

STAND 79



GALERIE AB

Agnès Aittouares

25 JAN – 1 FEB 2026

**BRAGA**  
**ART FAIR**

## Galerie AB - Agnès Aittouares

Founded in 1989 by Agnès Aittouares, Galerie AB is located in the heart of Saint-Germain-des-Prés, at 5 rue Jacques Callot in Paris. It offers a unique selection of works of art, covering a period from 1890 to the present day. An expert with the FNEPSA (National Federation of Professional Experts Specializing in Art), Agnès Aittouares created an appraisal firm dedicated to modern and contemporary art in 2020, thereby strengthening the gallery's legitimacy and influence in the art market.

A reference for art lovers and professionals alike, Galerie AB brings together experts, museum curators, collectors, and art dealers from around the world. Its commitment and high standards make it a reference in the field of modern art. Active on the international scene, the gallery participates in major fairs such as Fine Arts La Biennale (Paris), the Salon du Dessin (Paris), Art Paris Art Fair (Paris), and the BRAFA Art Fair (Brussels). It also organizes monographic exhibitions accompanied by publications, notably Bonnard Vuillard. Une amitié (2022), Pablo Picasso. La force du trait (2023) and Joan Miró. Œuvres sur papier (2024). In addition, it organizes group exhibitions exploring cross-cutting themes, such as De Picasso à Matta. Une influence hispanique à Paris (2022) and Dessins de 1880 à nos jours (2025).

Galerie AB works closely with prestigious museums such as the Musée d'Art Moderne de Paris, the Musée de Montmartre (Paris), the Hôtel de Caumont in Aix-en-Provence, and the Musée Bonnard in Le Cannet.







**Sam Francis (1923–1994)**

Untitled

1963

Acrylic on paper

90 x 63 cm

Signed, dated, and located on the reverse

Listed in the artist's online catalog raisonné under no. SF63-046.

**Provenance**

Private collection, California, United States

Jean Fournier Collection

Private collection, Paris

**Exhibition**

Paris, Galerie Jean Fournier, “Sam Francis, from 1947 to 1988, on paper,” October–November 1988.

Our work, created in 1963, is representative of Sam Francis's work from the “Full painting and Dripping” movement in California in the early 1960s.

The bright yellow and blue masses are energized by a multitude of splashes and layers of “veils of color,” giving the work a sense of depth. The artist strives to create a sense of infinity, a space that seems to have no beginning and no end. In this way, he transcends the traditional notion of a frame. The elements fill the entire pictorial space to allow depth to emerge.

Museum reference:

A similar work executed a year later is housed at the Solomon R. Guggenheim Museum in New York. It features the same pictorial composition, linking the two works in an identical quest for energy, escape, and dynamism.

# SAM FRANCIS

Born in California in 1923, Sam Francis was a leading figure in American abstract expressionism and action painting. This movement involved creating art through spontaneous, immediate gestures.

A pilot during World War II, Sam Francis was injured in a plane crash and began painting during his recovery. He subsequently enrolled at the Berkeley School of Fine Arts, then took classes with the artist Clyfford Still. Still taught him the importance of simplifying forms and exploring color in order to break free from all forms of figurative art.

In 1949, Sam Francis moved to Paris and attended the Fernand Leger Academy. He met art critic Pierre Schneider and artists Henri Matisse, Al Held, Joan Mitchell, and Jean-Paul Riopelle.

Back in the United States, his interest in representing light led him to explore dripping, a technique pioneered by artist Jackson Pollock. Subsequently, his encounter with Mark Rothko prompted him to explore color and the decomposition of figures through the technique of dissolution.

In 1957, a trip to Tokyo enriched his pictorial research, leading him to develop vertical work reminiscent of the kakemono format and a simplification of forms evolving in space.

