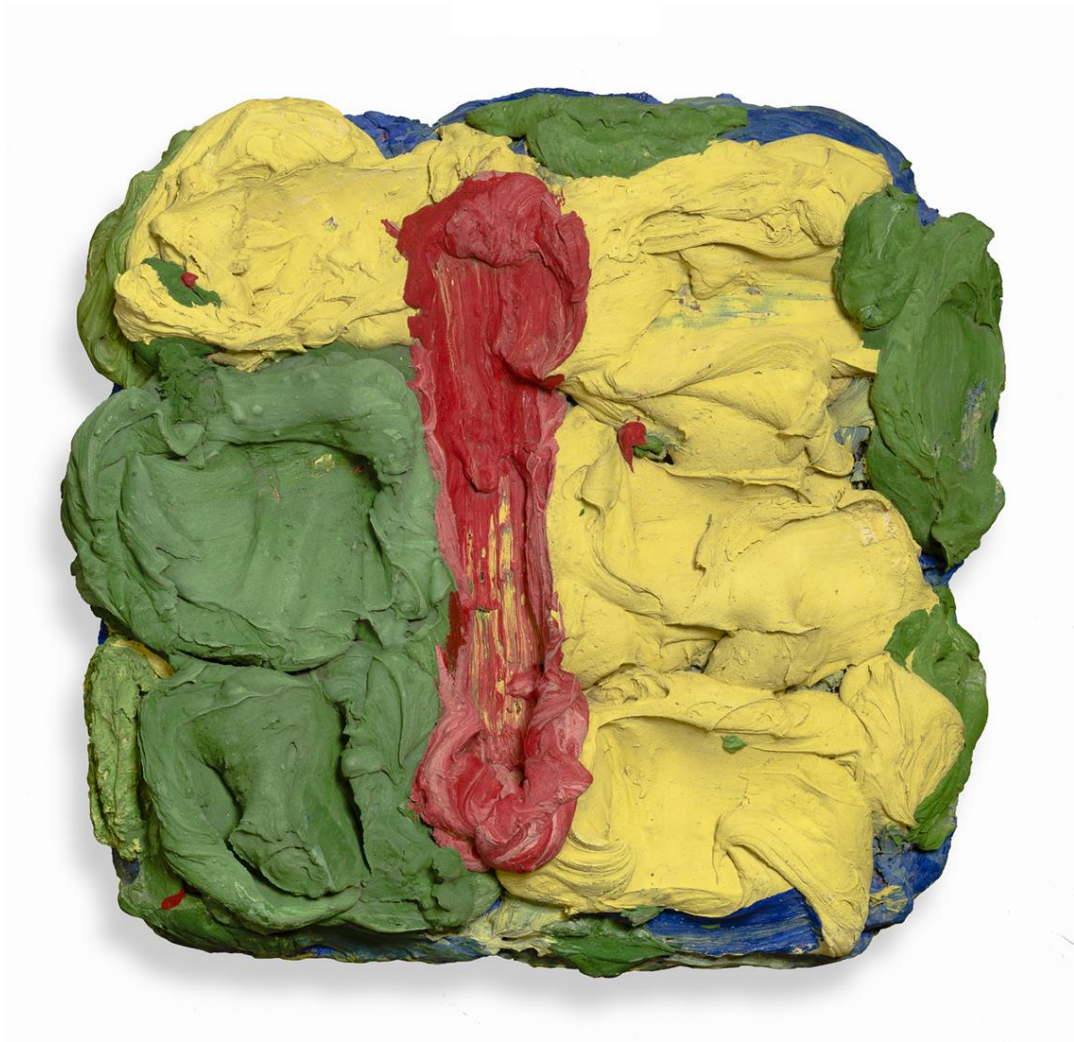


29 January - 5 February 2023
Preview: January 27 – 28

Booth 83

BRUSSELS EXPO | HEYSEL





In the expressive paintings of Dutch born, Belgian artist Bram Bogart the focus is on paint as physical matter and the medium's material possibilities. Primarily an abstract artist, Bogart explored how the 'script' of a painting or the 'non-repetitive element of rhythmical brush strokes' could imbue abstraction with meaning. During his long career, Bogart immersed himself in the formal concerns of painting, working through numerous stylistic shifts including an early period of figuration, followed by cubist geometric abstraction, gestural abstraction and finally sensually coloured sculptural paintings with heavy accumulations of paint, for which he became widely acclaimed. Through a process of 'building' with paint he fused gesture with matter, to produce powerfully physical paintings with a sculptural, three-dimensional presence.

