



MODERN & CONTEMPORARY
ART GALLERY

GALERIE B

BY SABRINA & ISY BRACHOT

« À LA RENCONTRE »



Marcel MARIËN
Erogénie, 1979 - 2021
Sculpture, painted bronze ED. 3/8
213 x 70 x 73 cm

«A LA RENCONTRE»

EXHIBITION IN COLLABORATION WITH HANS THEYS

ON THE OCCASION OF THIS EXHIBITION, WE WISH TO MAKE A POINT OF NURTURING THE LINK THAT UNITES EACH COLLECTOR WITH THE EMOTION THAT A WORK OF ART PROVIDES.

"À LA RENCONTRE" PROPOSES A CONVERSATION BETWEEN A SELECTION OF WORKS AND ARTISTS WHO MEET EACH OTHER. THE WORKS DO NOT KNOW AND RESPECT EACH OTHER.

THEY DISCOVER AND APPRECIATE EACH OTHER.
DESPITE THEIR DIFFERENT STYLES, MOVEMENTS, PERIODS AND TECHNIQUES, THEY UNDERSTAND EACH OTHER.

BETWEEN MODERN AND CONTEMPORARY SCULPTURE AND PAINTING, THEY GUIDE US WITH THE RESPECT AND HUMILITY OF A BEAUTIFUL ARTISTIC COHABITATION, AN INITIATORY JOURNEY THROUGH THE PRESENT AND THE HISTORICAL PAST WHICH BRINGS US BACK TO A CERTAIN REALITY

« L'amateur de tableaux est d'abord porté à considérer le peintre comme un personnage astucieux, qui cherche à glisser dans le monde ses idées et sa vue personnelle: à les faire partager. Mais le peintre, c'est tout le contraire. Il n'arrête pas de vider le monde de toutes vues particulières; des siennes entre autres. Il évite de s'imposer. Il souhaite seulement, que ce monde sous ses mains s'éveille et devienne révélateur. »

Jean Paulhan

EXHIBITION
OCTOBER - DECEMBER
2022

A SELECTION OF WORKS BY

RENÉ MAGRITTE - SALVADOR DALI - MARCEL MARIËN
GEORGES BRAQUE - JOHAN VAN MULLEM - FELIX LABISSE
FRAN VAN COPPENOLLE - GINA PANE - ALLAN MCCOLLUM
ALAIN BORNAIN - GIORGIO DE CHIRICO - SIMONA MIHAELA STOIA
FRANK STELLA - CHUN KWANG YOUNG

CREDIT PHOTOS @SPELTDDOORNSTUDIO



Bonjour signataire de la pièce
G. Braque
1963



IN 1962 GEORGES BRAQUE ASKS THE LAPIDARY HEGER OF LÖWENFELD TO EXECUTE FROM
110 GOUACHES DATED AND SIGNED, SCULPTURES, JEWELRY.

CONQUERED BY THE FIRST REALIZATIONS, BRAQUE THEN GIVES HIM THE MISSION TO
MÉTAMORPHOSE THE MAJOR WORKS THAT HAVE MARKED HIS ENTIRE CAREER.
THIS IS THE ORIGIN OF THE CREATION OF THE "BIJOUX DE BRAQUE" OR "MÉTAMORPHOSES".

BARON HEGER DE LÖWENFELD BRILLIANTLY REPRODUCES GEORGES BRAQUE'S DESIRE TO GIVE
LIFE TO THE DRAWING HE CREATED, WHILE RESPECTING HIS WISHES ON THE THEME OF GREEK
MYTHOLOGY.

THIS SCULPTURE ENTITLED "THESEUS" WAS MADE AFTER THE DRAWING OF GEORGES BRAQUE
FROM THE SERIES GLAUCOS. IT IS MADE OF LAPIS LAZULI.

AMONG THE GREEKS, THIS STONE WAS ASSOCIATED WITH THE GODDESS OF WAR AND THE
GODDESS OF WISDOM. THE LAPIS LAZULI IS CONSIDERED AS THE STONE OF THE GODS.
IT SYMBOLIZES THE STARRY SKY AND THE SACRED FORCE.

THE CONSECRATION CAME IN MARCH-MAY 1963, WHEN ANDRÉ MALRAUX, THEN MINISTER OF
CULTURE, TO WHOM H. DE LÖWENFELD PRESENTED THE FIRST PIECES AND WHO DECLARED "IT
IS THE APOTHEOSIS OF BRAQUE", ORGANIZED THE FIRST EXHIBITION OF "BRAQUE'S JEWELS" AT
THE LOUVRE PALACE IN THE PAVILLON DE MARSAN, AND THIS, FOR THE FIRST TIME IN THE
LIFETIME OF AN ARTIST TO HONOR A GREAT FRENCH PAINTER.

