

GALERIE CHRISTOPHE GAILLARD BRUSSELS

The Galerie Christophe Gaillard, founded in Paris in 2007 and based in the Marais district, has opened its second gallery in 2023 in Brussels, opposite the future Kanal-Pompidou museum. In 2020, the gallery had already opened the "Le Tremblay" residence in Normandy, an exceptional cultural venue that welcomes artists and authors for residency programmes. In 2024, it has further strengthened its presence in this region by opening 'L'Usine', a vast space comprising a 600 m² showroom and a 2000 m² storage area.

Renowned for its strong representation of women artists, the gallery showcases both emerging talents and major figures in contemporary art. It also promotes the work of artists whose foundations it represents, in the light of current artistic practices.

Thanks to its collaborations with galleries such as Konrad Fischer, Hauser & Wirth and Ramiken, as well as its strong links with prestigious institutions, the Galerie Christophe Gaillard offers international visibility to its artists.

This international dynamic and visibility continues thanks to the gallery's participation in numerous fairs: Art Basel, Art Basel, Art

Basel Hong Kong, BRAFA, Art Brussels, Paris Photo, The Armory Show, Frieze Masters, etc.

We are delighted to participate in BRAFA 2025. You can find us at booth no. 93.





Richard NONAS

Untitled, 1990

Sculpture

Steel (4 units)

27,9 x 91,4 X 86,4 (space between two modules includes 11, 6 cm)
11 x 36 x 34 inches (space between two modules includes 4 5/8 inches)

Provenance: Galerie André Simoens, Knokke

€ 90, 000.00

«I site each sculpture to re-open, then close the part of the world it's put into. I site it to conjure into human existence an actual new history. I place it to acknowledge the very possibility of history in a world that slips away.»

American artist Richard Nonas (1936–2021), initially an anthropologist, began his artistic journey in the late 1960s and early 1970s. Nonas used sculpture to reflect on space and the factors that shape our physical and mental perception of it. He aimed to create powerful objects—avoiding the term "installation"—that could provoke questions, transform our perception of the spaces they occupy, and influence how we move through them. His minimalist arrangements, composed of elements such as wooden beams and granite or steel blocks in simple, repetitive patterns, define and structure the spaces they inhabit, rhythmically interrupting and renewing them.

This exceptional sculpture from 1990 was recently featured in a monographic exhibition at Foundation CAB: 'Richard Nonas (07/09/2024 - 21/12/2024)', marking the first major exhibition of museum-quality dedicated to this American artist in Belgium.

Richard Nonas' works are part of the collections of various prestigious museums worldwide. Some of the most prominent include the Walker Art Center in Minneapolis, Minnesota, the Metropolitan Museum of Art in New York, the Whitney Museum of American Art in New York, and Fondazione Ratti in Italy.

Additionally, Nonas has created permanent installations in institutions such as the Museum of Grenoble and the North Dakota Museum of Art.

«Sculpture is how I try to understand the contradictions of my world, to find its hidden edges, and to discover the forces that hold it together at the same time as they tear it apart.»





Franz WEST

Adaptive, 2002

Sculpture

Epoxy, mousse, plaster, paint

67 x 50 x 27 cm
26 3/8 x 19 3/4 x 10 5/8 Inch

€ 135,000.00

Franz West (Vienna, February 16, 1947 – July 25, 2012) was an influential Austrian sculptor and installation artist. He is known for his unconventional objects and sculptures, as well as his interactive installations and furniture designs that often require public engagement.

He began making his *Paßstücke* sculptures (usually translated as "Fitting Pieces," "Adaptables," or "Adaptives") in 1974. As with many of his sculptures, these artworks start from a miscellaneous object that he then coats in plaster until it becomes unrecognizable. The resulting forms are awkward, bulbous shapes, often featuring a thinner section that can function as a sort of handle. These are objects with no obvious purpose or use. West encourages the viewer to interact with them, pick them up, and find an appropriate way to hold them. This, in turn, leads to a strange stance, pose, or dance, which, in some iterations of the work, can be observed by other visitors—a perfect way to embarrass yourself in front of total strangers.

