Curl drawing, 2016.

Paint on paper.

Signed and dated on back «NONAS 2016»

Left : 22 x 22 cm // 8 5/8 x 8 5/8 inches

Right : 22 x 20 cm // 8 5/8 x 7 7/8 inches

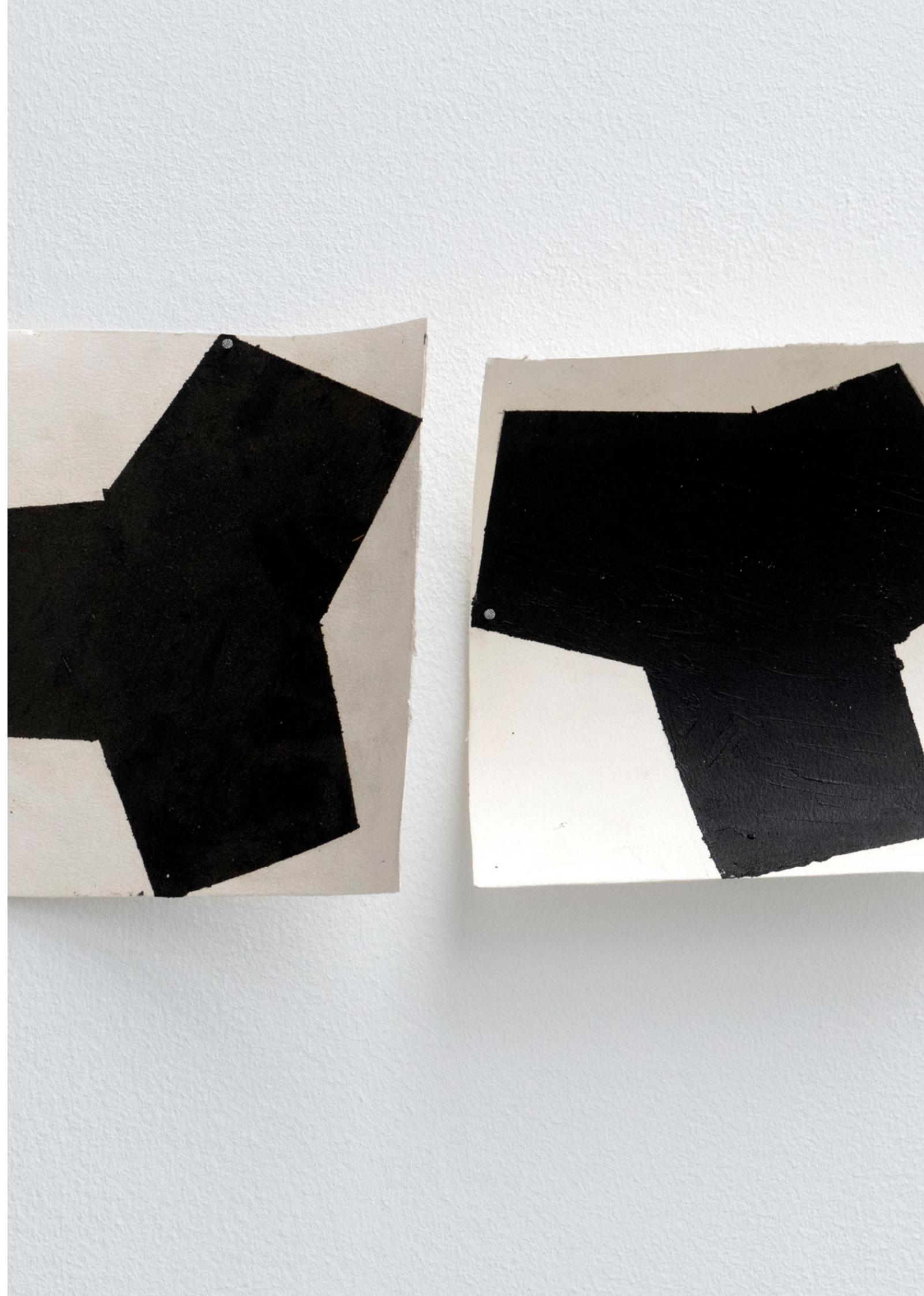
18,000 €

Provenance :

- Artist's studio, New York (US)

Exhibition :

- *Richard Nonas*, CAB, Brussels (BE), 2024





Exhibition view « Like Nouns Slipping Into Verbs », Bangkok Kunsthalle, Bangkok (TH), 2025
© Photo : Christophe Gaillard