J'ansoin H. M. Heger de Löwenfeld
à reproduire l'œuvre ci-dessus 1962
G. Braque

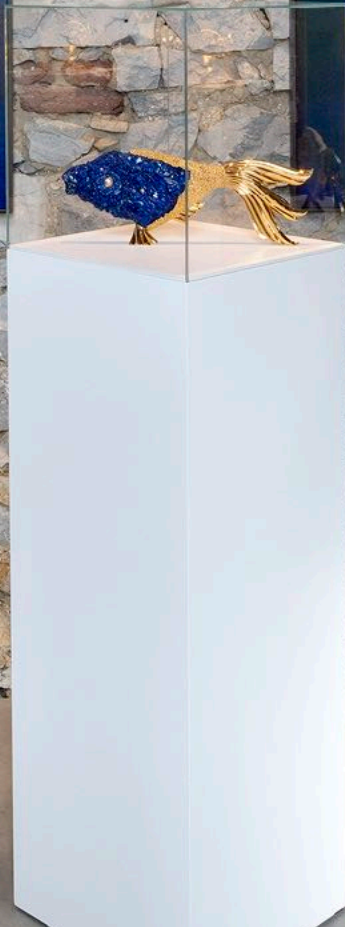


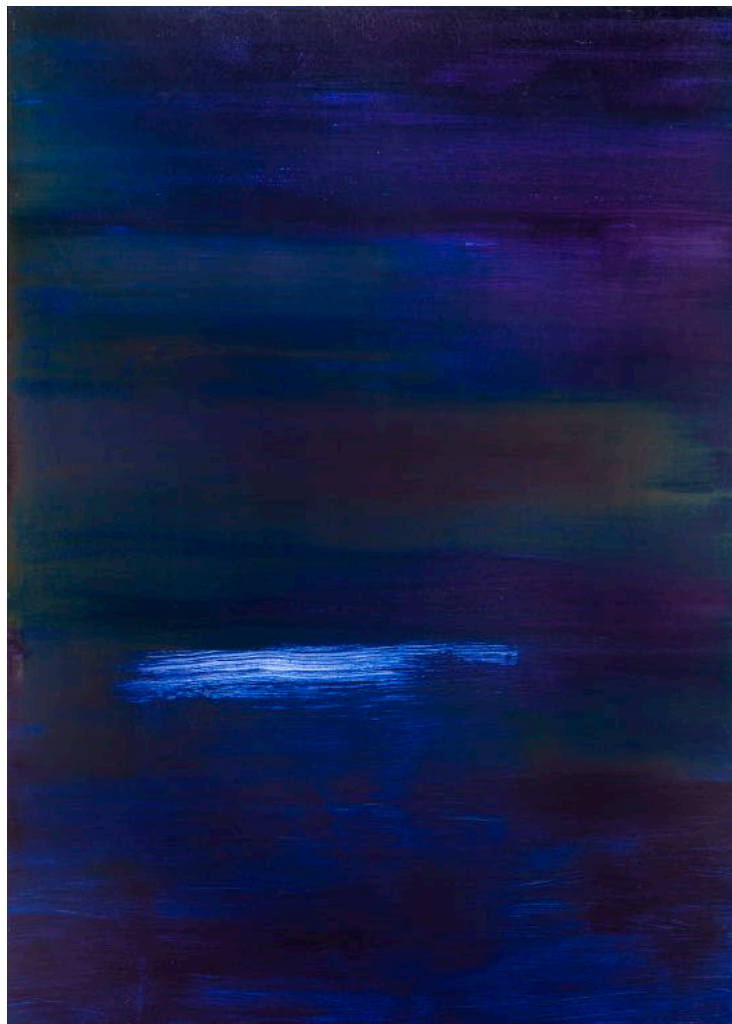
Georges BRAQUE

Thésée, 1963 - 1971

Sculpture in silver gilded with 24-carat gold, decorated with lapis lazuli stones
flanked by a cabochon in natural pearl set closed, Unique Piece

41 x 16 x 3 cm



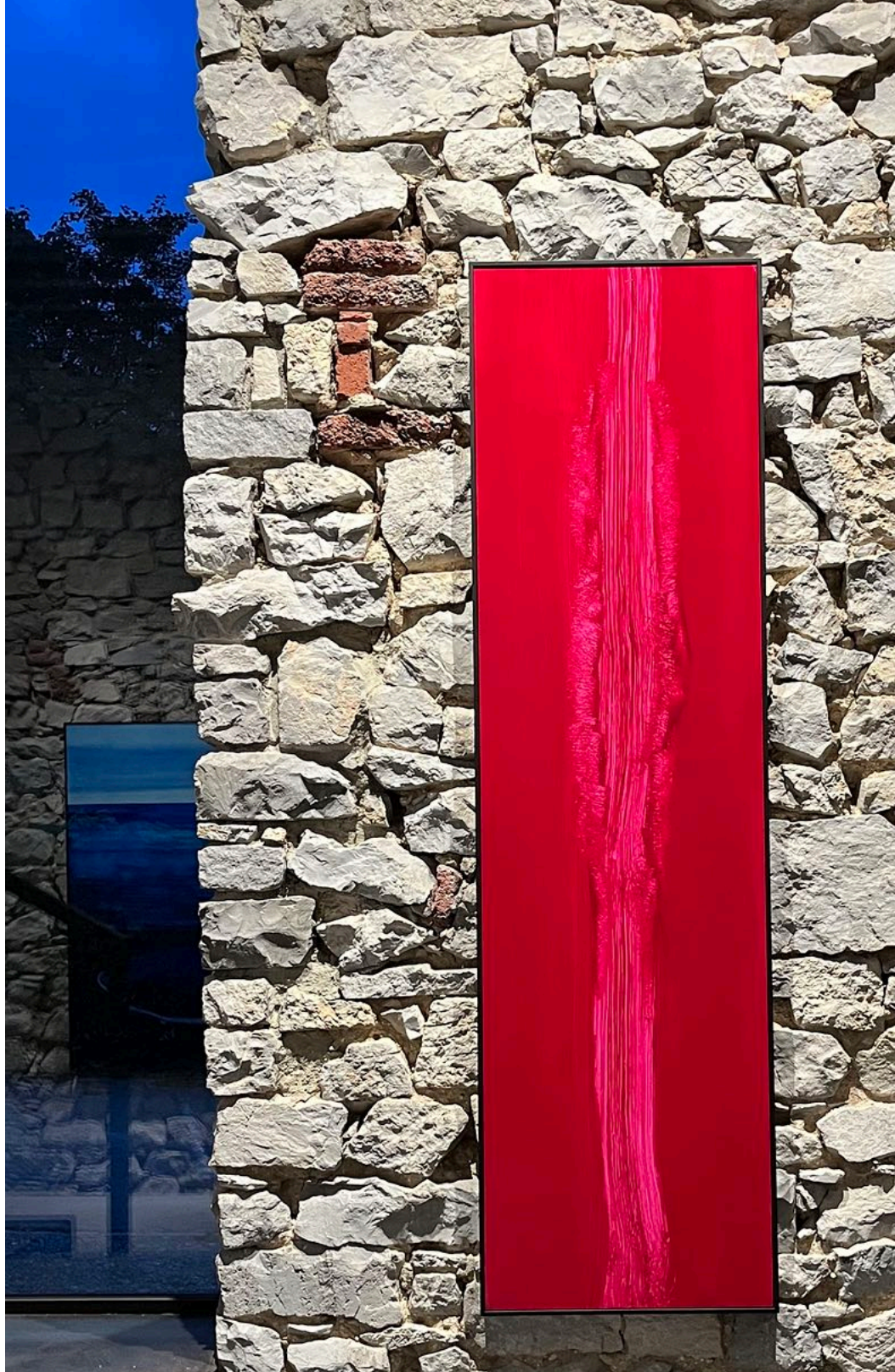


Johan VAN MULLEM
Untitled P22002, 2022
Ink on paper mounted on MDF wood panel
180 x 130 cm



Johan VAN MULLEM
Untitled P22003, 2022
Ink on paper mounted on MDF wood panel
180 x 130 cm

Johan VAN MULLEM
Untitled P22004, 2022
Ink on paper mounted on MDF wood panel
180 x 50 cm



IN MAGRITTE'S L'APPARITION, TWO BLACK BIOMORPHIC ELEMENTS, BORDERED BY A LINE OF DIAMONDS, FLOAT IN A STORMY SKY AND SEEM TO AWAIT THEIR INSCRIPTIONS.

IT IS PART OF A LARGE NUMBER OF MAGRITTE'S PAINTINGS PURCHASED BY E.L.T. MESENS FROM THE ART CRITIC AND DEALER PAUL-GUSTAVE VAN HECKE OF THE GALLERY LE CENTAURE, JUST BEFORE THEIR SPECTACULAR SALE IN THE EARLY THIRTIES, TO SAVE HIM FROM FALLING PRICES.