His works were represented from 1956 by the Martha Jackson Gallery in New York, from 1964 by the Galerie Fournier in Paris, from 1965 by the Galerie Beyeler in Basel, and in numerous private and public collections such as the Centre Pompidou in Paris, the Tate Gallery in London, the Solomon R. Guggenheim Museum in New York, the MOMA in New York, the Tel Aviv Museum of Art in Israel, and the Tokyo Fuji Art Museum in Japan.

Sam Francis's work has left a lasting mark on the art world, both through his technical mastery and his exploration of color, gesture, and emotional expression. His innovative approach to non-figurative painting continues to inspire and captivate art lovers around the world.



**Pablo Picasso (1881-1973)**

Two Figures, seduction

1953

Ink on paper

20.9 x 26.6 cm

Signed upper left and dated upper right

Executed in Cannes on December 16, 1953

**Provenance**

Scheffel Gallery, Bad Homburg, Germany

Private collection, acquired from the Scheffel Gallery in 1989

Private collection

**Bibliography**

Christian Zervos, Pablo Picasso. Works from 1953 to 1955, vol. 16, Paris, 1965, no. 57, pl. 20

Dore Ashton, Picasso on Art: A Selection of Views, New York, 1972, p. 125

# PABLO PICASSO

Created in 1953, this drawing reflects a moment of absolute freedom in which drawing becomes an autonomous, direct, and uncompromising space for expression. This work depicts two figures facing each other in a theatrical composition. The central void plays an essential role. It is not an absence, but a space of tension, a symbolic place where the relationship between the characters unfolds. This face-to-face encounter, a recurring theme in Picasso's work, encapsulates the fundamental issues of his oeuvre: seduction, power, desire, and confrontation.

The bodies are deliberately simplified, reduced to the bare essentials, while the heads concentrate all the expressive power. This hierarchy of forms is typical of Picasso, who gave absolute primacy to the head as the seat of identity, desire, and power. The deliberately exaggerated headdress goes beyond a simple decorative function. It gives the figure an archaic and ritualistic dimension, evoking references to primitive art that Picasso continued to incorporate throughout his career. In Picasso's work, adornment is never insignificant. It is a visual language, a tool for staging desire and domination.

Seduction is a central theme in Picasso's work. It is neither idealized nor romantic. It appears as a power struggle, often asymmetrical, in which looks, postures, and body language play a decisive role. In this drawing, seduction is manifested through visual confrontation, the monumentality of the headdresses, and the presence of jewelry.

The characters do not touch each other. Everything plays out in the distance, in the space that separates them, in the blank spaces, in what is left unsaid. This silent tension is one of the most powerful forces in the work. Picasso suggests that seduction is as much a mental construct as it is a physical act.





**Pierre Auguste Renoir (1841-1919)**

Head of a Woman

1895

Oil on canvas

24.2 x 16.4 cm

Signed with stamp upper left

This work will be included in the forthcoming digital catalogue raisonné of Pierre-Auguste Renoir, currently being prepared under the auspices of the Wildenstein Plattner Institute, Inc.

**Provenance**

Artist's estate

Private collection, New York

Private collection, Paris

**Bibliography**

A. André, *L'Atelier de Renoir*, vol. I, Paris, 1931, no. 136 (illustrated p. 46; dated 1895).

Bernheim-Jeune (ed.), *L'Atelier de Renoir*, San Francisco, 1989, no. 136 (illustrated pl. 46; dated 1895).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Vol. III, 1895-1902, Paris, 2010, no. 2291 (illustrated p. 345; dated circa 1895).

# PIERRE-AUGUSTE RENOIR

Painted around 1895–1898, this *Head of a Woman in Profile* by Auguste Renoir marks a key moment in the artist's reflection on the human figure. During this period, Renoir deliberately moved away from the purely optical effects inherited from Impressionism to return to a more classical and enduring conception of portraiture.

The choice of profile is decisive here. It places the work in an ancient tradition, directly inherited from Italian Renaissance portraits, particularly those of the Quattrocento, where the profile allowed for a combination of idealization, psychological restraint, and formal clarity. As in the works of Piero della Francesca and Botticelli, the face is not presented in an expressive frontal view, but as a stable, almost sculptural form, suspended in a timeless space.