Bram Bogart (1921 - 2012)

Groenland

1991

Mixed media

71.5 x 76cm

Considered a key figure in Viennese Action Painting of the 1960s, Hermann Nitsch continued to use this radical method of painting, essentially through his creation of the *Orgien Mysterien Theater*, a concept of ceremonial performance art comparable to Wagner's *Gesamtkunstwerk* (total art work). This total art form calls to all five human senses and advocates for a profound existentialist reflection. Hermann Nitsch created his paintings using his entire body. Therefore, they were simultaneously the origin and the result of his performances. Combining oil and acrylic paint of a certain hue, he spread it on canvas using unconventional tools as well as his hands, feet and whole body movements. Through these actions, Nitsch demonstrated his energetic, spiritual, sensual and passionate persona. Chaos and violence, which accompany his work, are in fact a celebration of life and mirror the human soul.



Hermann Nitsch (1938 - 2022)

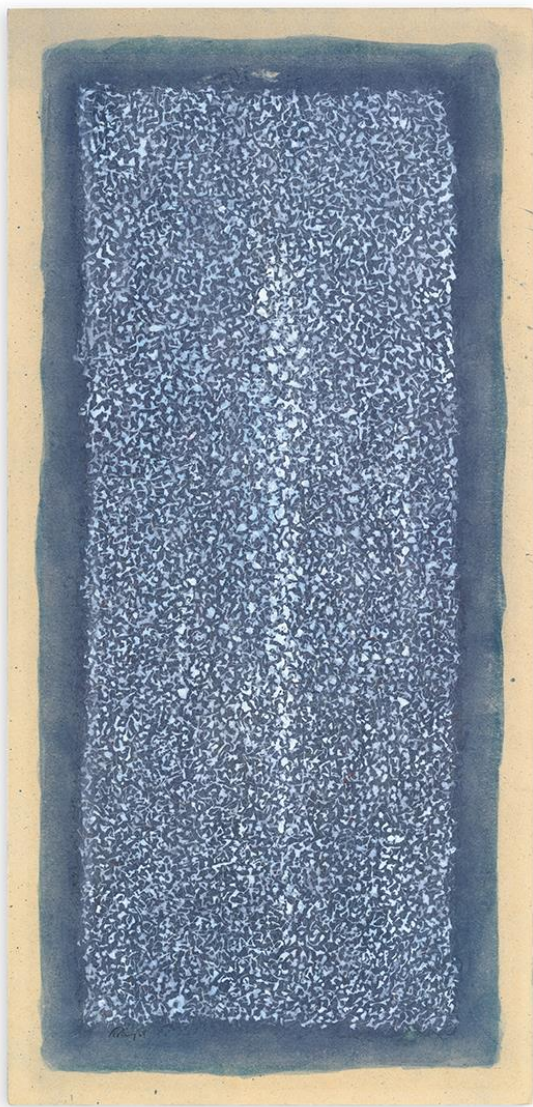
Untitled

2000

Acrylic on canvas

200 x 300 cm





Blending Abstract Expressionism, Chinese calligraphy, Zen painting, Arabic and Persian writing, Mark Tobey's work draws upon traditions that are as ancient as they are esoteric, universal and ecumenical. Throughout his career, Tobey sought in pure abstraction a means of communicating his beliefs to the world. Converted to the Bahá'í religion, born from the Messianic Shiite movement in Iran in the 19th century according to which man realises himself through respect for goodness, justice and love, Mark Tobey continuously explored the representation of the spiritual in art. He thus developed a unique style within the artistic scene of his period. Through singular compositions in which white writing dances against enigmatic backgrounds in dense and saturated colours, Tobey created all-over spaces in which the gaze is lost.

