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**GALERIE**  
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Zao Wou-Ki, Untitled (details), nd. Mezzotint, 57,5 x 75,5 cm. Signed and numbered EA 9/15

## Press Kit



### Group Show, *Calligraphic Inspirations*

Exhibition from **Thursday, the 10<sup>th</sup> of October** until **Saturday the 2<sup>nd</sup> of November 2024**.  
Opening on **Thursday, the 10<sup>th</sup> of October 2024**, from **6:30 p.m. until 9:00 p.m.**

# Group Show

## *Calligraphic Inspirations*

Calligraphy, the age-old art transforming writing in a poetical gesture, transcends the mere outline of words to become a visual art. Each line, each curve, bears a story, an emotion. Calligraphers, like the Japanese masters of shodō or the Islamic artists writing in the kufi or thuluth style, managed to seize the essence of their culture thanks to the elegance of their lines.

The fluid and harmonious lines of this art still influence contemporary calligraphers. By blending the Islamic and Asiatic traditions with modern touches, words seem to dance on the paper of each artwork.

Calligraphy is more than just a way of writing; in this journey, this meditation, each gesture, each breath, shapes the beauty of letters.

Laurent Rigail & Eric Brugier

## Jacques Villeglé



Jacques Villeglé, *Rue Otto Dix*, 1978.

Cut up posters mounted on canvas, 73 x 54 cm. Signed on the bottom right corner, titled and dated on the back. Courtesy Standard Advisory.

Jacques Villeglé, whose real name was Jacques Mahé de la Villeglé, was born in Quimper on March the 27<sup>th</sup> of 1926. He studied painting and drawing at the École des Beaux-Arts in Rennes in 1945, where he met Raymond Hains, who was to become a key collaborator.

In the early 1950s, Villeglé called himself a “poster artist”, chronicling “the guerrilla war of signs”. He collected, sorted and exhibited torn posters, which he thought to be a reflection of the dominant culture. Through his work, he aimed to bear witness to the life of his time, capturing the political, social and cultural context.

In December 1949, Villeglé began collecting torn posters with Raymond Hains. Their first joint work, *Ach Alma Manétro*, marked the beginning of this process. In 1958, he wrote a text entitled *Des Réalités collectives*, prefiguring the manifesto of the Nouveau Réalisme movement, of which he was a founding member.

Since 1957, Villeglé’s selective work has been shown in over 140 solo exhibitions in Europe and America. In 1959, he created the “Lacéré Anonyme” entity and, from 1969 onwards,

developed a “socio-political alphabet” in homage to Serge Tchakhotine. In 2007, he explored new artistic techniques, including bronze, glass, corten steel, mirror-polished stainless steel and cast iron sculptures.

Villeglé began collecting found objects in Saint-Malo in 1947, such as wires and debris from the Atlantic Wall. The result was *Fils d’acier - chaussée aux corsaires*, now in the collections of the Centre Pompidou and considered by Raymond Hains to be the first Nouveau Réaliste work.

He described his work as “the irruption of the street on the walls of the museum”, positioning himself as a pioneer of Street Art. Throughout his life, Villeglé was the subject of over 200 solo exhibitions worldwide, notably in Europe, America, Asia and Africa.

Jacques Villeglé died in 2022, leaving behind him a significant artistic legacy and a lasting influence on contemporary art. His impact on the New Realism movement remains undeniable.

## Raymond Hains

French visual artist Raymond Hains was born in Saint-Brieuc on November the 9<sup>th</sup> of 1926, and died in Paris on October the 28<sup>th</sup> of 2005. Master of virtual reality and internationally acclaimed artist, he set himself apart in the 1950s by constantly shifting his apprehension of the world. Images and words are central to his work.

He was one of the founding members of the Nouveau Réalisme movement. He became famous with his palisade works and torn posters, which he preserved on metal or transferred to canvases. Hains pursues a singular path, in which wordplays, “hypnagogic” photographs (with pieces of glass), associations of ideas and objects he found play an important role.

For over 50 years, Raymond Hains had been trying to demonstrate that everything is a sign, whether it is the names of people, places, their photos or photos that refer to them indirectly (by analogy, homophony...). And since the man was funny and was still able to wonder, he gave us his point of view just like a child imposes theirs in front of a table of adults; with poetry.



Raymond Hains, Untitled (Palisade), 1974.  
Paint on palisade, 198 x 100 x 10 cm.  
Signed and dated on the back. Courtesy Standard Advisory.

# Henri Michaux



Henri Michaux, Untitled (Mouvements), 1950/51.  
Paint on paper, 31 x 23 cm. Signed on the bottom right corner.  
Courtesy Standard Advisory.

