TEFAF NEW YORK

VICTOR BRAUNER ALEXANDER CALDER **EUGÈNE CARRIÈRE GASTON CHAISSAC** JEAN DUBUFFET SIDIVAL FILA **ALBERTO GIACOMETTI** DHEWADI HADJAB PETRIT HALILAI CAMILLE HENROT **IDRIS KHAN** ALICIA KWADE LEE UFAN RENÉ MAGRITTE JOAN MITCHELL ADAM PENDLETON PABLO PICASSO **UGO RONDINONE DAVID SMITH**

PARK AVENUE ARMORY - BOOTH 305 MAY 9 - 13 2025



ADAM PENDLETON

Adam Pendleton, a central figure in contemporary American painting, continuously redefines the medium as it relates to process and abstraction. Upending linear compositional logic, Pendleton's paintings are created by a distilled layering of gesture, fragment and form that mirrors the cacophony of contemporary experience. Each painting comes to life through its expressionistic flourishes, stark contrasts, and subtle uses of material, tone, and finish, as well as a precision reminiscent of minimal and conceptual art. Generative and poetic, his paintings create fluid and essential spaces for seeing, thinking, and feeling. Pendleton is currently the subject of an exhibition at the Hirshhorn Museum, further extending the reach of his compelling visual language.

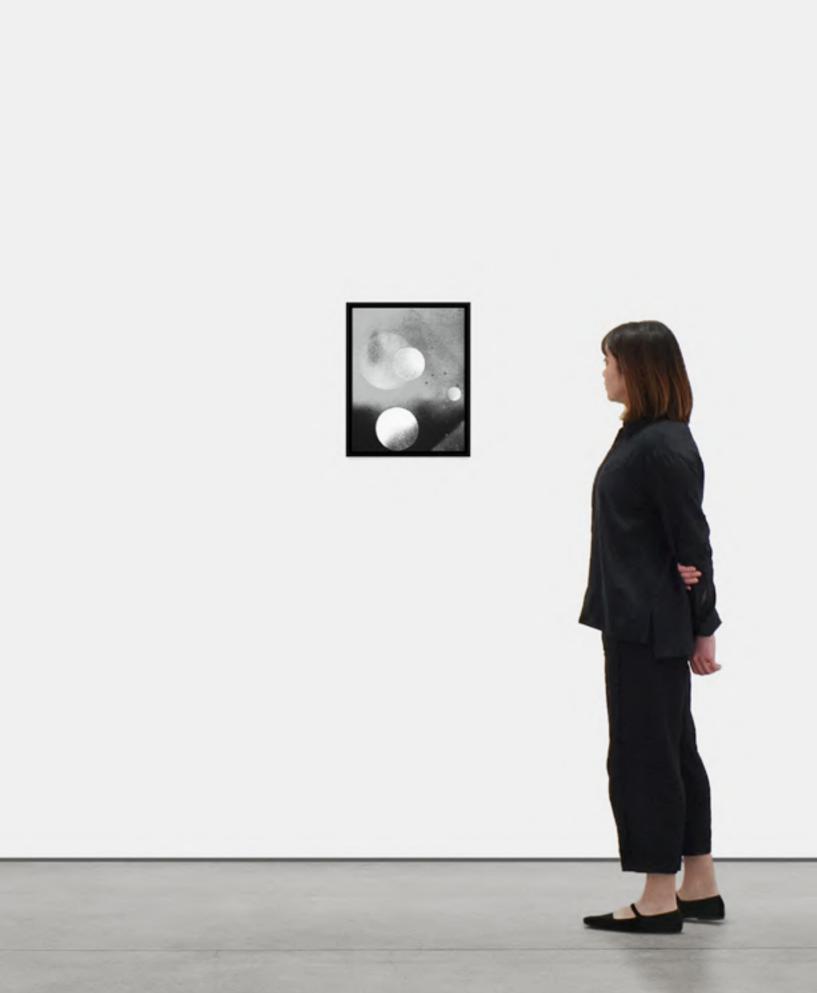
Pendleton's painting process begins on paper by exploring the full breadth of mark-making. He layers paint, spray paint, ink, and watercolor, while integrating fragmentary text and geometric forms through stenciling techniques. These works on paper are photographed and subsequently combined using a screen printing process. Blurring distinctions among painting, drawing, and photography, the resulting paintings are a tangible manifestation of his belief in painting as a powerful "visual and conceptual force."



ADAM PENDLETON Untitled (Composition) 2024-2025

Silkscreen ink and black gesso on canvas 48,3 x 38,1 cm (19 x 15 in.) Framed: 51,9 x 41,9 x 5,1 cm (20 7/16 x 16 1/2 x 2 in.) (Inv n° ADP5)







ALEXANDER CALDER

Alexander Calder's *Untitled (Maquette for the set of Eppur si Muove)* joyfully places performance and sculpture in conversation. Nine arms extend outward from a wire axis, coalescing into colorful, organic forms at each end. The oscillating arms, sensitive to the currents in the air, shift to reveal a host of compositional possibilities. The extremities of each branch sport a vibrant sheet of metal, appearing red, black, or a combination of the two, intermingling with the surrounding environment and creating different modes of viewing. The term "mobiles", conceived by Marcel Duchamp, describes these moving works that embody Calder's sculptural dynamism.

For Calder, sculpture is a means of capturing movement, not stillness. The present work celebrates Calder's enduring interest in movement and performance. As part of a collaboration with the director and choreographer Joseph Lazzini, Calder crafted this mobile for the set of "Eppur si Muove" ("So it Moves"), performed at the Marseille Opera. The maquette was gifted to Lazzini and held in his personal collection until 2002. Calder partnered with other artists such as composer Erik Satie and ballet dancer Martha Graham, entwining his oeuvre with a broader context of performance arts.