West's art is characterized by a playful and interactive approach, breaking traditional boundaries between art and the viewer. West's works are part of the collections of several prominent museums worldwide. Some of the most notable include the Museum of Modern Art (MoMA) in New York, Tate Modern in London, Centre Pompidou in Paris, Museum Ludwig in Cologne, Fondazione Prada in Milan, and the Pinault Collection, with works exhibited in locations such as the Palazzo Grassi in Venice. His works are also part of the Herbert Foundation in Ghent. Additionally, his pieces can be found in numerous other museums and private collections around the world, highlighting his lasting influence and recognition in the contemporary art world.



«It doesn't
matter what the
art looks like,
but how it is
used.»

The gallery Christophe Gaillard is very pleased to exhibit this iconic and historical piece by Franz West at its booth no. 93 during BRAFA



Stéphane COUTURIER

Chant de l'Apocalypse n°1, 2022

Tapestry

Mixed Technique: Created on a low-warp loom using rags, wool, cotton, hemp, linen, acrylic, strings, onion and citrus nets, sewing thread, nylon thread, sequins, etc.

205 x 277 cm
80 3/4 x 109 inches

€ 70,000.00

Edition of 3 (#1/3)

This tapestry is a tribute to Jean Lurçat and his fascination with the Tapestry of the Apocalypse of Angers. Stéphane Couturier creates a photographic "fusion" of two masterpieces of tapestry: the 14th-century Tapestry of the Apocalypse located in the Château d'Angers, and the tapestries of *Le Chant du Monde* by Jean Lurçat, also located in Angers, hence the title *Chant de l'apocalypse*.

Stéphane Couturier describes his work as follows:

"The idea of combining these two exceptional sets of tapestries interests me, both due to my desire to continue exploring the combination of two artistic elements and because of the history that intimately connects Jean Lurçat's work with the Tapestry of the Apocalypse. In 1937, when Jean Lurçat discovered the Tapestry of the Apocalypse in Angers, the impact was so profound that he decided to abandon painting and dedicate himself almost exclusively to the art of tapestry. He thus became one of the pioneers of contemporary tapestry.

The tapestry project I propose to create is a combination of two scenes. One comes from the Tapestry of the Apocalypse, 'The Fifth Trumpet': A star falls from the sky to the earth, embodying a fallen angel, Abaddon, to whom God gives a key to open the gates of hell. The locusts that emerge attack impious sinners, with some taking on the appearance of horses with human heads.

