

PRESS KIT

MARTIAL RAYSSE

12/04/2015 – 30/11/2015

CURATED BY CAROLINE BOURGEOIS
IN COLLABORATION WITH THE ARTIST

1 **The exhibition 'Martial Raysse'**

2 **Foreword**

By Caroline Bourgeois, curator of the exhibition

Excerpts from the catalogue

3 Andrea Bellini, *Ici Plage, comme ici-bas*

4 Alison M. Gingeras, *UN HOMME DE GAUCHE The Radical Life, Art, and Politics of Martial Raysse, 1960–1974*

5 Dimitri Salmon, *Martial Raysse and "classical painting, the real painting"*

6 Didier Semin, *Jupiter, Mercury and Eloquence*

The publications

7 The catalogue

8 The exhibition guide

9 **The works exhibited**

10 **Artist's Biography**

11 **Martin Szekely's Biography**

PRESS CONTACTS

Claudine Colin Communication

28 rue de Sévigné – 75004 Paris
Thomas Lozinski / Victoria Cooke
Tel: +33 (0) 1 42 72 60 01
Fax: +33 (0) 1 42 72 50 23
thomas@claudinecolin.com
victoria@claudinecolin.com

Italy and correspondents

PCM Studio
Via Goldoni 38
20129 Milano
Tel: +39 02 87286582
press@paolamanfredi.com
Paola C. Manfredi
Cell: + 39 335 545 5539
paola.manfredi@paolamanfredi.com

PINAULT COLLECTION

MARTIAL RAYSSE

1 THE EXHIBITION

This major show dedicated to Raysse, one of the most important living French painters and winner of the 2014 *Praemium Imperiale*, takes over the atrium and both floors of Palazzo Grassi. It is the first monographic exhibition dedicated to the artist outside of France since 1965 and is the perfect opportunity to discover or rediscover France's hidden master and to explore the dedication and proximity between a collector and an artist.

Curated by Caroline Bourgeois in close collaboration with the artist, the exhibition brings together more than 300 works from 1958 to the present day - paintings, sculptures, videos and neon works - almost half of which have never been shown to the public (some are works in progress to be displayed for the first time at Palazzo Grassi). The course of the exhibition, which is non-chronological, offers a new point of view on the work of Martial Raysse by underlining, on the one hand, the multifaceted nature of his artistic production, and, on the other hand, the continuous dialogue and echo he has established among his works throughout his sixty years of career.

The painter emerged at the same time as major post-war American artists such as Warhol and Liechtenstein and he worked in Nice, Paris, New York and Los Angeles. Although one of the major artists of the second half of the 20th century, Raysse has only recently gained the same reputation as some of his more well-known 'Pop Art' contemporaries.

Born in 1936, Martial Raysse studied literature before turning to painting in 1955. He is one of the founding members of the New Realism, the artistic movement founded in 1960 by art critic Pierre Restany alongside Armand, François Dufrêne, Raymond Hains, Daniel Spoerri, Jean Tinguely, Jacques Villeglé, and Yves Klein.

In opposition to the New Realists, Martial Raysse was interested in new objects, attractive and beautiful things that represented the consumerist society he was living in. He made his first assemblage in 1959 and became an active member of the European avant-garde. In 1961, at the age of twenty-five, he participated in the "Art of Assemblage" exhibition at MoMA next to Duchamp, Spoerri, Schwitters, Beuys, Bruce Conner and Robert Rauschenberg. In 1962, He made *Raysse Beach* for the experimental exhibition "Dylaby" (Dynamisch Labyrinth), organized at the Stedelijk Museum in Amsterdam. This installation designed as a sand beach with inflatable pool and Juke Box introduced the use of neon which became an important material for Raysse.

Raysse continued to innovate and incorporated neon in his paintings creating iconic works such as *Nissa Bella* in 1964 and then *Peinture à haute tension* in 1965. Raysse's first foray into cinema is the painting *Suzanna, Suzanna* (1964), in which a video is included. After introducing film imagery into painting areas, the artist produced several whimsical, burlesque short films featuring several of his artist friends. He utterly unleashed his critical standpoint and penchant for experimenting in these films. Two-way exchanges between cinema and painting flourished, enriching both.