"THE APPARITION" BELONGS TO THE GROUP OF ALPHABET PAINTINGS. THE INFLUENCE OF ARP AND MIRO IS VERY LIKELY.

MAGRITTE MOVED TO PARIS IN SEPTEMBER 1927, WHERE HE STAYED UNTIL JULY 1930. HE HAD ALREADY MET THE LEADING SURREALIST POETS AND ARTISTS ARAGON, BRETON AND ELUARD IN BRUSSELS. IN PARIS, HE MET MIRO, ERNST, DALI AND ARP THROUGH HIS FRIEND CAMILLE GOEMANS.

HIS CAREER AS A SURREALIST THEN BEGINS.

BETWEEN 20% AND 25% OF THE PAINTINGS EXECUTED DURING HIS STAY IN PARIS WERE ALPHABET PAINTINGS. MAGRITTE MADE MORE THAN 40 OF THEM.

THESE PAINTINGS CAN BE DIVIDED INTO THREE CATEGORIES, ACCORDING TO THE TYPE OF PLASTIC CONFIGURATIONS ASSOCIATED WITH THE WORDS. THERE ARE THOSE WHERE THE WORDS ACCOMPANY FIGURATIVE FORMS, THOSE WHERE THEY ACCOMPANY ABSTRACT OR SEMI-ABSTRACT FORMS, AND THOSE WHERE THEY ACCOMPANY BOTH KINDS OF FORMS. THERE IS ALSO A KIND OF WORDLESS ALPHABET PAINTING OF WHICH "APPARITION" IS A PART.

MAGRITTE APPLIED HIS IDEA THAT AN IMAGE CAN TAKE THE PLACE OF A WORD IN A PROPOSITION. HE UNDERTOOK TO COMBINE THIS PRECEPT WITH THE ONE ACCORDING TO WHICH "**ANY FORM CAN REPLACE THE IMAGE OF AN OBJECT**", ACCORDING TO THE FOLLOWING SYLLOGISM:

IF AN IMAGE CAN REPLACE A WORD IN A PROPOSITION AND IF ANY FORM CAN REPLACE AN IMAGE, ANY FORM CAN REPLACE A WORD IN A PROPOSITION.





René MAGRITTE
L'Apparition, 1928
Oil on canvas
54 x 73 cm

EXHIBITIONS:

- BRUSSELS, PALAIS DES BEAUX-ARTS, RENE MAGRITTE, 1954, NO. 36
- LONDON OBELISK, MAGRITTE, 1961, NO. 9
- TORINO GCAM, MAGRITTE, 1967, NO. 202
- BRUXELLES, MUSÉES ROYAUX DES BEAUX-ART DE BELGIQUE, RETROSPECTIVE RENÉ MAGRITTE COMMÉMORATIVE DE SON CENTENAIRE, 6 MARS - 28 JUIN 1998
- LIVERPOOL, TATE, RENÉ MAGRITTE: THE PLEASURE PRINCIPLE (MAGRITTE A TO Z), 24 JUIN - 16 OCTOBRE 2011
- VIENNE, ALBERTINA, RENÉ MAGRITTE: THE PLEASURE PRINCIPLE (MAGRITTE A TO Z), 9 NOVEMBRE 2011 - 26 FÉVRIER 2012
- TOKYO, NATIONAL ART CENTER, RENÉ MAGRITTE, 25 MARS - 29 JUIN 2015
- KYOTO, MUNICIPAL MUSEUM OF ART, RENÉ MAGRITTE, 11 JUILLET - 12 OCTOBRE 2015
- BRUSSELS, MUSÉE MAGRITTE MUSEUM, SUBVERSION DES IMAGES, 20 OCTOBRE 2015 - 10 SEPTEMBRE 2018
- LUGANO, MUSEO D'ARTE DELLA SVIZZERA ITALIANA, LA LIGNE DE VIE, 16 SEPTEMBRE 2018 - 6 JANVIER 2019
- HELSINKI, AMOS REX, LA LIGNE DE VIE, 8 FÉVRIER - 19 MAI 2019
- BRUSSELS, MUSÉE MAGRITTE MUSEUM, SUBVERSION DES IMAGES, 01 JUIN 2019 - 31 MARS 2021
- BRUSSELS, MRBA/KMSKB, ABORIGINALITÉS ABORIGINALITIES, 01 AVRIL - 01 AOÛT 2021
- BRUSSELS, MUSÉE MAGRITTE MUSEUM, SUBVERSION DES IMAGES, 03 AOÛT 2021 - 15 SEPTEMBRE 2022

LITTERATURE:

- MAGRITTE BY DAVID SYLVESTER/MENIL FOUNDATION 1992, PG 218
- RETROSPECTIVE RENÉ MAGRITTE COMMÉMORATIVE DE SON CENTENAIRE, CATALOGUE DE L'EXPOSITION AUX MRBA À BRUXELLES 1998, PG 97
- ROBERT HUYGHES, ATELIER MAGRITTE, GHENT-AMSTERDAM, LUDION, 2001, PG 102
- MAGRITTE A TO Z CATALOGUE DE L'EXPOSITION À LA TATE LIVERPOOL, 2011, PG 6
- MAGRITTE A BIS Z CATALOGUE DE L'EXPOSITION À L'ALBERTINA DE VIENNE 2011/2012, PG 15
- RENE MAGRITTE, CATALOGUE DE L'EXPOSITION À TOKYO ET KYOTO 2015, PG 97
- LA LIGNE DE VIE, CATALOGUE DE L'EXPOSITION À LUGANO ET HELSINKI 2018/2019, PG 94