Writer, poet, and painter Henri Michaux was born in Namur in 1899. Born into a wealthy family living in Brussels, he grew up reading Dostoevsky and Tolstoy. He studied medicine first, then gave it up to become a sailor. He discovered Lautréamont and began to write a lot. He emigrated to Paris in the 1920s and abjured Belgium.

In 1925, he discovered painting, which enabled him to “free himself from words, these sticky partners”. His techniques included watercolours, drawing, gouache, engraving and ink. The neurons, faces, and hundreds of silhouettes he drew invaded his papers, creating strange textures. Both in drawing and writing, his content was inspired by his very scientific experiences with mescaline, a reminder of his penchant for medicine.

He took part in the *L'envolée lyrique* exhibition in Paris (1945 - 1956) but often refused to accept awards as well as interviews in order to preserve his solitude and discreet place in history. He also never joined any movement, as he considered writing and painting as means of introspection.

## Zao Wou-Ki



Zao Wou-Ki, Untitled, 1995.  
Indian ink and ink wash on Japan paper, 37 x 31 cm.  
Signed et dated. Courtesy Standard Advisory.

Zao Wou-Ki was born on February, the 1<sup>st</sup> of 1920 in Beijing and died on April, the 9<sup>th</sup> of 2013 in Nyon (Switzerland). Born into a family of great scholars, he spent his childhood studying calligraphy, then Chinese and Western painting from 1935 to 1941 at the Hangzhou School of Fine Arts, where he was a teacher from 1941 to 1947.

In 1948, at the age of 27, he moved to France. He settled in Montparnasse (Paris) and studied with Émile Othon Friesz at the Académie de la Grande-Chaumière. He met Sam Francis, Riopelle, Soulages, Hartung, Giacometti and Vieira da Silva. In 1950, the poet Henri Michaux wrote a text on Zao Wou-Ki's early lithographs entitled *Lecture de huit lithographies de Zao Wou-Ki*.

In 1964, thanks to André Malraux, Zao Wou-Ki became a naturalized French citizen. In 1980, he was appointed professor of mural painting at the École Nationale Supérieure des Arts Décoratifs. In 1984, the French Minister

of Culture awarded him the Légion d'Honneur. He has been a member of the Académie des Beaux-Arts since 2002, and for a time worked as a teacher. Since 1983, he had become famous and was celebrated in China. He was also a professor at the Hangzhou School of Fine Arts. In 2001, Zao Wou-Ki was awarded the Taylor Foundation Prize.

His painting, for a time influenced by Paul Klee, moved towards abstraction. He titled his canvases using the date of their completion. Colored masses shape to a world in creation, a kind of original big bang, where light structures the canvas. He often worked in large formats, sometimes in the form of diptychs or triptychs, where shapes and colors explode. This artistic path, however, is punctuated by plastic and technical discoveries, through a long and scrupulous apprenticeship, a methodical conquest of means and sources, alternating oil painting, etching and calligraphy techniques, and Indian ink painting.

Zao Wou-Ki is one of the most illustrious representatives of lyrical abstraction. In his work, he achieves a synthesis between the technical tools of his Far Eastern heritage and the plastic and poetic ambition of Western lyrical abstraction.

# Sol LeWitt

Solomon LeWitt, a.k.a. “Sol” LeWitt, was an American minimalist and conceptual artist who was born on September the 9<sup>th</sup> of 1928 in Hartford, Connecticut, and died on April the 8<sup>th</sup> of 2007 in New York.

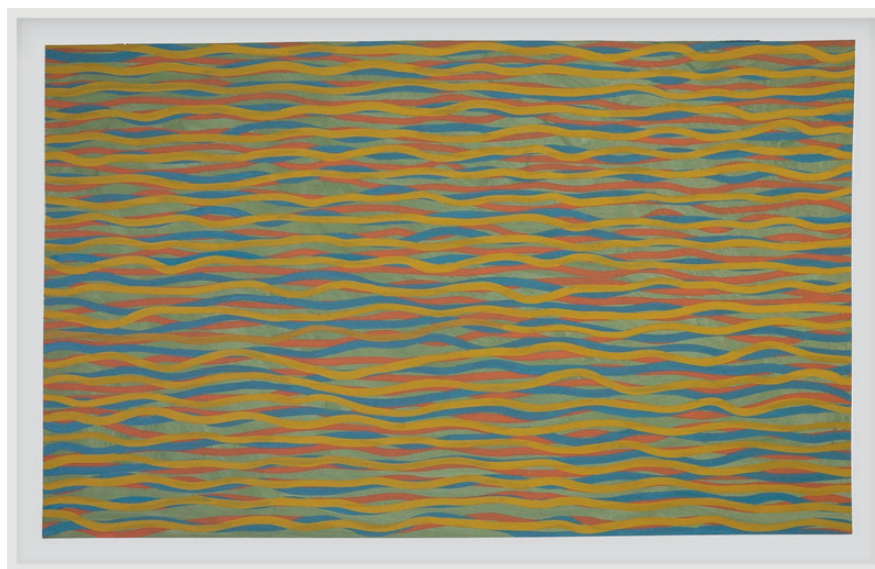
Sol LeWitt studied at Syracuse University. He then entered the School of Fine Arts in New York, before completing his studies at the Cartoonists and Illustrators School. Afterwards, he travelled in Europe, where he discovered the great masters of painting. After serving in the Korean War, he became a graphic designer for the architect Pei, thus familiarizing himself with geometry. After settling in New York, he worked as a graphic designer for a newspaper, before being hired as a receptionist at the Museum of Modern Art (MoMA).