ALEXANDER CALDER Untitled (Maquette for Eppur si Muove) 1965

Metal sheet, wire and paint Incised with the artist's monogram 'CA' (on the tail element) $34,3 \times 38,7 \text{ cm}$ (13 1/2 x 15 1/4 in.) (Inv n° ACA2)





DHEWADI HADJAB

Surprising and disconcerting, the paintings of Dhewadi Hadjab are of intriguing beauty. Photography and pictorial practice are both at the center of his work. All of the artist's canvases begin with photographs of models that he places in positions of extreme discomfort, constraint, in danger. It is then, in the extremely meticulous execution of the painted surface and in the development of a powerful realism that he accentuates the smallest details of the bodies and gives them a strong sculptural intensity. These vibrant, intense and unique paintings, between gravity and grace, are an invitation to transcend the sensitive and the fragility of uncertainty.

In his new series of paintings, particularly those in small formats, Dhewadi Hadjab is no longer only interested in the moment before the fall. It's a new page of research, written in fragments, in decomposed movements, in plays on suspension that suggest tension and relaxation, the spectacle of an energy released. He shows unreal images of positions impossible to maintain: several times in one single time and several bodies in one single body, beings about whom we don't realize for a while that their identity eludes us.



DHEWADI HADJAB Untitled 2025

Oil on canvas 32 x 45 cm (12 5/8 x 17 3/4 in.) (Inv n° DWH56)





ALBERTO GIACOMETTI

This figurine is typical of Alberto Giacometti's depiction of the female figure: naked, standing, arms at her sides, a pose he borrowed from ancient Egyptian statuary. For Giacometti, no artist had ever surpassed the artists of this period, and the works he produced in the second half of his career attempted to bridge the gap between the modern world and archaism. Like Egyptian statuary, Giacometti wanted his sculptures to survive long after his death. Genet sees Giacometti's figures as both contemporary and timeless. They resemble statues that could have been found on an archaeological site, yet they remain entirely modern. Varying in scale from the smallest (less than 2 centimeters) to the largest (almost 3 meters), but never to scale 1:1, Giacometti attempts to convey reality not as it is conventionally seen or as modernists have depicted it through perspective, but as he perceives it.

With the figurine series, Giacometti sought to escape naturalism: if the model is nude, it's an abstract nude, with blurred features. The 1950s were marked by research into the human figure and, as he would do with the heads, Giacometti tried to escape from particularism to achieve something more universal, reducing as far as possible to the edge of recognizability, without crossing into pure abstraction.



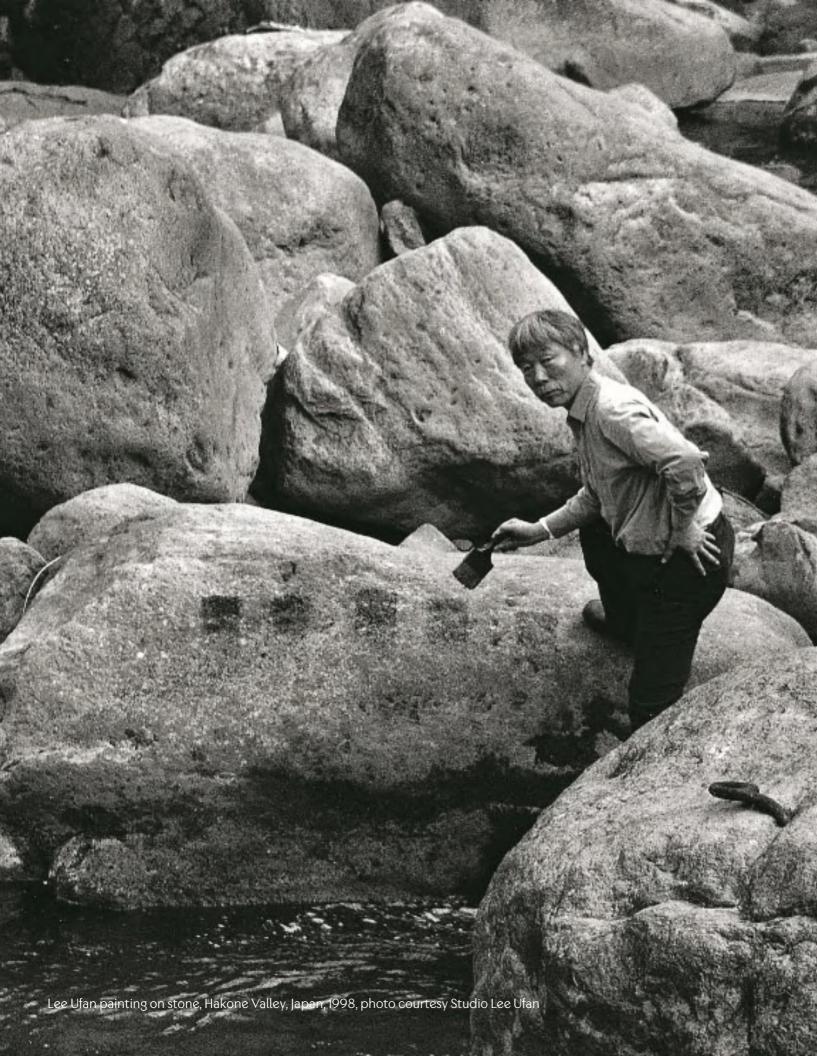
ALBERTO GIACOMETTI

Figurine c. 1956

Bronze 23,5 cm (91/4 in.)