Vibrant, rhythmic, luminous and suggestive, *Blue Fragments* is thus emblematic of the metaphysical quest of a man who endorsed the harmony between nature and humanity. All the internal sensibility of this artist can be found in this work, inviting contemplation and meditation.

Mark Tobey (1890 - 1976)

Blue Fragments

1964

Tempera on cardboard

63.5 x 30.5 cm

Hartung is commonly presented as the standard bearer of the "School of Paris" and of "lyrical abstraction" and considered above all as a post-war painter. The scope of his career is actually much broader. From 1922, barely 18 years old, he produced a series of watercolors striking in their sheer expressiveness. It was the start of a career that would last almost seventy years and would be punctuated by incessant technical innovations. In the 1980s, he painted in particular with giant brushes that he made himself. In his studio he sometimes produces very chromatically charged paintings, sometimes refined interlacing of fine lines with curves, counter-curves, clean lineaments or slightly trembling and jerky. The precision of the gesture, despite old age, remains prodigiously virtuosic.

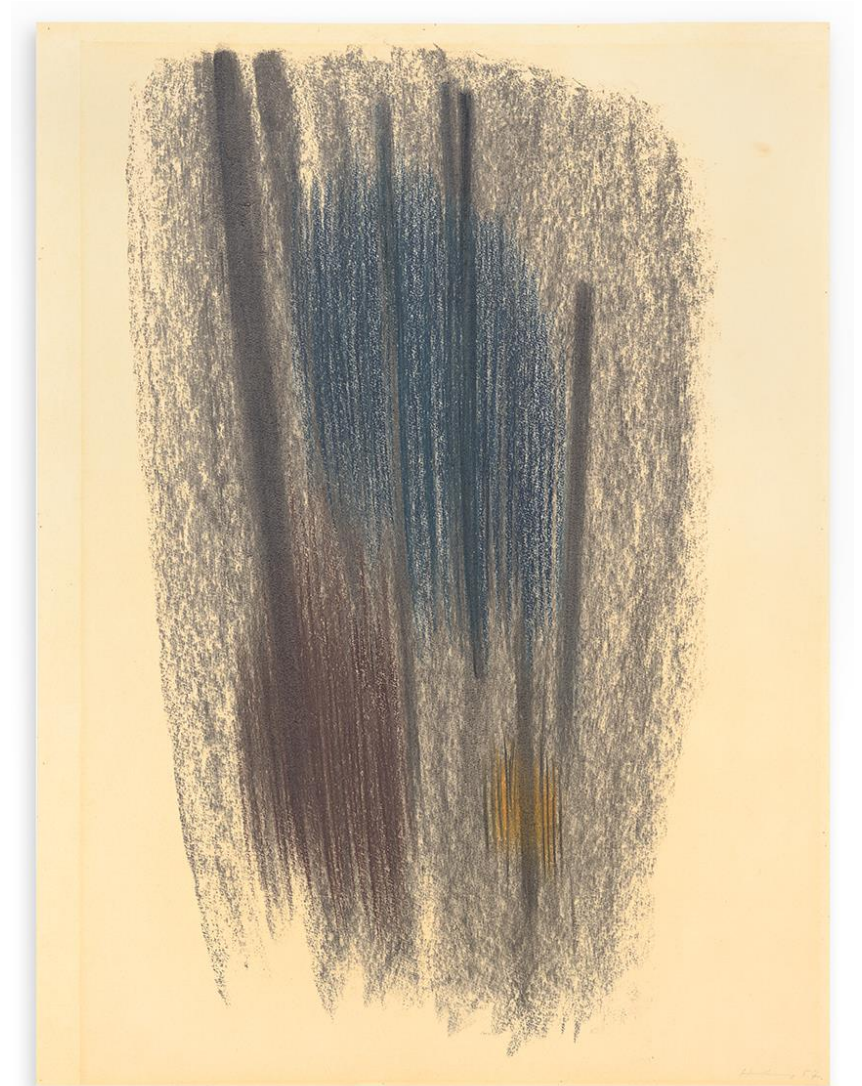
Hans Hartung (1904 - 1989)