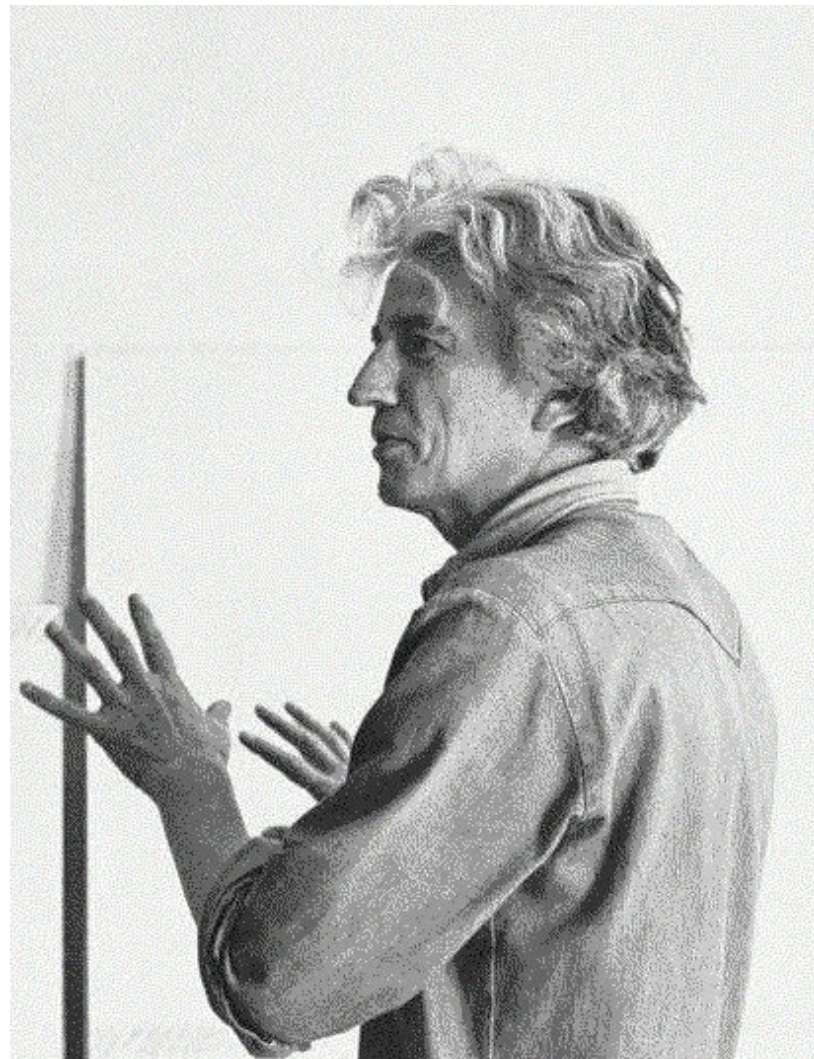
Martin BARRÉ

“All painting seems to me to lead to Malevich’s white square on a white background and to start again from there”

Martin Barré

Martin Barré, born in Nantes in 1924 and died in Paris in 1993, is one of the most singular abstract painters of the post-war period. Trained at the Beaux-Arts in Nantes, initially in architecture, he soon turned to painting, developing an early critical eye for dominant movements such as tachism and lyrical abstraction, which he considered too expressive or narrative.

From the 1950s onwards, he experimented with a variety of formats, supports and tools. He painted with the handle of a brush, projected colors from bottles or used a putty knife. His work is characterized by a constant desire to reduce the gesture, to purify the pictorial sign, and to question the very conditions of painting.



In 1960, influenced by graffiti observed in the Paris metro, he adopted the aerosol can, which allows total distance between body and canvas. This technique produces vapid, clean lines, often inclined or fragmented, which Barré arranges on a white background in a serial logic. Space is used as a field of experimentation, with each canvas testing the limits of format, repetition and *all over*.

This aesthetic of reduction, radical but never cold, makes him a painter of nuance, rhythm and emptiness. Through minimal variations, he builds a demanding body of work, marked by rigor and economy of means, but always attentive to the viewer’s perception.

On his death, Barré left a rich body of work, acclaimed for its precision and conceptual rigor. Today, his work can be found in a number of major public collections in France and abroad, including MoMA (New York), the Centre Pompidou (Paris) and the Art Institute of Chicago.