Alain BORNAIN
Le Bassin, 2012
Synthetic pelvis and 24 carat gold
40 x 40 x 40 cm

Alain BORNAIN
Le crâne, 2010
Synthetic skull and 24 carat gold
30 x 20 x 20 cm







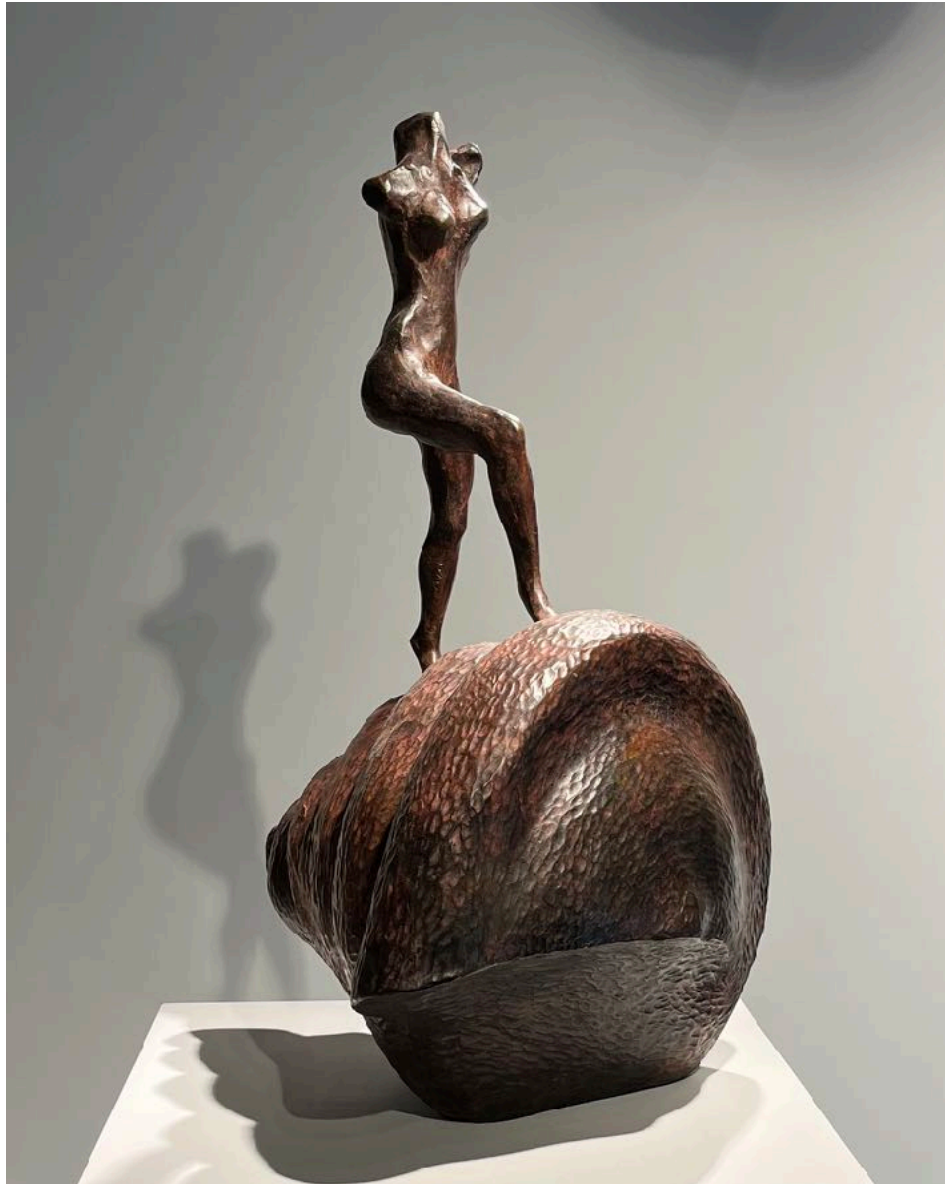
Fran VAN COPPENOLLE
Untitled, 2022
Sculpture Mixed Media
150 x 150 cm