Cast in 1981 by Susse Fondeur Inscribed A. Giacometti, and numbered 7/8 on the base, and with the foundry mark Susse Fondeur Paris inside. (Inv n° GI34)





LEE UFAN

"The brush is created between the body and the canvas. The brush is not the extension of the hand. It begins where the hand ends. Between the brush and the hand, there is, as well as between the canvas and the brush, a distance equal to the one between the stars."

— Lee Ufan, Un art de la rencontre, Actes Sud, 2019

"Lee Ufan's art is universal, it reaches far beyond our contemporary time. It is characterised by a stylistic autonomy that while imbued with modernity, it eschews the imperious gesture and the dictatorship of the ego that have often accompanied it. This art of slowness and silence aims to situate itself in our relationship to the world, in dialogue with nature, the elements, the body. (...) His two faces, painting and sculpture, have in common a language of emptiness, a formal economy that only makes the impact of the painted trace on the blank space of the canvas and of natural stone placed on a sheet of steel all the more intense. (...) With the most recent series, entitled *Dialogue* and *Response*, a subtle multicoloured aspect is introduced to the formerly grey brush stroke but this in no way compromises on the absolute concentration that the application of these successive layers of colour requires".

Alfred Pacquement, extract from Lee Ufan: Response, exhibition at Mennour, Paris 2022



LEE UFAN Response 2025

Acrylic on canvas Signed and dated on the side; titled, dated and signed on the back $117 \times 91 \text{ cm}$ $(46 \times 35 \, 7/8 \text{ in.})$ $(\text{Inv n}^{\circ} \, \text{LU376})$





LEE UFAN Response

2025

Watercolor on canvas
Signed and dated lower right
76 x 56 cm
(29 7/8 x 22 in.)
Framed:
108,5 x 89 cm
(42,71 x 35,03 in.)
(Inv n° LU379)





JEAN DUBUFFET

This polyurethane sculpture, coated with epoxy paint, embodies a chair where conventional right angles give way to curves. Immediately recognizable by its treatment, the work is part of the famous Hourloupe project, Jean Dubuffet's major cycle from the 1960s. The sinuous black lines on a white background disrupt the perception of the sculpted volume. The origin of this motif dates to 1962, when, distracted on the telephone, the artist let his ballpoint pen run across the paper almost instinctively. These first Hourloupe figures, born of improvisation, gradually became systematic, and Dubuffet appropriated this network of cells as his new plastic language.

This chair marks the first step in a long journey of volume exploration. His fanciful constructions, once confined to painting with representations such as *Fusil canardier* or *Cuisinière à gaz*, now took shape as three-dimensional objects. This transition to volume began in 1966, intensifying the tension between illusion and reality already present in his work. Dubuffet confides that his sculpted chairs in particular give him a feeling of discomfort resulting from the confusion between the object and its representation. It is this ambiguity, this perceptual instability and intellectual unease, that both disturbs and fascinates Dubuffet.



JEAN DUBUFFET Petite chaise I 1968

Epoxy paint on polyurethane Signed and dated "J.D.68" 84 x 37 x 31 cm (33.07 x 14.57 x 12.2 in.) (Inv n° JDT2)







IDRIS KHAN

Idris Khan bases each work on a text, poem, or musical piece that he re-transcribes onto the painting by hitting the aluminum panel with oil paint on a stamp, thereby creating a rhythm. He rarely reveals the initial chosen text or piece of music to the public; the written words or musical notes are therefore always made imperceivable to us. For him, it's a way of eradicating the music or the language and transforming it into abstraction, rather than trying to read it. The language is reduced to a pattern, allowing us to go back to see it without understanding, to return to the stage of the unknowing where only the visual and emotional perception exist. A captivating quality of Idris Khan's compositions is the way they simultaneously convey and capture the fugitive motion of thought and process, the way they sit still but shimmer with unsettled energy.

His works are shapeshifting, seeming to arrive at one form or medium only to recall their past and future lives as another: photographs of paintings or pages from a book, words printed on stamps and layered until they disappear into the paint. Each stroke is a gesture, shaped by its own context and circumstance; a life, they suggest, contains moments just as a book contains words, as a symphony contains notes.



IDRIS KHAN The sociable talk of our slow eyes 2025

Oil-based ink on gesso, on aluminium Framed: 161 x 131 x 5 cm (63 3/8 x 51 5/8 x 2 in.) Unframed: 160 x 130 x 2 (63 x 511/8 x 3/4 in.) (Inv n° IK13)





ALICJA KWADE

Born in 1979 in Katowice, Poland, Alicja Kwade lives and works in Berlin. Her work investigates and questions universally accepted notions of space, time, science, and philosophy by breaking down frames of perception. Kwade's multifaceted practice spans sculpture, public installation, works on paper, videos, and photography. In 2019, Kwade was commissioned to create a monumental installation for the Metropolitan Museum in New York. She has also participated in international group exhibitions and biennials with site-specific installations: Chengdu Biennale, China; Place Vendôme, Paris, France; Desert X AlUla, Saudi Arabia; Elevation 1049, St. Moritz + Gstaad, Switzerland; Helsinki Biennale, Helsinki, Finland; Desert X, Coachella Valley, USA; La Biennale di Venezia, 57th International Art Exhibition, Venice, Italy; Public Art Fund, New York, USA; Hayward Gallery, London and Palais de Tokyo, Paris, among others.

Made from bronze-cast samara leaves—often called helicopter seeds because of their spinning descent, this series of bronze sculptures captures the graceful, momentary motion of falling leaves. This static representation invites contemplation of the passage of time.



