



MODERN & CONTEMPORARY
ART GALLERY

GALERIE BRACHOT



Magritte

POKER FACE

MARCH - JUNE 2024

GROUP SHOW
POKER FACE

GALERIE BRACHOT IS PLEASED TO PRESENT A SELECTION OF WORKS
BY MODERN AND CONTEMPORARY ARTISTS.

In the complex world of art, "Poker Face" has a compelling meaning. It evokes a state of impenetrability, a concealment of true emotion behind a mask of impassivity. This notion finds particular resonance in the work of artists who explore themes of duality, perception, and hidden truth. Through a selection of modern and contemporary works, this exhibition plunges the viewer into a game of revelation and mystery, where cards are skillfully manipulated to conceal or reveal profound truths.

In art, Poker Face becomes a technique, a form of mastery of illusion. Artists manipulate visual elements to confuse, to encourage the viewer to question what is real and what is not. Playing with perspective, bold color choices, and surprising juxtapositions create intriguing compositions that defy easy interpretation.

FROM MARCH 08 TILL JUNE 16 2024

EXHIBITION AT GALLERY BRACHOT LOCATED ON THE HOTEL SANGLIER

A SELECTION OF WORKS BY

PAUL DELVAUX - RENÉ MAGRITTE

-

CHUN KWANG YOUNG - GIANNI MOTTI - PAOLA PEZZI

JOHAN VAN MULLEM



GALERIE
BRACHOT

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92000 NANTERRE
FRANCE
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01 47 34 181 70
WWW.GALERIE.FR

GALERIE BRACHOT

HOTEL SANGLIER GALLERY

GALERIE BRACHOT



WORLD OF FUTURE ARTS
2010/11 ET 2011/12
"ARTISTES" 10 JANS
"ARTISTES"
02 00 00 00 00
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FR. BRACHOT.COM



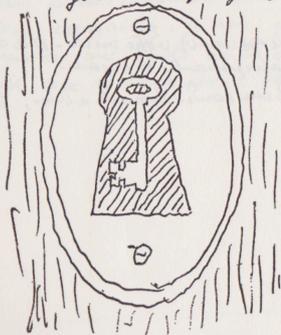
René MAGRITTE
Le sourire du diable, 1966
Oil on canvas
40 x 30 cm

le 23 Novembre 1965

Cher Monsieur,

Merci de vos vœux et amicales vœux
et de la gravure, que j'ai reçue avec
plaisir.

J'ai pensé peindre une image qui
est une sorte de piège (je le remarque
à présent - je n'ai pas conçu cette image
afin d'imaginer un piège).



Le piège en question, consiste en l'inévitable

interprétation ^{à la} quelle les amateurs de symboles
ne vont pas manquer d'avoir recours et,
de ce manière, de penser à tout autre
chose (à un sens symbolique) qu'à la
pensée absolue dont cette image est la
description.

À propos de l'imagination, l'on peut
ne pas oublier que tout ce qui est
imaginé n'est pas toujours imaginaire.
Le poète (écrivain ou peintre) imagine
~~des images qui sont~~ des descriptions
de la pensée absolue - inspirée et
spontanée. Il serait absurde de prétendre
que cette pensée est une "entité", imaginaire,
^{sans de la} réalité absolument certaine.
^{dépourvue} Très cordialement à vous.

René Magritte

DEAR SIR,

THANK YOU FOR YOUR BIRTHDAY WISHES AND FOR THE ENGRAVING, WHICH I RECEIVED WITH PLEASURE. I THOUGHT OF PAINTING AN IMAGE WHICH IS A KIND OF TRAP (I NOTICE IT NOW - I DIDN'T CONCEIVE THE IMAGE IN ORDER TO IMAGINE A TRAP).

THE TRAP IN QUESTION IS THE INEVITABLE INTERPRETATION THAT SYMBOL-LOVERS WILL INEVITABLY RESORT TO, AND IN SO DOING, THINK OF SOMETHING OTHER (IN A SYMBOLIC SENSE) THAN THE ABSOLUTE THOUGHT OF WHICH THIS IMAGE IS THE DESCRIPTION.

ON THE SUBJECT OF IMAGINATION, WE MUSTN'T FORGET THAT NOT EVERYTHING IMAGINED IS IMAGINARY. THE POET (WRITER OR PAINTER) IMAGINES DESCRIPTIONS OF ABSOLUTE THOUGHT - INSPIRED AND SPONTANEOUS.

IT WOULD BE ABSURD TO CLAIM THAT THIS THOUGHT IS AN IMAGINARY "ENTITY", DEVOID OF ABSOLUTELY CERTAIN REALITY.