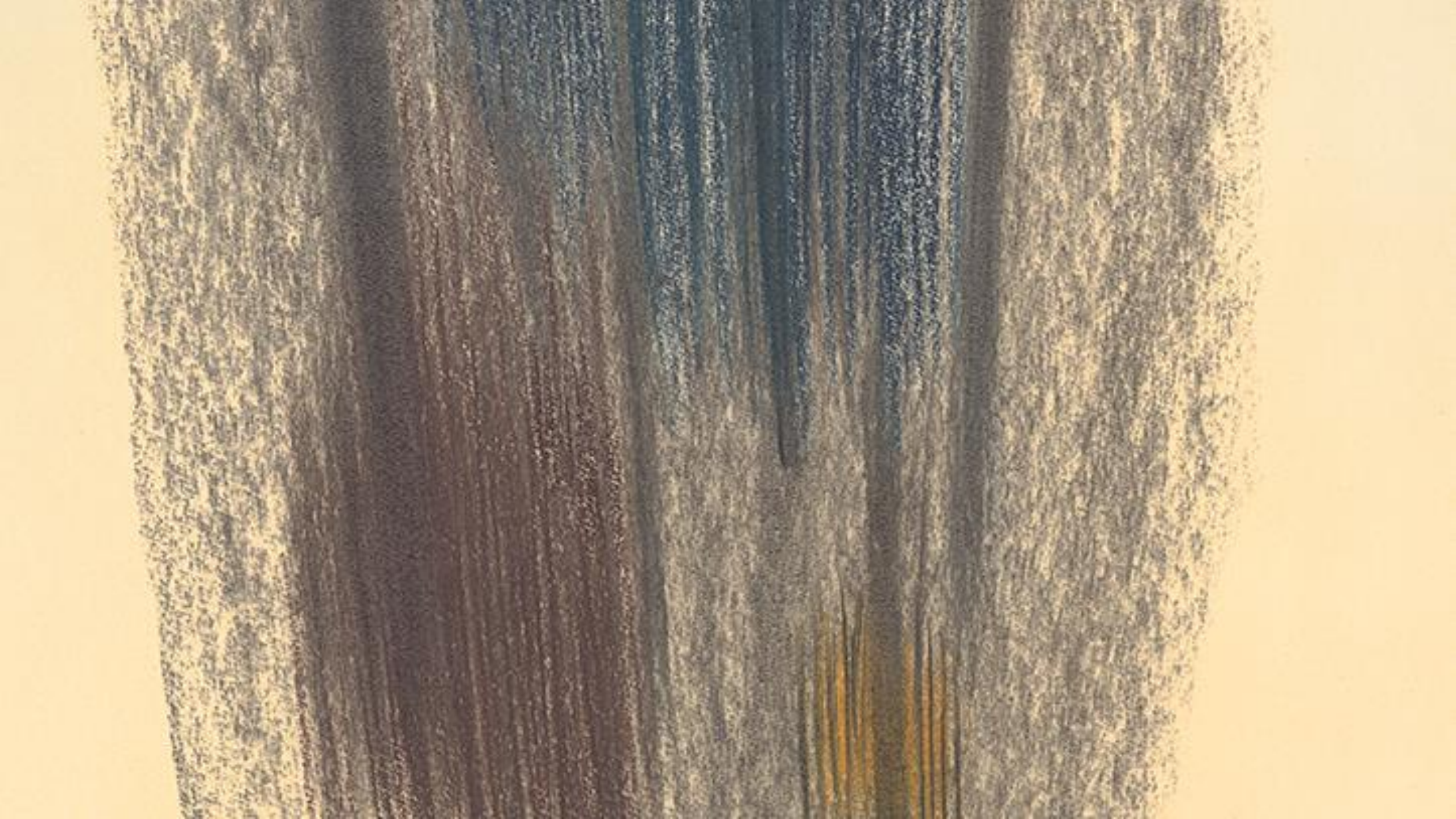
Untitled

1957

Pastel on paper

65 x 48 cm







Born in 1928 in Mendoza (Argentina), Julio Le Parc lives and works in Cachan. A major proponent of the geometric and kinetic art that marked the 1960s, he was a founding member of GRAV (Groupe de recherche d'art visuel, 1960–1968).

