

ART. PARIS

04—07
April 2024
Grand Palais
Éphémère
Champ-de-Mars
artparis.com

ART PARIS 2024 An overview of modern art at Art Paris

From 4-7 April, Art Paris 2024 brings together 136 galleries from 25 countries at the Grand Palais Éphémère. Around twenty of these galleries specialise in modern art, not counting those contemporary art galleries that today advocate dialogue between contemporary and historical artists. From renowned figures to recent rediscoveries, an overview of stands exhibiting rare works of museum quality:

Historical figures from the beginning of the 20th century



▲
Aristide Maillol
La nuit, 1902
Courtesy Galerie Dina Vierny

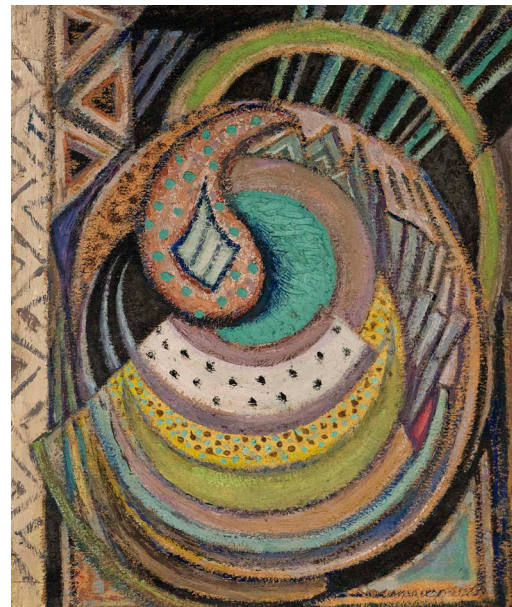
The visit begins with “La Nuit” by **Aristide Maillol** (1902) presented by Galerie Dina Vierny. This small sculpture of a female nude was, according to the artist, “his most important piece of work”. It sums up the entirety of his explorations into sculpture and its masterful geometrization of the human body heralds the forward march of modern art towards the 20th century.

A rare preparatory study dated 1907 for “Les Demoiselles d’Avignon” on the stand of Galerie Traits Noirs shows how **Picasso** broke with convention in a painting that is considered to be the first cubist artwork.

Galerie Hélène Bailly has brought together several artists from among the most important figures of the impressionist and modern period around a common theme: “Between the Earth and the Sky”. Amongst the works on show, a major painting, “La Seine au Pecq” (1908) by **Maurice de Vlaminck**, is a fine example of the artist’s fauve period.

As part of *Fragile utopias. A focus on the French Scene* curated by Eric de Chasse, visitors will note the presence of two women artists who made their mark on the world of art at the beginning of the 20th century. Galerie Bérès is exhibiting an oil on paper from 1914 by **Sonia Delaunay** (1885-1979) of a mountain, whose treatment applies the principles of “simultanism”, whereas Galerie Pauline Pavéc is showcasing an oil on cardboard version of “American Picnic” by **Juliette Roche** (1884-1980), which is part of the collection at the Centre Pompidou. Other works from 1918-1920 by this unclassifiable artist are on display. Close to both the cubist and dadaist movements, **Roche** founded the artist-in-residence centre *Moly Sabata* together with her husband **Albert Gleize** with the objective of reviving craft practices.

For its first participation, Cermak Eisenkraft Gallery (Prague) explores how avant-garde artists were received in Central Europe in the first half of the 20th century with a selection of rare works by Czech artists, such as the master of orphism **Frantisek Kupka**, and cubists **Emil Filla** and **Otto Gutfreund**.