YOURS SINCERELY

RENÉ MAGRITTE

EXHIBITIONS:

- BRUSSELS, GALERIE ISY BRACHOT, MAGRITTE CENT CINQUANTE OEUVRES, JANUARY 19 - FEBRUARY 20, 1968, NO. 111
- TOKYO, NMMA (NATIONAL MUSEUM OF MODERN ART), RENÉ MAGRITTE RETROSPECTIVE, MAY 22 - JULY 11 1971, NO. 63
- KYOTO, NMMA (NATIONAL MUSEUM OF MODERN ART), RENÉ MAGRITTE RETROSPECTIVE, JULY 20 - SEPTEMBER 05 1971, NO. 63
- BRUSSELS, GALERIE ISY BRACHOT, RETROSPECTIVE MAGRITTE IN PRIVATE COLLECTIONS, JANUARY 20 - MARCH 27, 1988
- BASEL, GALERIE ISY BRACHOT, MAGRITTE, JUNE 13 - 19, 1989
- PARIS, GALERIE ISY BRACHOT, MAGRITTE, SEPTEMBER - NOVEMBER 1989
- VERONA, PALAZZO FORTI, DA MAGRITTE A MAGRITTE, JULY 06 - OCTOBER 20, 1991, NO. 113
- JAPAN, MITSUKOSHI ART MUSEUM, RENÉ MAGRITTE RETROSPECTIVE, NOVEMBER 01 1994 - JANUARY 22 1995, NO. 72
- JAPAN, HYOGO MUSEUM OF MODERN ART, RENÉ MAGRITTE RETROSPECTIVE, JANUARY 28 - APRIL 09 1995, NO. 72
- JAPAN, FUKUOKA ART MUSEUM, RENÉ MAGRITTE RETROSPECTIVE, APRIL 22 - MAY 28, 1995, NO. 72
- MONTREAL, MUSEUM OF FINE ARTS, MAGRITTE, JUNE 20 - OCTOBER 27, 1996, NO. 92
- PARIS, CENTRE POMPIDOU (NATIONAL MUSEUM OF MODERN ART), MAGRITTE. THE BETRAYAL OF IMAGES, SEPTEMBER 21, 2016 - JANUARY 23, 2017
- FRANKFURT, SCHIRN KUNSTHALLE FRANKFURT, MAGRITTE. THE BETRAYAL OF IMAGES, FEBRUARY 10 - JUNE 05, 2017
- BRUSSELS, MUSÉE MAGRITTE MUSEUM, SUBVERSION OF IMAGES, AUGUST 2017 - MARCH 2024

LITERATURE:

- L'ART BELGE, RENÉ MAGRITTE ISSUE, JANUARY 1968, PG 12
- RETROSPECTIVE RENÉ MAGRITTE, CATALOG OF THE EXHIBITION AT THE NMMA IN TOKYO, 1971, NO. 63
- GALERIE ISY BRACHOT, MAGRITTE, BASEL - PARIS, 1989, PG 48 - 49
- DA MAGRITTE A MAGRITTE, CATALOG OF THE EXHIBITION AT PALAZZO FORTI, VERONA, 1991, PG 159
- RETROSPECTIVE RENÉ MAGRITTE, CATALOG OF THE EXHIBITION IN JAPAN, 1994 - 1995, N°72
- MAGRITTE, CATALOG OF THE EXHIBITION AT THE MONTREAL MUSEUM OF FINE ARTS, 1996, PG 172
- MAGRITTE. THE BETRAYAL OF IMAGES, CATALOG OF THE EXHIBITION AT THE CENTRE POMPIDOU, PARIS, 2016, PG 46
- MAGRITTE. THE BETRAYAL OF IMAGES, CATALOG OF THE EXHIBITION AT THE KUNSTHALLE FRANKFURT, 2017, PG 44

GALERIE BRACHOT





CHUN KWANG YOUNG
Aggregation 23-JA014, 2023
Mixed media with korean Hanji paper
130 x 150 cm