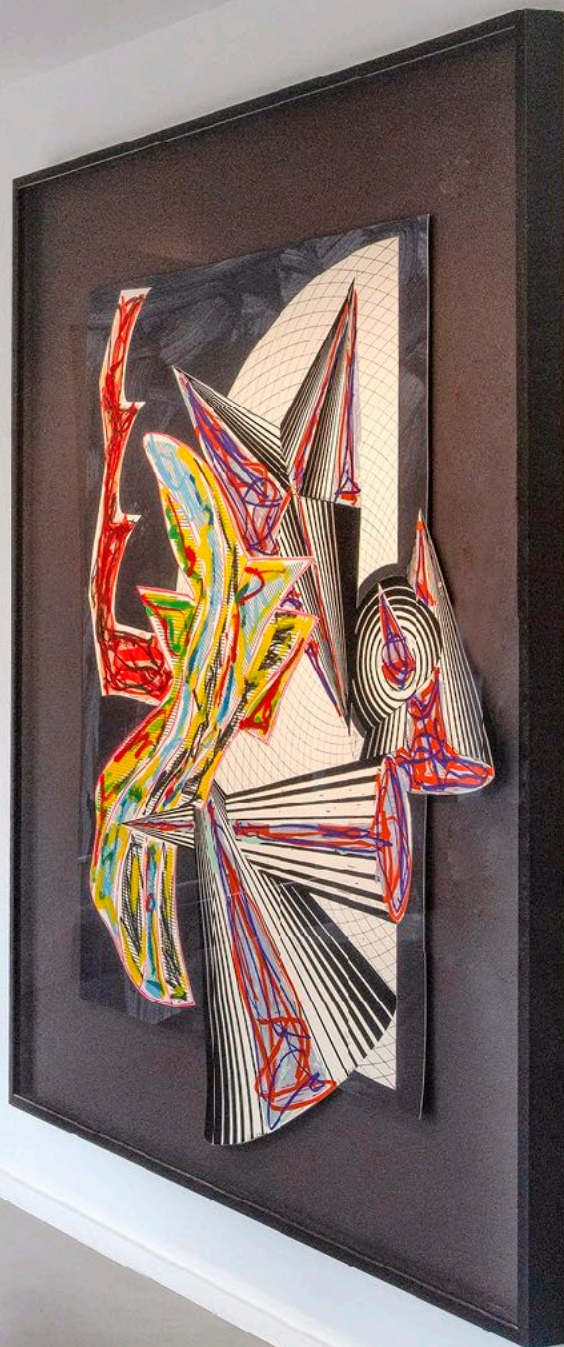


Felix LABISSE
L'Oreille et le Buccin, Circa 1932
Oil on canvas
38 x 46 cm





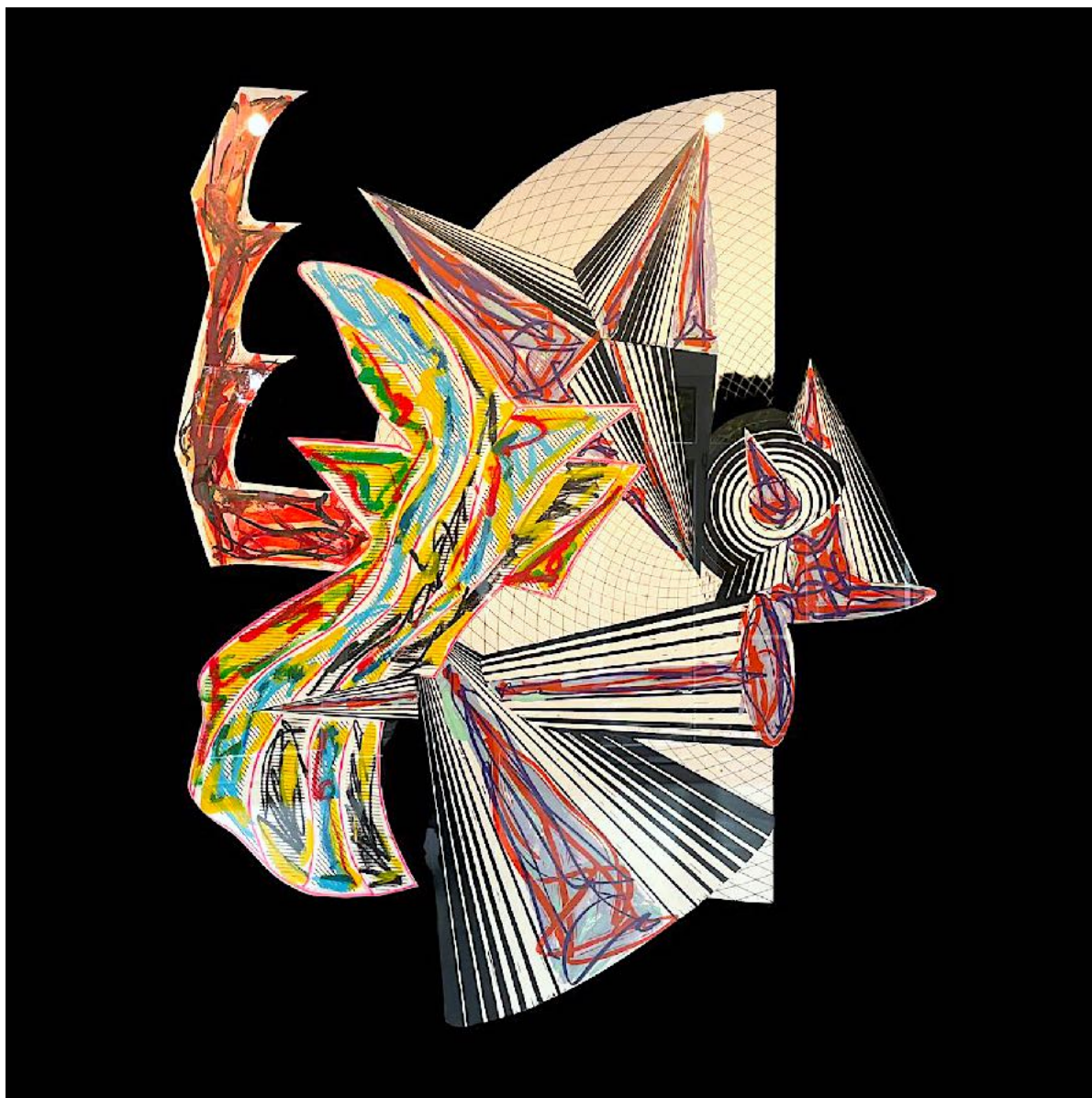
Salvador DALÍ
« Nu montant l'escalier » ou « Hommage à Marcel Duchamp », 1973
Lost wax bronze, signed "Dali" Edition 44/99, stamp of the Bonvicini foundry
55 x 32,5 x 37,5 cm





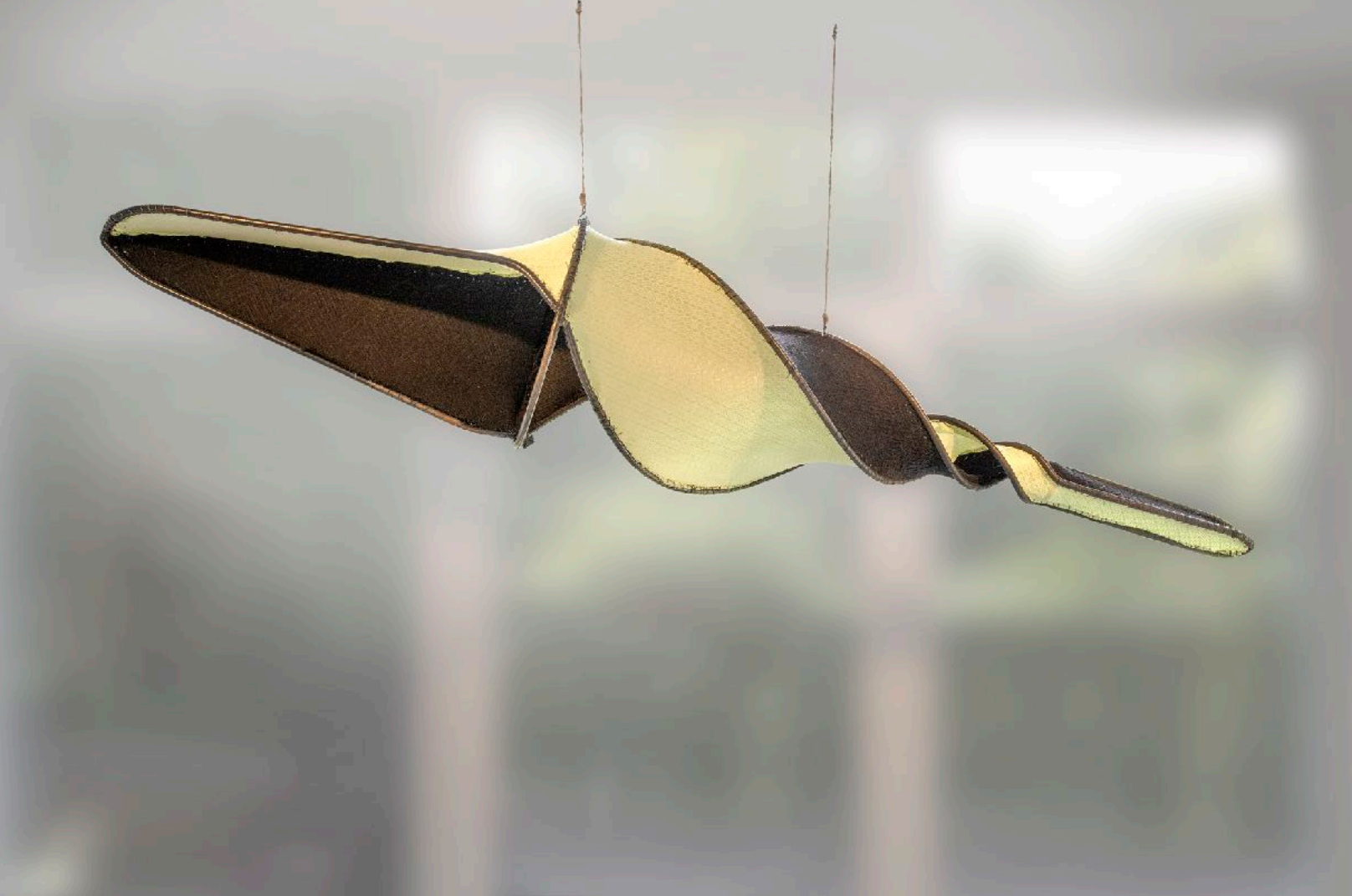
Chun KWANG YOUNG
AGGREGATION 20 NV085, 2020
Mixed media on Mulberry paper
47 x 39 cm