Sol LeWitt’s work is said to be a pivotal point between minimal and conceptual art. There are also multiple links between his work and digital art as we see the importance of the split between utterance and realisation is central in his work, like in Casey Reas’s works for example.

In the 1960s, his work became more radical, focusing mainly on sculpture and drawing. He painted on huge walls, turning into an adept of walldrawing. He was close to leading figures of minimal art such as Ryman, Mangold and Flavin and he shared their taste for simple forms, the impact of working in situ, and the use of modulation and repetition.

In 1967, he completed his first text in which he argued that the concept of the work is of, at least, equal importance to the realisation of the work itself. The artwork as a real and tangible object merely results from the process of artistic creation. Its initial conceptualization shapes its appearance which is therefore only secondary.

In 1978-1979, the Museum of Modern Art (MoMA) organized the first retrospective of Sol LeWitt’s work. From the beginning of his career to the present day, his work has been exhibited in the most prestigious museums in the United States and abroad, including MoMA in New York and the Centre Pompidou in Paris. LeWitt died on April 8, 2007, in New York City.



Sol LeWitt, *Horizontal Brushstrokes*, 2003. Gouache on paper, 77,4 x 126,4 cm.  
Signed and dated on the bottom right corner. Courtesy Standard Advisory.

# Khalifa Ahmed

Born on March the 23<sup>rd</sup> of 1999, Emirati artist Khalifa Ahmed began his artistic journey in 2019 while undergoing medical treatment in the United States. Surrounded by art museums, he was deeply inspired and found tranquillity in art.

Back in the United Arab Emirates, Khalifa's new passion drove him to explore new means of creative expressions influenced by the Emirati culture and international travels. He uses acrylics and golden leaves for his works and incorporates Arabic calligraphy. The artist focuses on the theme of inner peace which he wants to convey to others.

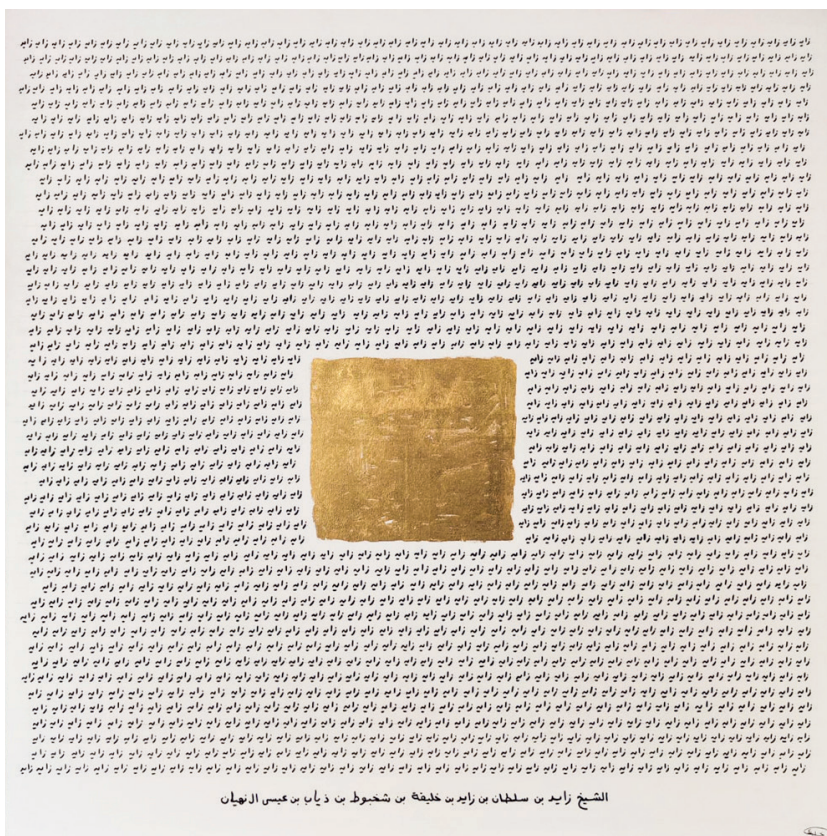
His rising popularity led to international acclaim in 2023 with exhibitions in Paris, Madrid, and beyond.