Paola PEZZI
Metallica, 2023
Metallized fabric
45 x 97 x 15 cm



Paola PEZZI
Nera, 2020
Gross grain
35 x 27 x 6 cm



Johan VAN MULLEM

Untitled, 2015

Raw clay enamelled with tinted epoxy resin

60 x 25 x 20 cm





Johan VAN MULLEM

Untitled, 2022

Ink on board

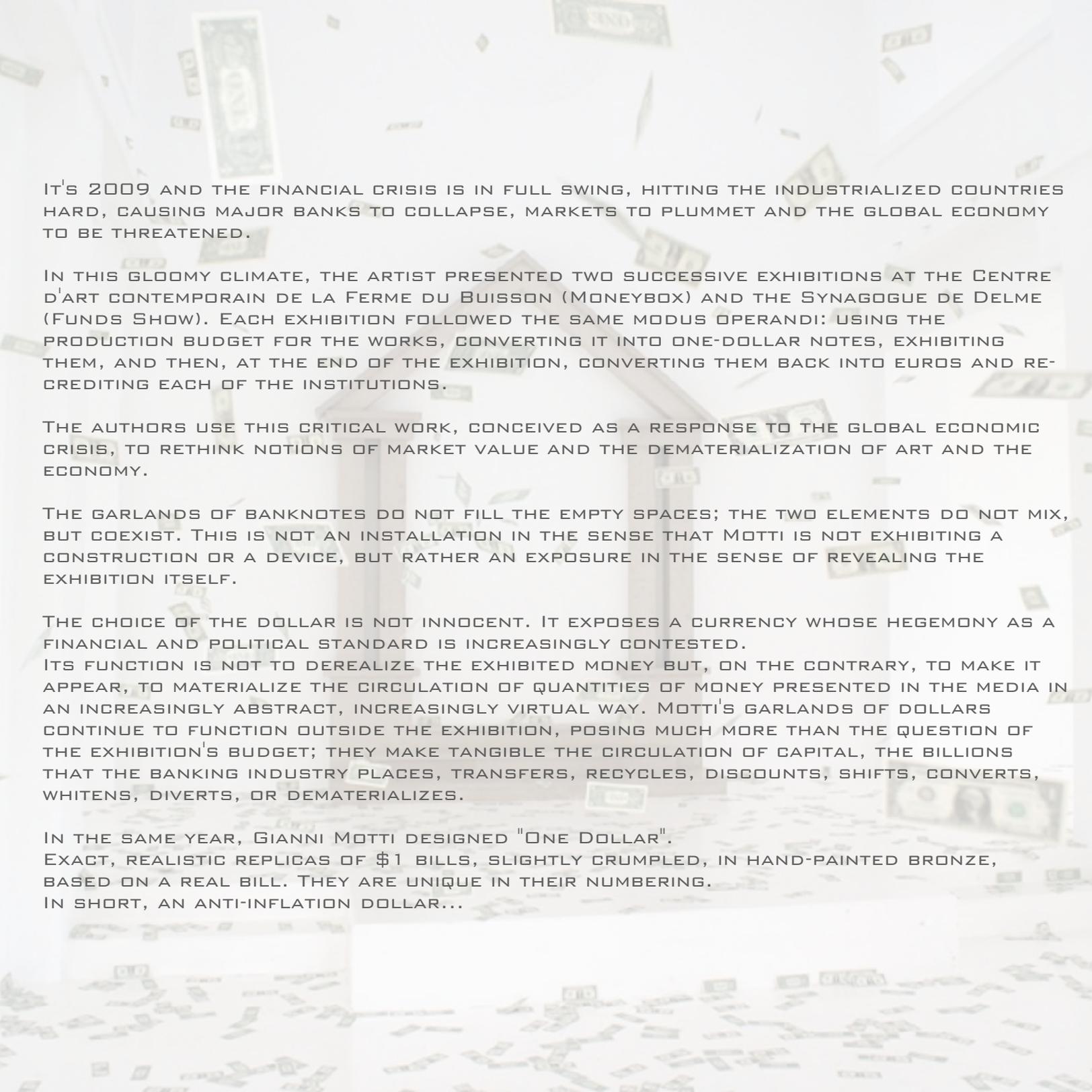
180 x 130 cm



Johan VAN MULLEM
Untitled, 2024
Charcoal on paper
81 x 62 cm



Gianni MOTTI
One Dollar Serie, 2009
Painted bronze
6,5 x 15,5 cm

The background of the entire page is a light, faded image of numerous one-dollar bills falling from the top, creating a sense of motion and abundance. The bills are scattered across the frame, with some appearing more clearly than others, suggesting a continuous stream of currency.

IT'S 2009 AND THE FINANCIAL CRISIS IS IN FULL SWING, HITTING THE INDUSTRIALIZED COUNTRIES HARD, CAUSING MAJOR BANKS TO COLLAPSE, MARKETS TO PLUMMET AND THE GLOBAL ECONOMY TO BE THREATENED.

IN THIS GLOOMY CLIMATE, THE ARTIST PRESENTED TWO SUCCESSIVE EXHIBITIONS AT THE CENTRE D'ART CONTEMPORAIN DE LA FERME DU BUISSON (MONEYBOX) AND THE SYNAGOGUE DE DELME (FUNDS SHOW). EACH EXHIBITION FOLLOWED THE SAME MODUS OPERANDI: USING THE PRODUCTION BUDGET FOR THE WORKS, CONVERTING IT INTO ONE-DOLLAR NOTES, EXHIBITING THEM, AND THEN, AT THE END OF THE EXHIBITION, CONVERTING THEM BACK INTO EUROS AND RE-CREDITING EACH OF THE INSTITUTIONS.

THE AUTHORS USE THIS CRITICAL WORK, CONCEIVED AS A RESPONSE TO THE GLOBAL ECONOMIC CRISIS, TO RETHINK NOTIONS OF MARKET VALUE AND THE DEMATERIALIZATION OF ART AND THE ECONOMY.

THE GARLANDS OF BANKNOTES DO NOT FILL THE EMPTY SPACES; THE TWO ELEMENTS DO NOT MIX, BUT COEXIST. THIS IS NOT AN INSTALLATION IN THE SENSE THAT MOTTI IS NOT EXHIBITING A CONSTRUCTION OR A DEVICE, BUT RATHER AN EXPOSURE IN THE SENSE OF REVEALING THE EXHIBITION ITSELF.

THE CHOICE OF THE DOLLAR IS NOT INNOCENT. IT EXPOSES A CURRENCY WHOSE HEGEMONY AS A FINANCIAL AND POLITICAL STANDARD IS INCREASINGLY CONTESTED.