Frank STELLA
Then came death and took the butcher, Work Proof, signed and dated 1984
Mixed Media, Unique Piece
148,6 x 120,7 cm
Framed: 182 x 154 cm

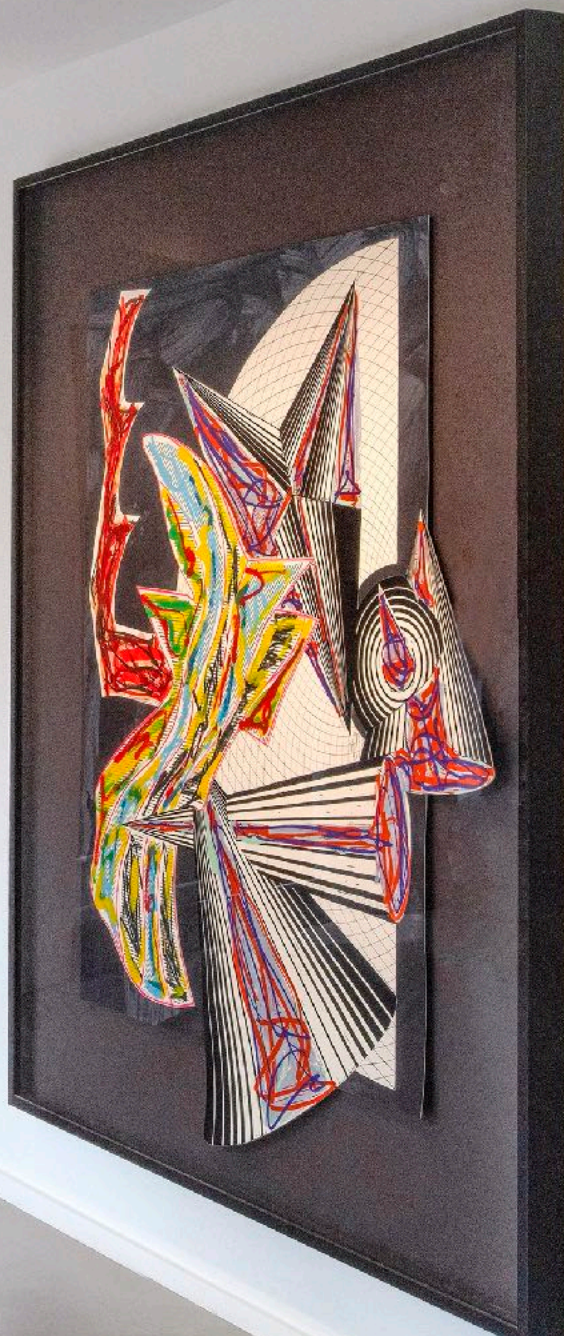


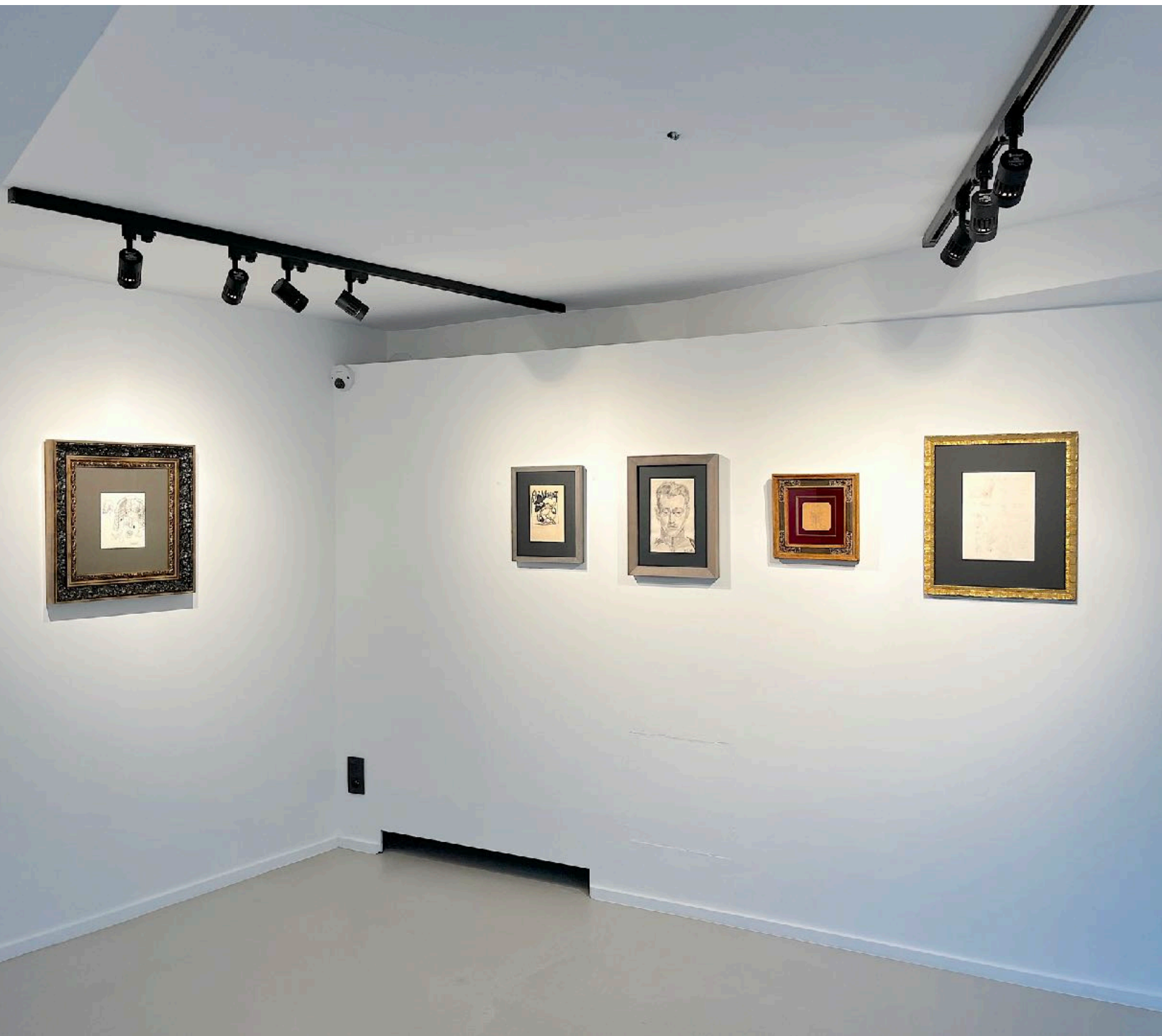


Fran VAN COPPENOLLE
Untitled, 2022
Sculpture Mixed Media
120 x 50 cm



Giorgio De CHIRICO
Le due Maschere, 1959
Oil on canvas
50 x 40 cm







Salvador DALÍ
Study for « Le crâne de Zurbaran », 1956
Double-side drawing, ballpoint pen and black pencil on paper
Signed bottom right
19,7 x 17,2 cm