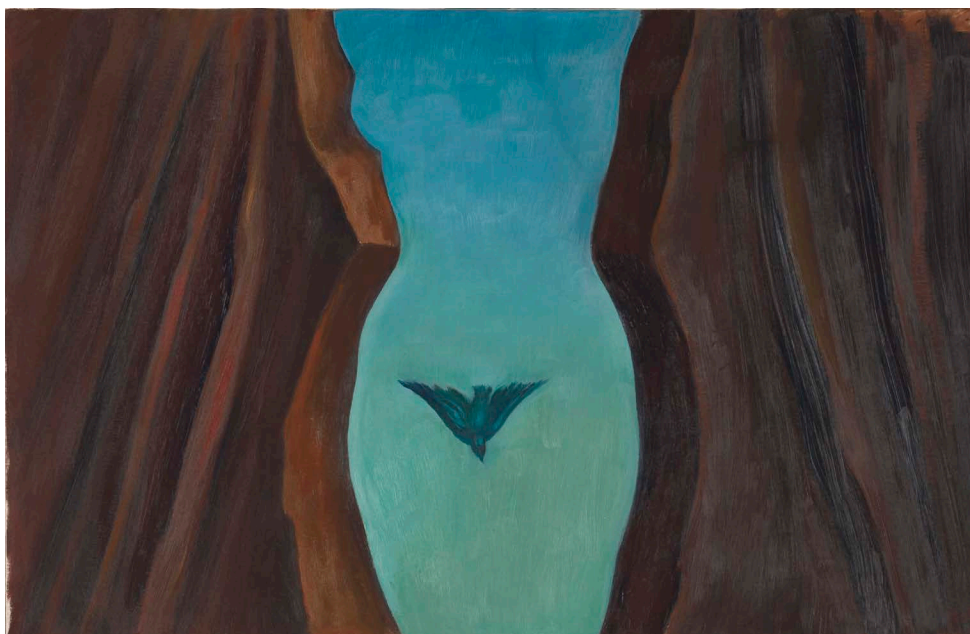


Juliette Roche
Composition, 1918
Courtesy Galerie Pauline Pavec

A homage to surrealism

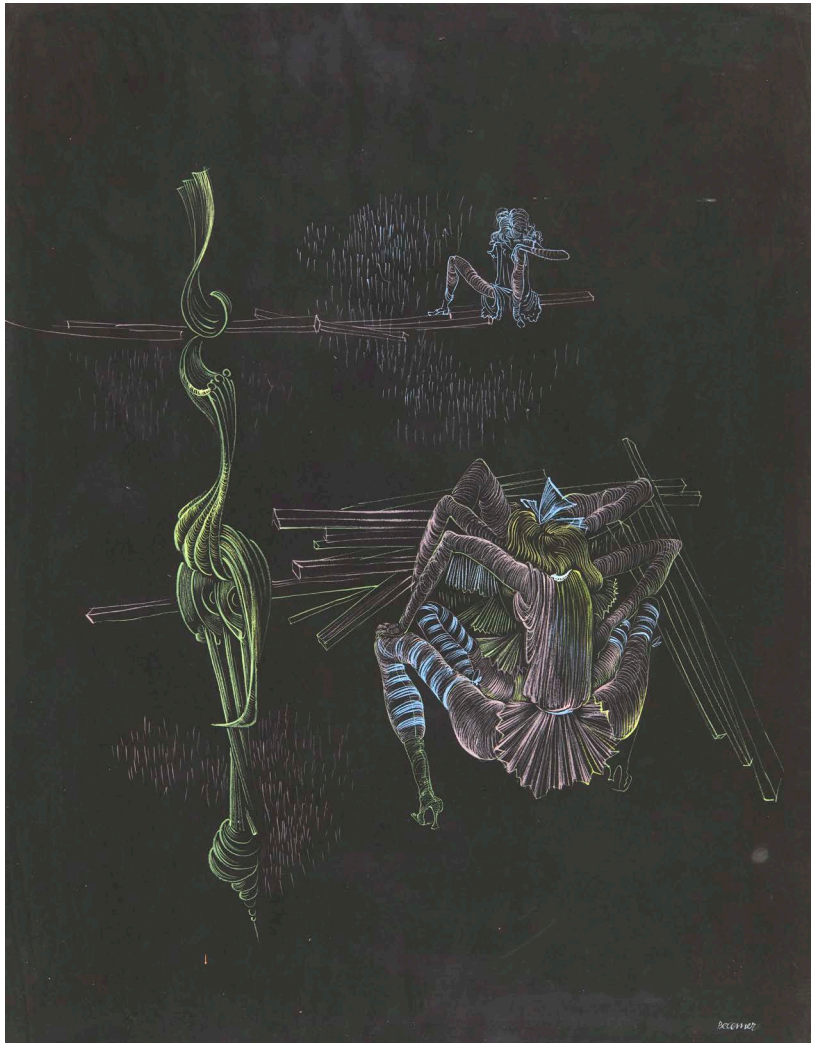
To mark the 100th anniversary of the birth of surrealism, several galleries pay tribute to this poetic 20th century movement.

Retelet Gallery, which specialises in Belgium surrealism, presents a selection of works by **René Magritte**, **Marcel Mariën**, **Paul Delvaux** and **Félix Labisse**, whereas Galerie Boquet - amongst works by other surrealists (**Dora Maar**, **Esteban Francès**, **Marcel Jean**) - has a rare gouache on black paper from 1938 by **Hans Bellmer**, which was exhibited at the Centre Pompidou as part of the 2002 exhibition "La révolution surréaliste". Finally, Galerie Jacques Bailly is dedicating a solo show to **André Masson** (1896-1987), an early surrealist alongside **André Breton** (as well as **Max Ernst**, **Joan Miró**, **Salvador Dalí** and **Yves Tanguy**) with an ensemble of works produced between 1930 and 1950. **Masson's** automatic drawings and sand paintings (in which he threw or dribbled sand onto a glued canvas) were a major influence on the work of the American abstract expressionists.