ITS FUNCTION IS NOT TO DEREALIZE THE EXHIBITED MONEY BUT, ON THE CONTRARY, TO MAKE IT APPEAR, TO MATERIALIZE THE CIRCULATION OF QUANTITIES OF MONEY PRESENTED IN THE MEDIA IN AN INCREASINGLY ABSTRACT, INCREASINGLY VIRTUAL WAY. MOTTI'S GARLANDS OF DOLLARS CONTINUE TO FUNCTION OUTSIDE THE EXHIBITION, POSING MUCH MORE THAN THE QUESTION OF THE EXHIBITION'S BUDGET; THEY MAKE TANGIBLE THE CIRCULATION OF CAPITAL, THE BILLIONS THAT THE BANKING INDUSTRY PLACES, TRANSFERS, RECYCLES, DISCOUNTS, SHIFTS, CONVERTS, WHITENS, DIVERTS, OR DEMATERIALIZES.

IN THE SAME YEAR, GIANNI MOTTI DESIGNED "ONE DOLLAR".

EXACT, REALISTIC REPLICAS OF \$1 BILLS, SLIGHTLY CRUMPLED, IN HAND-PAINTED BRONZE, BASED ON A REAL BILL. THEY ARE UNIQUE IN THEIR NUMBERING.

IN SHORT, AN ANTI-INFLATION DOLLAR...



Ville de Genève

Fonds municipal
de décoration

180 1996-658
Département municipal de l'aménagement,
des constructions et de la voirie

Genève, 24 avril 1996

Spazio Luce
c/o Gianni Motti
30, rue des Grottes
1201 Genève

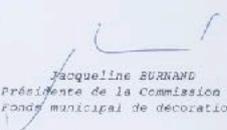
Concerne : Achat d'une oeuvre par le Fonds municipal de décoration

Monsieur,

J'ai le plaisir de vous informer que la Commission du Fonds municipal de décoration, lors de sa séance du 4 avril 1996 et avec l'accord du Conseil administratif, a décidé d'acquiescer l'oeuvre de Gianni Motti intitulée :

- "Eclipse totale de lune", 4 avril 1996 de 00.21 h à 3.58 h, pour le montant total de Fr. 9.--, honoraires compris

Elle se réjouit de voir entrer cette oeuvre remarquable dans sa collection et vous prie de croire, Monsieur, à l'expression de ses sentiments les meilleurs.


Jacqueline BURNAND
Présidente de la Commission du
fonds municipal de décoration

Gianni MOTTI
Eclipse totale de lune, 1996
Performance constat ink printing on A4 sheet
21 x 29,7 cm

GIANNI MOTTI

"TOTAL LUNAR ECLIPSE, APRIL 4, 1996, 00:21 TO 03:58.

IN THE INVITATIONS HE HAS SENT OUT SINCE 1985 ON THE OCCASION OF VARIOUS LUNAR ECLIPSES, SOLAR ECLIPSES OR THE LEONID SHOWER (METEORITE FALL, NIGHT OF NOVEMBER 17-18, 1998), GIANNI MOTTI REFERS TO THE COLLECTIVE AND EPHEMERAL EXPERIENCE OF A SIGN, AS MEANINGLESS AS SO MANY OTHERS, BUT WHICH CONCENTRATES THE EXTREME REALITY OF BEING TOGETHER, HERE AND NOW, WHERE THE EVENT TAKES PLACE.

THROUGH THIS CREATIVE PROCESS, HE LAYS CLAIM TO THE PHENOMENA, PROCLAIMING HIMSELF THE AUTHOR OF AN EVENT THAT HE NEITHER COMMITTED NOR ORCHESTRATED. AT LATER DATES, UP TO 2081, THESE STATEMENTS, MADE IN SEVERAL LANGUAGES, INVITE A COLLECTIVE EPHEMERAL EXPERIENCE AND BEAR WITNESS TO THE ARTIST'S DEEP FASCINATION WITH THE SPECTACLES OF NATURE.

DEMYSTIFIED AND TRANSFORMED INTO THE BASIS OF SILENCE, THE MOON NEVERTHELESS REMAINS THE SITE OF THE EVENT, WHEN THE GEOMETRY OF THE CELESTIAL OBJECTS CASTS OUR SHADOW ON A CANVAS THAT ESCAPES ALL AUTHORITY EXCEPT THAT OF OUR NARCISSISM. GIANNI MOTTI APPROPRIATES THE EXCITEMENT AND THE BLISSFUL INNOCENCE OF EVERYONE AND TRANSFORMS THE PHENOMENON INTO A CONVIVAL GATHERING ON THE ROOF OF THE MAMCO (MUSEUM OF MODERN AND CONTEMPORARY ART).

FROM THE ROOF, THE GUESTS WERE ABLE TO ADMIRE THE WHOLE OF GENEVA AND THEN THE SUNSET. AFTERWARDS, THEY WAITED FOR THE ECLIPSE OVER PETITS FOURS. THE ATMOSPHERE WAS ONE OF TWILIGHT. EVERYONE WAS WAITING AS IF FOR A CONCERT, IMPATIENT TO SEE THE ARTIST. SUDDENLY, THE SPECTATORS SHOUTED, TURNED TO FACE THE MOON, AND NIGHT INVADED THE CITÉ.

DURING THE EVENT, MEMBERS OF THE PURCHASING COMMITTEE OF THE GENEVA MUNICIPAL FUND WERE PRESENT. CAPTIVATED BY THE MAGIC OF THE EVENING, THEY ASKED THE ARTIST WHAT THEY COULD BUY. HE REPLIED: "EVERYTHING YOU'VE SEEN". "YES, BUT AT WHAT PRICE? "ZERO FRANCS".