René MAGRITTE
Portrait de Maurice Theys, 1920
 Double side pencil drawing on paper
 26,4 x 16,8 cm



René MAGRITTE
Projet de couverture pour la revue « Au Volant », 1919
 Ink and pencil on paper, signed and dated
 21,5 x 15,5 cm



René MAGRITTE
Fourteen Sketches, c.1960
 ballpoint pen on paper
 27 x 21 cm



La blouse de médecin
de Salvador Dalí

SALVADOR DALÍ USED A DOCTOR'S COAT WITH A HEADLAMP TO PAINT THE MYTHICAL PICTURES OF THE IBERIA DC-10 AIRCRAFT IN 1972.

THIS UNIQUE PIECE IS SIGNED AND DATED BY THE ARTIST AFTER HE HAD COMPLETED THE WORKS ENTITLED "PASTOR DE AMPURDÁN" AND "SIRENA ALADA DE LA COSTA BRAVA".

THESE PAINTINGS WERE COMMISSIONED TO DECORATE THE COSTA BRAVA, THE NAME WITH WHICH IBERIA NAMED THE FIRST DC-10 AIRCRAFT.

WITH THE CREATION OF THESE TWO PAINTINGS, SALVADOR DALÍ BASED HIS WORK ON AN ANCIENT LEGEND THAT ATTRIBUTES THE BIRTH OF THE COSTA BRAVA TO THE LOVE BETWEEN THESE TWO CHARACTERS FROM THE LAND AND THE THE SEA.

ALBERTO MORENO BALAGUER, A PAINTER, FLATTERED DALÍ'S VANITY AND CONVINCED HIM TO PAINT THE TWO PICTURES, ARGUING THAT "ONLY HE KNEW HOW TO PAINT WITH ALL KINDS OF MATERIALS" AND THAT, THEREFORE, HE WAS THE "PERFECT" ARTIST TO DO SO.

« DALÍ WILL DO IT! »
THE ARTIST REPLIED TO MORENO BALAGUER.

FOR THE CREATION OF THE WORKS, SALVADOR DALÍ ASKED TO BE GIVEN A MEDICAL COAT WITH A HEADLAMP TO HAVE MORE LIGHT IN THE OPERATING ROOM SO THAT HE COULD OPERATE THE PAINTINGS.



"IN THE INITIAL NEGOTIATIONS, SALVADOR DALÍ REFUSED TO PAINT THESE PICTURES, AS THEY HAD TO BE DONE ON A SPECIAL FIREPROOF CANVAS, AS THEY WERE GOING TO BE PLACED IN AN AEROPLANE, AND DALÍ HAD NEVER USED THIS TYPE OF SPECIAL PAINT".

ALBERTO MORENO BALAGUER

Vidéo 1



Vidéo 2



Salvador Dalí and Alberto Moreno Balaguer
at the Palace Hotel in Madrid in 1972.
The doctor's coat before Salvador Dalí's intervention.



Salvador DALI
La blouse de Médecin, 1972
Aeronautical fireproof painting on canvas of a medical gown (size 52)
Signed and dated
Blouse: 105 x 63 x 150 cm.
Lamp: 19 x 10.5 cm



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ART GALLERY

BY SABRINA & ISY BRACHOT

EXHIBITION ON MAIN STREET GALLERY

OCTOBER - DECEMBER

2022

A SELECTION OF WORKS BY

FRAN VAN COPPENOLLE - SIMONA MIHAELA STOIA

ALLAN MCCOLLUM - GINA PANE - JOHAN VAN MULLEM





Fran VAN COPPENOLLE
Untitled, 2022
Sculpture Mixed Media
100 x 100 x 60 cm





Simona MIHAELA STOIA
An Insufferable Boar, 2021
Oil on Canvas
160 x 200 cm





Allan McCOLLUM
Collection of 15 Drawings, 1988/90
Pencil on Museum board, Size variable, No. 14771
Collection of 15 Drawings : 111,5 X 170 cm

ACTION : LA MISE EN ACTION IMAGEE D'UNE SEQUENCE : "LE SECRET".

Dans l'angle gauche, un rideau gris, un tabouret. Au centre, une balle de tennis peinte en gris suspendue par un fil à 0,60 m. du sol. Dans l'axe de la balle, au sol, deux jouets peints en gris : une grenouille et une automobile. De l'angle droit, un long manchon de tissu gris sur lequel était brodé une légende :

" puit(s) il avait dit glissez-vous, c'était facile, tout était en soi(e) "

coupait transversalement la pièce.

1ère scène : 14 minutes.

Gina Pane, le visage enfoui dans l'extrémité du manchon se déplaçait en balançant son corps, modifiant ses attitudes simultanément qu'une autre personne assise sur le tabouret, camouflée en partie par le rideau, ne laissant apparaître que ses mains gantées tenant une séquence polaroid et ses jambes gainées de bas résille et chaussée de tennis. La performeuse présentait 9 polaroids : les 4 premiers représentaient des postures gauches de pieds, les 5 suivantes représentaient 4 postures de Gina Pane qui consistaient :

- à se gratter l'avant-bras jusqu'au sang
- à se tirer les cheveux
- à se tordre les mains
- à se mordre la lèvre inférieure

La 5ème séquence représentait un cheval.

La Performeuse s'identifiait aux séquences avec ses jambes et ses pieds.

2ème scène : 9 minutes..