COLLECTIONS

Art Institute, Chicago (US)
Fondation Gandur pour l’Art, Geneva (CH)
Fonds départemental d’Art Contemporain de Seine-Saint-Denis, Bobigny (FR)
Fonds National d’Art Contemporain, Paris (FR)
Fonds National d’Art Contemporain d’Auvergne (FR)
FRAC Bourgogne (FR)
FRAC Bretagne (FR)
FRAC Ile-de-France (FR°)
FRAC Occitanie-Montpellier (FR)
FRAC Sud (FR)
FRAC des Pays de la Loire (FR)
FRAC Poitou-Charentes, Angoulême (FR)
Henie-Onstad Kunstsenter, Høvikodden (NO)
Houston Museum of Fine Arts, Houston (US)
Kunstmuseum, Basel (CH)
LaM - Lille Métropole Musée d’Art Moderne, d’Art Contemporain et d’Art Brut, Villeneuve-d’Asq (FR)
MAC, Musée d’Art Contemporain de Marseille (FR)
MACVAL, Musée d’Art Contemporain du Val-de-Marne, Vitry-sur-Seine (FR)

MAMAC, Musée d’Art Moderne et d’Art Contemporain, Nice (FR)
Moderna Museet, Stockholm (SW)
MoMA - Museum of Modern Art, New York (US)
Montreal Museum of Fine Arts (CA)
MuBA – Musée des Beaux-Arts, Tourcoing (FR)
Musée d’Art, Histoire et Archéologie d’Évreux - Ancien Évêché, Évreux (FR)
Musée d’Art Moderne de la Ville de Paris, Paris (FR)
Musée d’Arts de Nantes (FR)
Musée des Beaux-Arts de Grenoble (FR)
Musée d’Unterlinden, Colmar (FR)
Musée Fabre, Montpellier (FR)
Musée national d’Art Moderne, Centre Georges Pompidou, Paris (FR)
Oslo National Museum, Oslo (NO)
Quebec National Museum of Fine Arts (CA)
Palais des Beaux-Arts, Lille (FR)
Tel Aviv Museum of Art, Tel Aviv (IL)
Salomon R. Guggenheim Museum, New York (US)
Städel Museum, Frankfurt (DE)



In a quest for ever more radical “reduction-concentration” of means, Martin Barré abandoned tube painting in the early 1960s, after observing graffiti being sprayed on subway walls. Seduced by this tool, which eliminates any direct contact between painter and canvas, and produces a sharper, broader line than traditional paint, he began to use it in his practice. Between 1963 and 1967, he produced around a hundred spray canvases, painted vertically before being quickly laid down to avoid drips.

On a white canvas, a single black curve unfurls, at once sharp and diffused, as if suspended between materiality and erasure. Its irregular outline, slightly blurred in places, seems to emerge or vanish at the very edge of the surface. This singularity allows Barré to further explore the limits of *all over*, introducing a tension between continuity and rupture. The airy, dematerialized character of the line evokes, according to the artist, the rayogram technique, playing on the ambiguity between drawing and light imprint.

Martin Barré

63-M, 1963.

Acrylic and spray on canvas.

100 x 109 cm

39 3/8 x 42 7/8 inches

Price upon inquiry

Exhibition :

- *C'est de la bombe, bébé*, Galerie Christophe Gaillard, Paris (FR), 2025

- *Collector's Summer*, Galerie Christophe Gaillard, Paris (FR), 2016





Exhibition view « Martin Barré», MAMCO Genève, Geneva (CH), 2020



Keiji UEMATSU

“My desire is to create a work in which the absence of a single element would cause the structure of things—and their connections—to collapse, like a cosmos.”

Keiji Uematsu

Keiji Uematsu was born in 1947 in Kobe, Japan. He lives and works between Düsseldorf (Germany) and Minoh (Japan). Through photography, performance and installation, Uematsu explores the visual representation of invisible forces and their interactions, using a wide range of materials and media. He is often associated with Mono-ha, a movement born in 1960s Japan as a response to industrialization, which advocates a direct, unmediated encounter with raw materials presented in their essential state.

For over fifty years, he has been deepening a reflection on the relationships and respective roles of the body and the object, the object and the environment (or the whole of these elements), driven by a growing interest in physical laws : gravity and space—approached from both a scientific and poetic perspective.



His practice aims to question the place of the human being within a reality shaped by both colossal matter and intangible entities such as nature, the Earth, or the cosmos. In his exhibitions, he constructs self-contained microcosms where unseen forces become perceptible through their effects on space and objects.

In the 1970s, he extended his research to photography, adopting a rigorous, experimental approach to physical phenomena. Through simple gestures—like suspending his body within a doorway using only arms and legs, or tracing a circle with a stone tied to a rope—he gives form to forces such as gravity, inertia, attraction, or centrifugal force. In doing so, he makes visible what is usually sensed but never seen.