His work explores the concepts of movement, light and optics, as well as the relationships that exist between the work and the observer.

In his words: "I have tried [...] to elicit a different type of behavior from the viewer [...] to seek, together with the public, various means of fighting off passivity, dependency or ideological conditioning, by developing reflective, comparative, analytical, creative or active capacities." Parc accomplishes this through colour, line, light, shadow, and movement, composed to make still forms seem to move, solid structures seem to dematerialise, and light itself seem plastic.

Julio Le Parc (B. 1928)

Modulation 709

1984

Acrylic on canvas

60 x 60 cm



In 1949 Fontana executed his first perforated canvases, which all carry the title of *Concetto spaziale*. These works are characterised by the motive of the Buchi (holes) and they are the first attempt of the artist to go beyond the illusionism of the flat canvas. In 1958, he started the *Tagli* (cuts) in the *Attese* serie, where he slashed monochrome painted canvases, which became the most renown of his entire production.

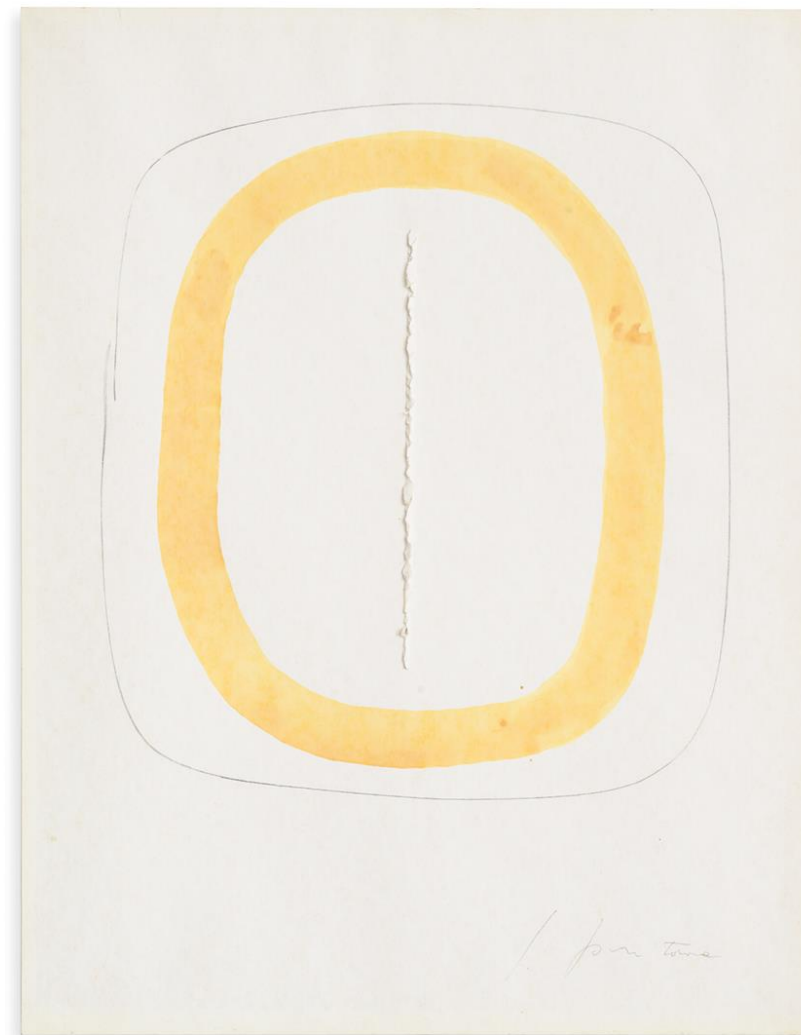
Lucio Fontana (1899 - 1968)