The construction of the face relies less on drawing than on chromatic modeling, a technique dear to Renoir at the end of the 19th century. The transitions between tones are blended, and the light does not cut through the volumes but envelops them. This softness of treatment evokes the Renaissance search for harmony between flesh and light, while retaining a resolutely modern freedom of touch.

The red ribbon worn with the costume plays a role comparable to the colorful accents found in Renaissance portraits, where a piece of jewelry, fabric, or clothing detail was used to balance the composition. Here, this element is not descriptive but structural. It acts as a chromatic counterpoint, stabilizing the warm palette of the background and skin tone, while guiding the viewer's gaze toward the face.

The absence of any identifiable setting and the deliberately generic nature of the title reinforce the timeless dimension of the work. Renoir does not seek to establish the social identity of the model, but rather to place the female figure within a long pictorial tradition, where the portrait becomes above all a meditation on form, color, and human presence.

Through this work, Renoir achieves a unique synthesis between the legacy of the Renaissance and modern sensibility. The portrait is no longer a document or a captured moment, but a lasting, silent, and concentrated image, where modernity is expressed precisely through an assumed return to a reinterpreted classical tradition.





**Jean-Paul Riopelle (1923-2002)**

*Composition*

1964

Gouache on paper

46 x 67 cm

Signed and dated lower right

Numbered 200362 and annotated "Fournier" on the back

**Provenance**

French-Canadian private collection

**Bibliography**

Pierre Schneider, "Riopelle. Signes mêlés," Maeght éditeur, Paris, 1972, no. 124, p. 119

Catalogue of the exhibition "Les Très riches heures de Jean Paul Riopelle," Musée Le Chafaud, Percée, 2000, reproduced on p. 23

Yseult Riopelle, Jean-Paul Riopelle. Catalogue raisonné, volume 3, Hibou Éditeurs, Montreal, 2004, p. 302, reproduced in color under reference 1964.010P.1964

**Exhibitions**

"Riopelle. Signes mêlés," Galerie Maeght, 1972

"Les Très riches heures de Jean Paul Riopelle," Musée Le Chafaud, Percée, 2000



# JEAN-PAUL RIOPELLE

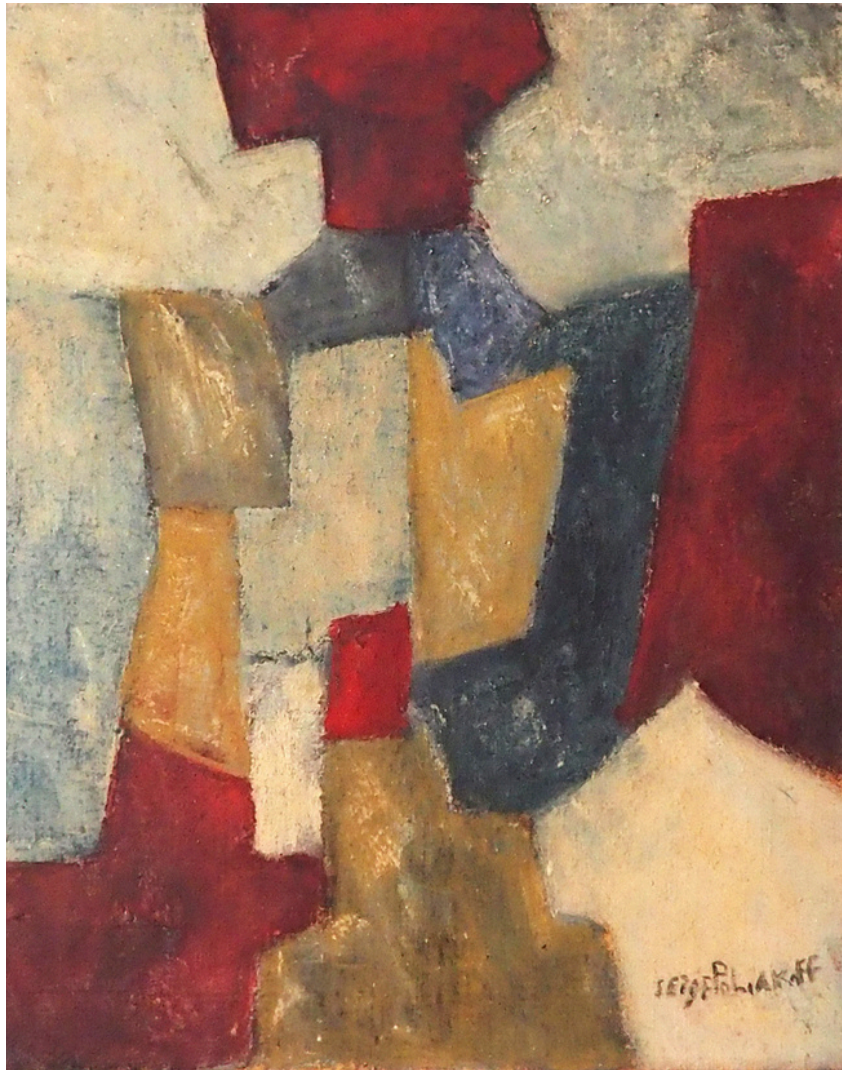
This work, created in 1964, belongs to one of the most accomplished periods of Jean Paul Riopelle's career, when he was at the height of his international recognition. At that time, his artistic vocabulary had reached a remarkable maturity, with gesture, structure, and pictorial material balanced with rare intensity.