UNCERTAIN ABOUT THE ANSWER, THE COMMISSIONERS WORRIED ABOUT THE ACCOUNTING PROBLEMS: HOW WOULD THEY PAY A BILL FOR ZERO FRANCS? HOW WOULD THEY CONVINCE THE MAYOR OF THE PURCHASE? WITH GREAT PERSISTENCE, THE ARTIST WAS ABLE TO CONVINCE THEM AND CLOSE THE DEAL.

THE PURCHASE WAS APPROVED BY THE GENERAL COMMISSION, WITH THE AGREEMENT OF THE BOARD OF DIRECTORS, AND THE ARTIST RECEIVED CONFIRMATION, SIGNED BY JACQUELINE BURNAND, THEN MAYOR OF GENEVA, THAT THE WORK WAS TO BE ADDED TO THE COLLECTION OF THE CONTEMPORARY ART FUND OF THE CITY OF GENEVA.

THE MUNICIPAL FUND HAS IN ITS ARCHIVES A BLACK AND WHITE PHOTOCOPY OF THE DOCUMENT THAT DOCUMENTS THE TRANSACTION, AND THE WORK EXHIBITED IN THE GALLERY IS THE ORIGINAL IN THE ARTIST'S POSSESSION.





Paul DELVAUX
Le Canapé, 1964
Ink on paper
43 x 55 cm

GROUP SHOW
POKER FACE

GALERIE BRACHOT IS PLEASED TO PRESENT A SELECTION OF WORKS
BY MODERN AND CONTEMPORARY ARTISTS.

With the advent of Surrealism, the Poker Face was elevated to the status of a revolutionary tool, a means of defying social convention and plumbing the depths of the unconscious.

Artists such as Delvaux and Magritte harnessed the power of nonsense and the absurd to disrupt the viewer's expectations and blur the lines between the real and the imaginary.

In this dreamlike world, the poker face becomes a deformed mask, an invitation to explore the recesses of the human mind, challenging viewers to question their own perceptions.