Concetto Spaziale

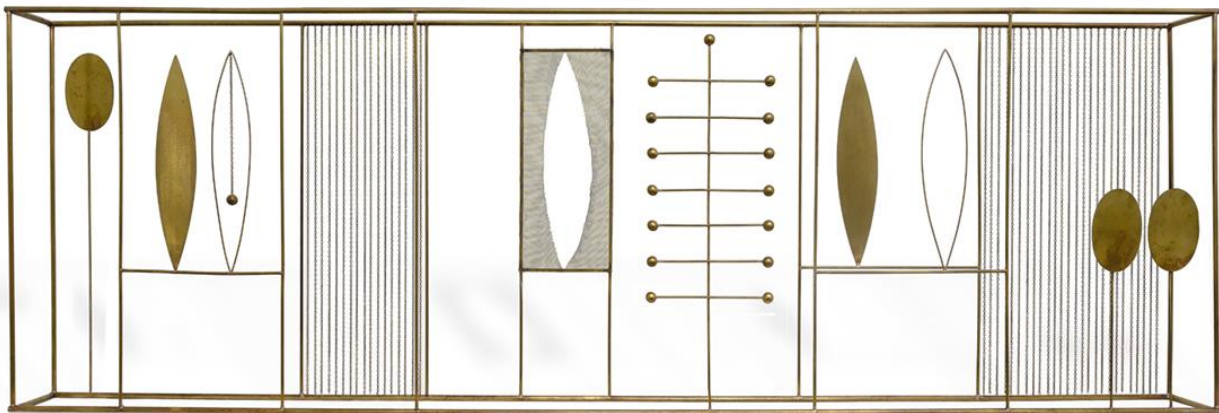
1961

Gouache and tears on lithograph, on paper

48 x 38 cm



——————



Counterpoint is the art of combining independent melodies according to certain harmonic and rhythmic rules. In a broad sense, it indicates a balanced order of different elements, highlighting their similarities but also their contrasts. *Contrappunto Piano* is the title of the work by Fausto Melotti presented here, based on an apparently simple alternation of solids and voids. Composed of seven elements (each of them autonomous and individualised), the work is part of the artist's production of the 1970s, which is strongly characterised by lightness and transparency. Slim and slender forms overturn the traditional concepts of weight and bulk, typical of earlier sculpture. The elements are flexible, vibratile and mobile. The eye sweeps between the various undulating, threadlike segments, just like the ear in pursuit of a melody.

Fausto Melotti (1901 - 1986)