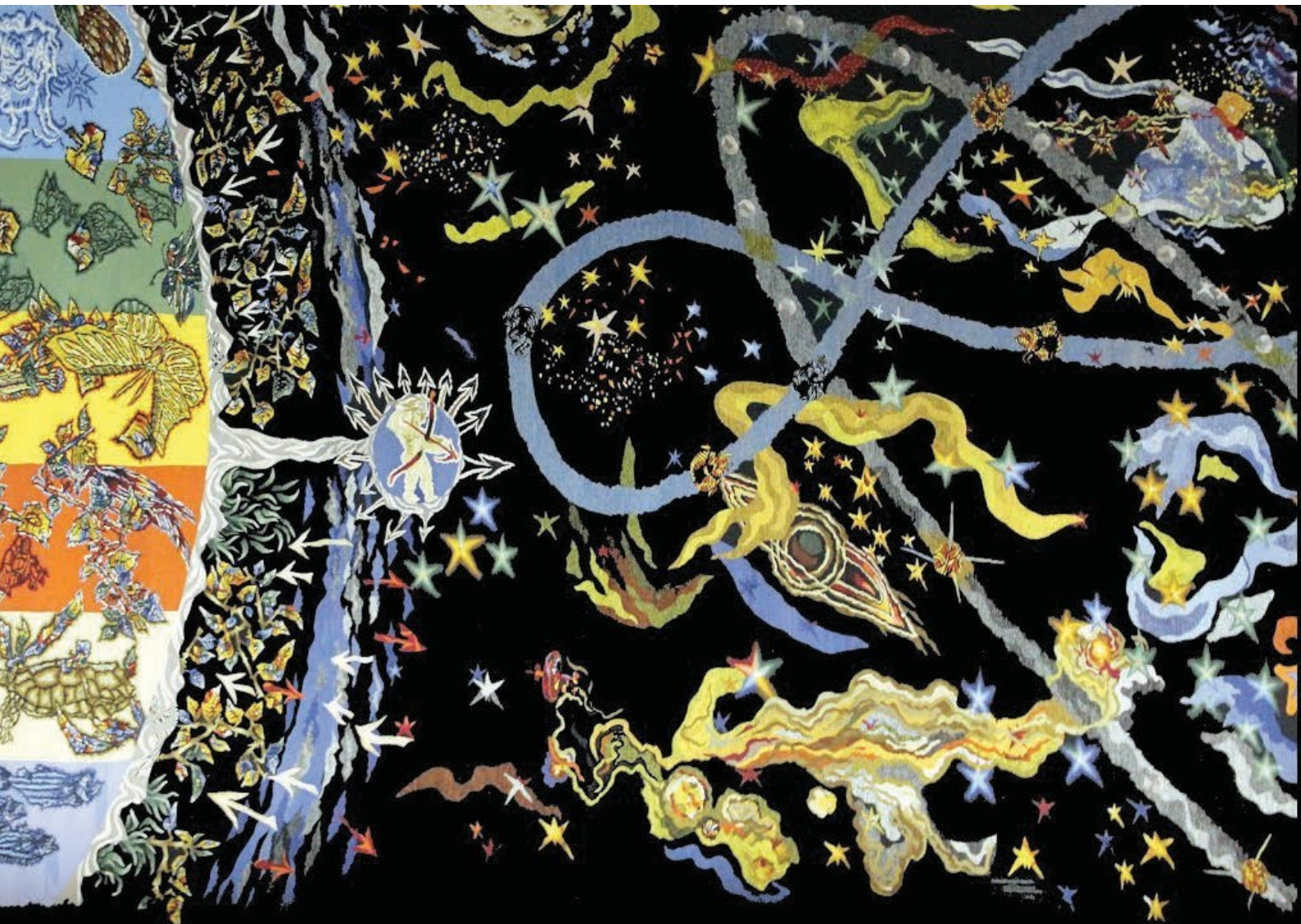
*The other scene is from a detail of 'The Conquest of Space,' the eighth piece of *Le Chant du Monde* by Jean Lurçat. Outer space is traversed by a double arabesque made of planets and comets, in a profusion of dancing colors and materials.*

The fusion of the medieval image of the struggle between Good and Evil with Lurçat's lyricism, reflecting the great threats and torments of contemporary history, gives rise to an articulated proliferation of shapes, materials, and colors. This dynamic

combination energizes the recorded reality and invites new reflections on the conflict of opposing forces that shake today's troubled world. »

«*Le Chant du monde* is a series of ten tapestry panels created by Jean Lurçat.

Started in 1957, it is the largest contemporary tapestry series, measuring 80 meters in length and 4.40 meters in height.»



It is exhibited at the Musée Jean-Lurçat et de la Tapisserie Contemporaine, located in the former Saint-Jean Hospital in Angers.

In 1937, Jean Lurçat discovered the Tapestry of the Apocalypse, an immense ensemble woven for Louis I of Anjou in the 14th century, exhibited at King René's castle in Angers. Profoundly moved by what he considered one of the greatest masterpieces of Western art, he then began *Le Chant du monde*, a modern counterpart to the Apocalypse.

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