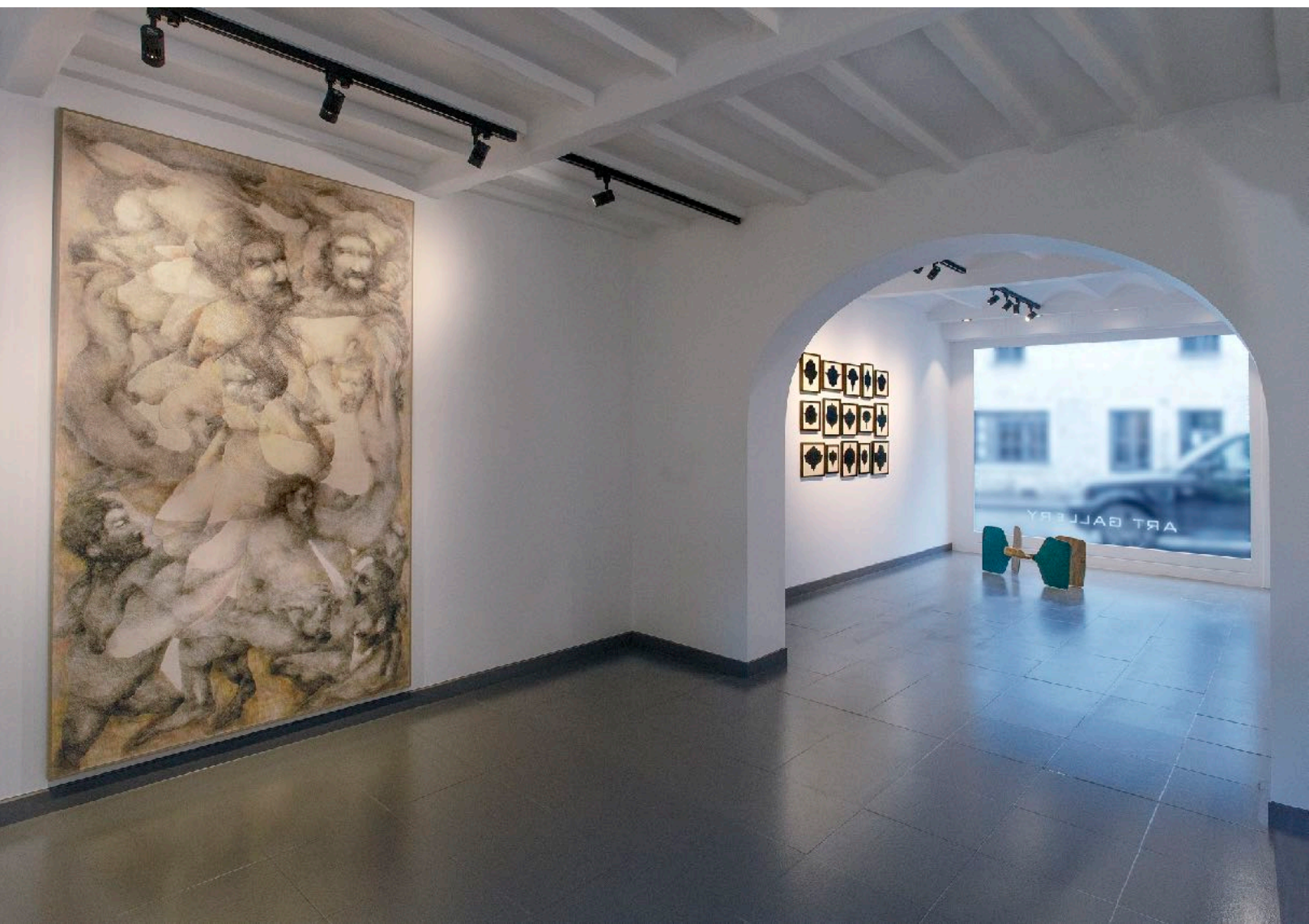
L'éclairage électrique supprimé, Gina Pane projetait son corps violemment sur les murs, le sol, le plafond, dans un temps de plus en plus accéléré.

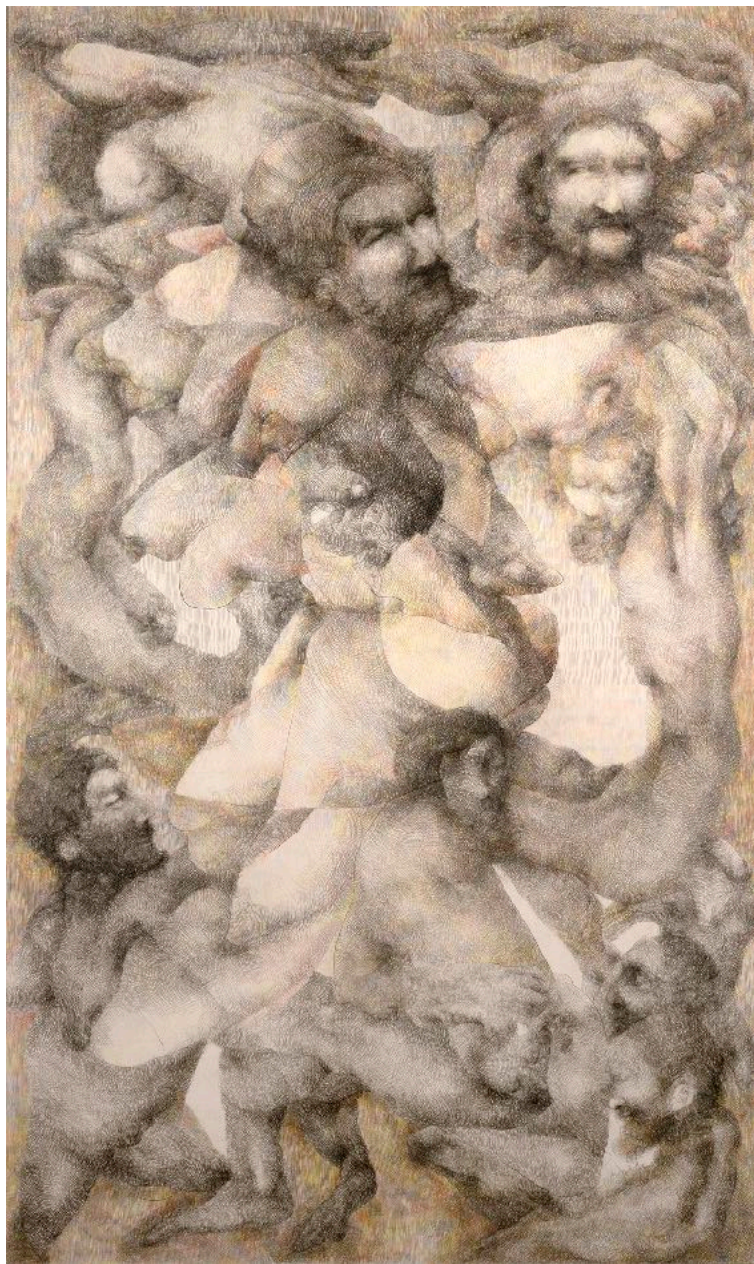
Le public entrevoyait Gina Pane par l'éclairage des flashes utilisés pour les prises de vue de l'action.

GINA PANE.



Gina PANE
La mise en action imagée d'une séquence « Le Secret »
 Galerie Stadler, Paris, 1976
 Colour photographs in 27 parts, unique piece
 200 x 150 cm





Johan VAN MULLEM

Untitled, 2018

Black pencil and color pencil drawing on paper mounted on linen canvas
230 x 135 cm



MODERN & CONTEMPORARY
ART GALLERY

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