

The Galerie Jean-François Cazeau aims to build bridges between the modern masters of the 20th century and new developments in contemporary art. This dual commitment is reflected in the presentation of this edition of BRAFA, where great representatives of the avant-garde, such as Pablo Picasso (1881-1973) and André Masson (1896-1987), are shown together with post-war lyrical abstraction artists and contemporary artists whom they may have inspired. In this spirit, the gallery creates a dialogue between the modern artistic heritage on which it was founded and the works of the post-war and contemporary period. The influences and trajectories followed by 20th and 21st century artists thus become apparent in the carefully designed arrangement.

Thus, the Galerie Jean-François Cazeau pays tribute to its roots in the Impressionist and Modern Masters with a painting by Baranoff-Rossiné, *La Carrière* (1912), showing the passage to Cubism through Cézanne. In the midst of the Cubist period, we also find *La Ville abandonnée* (1923) by André Masson, at the crossroads with the nascent Surrealism. *Homme* (1967-68) by Judit Reigl and *Paysage tavelé, ciel rougeâtre* (1954) by Jean Dubuffet show the surrealist affinities of two great representatives of the post-war School of Paris, with their free gesturality and emphasis on materiality. Olivier Debré follows a similar path in his *Signe musicien* (1948), a painting from the artist's first truly abstract series, inspired by Picasso's synthetic cubism. Like T'ang Haywen (1927-1991), a great master of twentieth-century ink and contemporary of Zao Wou-Ki and Chu Teh-Chun, the artist seeks rhythm and dynamism. Somewhat less ambiguous, the works of Hans Hartung and Ian Davenport plunge us fully into contemporary abstraction: scratching, material projected on the canvas or dripping ...

Picasso's aquatinted images of Dora Maar and Gaston Chaissac's *Autoportrait*, the artist's first oil painting in 1938, raise the question of modern portraiture with their anti-naturalist coloring and sketched features.

Sculpture completes this exhibition. César's (1921-1998) welded irons, use scrap metal recovered from industrial scrapyards as artistic material to create singular works. Continuing this dialogue between the different modernities, *Amoroso* (1939) is an astonishing transcription into sculpture of the automatic surrealist drawing created by André Masson.

In a space where the boundaries of art are continually being challenged, Galerie Jean-François Cazeau's eclectic selection will showcase the innovative and challenging approaches of the 20th and 21st century figurative and abstract artists who make up the gallery's artistic DNA. Its objective is to highlight and build pathways between the works exhibited, in which the only logic remains the power and dynamism of each artist.

**Artists** : Vladimir Baranoff-Rossiné (1888-1944), André Dunoyer de Segonzac (1884-1974), Pablo Picasso (1881-1973), Henri Matisse (1869-1954), André Masson (1896-1987), Gaston Chaissac (1910-1964), Jean Dubuffet (1901-1985), Judit Reigl (1923-2020), Hans Hartung (1904-1989), Olivier Debré (1920-1999), T'ang Haywen (1927-1991), César Baldaccini (1921-1998), Ian Davenport (1966-).