Khalifa was also honoured as a delegate for the Global Peace Summit at the United Nations. Moreover, he was appointed Humanitarian Affairs Ambassador of Peace, displaying the power of art to unite and to inspire global peace.

In this art piece titled *Zayed*, elegant Arabic calligraphy is embellished with delicate strokes of shimmering gold, each of which being a testament to the legacy of Sheikh Zayed, the visionary and founding father of the United Arab Emirates' transformation.

In every curve and contour lies a subtle connection to Sheikh Zayed's impactful legacy. The artwork transcends mere representation, becoming a reflection of the renowned leader who turned the desert into a green paradise.

This masterpiece is not just a collection of letters or golden brushstrokes on canvas, but an embodiment of the enduring positive reputation and indelible mark Sheikh Zayed left on the UAE and the world.



Khalifa Ahmed, *Zayed*, 2023. Acrylic and gold leaf on canvas, 120 x 120 cm.  
Signed and dated on the back.





## Jean-Michel Pradel-Fraysse



Jean-Michel Pradel-Fraysse, *oxymore*, 2024.  
Engraving, 15 x 30 x 1,5 cm.

Born in Ussel (France) in 1963, Jean-Michel Pradel-Fraysse is a French artist who lives and works in Paris. In 1986, he graduated from the Ecole supérieure d'étude cinématographique (ESEC).

As a sculptor, he developed an animal bestiary closely intertwined with the human being to whom he adds new traits or withdraws some. In addition to his fascination for the animal kingdom, his work reflects his ontological-ironical meditation on the human being, its own savagery and the twists of the animal fate.

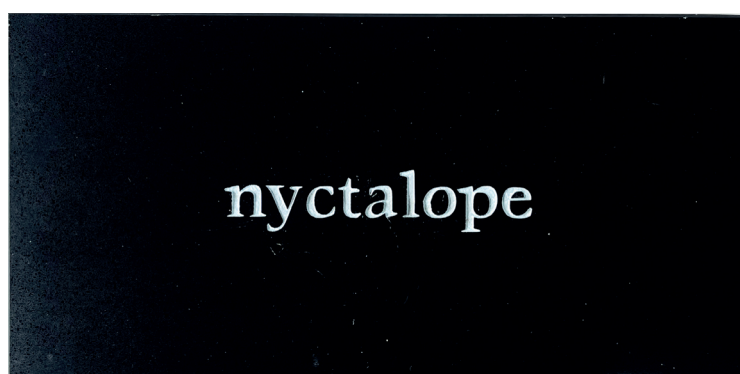
Leashes hanging in the air alone, without the hand of a trainer on the other side, hold big guard dogs sculpted in chrome bronze while a rhinoceros's horn made of yellow wax starts to melt and drip dully on the floor.

He, the man, is truly here, behind the animal or under it, in these self-portraits in which Jean Michel Pradel-Fraysse puts on masks with maws, in which he muzzled his human face with bad dogs' faces or with an elephant's pedestal trunk. Nevertheless, there are not many totemic aspects in these self-portraits of a new genre. The artist represents strips, strands, loops subjugating the animal mask on the human head with high care, as in a sculpture; the precise system of harnesses and baldrics fixing on an anthropomorphic torso a complete high neck giraffe's head.



Jean-Michel Pradel-Fraysse, *vésanie*, 2024.  
Engraving, 15 x 30 x 1,5 cm.

His work is not about hiding the bound, as the aforementioned leashes connecting the master and the animal in an ambiguous dialect in which the slave may not be the one we believe, and in which the beast is the angel and vice-versa.



Jean-Michel Pradel-Fraysse, *nyctalope*, 2024. Engraving, 15 x 30 x 1,5 cm.

## About the Brugier-Rigail Gallery

In the usual landscape of contemporary art galleries, the Brugier-Rigail gallery has a unique artistic and aesthetic guiding line. Both urban and contemporary, the gallery was created in 2001. It is just like its two founders, Éric Brugier and Laurent Rigail, two art enthusiasts who are collectors before being curators. They only exhibit artists and works they like – and they stand by it. They usually help and support young artists they think are promising.

As they both had their first artistic heart-stoppers during their young years, the gallery's aesthetic is quite "old-school", displaying 1980s urban art pioneers. Miss Tic, Speedy Graphito, Jérôme Mesnager, or Robert Combas and Guy Denning are some of the famous French artists exhibited. As for international artists, it is possible to admire the works of Shepard Fairey, JonOne or John Matos Crash. Nevertheless, the two collectors are always avidly searching for new urban and contemporary creators. They also represent young artists like Levalet, Nasty, Mad C, L'Atlas, Monkeybird or M. Chat.

If they enjoy supporting their artists, Éric Brugier and Laurent Rigail are just as attentive when it comes to advise collectors. Expertise, experience and moral transparency are required.