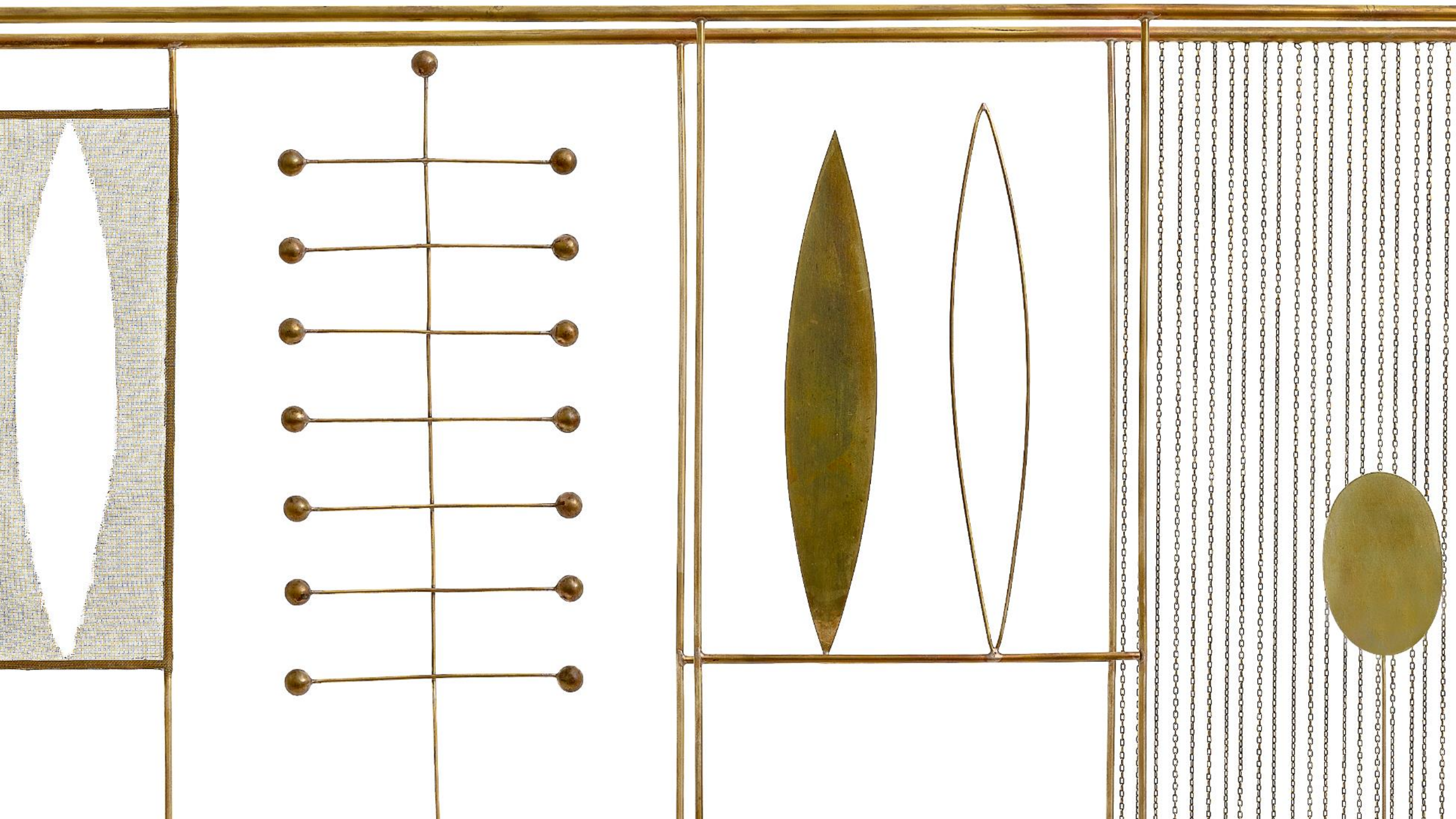
Contrappunto Piano

1973

Brass

62 x 180 x 21 cm

Ed. 81 of 99 + 5 AP



"The Mirror

What is the function of the mirror?

To reflect what is in front of it.

If no one observes the mirror, does the mirror exist?

The answer is no. The mirror exists only in the gaze and mind of the observer. The function of the mirror is inseparable from the mental process that returns the concept of reality. The mirror reflects yourself and exists because you are reflected in it. Only the exercise of thinking makes the mirror work. The mirror exists only if you recognize yourself in it. The mirror is an optical prosthesis that the brain uses to interrogate itself and to know itself."

Michelangelo Pistoletto

Michelangelo Pistoletto (B. 1933)

Venere con la pipa

1973

Silkscreen on polished stainless-steel mirror

125 x 150 cm

Edition 57 of 60





The pastoral scenes and quaint villages Salvo portrays are created with a vibrant palette of oil paints and reference architectural motifs and plant species native to the cities where he lived and worked. Salvo's paintings focus specifically on complex psychological narratives and abstract concepts like time. This ability to translate the passage of time through his incisive approach to capturing differing lighting situations is further demonstrated by the titles of Salvo's paintings; many of the works on view are named after seasons, months, or times of day. The multifaceted body of work Salvo left behind solidifies his crucial place in the history of art and lasting influence on modern and contemporary artists alike.

Salvo (1947 - 2015)

Sera sul golfo

2003

Oil on canvas

60 x 80 cm



In 1970 Christo and Jeanne-Claude, partners both in art and life, started planning the installation of a vast orange fabric curtain across a valley in Colorado, USA. The project required collaborating with a network of local authorities, engineers, sponsors and assistants. This work is one of many drawing-collages Christo made in order to have its design approved and funded. Some of these sketches were included in the Systems Art exhibition organised by the CAyC in Buenos Aires in 1971. After a failed attempt, Christo and Jeanne-Claude successfully installed the curtain on 19 August 1972. It remained in position for 28 hours, until it had to be removed due to strong winds.



Christo (1935 - 2020)
Valley Curtain (Project for Aspen, Colorado)
1970
Collage (fabric and drawing on paper)
55.9 x 71 cm





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