ALICJA KWADE 3,528 s 2024

Patinated bronze, marble plinth 49,7 x Ø 8,5 cm (19 5/8 x 3 3/8 in.) Plinth: 90 x 13 x 13 cm (35 3/8 x 5 1/8 x 5 1/8 in.) (Inv n° ALK582)





RENÉ MAGRITTE

"If we imagine young girls blossoming, we can also acknowledge a bird in bloom. The emergence of this bird is as delightful as the sunrise."

- René Magritte

The bird-plant in this beautiful chalk drawing, *Les Grâces naturelles*, is an emblematic and recurring theme of Magritte's art. This particularly graceful model of metamorphosis was acquired from the Belgian artist in 1953 by Raymond Becquevort, founder of the La Sirène gallery in Brussels. Frequented by Ponge, Artaud and Michaud, it was a major hub for the surrealist intelligentsia; a place where words discovered images. Magritte began developing the theme of the bird-plant in 1942, when Belgium was under Nazi occupation. He adapted this theme into infinite variations moving from chalk to gouache, then onto canvas. So often symbols of hope, here birds are poetic and anxious metaphors. The assimilation of the naturally mobile bird with the plant that is rooted deep in the earth, contributes to a troubled state of mind.

Anne-Judith, painted in 1952, was the daughter of the Brussels bookseller Albert Van Loock. Van Loock said that Magritte undertook the portrait in order to find the solution to the problem of painting a child.



RENÉ MAGRITTE Les Grâces naturelles c. 1953

Red chalk on paper
Signed lower right, signed and titled on the back
47 x 36,7 cm
(18.5 x 14.4 in.)
Framed:
70 x 60 cm
(27.5 x 23.6 in.)
(Inv n° RMA1)







RENÉ MAGRITTE Anne-Judith 1952

Oil on canvas
Signed lower left, titled and dated on the back
Unframed:
46 x 38 cm
(18.1 x 15 in.)
Framed:
77,5 x 70 x 5,5cm
(30.5 x 27.6 x 2.2 in.)
(Inv n° RMA2)





CAMILLE HENROT

Camille Henrot is recognized as one of the most influential voices in contemporary art today. Over the past twenty years, she has developed a critically acclaimed practice, encompassing drawing, painting, sculpture, installation and film. Inspired by literature, second-hand marketplaces, poetry, cartoons, social media, self-help and the banality of everyday life, Henrot's work captures the complexity of living as both private individuals and global citizens in an increasingly connected and over-stimulated world.

Tropics of Love is a series of India ink drawings on paper of various figures, hybrids of male and female, human, vegetal, and animal, with prominent genitals.

The "Desktop Series" refers to the use of the computer desktop as a universal creative space while reflecting on the loss of materiality through small bronze sculptures. Interacting with the context of the desktop, or workspace, each sculpture refers to states of beginnings and creation.



CAMILLE HENROT

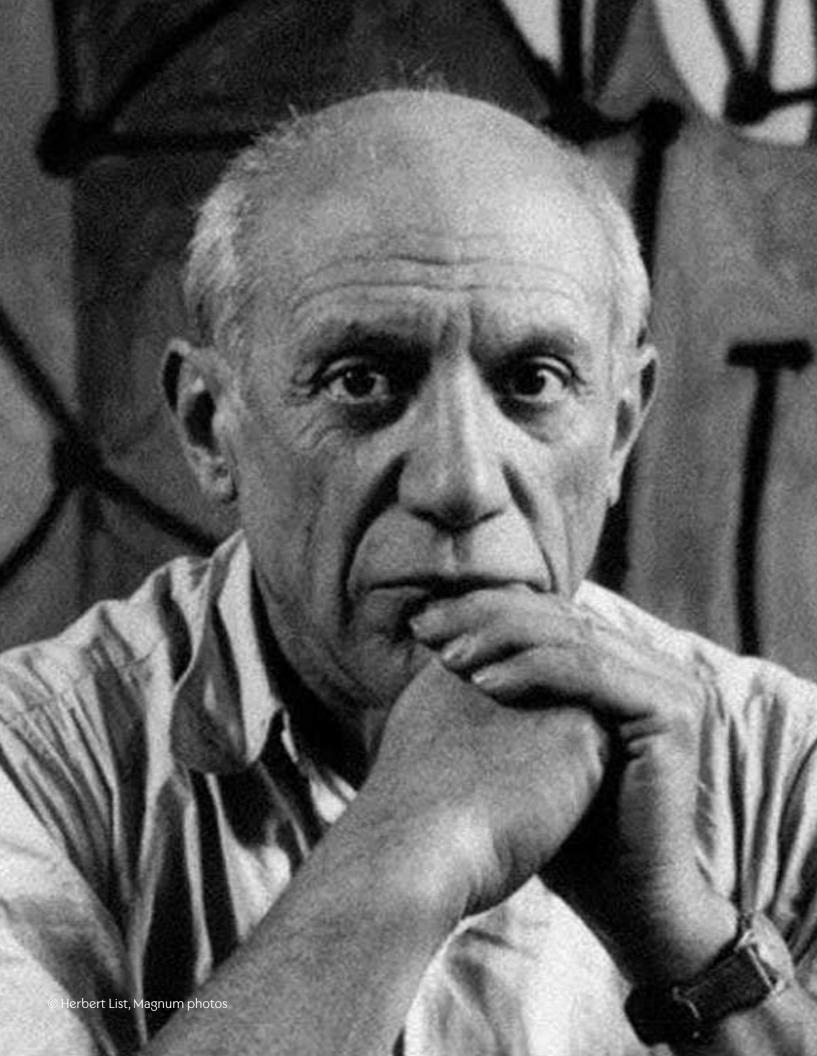
Tropics of Love 2013

Ink on paper 40 x 30 cm (15 3/4 x 11 3/4 in.) (Inv n° CH1124)



