

PRESS RELEASE



19 - 26 juin 2022 | Brussels Expo | Heysel | Stand 25
20 works | € 50 000 - 1 million

This year at BRAFA, we are pleased to bring together a prestigious selection of works by the masters of modern and post-war art. By creating a dialogue between the materials and techniques of pioneers, we hope to demonstrate the irrefutable vitality, eclectic but coherent, of the European art scene in the 20th century.

Whether it's before or after the Second World War, Europe has never lost its status as a world center of artistic innovations. Burri, Calzolari, Tàpies, and Venet renewed the artistic language by incorporating materials from the everyday world, such as cellotex, salt, sand, and tar. Hantaï and Klein questioned the idea of gestuality in painting, a concept central to Hartung, Mathieu, and Schneider. Penalba went beyond the rule of figurative expression in sculpture in the search for visual poetry through abstract forms.

To illustrate this constant search for innovations, we devote our entire stand to the project **Intersections** with works by artists Alberto Burri, Pier Paolo Calzolari, Simon Hantaï, Hans Hartung, Yves Klein, Georges Mathieu, Serge Poliakoff, Gérard Schneider, Antoni Tàpies, and Bernar Venet. We conceive our presentation as a spatial and visual conversation to highlight the effects created by different textures and surfaces chosen by these artists, united in their refusal of all preconceptions about how to make art. These artists are enduring figures in the history of abstract art.

Texture and surface. Many of the significant innovations of post-war abstract art converge at the intersection of these two elements. Unconventional materials, expressive gestures, destroyed surfaces. Nothing could limit the artists who invent their artistic language and construct their singularity.



ALICIA PENALBA (1913-1982), *HOMMAGE À CÉSAR VALLEJO*

Bronze, 1956 | 266 x 58 x 38 cm

Susse Frères Foundry, July 1959, numbered 1/4

On the occasion of the return of BRAFA this summer, we would like to feature an emblematic work of Alicia Penalba that best demonstrates her precocious talent and her aptitude for expressing herself in a large dimension while staying connected with the architecture and its space. The sculpture *Homage to César Vallejo* (1956) belongs to her first period called "totemic", which saw her flourish as one of the key figures of post-war abstract sculpture.

Until lately, the sculpture was on display in the gardens of La Maison de l'Amérique latine (Paris). The Galerie Fleury is proud to present it at the BRAFA as the centrepiece of our exhibition project. Almost 3 meters high, this piece is Penalba's first monumental sculpture and her only work dedicated to a person. For Penalba, it is an opportunity to express her admiration for Vallejo, one of the greatest Latin American poets of the 20th century.



Georges Mathieu (1921-2012)
Hemignathe, c. 1979 | Acrylic on canvas | 92,4 x 73,5 cm



Antoni Tàpies (1923-2012)
Four Red Crosses, 1962 | Mixed media on canvas | 62 x 51 cm



Simon Hantai (1922-2008)

Tabula, 1980 | Acrylic on folded canvas laid down on canvas | 149,5 x 117 cm



Hans Hartung (1904-1989)

PAS-12-1947, 1947 | Pastel on paper | 48 x 65 cm

Press Contact

Anne Samson Communications

morgane@annesamson.com

+33 (0)1 40 36 84 34 / 06 88 85 69 50

Galerie A&R Fleury

contact@galeriefleury.com

+33(0)1 42 89 42 29 / 06 52 06 11 18