FROM MARCH 08 TILL JUNE 16 2024

EXHIBITION AT GALLERY BRACHOT LOCATED ON THE RIVER SIDE

A SELECTION OF WORKS BY

FERNANDO BOTERO - PAUL DELVAUX

-

LÉO CAILLARD - TONY CRAGG - CHUN KWANG YOUNG
CHRISTIAN DENZLER - BEREND HOEKSTRA - KEVENS PREVARIS



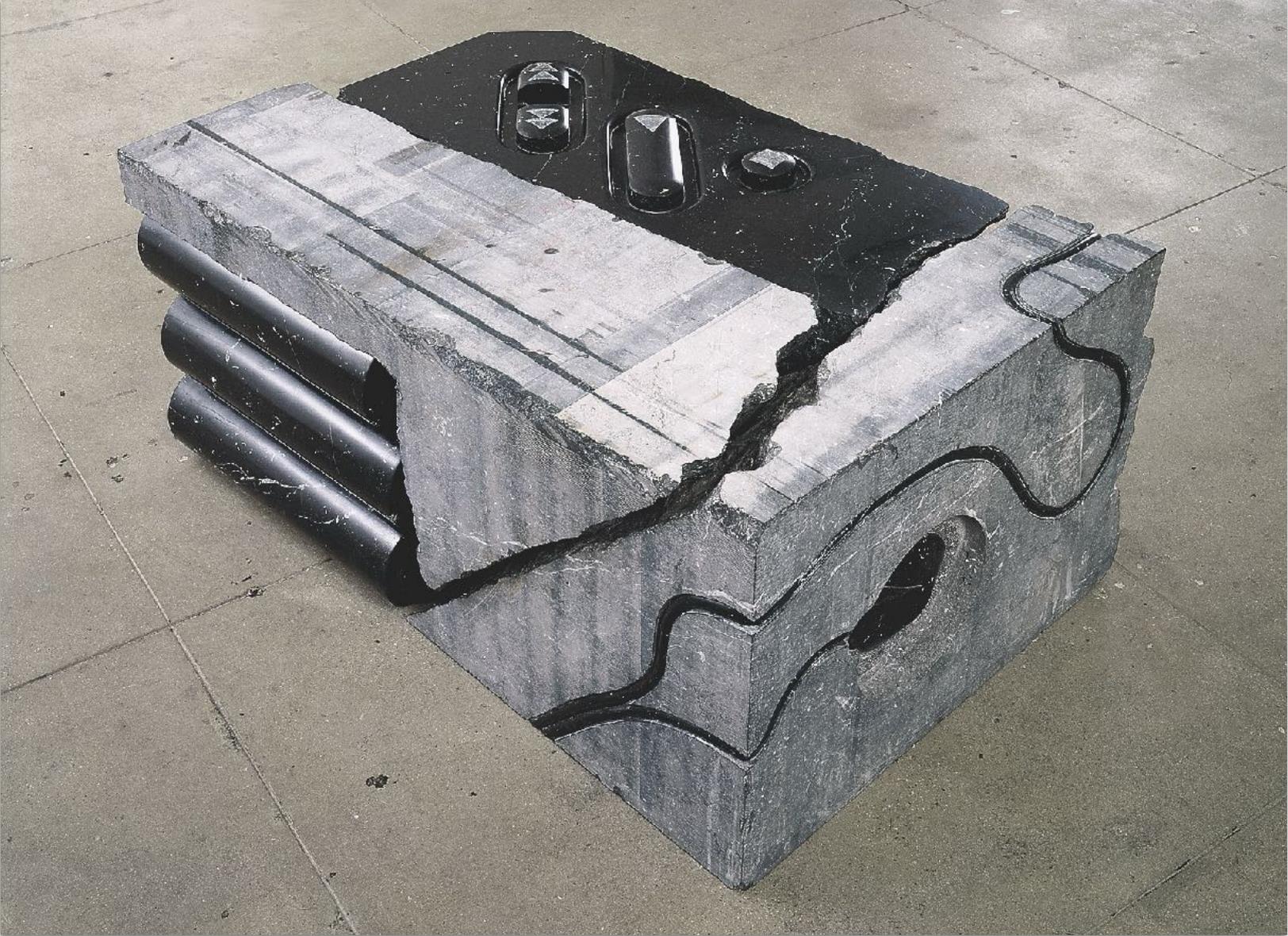
RIVER SIDE GALLERY





Christian DENZLER
Grande fille, 2008
Pencil lead on paper
230 x 170 cm





Tony CRAGG
For the Walking Man, 1991
Stone (Marble Nero Marquina)
90 x 130 x 80 cm



Kevens PREVARIS
Untitled, 2018-2023
Acrylic on canvas
105 x 150 cm



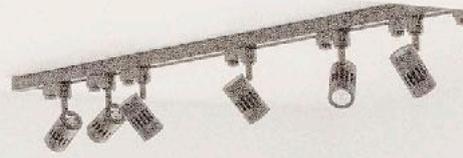




CHUN KWANG YOUNG
Aggregation 23-JA005, 2023
Mixed media with korean Hanji paper
73 x 62 cm



Christian DENZLER
Untitled, 2017
Pencil lead on paper
80 x 60 cm





Léo CAILLARD
La Venus Curve, 2021
Hand carved on Carrara marble
Unique piece
50 x 80 x 20 cm