CAMILLE HENROT The Formation of Nails ("Desktop" series) 2013

Bronze 22 x 14 x 6 cm (8 5/8 x 5 1/2 x 2 3/8 in.) Edition 2 of 8 + 4AP (Inv n° CH975)



PABLO PICASSO

Born in Malaga in 1881, Pablo Picasso was the son of José Ruiz Blasco, a teacher at the city's School of Fine Arts, and Maria Picasso. It was his father who instilled in him a passion for painting from an early age. The family moved to Corunna, where Picasso enrolled in his first drawing classes at the local Beaux-Arts. At just 13, he produced "La Fillette aux pieds nus", the first representation of the seated woman theme he would explore throughout his career. His training continued at the Beaux-Arts in Barcelona, where he was admitted at the age of 14, already demonstrating remarkable talent and technique. It was in Horta, the birthplace of his classmate Manuel Pallarès, that the artist freed himself from academic conventions and gradually developed his style. His arrival in Paris at the turn of the century was marked by a "blue period", from a deep melancholy after the loss of a close friend. Picasso emerged from this depressive state thanks to new friendships with French and Spanish artists, and the meeting of Fernande Olivier, who became his companion. Blue left his paintings, and he began his "pink period". In 1907, Picasso admired the geometrization of volumes in Cézanne's paintings. That year, he visited the Musée du Trocadéro, and realized that African art would change his practice. Inspired by his discoveries, he and Georges Braque embarked on a Cubist quest, now considered a defining movement of the century.



PABLO PICASSO

Visage (Face) 1956

Terracotta
29 x 34 x 6 cm
(11 3/8 x 13 3/8 x 2 3/8 in)
Signed Picasso in the front
Dated 14.12.56 and dedicated "Pour Robert Picault son ami Picasso"
(Inv n° PAP5)





PABLO PICASSO Buste de femme au chapeau (Bust of Woman with a Hat) c. 1938-1939

Ink on paper 11,8 x 17,6 cm (4 5/8 x 6 7/8 in.) (Inv n° PAP4)





DAVID SMITH

David Roland Smith was born on 9 March 1906 in Decatur, Indiana, in the United States. After finishing high school, he began studying at Ohio University, and during the summer of 1925, he worked in an automobile factory. In 1926, he moved to New York, where he attended the Art Students League. It was during this period that he became familiar with the works of Pablo Picasso, Piet Mondrian, Vassily Kandinsky and the artists of the Russian constructivist movement. The pioneering welding techniques of Julio González and Pablo Picasso inspired Smith, leading him to apply his technical skills to art. His constructions of 1933 are certainly the first welded sculptures made in the United States. Smith joined a small circle of New York avant-garde artists, including Willem de Kooning, Arshile Gorky and Jackson Pollock. In the 1930s, he established himself as the major sculptural figure of the generation associated with Abstract Expressionism.

David Smith died in a car accident on May 23, 1965, at the age of fifty-nine. Since then, numerous retrospectives have been devoted to him around the world, including one in 2006 at the Solomon R. Guggenheim Museum in New York and another at the Centre Pompidou in Paris.



DAVID SMITH Abstraction with Arrow (Vertical Construction) 1938

Steel
Inscribed on geometric element: 1938
31,1 x 16,5 x 10,2
(12 1/4 x 6 1/2 x 4 in.)
(Inv n° DS1)





UGO RONDINONE

"The basalt sculptures of *nuns* + *monks* continue to address the duality between the inner self and the natural world. Just as the external world one sees is inseparable from the internal structure of oneself, *nuns* + *monks* allows such layers of significance to come in and out of focus, prompting the viewer to revel in the pure sensory experience of color, form and mass, while simultaneously engender an altogether contemporary version of the sublime."

Ugo Rondinone

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.



UGO RONDINONE gray brown monk 2024

Painted stone, stainless steel, pedestal Sculpture: 37,5 x 19,5 x 16 cm (14 3/4 x 7 5/8 x 6 1/4 in.) (Inv n° UR389) Pedestal: 22 x 22 x 22 cm (8 5/8 x 8 5/8 x 8 5/8 in.)



EUGÈNE CARRIÈRE

"It looks like a painting by Eugène Carrière [...] He was the one I liked best when I first came to Paris. At the time I was painting in a vaguely Cubist style, but what I really wanted was to paint like Carrière, in shades of monochrome. It seemed more real to me. Except that there were ideas going round that held me back: And now here I am, thirty years on, finally able to try."