Jane Graverol
L'esprit saint, 1950
Courtesy Galerie Retelet

Hans Bellmer ▲
Fillettes, 1938
gouache sur papier noir
Courtesy Galerie Boquet



▲
André Masson
Tragédiens, 1933
Courtesy Galerie Jacques Bailly

Abstraction

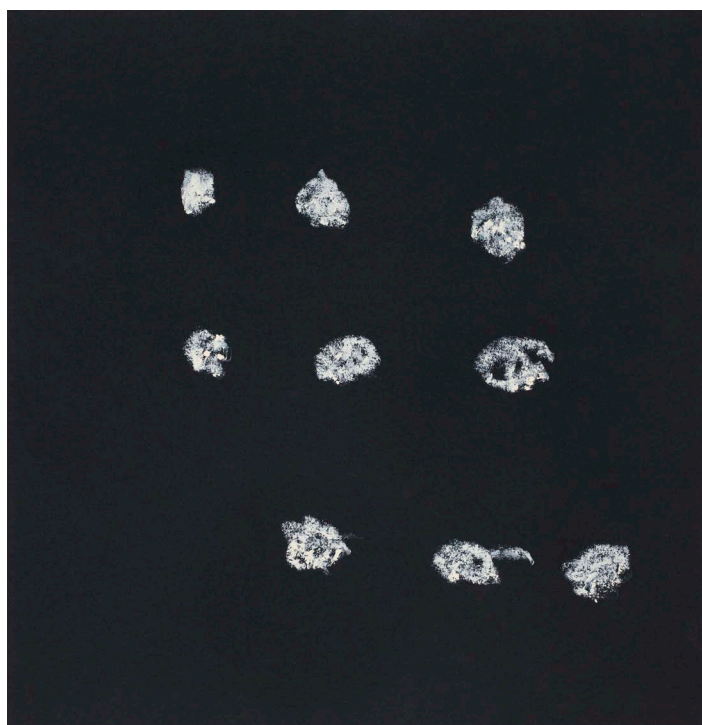
In parallel to the retrospective at the Musée de Montmartre, Galerie Lahumière exhibits works by **Auguste Herbin** (1882-1960), who was a pioneer of geometric abstraction in France in the interwar years. Visitors will notably discover “Vierge” (1953), a rare work from the period during which Herbin was developing his “alphabet plastique”, although this painting is predominantly in black and white.

Galerie Antoine Laurentin is giving over part of its stand to another figure of geometric abstraction, **Jean Dewasne** (1921-1999) with an ensemble from the 1970s characterised by the use of simple shapes and vivid colours achieved by applying industrial lacquer following complex, rhythmic patterns.



▲
Auguste Herbin
Vierge, 1953

Courtesy Galerie Lahumière



▲
Pierrette Bloch
Sans titre, 2015

Courtesy Galerie Zlotowski

Addressing the theme “Renverser la tâche” [Spilling the Stain], Galerie Zlotowski revisits an ensemble of works of abstraction and gestural abstraction from the post-war period, from the colourful splashes of colour and awareness of light of **Sam Francis**, the dense black marks that compose the mental landscapes of **Jean Dubuffet**, the mark-making akin to handwriting that points to the early inspirations of **Henri Michaux** and the repetitive but never identical marks of **Pierrette Bloch**.

A&R Fleury gallery pays tribute to **Alicia Penalba** (1913-1982), an artist of Argentine origin trained by **Ossip Zadkine**, by presenting a set of works from the 1960s / 1970s that illustrates her three main areas of research: totemic sculptures, wall sculptures and winged sculptures.

Figuration

In parallel to the retrospective at the Musée d'Art Moderne de Paris that looks back at the life and work of this artist who, before turning to a more personal take on figuration, was a pioneer of abstraction in the 1930s, Galerie Patrice Trigano pays tribute to **Jean Hélion** (1904-1987).



▲ **Jean Hélion**
Floralie, 1969
Courtesy Galerie Patrice Trigano

The gallery highlights the painter's figurative period with emblematic canvases such as "Floralie" (1969), a 3-metre long allegorical composition representing a scene from everyday life. After returning to France after the war, **Jean Hélion** was lauded by the new generation of painters in the Figuration narrative movement in the 1960s such as **Gilles Aillaud** (1928 - 2005), whose "L'Encyclopédie de tous les animaux y compris les minéraux", an ensemble of 194 lithographs that was one of the key exhibits at the Centre Pompidou retrospective, is also on show at Art Paris on the stand of Galerie Loevenbruck.

Finally, specialising in the figurative avant-garde of the 60s and 70s, Galerie Kaléidoscope puts the work of **Sabine Monirys** (1936-2016) in the limelight with a rare painting "C'était l'été" (1976). Figurative painter **Monirys** was married to **Jacques Monory** and close to numerous other artists.



◀ **Sabine Monirys**
C'était l'été, 1976
Courtesy Galerie Kaléidoscope

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PRACTICAL INFORMATION

Grand Palais Éphémère

Place Joffre
75007 Paris

Opening preview (upon invitation only):
Wednesday 3 April from 11 a.m. to 9 p.m.

Public Opening hours

Thursday 4 April: 12 p.m. – 8 p.m.

Friday 5 April: 12 p.m. – 9 p.m.

Saturday 6 April: 12 p.m. – 8 p.m.

Sunday 7 April: 12 p.m. – 7 p.m.

Admission

30€ on Thursday and Friday

35€ on Saturday and Sunday

15€ for students on Thursday and Friday

20€ for students on Saturday and Sunday

Free entry for children under 10 years old

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