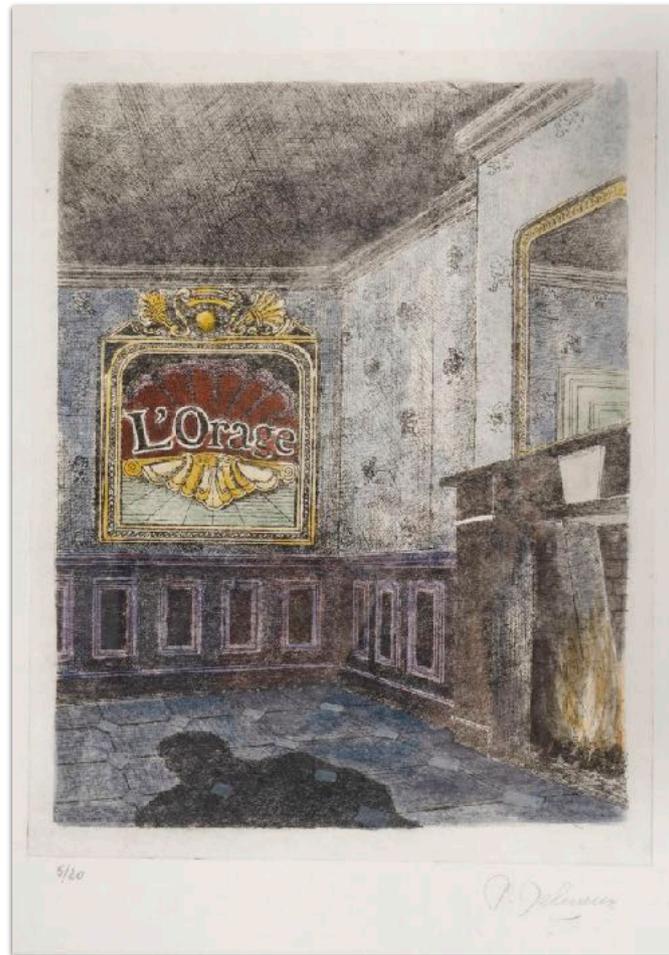


Berend HOEKSTRA
Untitled, 2002-2005
Acrylic on canvas
200 x 150 cm



Fernando BOTERO
Untitled, 1973
Watercolour and pencil on paper
39 x 29,5 cm



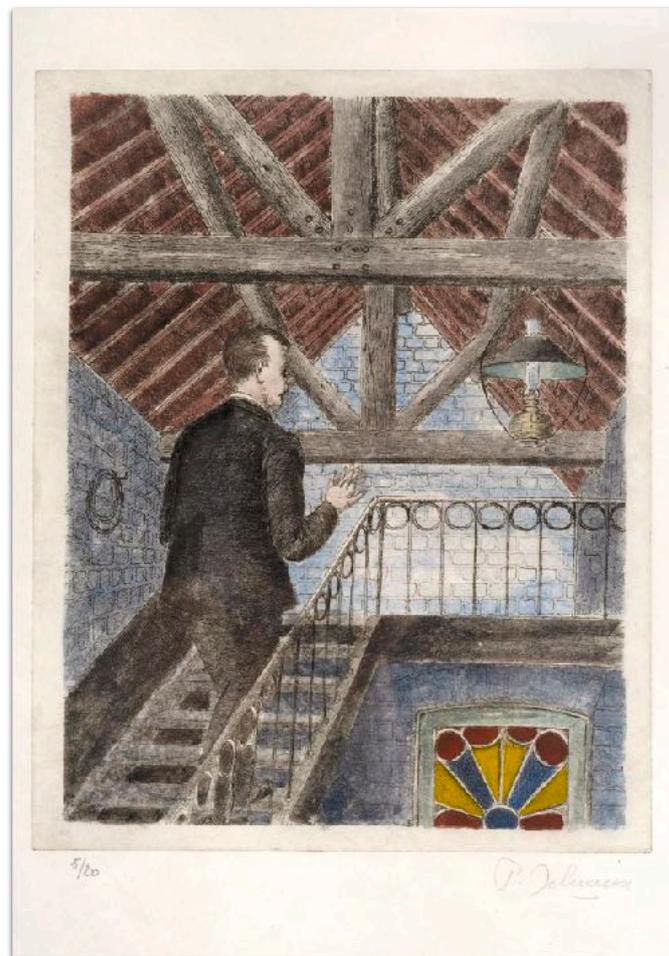


Paul DELVAUX
L'Orage, 1978

Series of 4 engravings after original drawings of 1948
enhanced with watercolour by Paul Delvaux in 1978

Edition 5/20

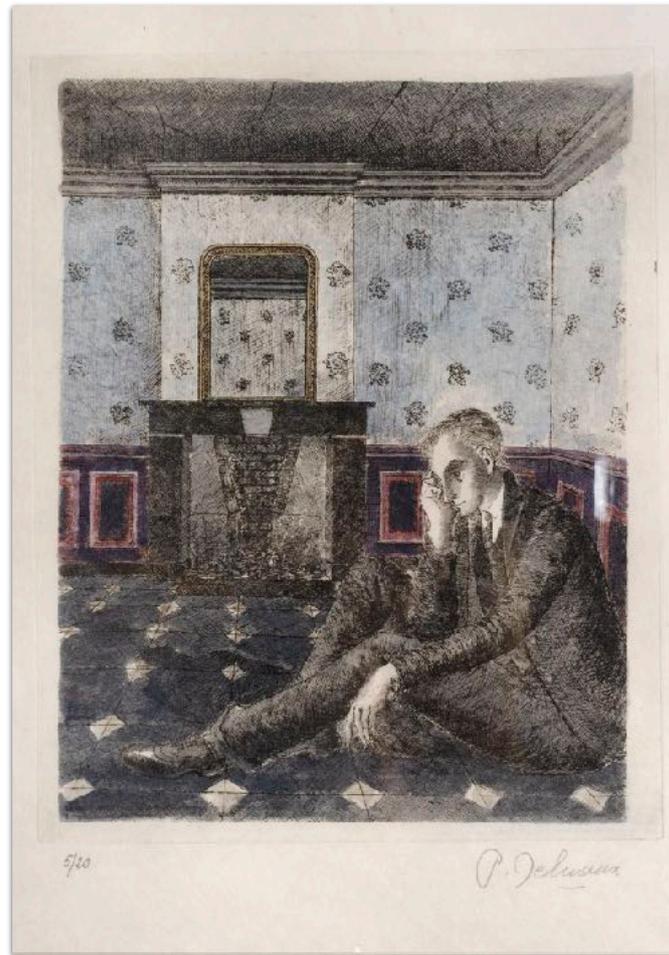
65 x 50 cm



Paul DELVAUX
L'Orage, 1978

Series of 4 engravings after original drawings of 1948
enhanced with watercolour by Paul Delvaux in 1978

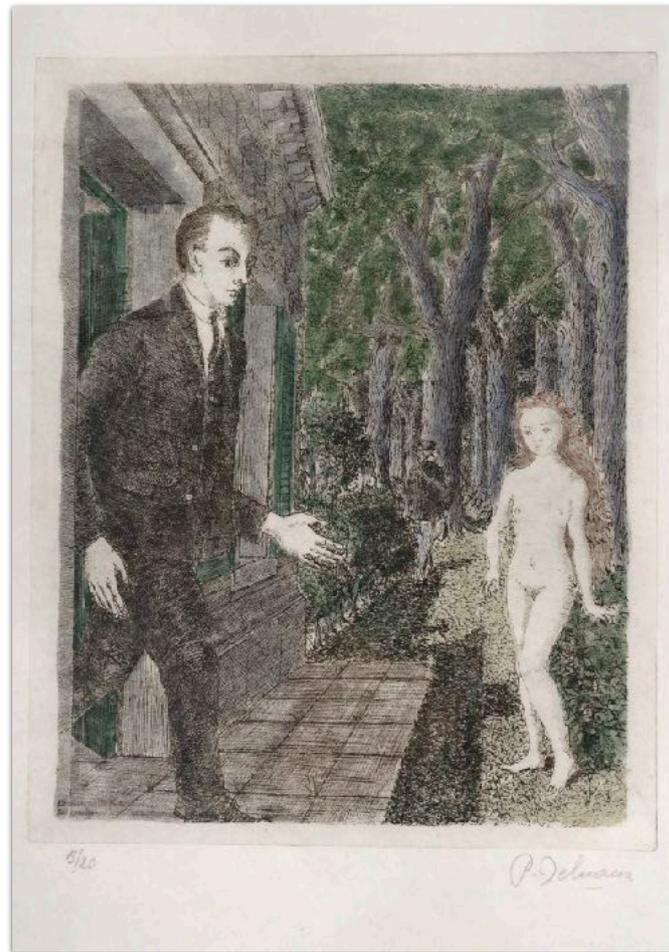
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Paul DELVAUX
L'Orage, 1978