Alberto Giacometti in Isaku Yanaihara, Avec Giacometti, Paris, Allia, 2014

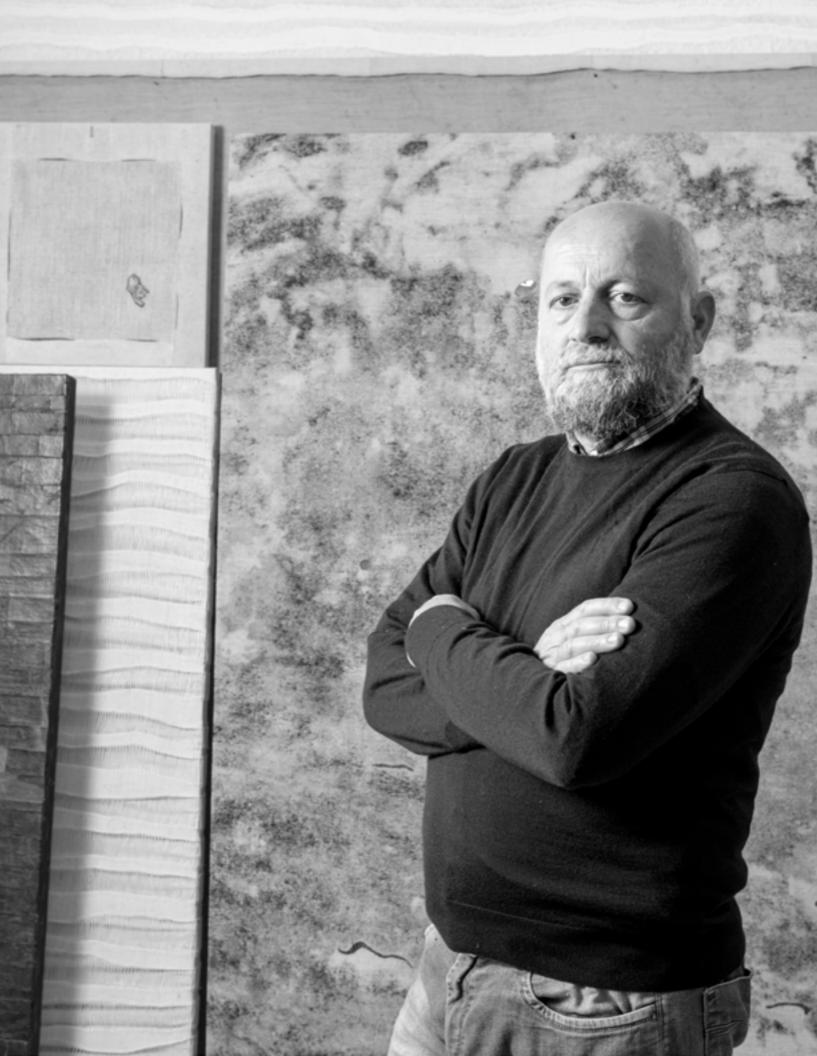
This unclassifiable painter, engraver, and draughtsman— a contemporary of Gustave Moreau, Odilon Redon, and Paul Gauguin, among others, he quickly surrounded himself with the most influential figures of the artistic and literary world of his time, including Roger Marx, Jean Dolent, Alphonse Daudet, Edmond de Goncourt, Gabriel Séailles, and Paul Verlaine. His friendship with Auguste Rodin left a mark on his work, which drew its inspiration from tangible reality in a way similar to Rodin's. The journalist and art critic Gustave Geffroy wrote in 1906, "For him, as for his masters, painting, which is surface work, gives the feeling of volume and weight. [...] Each one of Carrière's portraits houses the solid and mechanical beauty of a skeleton."



EUGÈNE CARRIÈRE Personnage assis dans un intérieur

Oil on board 34,3 x 32,5 cm (13.5 x 12.8 in.) (Inv n° ECA64)





SIDIVAL FILA

Pieces of fabric set aside, abandoned, made shiny by the patina of time, and kept in storerooms are given new life in the hands of Sidival Fila who,through a meticulous process of sewing, magnifies the accidents that are printed on the surface of the canvases. Between Arte Povera and Informal Art, Fila's practice maps out its poetic and personal path in the wake of all those paintings without paint that operated outside the limits of the canvas. The artist invents, mends, arranges, places in tension pieces derived from both liturgical garments and precious fabrics as well as ordinary bedsheets. With the same care, he transforms the fabrics by repeatedly adding threads and crowns around the existing or sewn-on patterns — spots or flowers — to draw greater attention to them. On the surface of the works, embroidered flowers gathered on precious fabrics blossom to more clearly confirm the coexistence between the prosaic and the sublime.

Born in 1962, in Paraná, Brazil, Sidival Fila is a Franciscan friar minor, artist and President of the philanthropic foundation that carries his name. He lives and works at the Convent of the Franciscan friars of San Bonaventura al Palatino, in Rome.



SIDIVAL FILA Senza Titolo Fiore Antico BO3 2022

Antique flower in fabric and embroidered silk, 19th century, sewn, on stretcher $56 \times 28 \text{ cm}$ (22 x 11 in.) (Inv n° SDV22)





VICTOR BRAUNER

In February 1958, at the age of 54, Victor Brauner executed *Passage inévitable*, a mysterious composition in which one of his 'primitive' totems triumphs over a four-legged animal with an anthropomorphic face. 'In general, when I paint animals, I identify with them... if you have to hide, the best place is inside a dog', he said in 1965. In the same month of February 1958, the Surrealist painter also produced *Fixation des vents* (Tourtour, Fondation des Treilles) and a different, smaller but very similar version of *Passage inévitable* entitled *Mondkalb* (wax painting on cardboard, incisions with a point, 81 x 65 cm, Tourtour, Fondation des Treilles), which Brauner exhibited at the Iolas Gallery in New York in June 1958, before a trip to Italy where he exhibited at the Galleria del Naviglio (Milan).