COLLECTIONS

Fondation Cartier pour l'Art Contemporain, Paris (FR)
Musée Réattu, Arles (FR)
Pinault Collection, Paris (FR)
Collection Philippe Austruy (FR)
Art Kite Museum, Detmold Atsgericht Lünen
Flughafen, Munich (DE)
Kunsthalle Bremen, Bremen Landesgartenschau,
Hockenheim (DE)
Städtisches Museum Wiesbaden, Wiesbaden
Ursula (DE)
BlickleStiftung, Kraichtal Wilhelm-Hack-
Museum, Ludwigshafen (DE)
Aichi Prefectural Library, Nagoya (JP)
Aomori Contemporary Art Centre, Aomori Asago
Art Village, Aomori (JP)
Asahikawa Museum of Sculpture, Asahikawa Faret
Tachikawa, Tokyo (JP)
The Hakone Open-Air Museum, Kanagawa
Hatano City, Hakone (JP)
Herbis, Osaka (JP)
Hokkaido Ryoikuen, Asahikawa (JP)
Museum für Kunst und Gewerbe, Hamburg (DE)
Neu Ulmer Museum, Neu-Ulm (DE)
Sculpturenpark am Schloss Broich, Mülheim (DE)
Städtische Galerie im Lenbachhaus und Kunstbau
München, Munich (DE)
Hyogo Prefectural Museum of Art, Kobe (JP)
Ikegami Hall, Ota, Tokyo (JP)
City of Kobe (Kobe General Children's Center),
Kobe (JP)

Kirishima Open-Air Museum, Yusui (JP)
Kitakyushu Municipal Museum of Art,
Kitakyushu (JP)
Kobe University, Kobe (JP)
Kobe City (Kobe Harborland), Kobe (JP)
Kurashiki City Art Museum, Kurashiki (JP)
Kwansei Gakuin University, Nishinomiya (JP)
Kyoto Municipal Museum of Art, Kyoto (JP)
The Museum of Modern Art, Kamakura &
Hayama (JP)
Museum of Modern Art Shiga, Shiga (JP)
Nagano City (JP)
The National Museum of Art, Osaka (JP)
Otani Memorial Art Museum, Nishinomiya (JP)
Planning and Promotion Department Secretariat
of Tokamachi Region wide-area, Municipal
Cooperation, Miigata (JP)
Setagaya Art Museum, Tokyo (JP)
Setoda-cho, Hiroshima (JP)
Setsu City, Osaka (JP)
St. Andrew's University, Izumi, Osaka (JP)
City of Tokai, Aichi (JP)
The Tokushima Modern Art Museum, Tokushima (JP)
Ube Outdoor Sculpture Museum, Ube (JP)
Yukanboshi River Sculpture Park, Eniwa,
Hokkaido (JP)
Moderna Museet Stockholm, Stockholm (SE)
The Museum of Modern Art, New York, NY (US)



Keiji Uematsu
Measuring - Landscape II, 1976
 Silver vintage prints.
 Signed on back
 Each : 43 x 60 cm
 Each : 6 7/8 x 23 5/8 inches

45.000 €

Provenance :
 - Artist's studio

Exhibition :
 - *Seeing/Measuring/...*, Galerie Baudoin Lebon, Paris (FR), 2016
 - *Yearning for What is Floating*, Le Café Français Art Gallery, Brussels (BE), 2009
 - *Keiji Uematsu : structures pour le cloître*, Cloître St Trophime & Musée Réattu, Arles (FR), 1982
 - *Installation and Photo*, Osaka Contemporary Art Center, Osaka (JP), 1981
 - *Skulptur, Foto*, Heidelberger Kunstverein, Heidelberg (DE), 1979
 - *Ausschnitte 1*, Städtische Kunsthalle Dusseldorf, Dusseldorf (DE), 1977
 - *Keiji Uematsu: skulptur foto video film*, Moderna Museet Stockholm, Stockholm (SE), 1976-77

Bibliography :
 - *Keiji Uematsu, Eyes under physical consideration, photographs, videos and films, 1972-2003*, Kitakyushu Municipal Museum of Art, reproduced p. 67

In many shadow-related works, the artist (or his shadow) appears and performs an “act”. Uematsu has mentioned the following as acts that can be performed with a finger: pointing, measuring length, measuring height, making an angle, etc.

Thus, many shadow-related works have been designed to reconsider “looking” through the aforementioned “acts”.

- Excerpt from *Eyes under physical consideration, photographs, videos and films 1972-2003*, Kitakyushu Municipal Museum of Art and Nomart Editions Inc. 2003





Exhibition view « An Invitation to a Nonsensical Journey: Dreams of Seeing », Kirishima Open Air Museum, Kagoshima (JP), 2022
 © Photo : Kiyotoshi Takashima

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