Series of 4 engravings after original drawings of 1948
enhanced with watercolour by Paul Delvaux in 1978

Edition 5/20

65 x 50 cm

HOTEL SANGLIER GALLERY

2 PLACE AUX FOIRES
6940 DURBUY



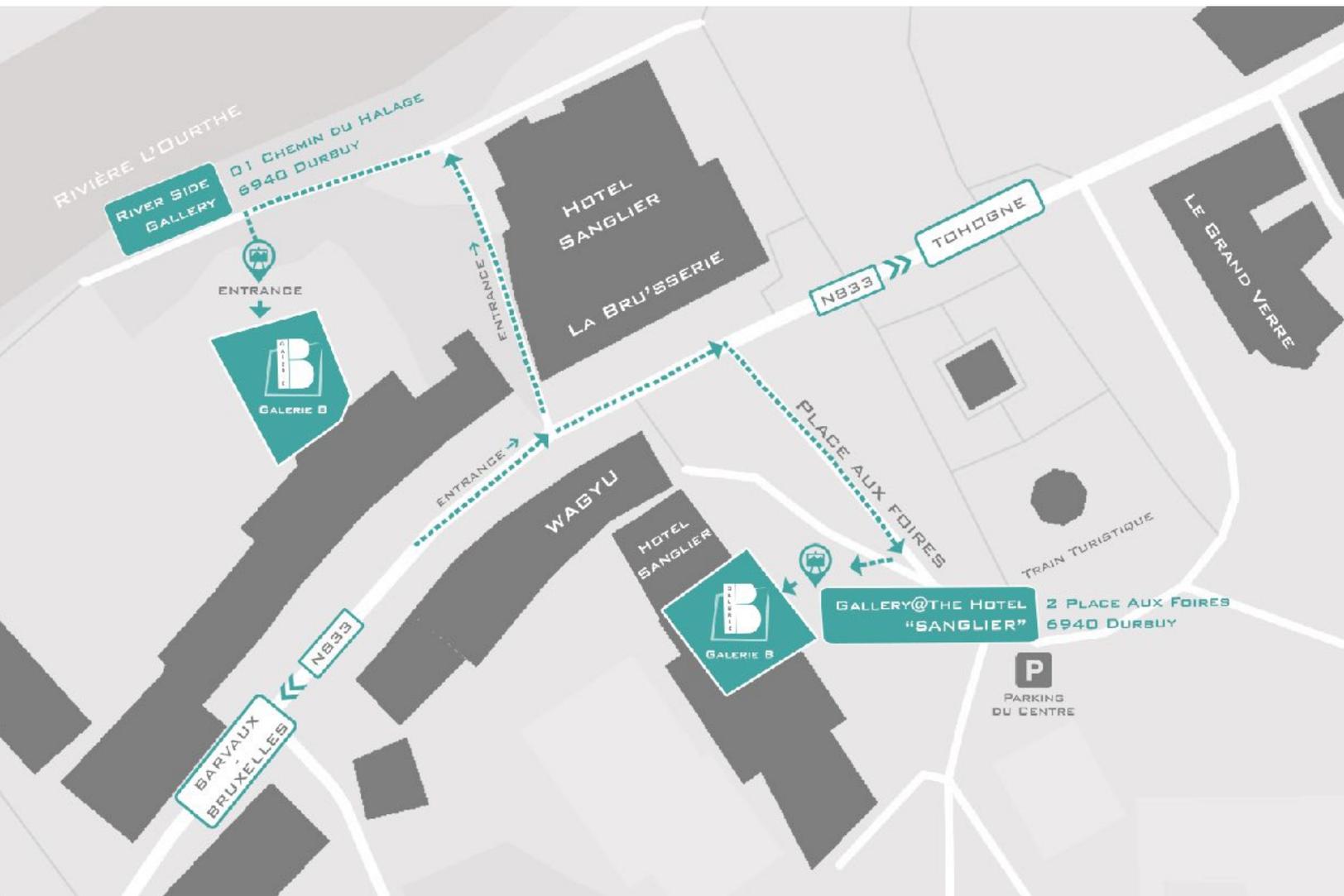
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RIVER SIDE GALLERY

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COLOPHON

CONCEPT AND REALISATION: GALERIE BRACHOT

CREDIT PHOTOS@SPELTDORNSTUDIO AND THE ARTISTS
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THANKS TO ART LOFT FOR THE COLLABORATION WITH CHUN KWANG YOUNG



MODERN & CONTEMPORARY
ART GALLERY

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