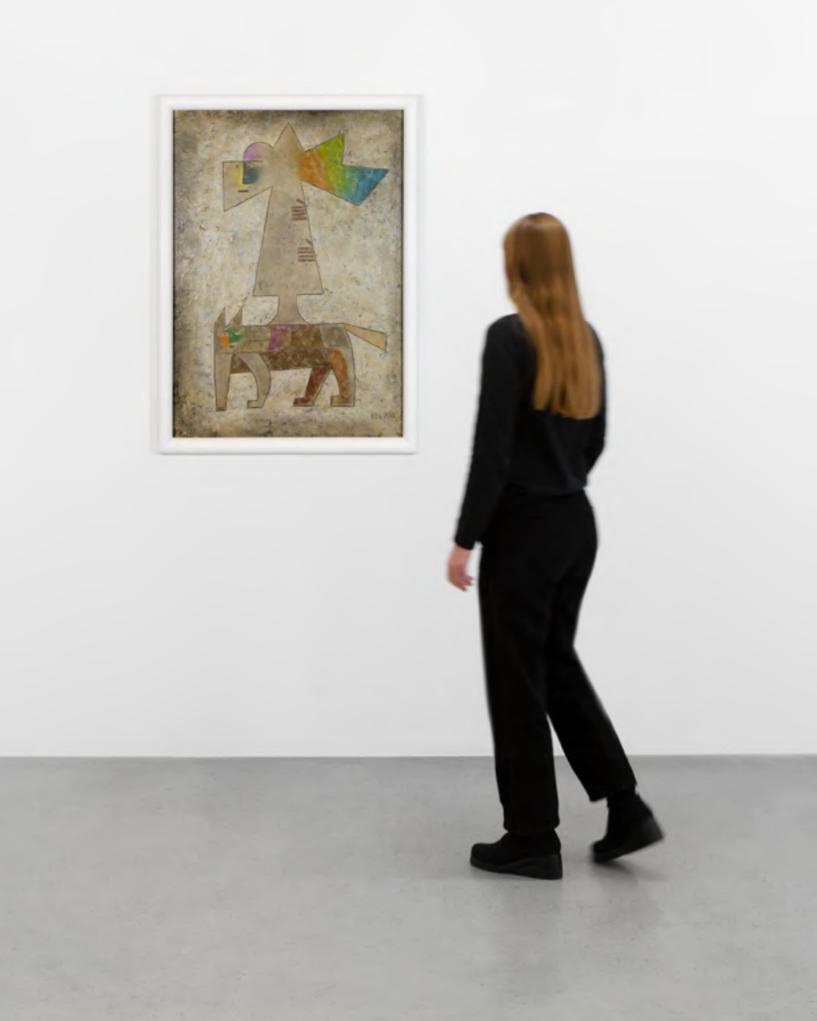
'Mondkalb' is a term from sixteenth-century German culture - in French, "veau-moine" - meaning a monstrous, morbid birth - perhaps the mysterious animal Brauner is depicting here. This popular myth must have caught his attention during his many readings, as he was fascinated by hybrid animals, as shown in his iconic *Loup-table* (1947, Paris, Centre Pompidou), his Prelude to a Civilization (1954, New York, The Metropolitan Museum of Art) and The Animals (1957, Paris, Centre Pompidou).



VICTOR BRAUNER Passage inévitable février 1958

Oil, wax and ink on cardboard on faesite Signed and dated lower right 102 x 72 cm (40.1 x 28.3 in.) Framed: 112 x 82 cm (44.1 x 32.3 in.) (Inv n° VB2)







PETRIT HALILAJ

The story of Petrit Halilaj's life, marked by uprooting and trauma, mirrors that of his country, Kosovo, which was born almost simultaneously with him, and is unquestionably ingrained in his work. However, if his art demonstrates a great sensitivity when it comes to his background, cultural identity and bereavement, it never assumes a pitiful, hopeless aspect but rather looks towards the light. Petrit Halilaj's work makes up a fantasy world, installing a piece of his native land in an exhibition stand of Art Basel (Kostërrc (CH), 2011), a sky changing above our heads (*Because it is for you my Dear*, and *the Sky doesn't see you and we can fall. Yes I am doing it for you, to see if you are free too*, 2011) inhabited by weird creatures and animals (*Poisoned by men in need of some love (Oriolus oriolus*), 2013). This imaginative and poetic world has its own history. Halilaj is currently presenting an exhibition at the Institut Giacometti in Paris, offering a poignant and timely encounter with this singular universe.

Originally displayed under the dome of Crystal Palace (Madrid) the legs worked as a fulcrum of Halilaj's nest-like installation, seeming to sustain and transcend the space at the same time. The legs represented the artist's desire to integrate and blend the inside with the outside, transforming the architecture into a giant imaginary bird.



PETRIT HALILAJ Here to remind you (Struthio Camelus) 2025

Brass, feather 192, 5 x 47 x 108 cm (75 3/4 x 18 1/2 x 42 1/2 in.) (Inv n° PH460)





JOAN MITCHELL

"I carry my landscapes around with me," Mitchell used to say, insisting that her work came from and was about nature, not about herself. Inspired by the watery reflections of the Seine valley where she settled, following in Claude Monet's footsteps, Joan Mitchell even became associated with the trend towards abstract impressionism, echoing the late work of the Giverny master and his Nymphéas in particular.

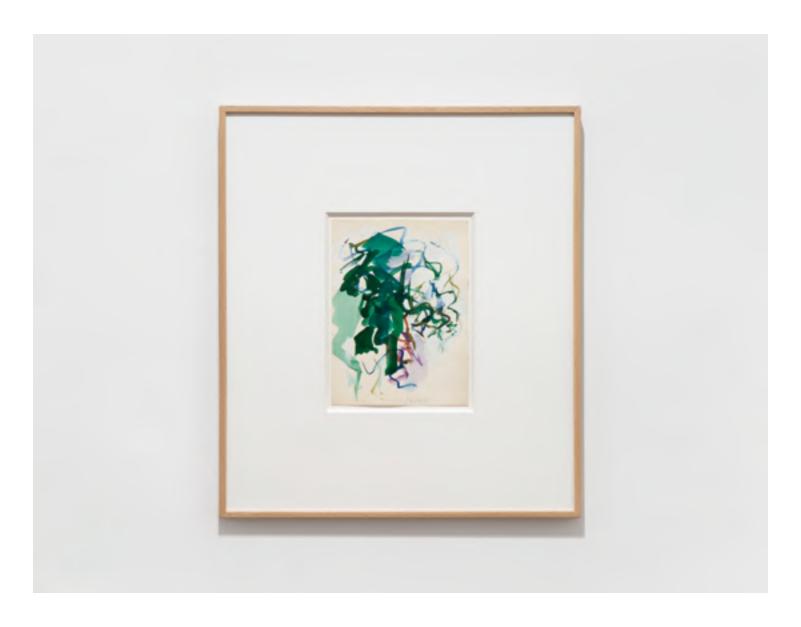
Radiating powerful beauty, this triptych is a prime example of Joan Mitchell's absolute mastery of her medium. Energetic yet meditative, vigorous yet lyrical, this work captures the essence of being within nature and translates it into a sublime abstract symphony of color, gesture, and texture. Always a highly physical painter, Mitchell's confident painterly gestures sweep across the compact trio of canvases. The paint has been applied in a variety of ways, ranging from fluid, broad strokes to weighty impasto dabs, giving the work a vital sense of movement. With her colors, gestures, rhythms, and materials, the artist conveyed what she called "feelings," a way of translating both the feelings, memories, and landscapes she carried with her from her childhood by Lake Michigan to her terrace in Vétheuil. Going beyond the expectations of abstract painting, she expanded its capacity to embody what resists words.