The surface unfolds without a central hierarchy, animated by a dense network of fluid black lines that cross and organize the space. These lines, made with a brush loaded with ink, structure a fragmented chromatic field composed of successive projections, drips, and deposits of paint. The work is imbued with the energy of the gesture and the very temporality of the creative process.

Created in the wake of the 1962 Venice Biennale, this composition testifies to Riopelle's central place on the international art scene in the early 1960s. The recognition of this work is attested to by various exhibitions and publications, including the Galerie Maeght catalog "Signes mêlés"

While Riopelle's practice dialogues with American abstract expressionism and dripping, it is distinguished by a strong internal architecture. Where the American gesture tends toward a total dissolution of composition, Riopelle maintains a constant tension between control and letting go. The drips and splatters are never purely random, but are part of a thoughtful and controlled pictorial construction.

Riopelle's institutional recognition is now fully established, notably with the opening of the Jean Paul Riopelle Pavilion at the Musée National des Beaux-Arts du Québec, dedicated to the permanent presentation of his work.



**Serge Poliakoff (1900-1969)**

Composition

1966

Oil on canvas

81 x 65 cm

Signed lower right

Certificate of authenticity issued by Mr. Alexis Poliakoff

**Provenance**

Galerie Tronche, Paris

**Bibliography**

Catalogue raisonné vol. V 1966-1969 Alexis Poliakoff, no. 66-223



## SERGE POLIAKOFF

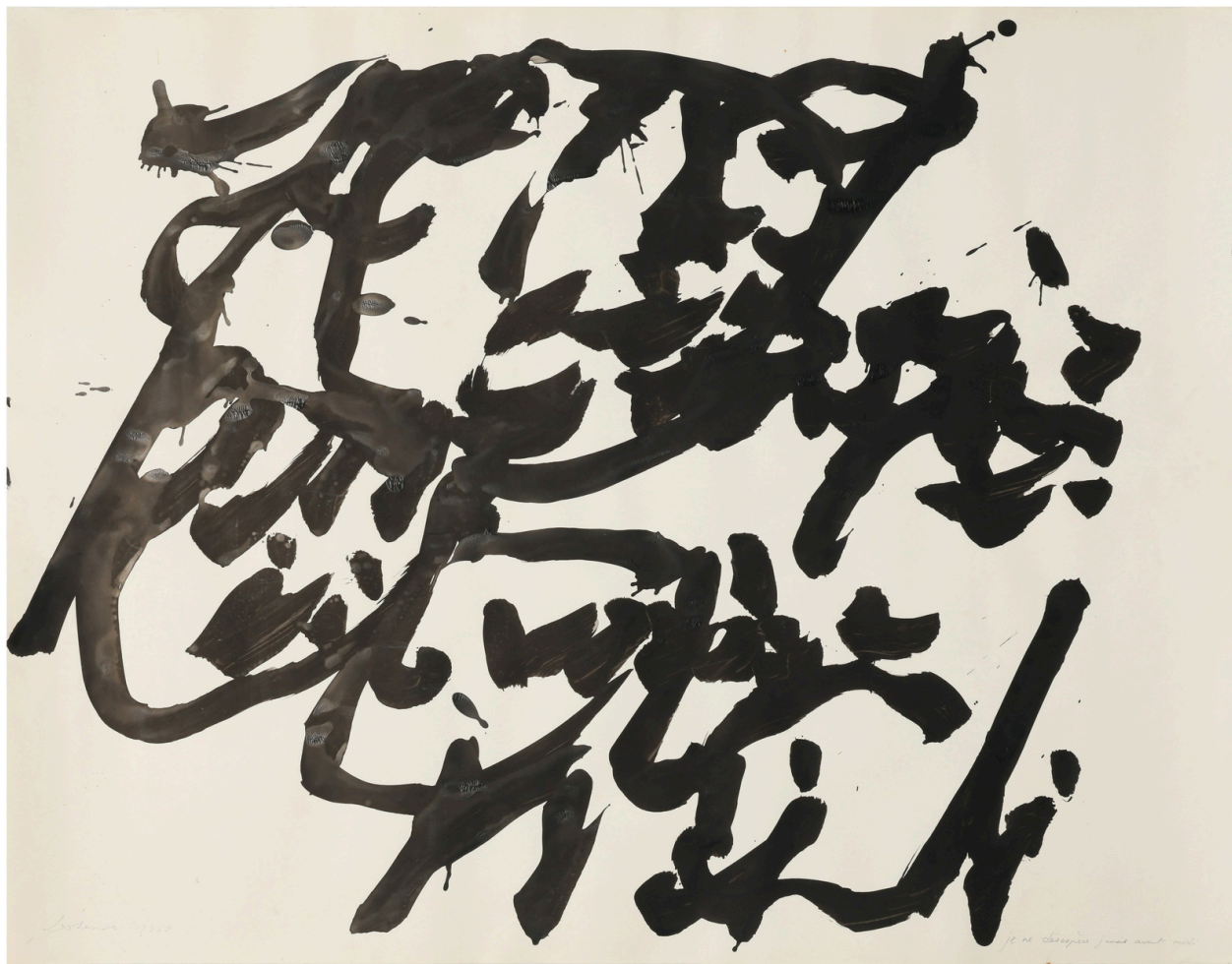
This work by Serge Poliakoff is fully in line with the maturity of his pictorial language, developed from the late 1950s and affirmed in the 1960s. During this period, Poliakoff achieved a highly personal synthesis between geometric abstraction and chromatic sensitivity, distancing himself from both lyrical abstraction and strictly constructivist abstraction.

The composition is structured by an intertwining of nested forms with deliberately irregular contours. These colored masses seem to fit together in an unstable but controlled balance. The absence of traditional perspective reinforces the frontality of the work, while the juxtaposition of planes creates a continuous internal tension. Poliakoff seeks neither illusionistic depth nor narration, but an almost architectural organization of the surface.

