



GALERIE CHRISTOPHE GAILLARD

Established in Paris in 2007, Galerie Christophe Gaillard is delighted to highlight the recent inauguration of our Brussels gallery in September of 2023. In addition to these two more traditional gallery spaces, our activities are being complemented by 'La Residence - Le Tremblay', where we actively provide opportunities to artists and writers through residency programs.

Galerie Christophe Gaillard has been not only been serving as a platform for emerging artists, but represents renowned figures in contemporary art too. Furthermore, the gallery seeks to elevate the relevance of established artists spanning the 1960s to the 1990s by closely collaborating with the estates.

By participating in BRAFA 2024 - marking our debut in this art fair - our aim is to offer Belgian audiences an insight into the gallery's distinctive identity. We achieve this by fostering meaningful dialogues between the gallery's different axes, showcasing the diverse artistic expressions that define Galerie Christophe Gaillard.

We will present works by:

Éric Baudart
Bina Baitel
Stéphane Couturier
Hélène Delprat
Julien des Monstiers
Marina Gadonneix
Tetsumi Kudo
Georges Noël
Richard Nonas
Germaine Richier
Ursula Schultze-Bluhm
Ceija Stojka
Pierre Tal Coat
Philippe Vandenberg
Franz West



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Tetsumi Kudo

Fossil in Hiroshima, 1976



Signed and dated
Spray-painted embossed paper.
65,5 x 50 cm

Description

Each piece is individually spray-dyed and unique.
This series is on display at MoMA (New York) and the Takamatsu Museum of Art (Japan).

Exhibitions

- *Tetsumi Kudo – Cultivation*, Louisiana Museum of Modern Art, 5.6.2020 - 10.1.2021
- *Tetsumi Kudo : Garden of metamorphosis*, Walker Art Center, Minneapolis, 18.10.2008 - 11.01.2009
- *Your Portrait: A Tetsumi Kudo Retrospective*, The National Museum of Art, Osaka, 02.11.2013 - 19.01.2014) ; The National Museum of Modern Art, Tokyo (04.02.2014 - 30.03.2014) ; Aomori Museum of Art (12.04.2014 - 08.06.2014)



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Germaine Richier

Homme de la nuit n°2, 1954



Bronze with dark patina

This work, in its original edition, includes 12 prints.

27 x 11 x 9 cm

Edition of 8 plus 1 artist's proof.

Description

Homme de la nuit occupies the realm of hybrid production, often classified by critics as 'fantastic'. Indeed, this enigmatic figure finds itself in the intermediary space between man and beast, emanating a supernatural power. Richier's approach and treatment of the material contributes to accentuating its expressive dimension. Abandoning the sleek and neat contours, she infuses her sculptures with an air of mystery and strangeness by leaving fingerprints or the imprints of tools intact. These integral 'accidents' are part of the creative process and elaboration of the work, recalling traces left by Rodin. More than that, it propels the artwork into modernity. The method of triangulation taught by Bourdelle is quite evident in the lower part of the work, while the base is created in an innovative manner. With *Homme de la nuit*, Germaine Richier carefully oscillates between transmission and transgression, where both Bourdelle's teachings and Rodin's legacy are clearly visible, thus placing her in a continuum of figurative sculpture, whilst still making stylistic and thematic breaks.



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Ursula Schultze-Bluhm

Eines Nachts, im Park Monceau um 23 Uhr, 1961



Signed and dated 'Ursula 1961' below in the center.

Signed and dated on the back 'Une nuit dans le parc Monceau à 23.00'.

Oil on canvas

97 x 146 cm

Description

L'atmosphère du petit étang avec ses deux cygnes, le petit pont fait des rayons de la lumière du matin, le vert, beaucoup varié dans toutes les plantes nombreuses, les monuments, des colonnes - tout donne des reflets dans l'eau - très froid, ce matin-là. (Archive Galerie Daniel Cordier, 'Un jour, dans le parc Monceau à 11 heures', p. 80, 1961)

Maintenant, la situation a beaucoup changé, très sombre, les fantômes de chaque pierre, sur l'eau, les fantômes des visiteurs, dans tous les chemins : ils vivent maintenant. Les maisons, fermées, très peu de lumière éclaire le parc ; de loin



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*on voit les lettres de réclame, écrit pour « l'apparition des fantômes » ! (Archive Galerie Daniel Cordier, 'Une nuit, dans le parc Monceau à 23 heures' p. 80, 1961.)*é

Literature

- *Ursula*, Paris 1963, o. S., p. 3-4
- *Ursula*, Wiesbaden 1964, o. S., (Cat.-Nr. 3)
- *Ursula*, Bonn 1969, o. S., (Cat.-Nr. 6)
- *Ursula*, Düsseldorf 1974, o. S., (Cat.-Nr. 12)
- *Ursula*, Wuppertal/Köln/Bremen 1992, S. 37

Exhibitions

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



Philippe Vandenberg
La danse, 1997-98



Signed, titled and dated on the reverse.
Oil on wood
39 x 52 cm

Description

The artwork titled "La Danse" features three bears engaged in a dance against the backdrop of two ladders extending toward the sky. This is a reference to art history, reminiscent of a similar dance performed by three figures at the Louvre in Paris. These figures are the "Graces" from Pieter-Paul Rubens' work "The Three Graces," gracefully posed in an Arcadian setting. While Rubens presents an almost paradisiacal scene, Vandenberg depicts the fallen state of the world. The Graces have become bears. Refinement and eroticism give way to human instincts: the bear within. Vandenberg doesn't idealize a return to a natural order of things; instead, he creates an image of the unfree human, subjected to their basest desires. The bear here is a circus bear, dancing to the tune of greed, lust for power, and sexual lust, yet shackled by the chains of their unattainable fulfillment. The path to paradise, as conveyed in this artwork, has been snatched away. The ladders that could lead them there are broken: "l'échelle cassée."

Provenance

The Estate of Philippe Vandenberg

Exhibitions

- KANAL, Brussels, Gates (Might) Open Soon, 9-7-2021 - 16-7-2021



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Franz West
Adaptive, 2002



Epoxy, foam, plaster, paint
67 x 50 x 27 cm

Description

Franz West began making his Paßstücke sculptures (usually translated as 'Fitting Pieces', 'Adaptables' or 'Adaptives') in 1974. As with many of his sculptures, the artworks start from a miscellaneous object which he then coats in plaster until they become unrecognizable. The forms created are awkward, bulbous shapes, often featuring a thinner section which can function as a sort of handle. They are objects for which there is no obvious purpose or use. West encourages the viewer to interact with them, pick them up and find an appropriate way to hold them. This in turn leads to a strange stance, pose or dance which, in some iterations of the work, can be observed by other visitors.

Exhibitions

- *Franz West, Burning*, MAC, Marseille (30.3.-2.6.2002)



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