JOAN MITCHELL Untitled c. 1965

Oil on canvas (triptych)
Signed and dedicated on the reverse on the stretcher
22 x 44,5 cm
(8 5/8 x 17 1/2 in.)
Framed:
56 x 79 cm
(22 x 31 in.)
(Inv n° JM13)





JOAN MITCHELL Untitled c. 1965

Gouache on paper Signed lower right 26.5 x 19.5 cm (10 3/8 x 7 5/8 in.) Framed: 59,5 x 52 cm (23 1/2 x 20 1/2 in.) (Inv n° JM12)





GASTON CHAISSAC

Gaston Chaissac (1910–1964) is a singular figure in 20th-century art, often associated with Art Brut, though he always emphasized a personal approach, resisting any attempt to categorize his work. Hailing from a modest background and being self-taught, he developed a prolific body of work that blended painting, drawing, and writing. Among his most iconic creations are the totems — vertical sculptures with a primitive appearance, made from discarded materials.

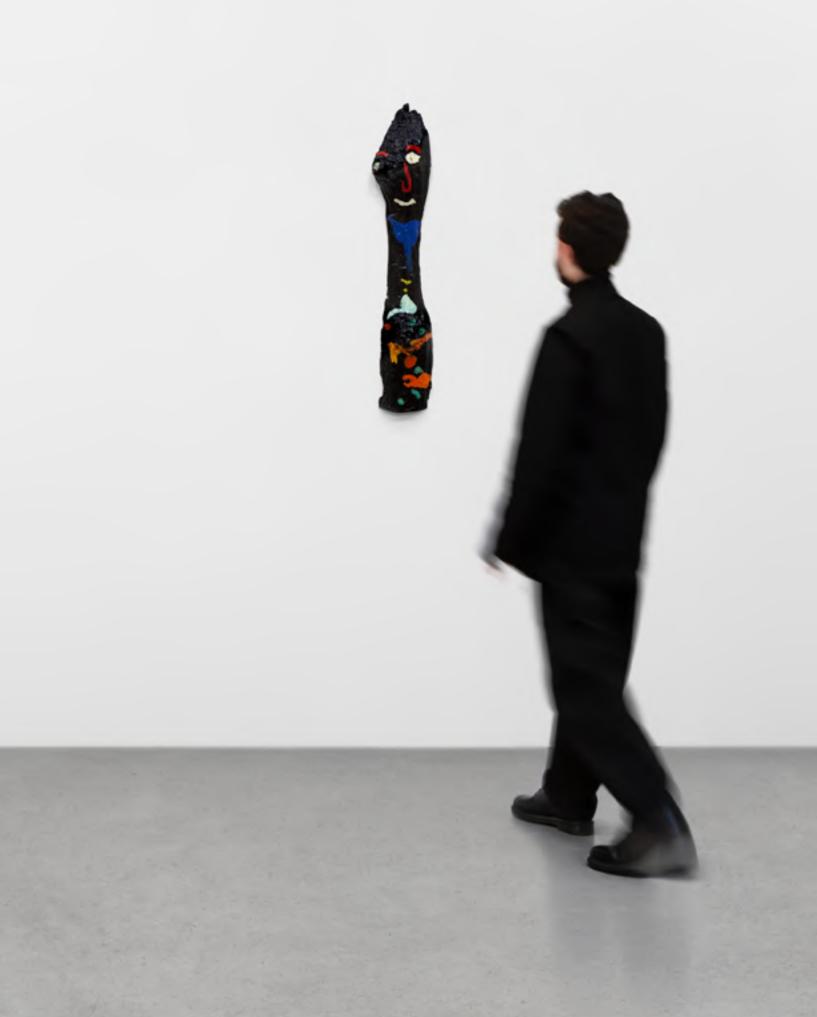
The totems first appeared in his work during the 1950s, while he was living in Vendée, a rural village that profoundly influenced his art. Made from tree trunks, stakes, tin cans, or metal elements, these upright figures are painted in bright colors, often adorned with naive faces, symbols, and handwritten inscriptions. More than mere sculptures, these totems are true characters — imaginary avatars somewhere between scarecrows, folk saints, and forest spirits. They reflect his inner world, full of humor, spirituality, and fantasy. By transforming forgotten objects into living works, Chaissac reaffirms his belief in an art that is free, popular, and deeply human.



GASTON CHAISSAC Totem c.1963

Oil on wood Signed on the back 103 x 20 x 9 cm (40 19/32 x 7 7/8 x 3 17/32 in.) (Inv n° GAC36)





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