The palette, dominated by deep reds, warm ochres, muted blues, and off-whites, is characteristic of his work. Each color exists in relation to the others, in a play of subtle resonances and contrasts. In Poliakoff's work, color is never decorative. It is structural, conveying weight, density, and rhythm. The slightly grainy, sometimes matte surfaces accentuate this sensation of living, vibrant matter.



sergei yakovlevich



**Christian Dotremont (1922–1979)**

Logogram: Je ne désespère jamais avant midi

1969

Ink on paper

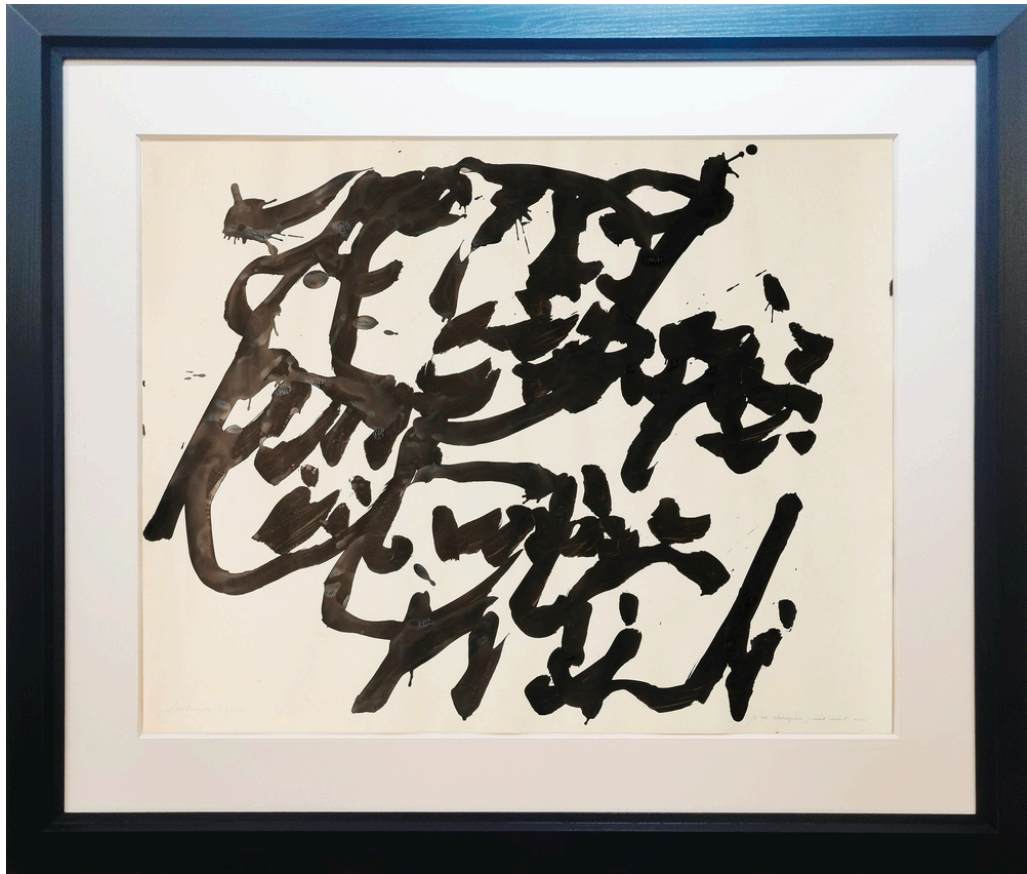
57 x 73 cm

Signed and dated lower left

**Provenance**

Private collection of Karel Appel

Private collection, Paris



## CHRISTIAN DOTREMONT

Founder of the COBRA movement in 1948, Dotremont constantly sought a liberated form of writing, where words are no longer just read but seen, experienced, and felt. The logogram is a fusion of poetry and pictorial gesture. The text dissolves into impulsive, almost violent calligraphy, where black ink flows freely across the paper. Writing becomes the rhythm of breath. Legibility is deliberately unstable: Dotremont does not seek to illustrate the sentence, but to embody its emotional energy.

Dated 1969, this work is part of a context marked by the questioning of traditional languages of art and literature. Dotremont responds to this crisis with a form of writing-painting that rejects the hierarchy between meaning and form. Here, the act of writing is already an act of resistance: not despairing before noon is to affirm the present, the momentum, the possibility of a new beginning.



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