In the early 70's Martial Raysse incorporated collaborative practices in his works. The *Coco Mato* series is a turning point and captures a time of artistic soul-searching while deliberately keeping the day's prevalent fads at bay and reinvigorating his work amid a hippy community's collective practices. He created precarious assemblages, conjuring up magic rituals and primitive practices, with simple and purposefully outlandish materials.

The work of Martial Raysse has been exhibited in many institutions, among which the Stedelijk Museum, Amsterdam; the Musée d'Art Moderne de la Ville de Paris; the SMAK, Ghent; The Menil Collection, Houston... Monographic shows have also been presented, including at the Galerie

Nationale du Jeu de Paume, Paris; at the Musée Picasso, Antibes and more recently at the Centre Pompidou, Paris. Furthermore, the artist represented France at the 33rd Venice Art Biennale (1962).

The scenography - and in particular the display of victims in the atrium of Palazzo Grassi - was entrusted to Martin Szekely whose works are presented in museums such as the MoMA, the Centre Pompidou and the Musée des Arts Décoratifs in Paris, the MUDAM in Luxembourg.

This exhibition is part of a series of major solo shows dedicated to contemporary artists - Urs Fischer in 2012, Rudolf Stingel in 2013 - presented alternately with thematic exhibitions of works from the Pinault Collection. "Martial Raysse" will be on show throughout the 56th Venice Art Biennale.

The exhibition "Slip of the Tongue", conceived by artist Danh Vo in collaboration with curator Caroline Bourgeois, is presented concurrently at Punta della Dogana from April 12, 2015 to December 31, 2015.

MARTIAL RAYSSE

2 FOREWORD

MARTIAL RAYSSE

PROSPECTIVE, 2015-1958 / 1958-2015

“The contemporary is he who firmly holds his gaze on his own time so as to perceive not its light, but rather its darkness.”¹

“The social role of the painter? To show the beauty of the world in order to encourage people to protect it and prevent it from falling apart.”²

“‘It has been said about my change of direction: ‘Martial has gone back to painting.’ This is wrong. I have barely arrived. You have a blank page in front of you and you’re in exactly the same situation as in the Middle Ages. Nothing has changed.”³

2015-1958 / 1958-2015: to run history backwards, not in order to unwind the thread of time and go back to the source, but to compare the different periods, this is the aim of the exhibition that Palazzo Grassi is dedicating to Martial Raysse.

The aim is to look both forward and backward, by taking an approach to Martial Raysse’s work that is not chronological, but examines it from a contemporary angle, in other words in the light of its most recent developments. Indeed it is our conviction, that his latest works change the way we look at what came before, and brings greater depth by raising again the question of the place of painting, as well as that of the artist.

As Giorgio Agamben brilliantly put it, “those who are truly contemporary, who truly belong to their time, are those who neither truly coincide with it nor adjust themselves to its demands. They are thus in this sense irrelevant. But precisely through this disconnection and this anachronism, they are more capable than others of perceiving and grasping their own time.”⁴

Martial Raysse is one of the few artists for whom addressing the history of “great” art is what really matters, and this has been the case since his outset. Whether through distance, through humor or by trying to copy the masters, in accordance with the principle expressed by Eugenio Garin that “to imitate [...] is to become aware of oneself in relation to another.”⁵ This is how he served his apprenticeship and throughout his life we can see, as if in the background, not just the history of art and the masterpieces of the Renaissance, but also the most banal aspects of daily life—from the aesthetics of the chain store to the tedium of little things.

Unlike in the Renaissance, when artists had to accept certain constraints, particularly in the treatment of religious subjects and portraits of rulers, Raysse has worked all his life to keep his independence. He proposes a humane kind of utopia and represents the life we all lead in a way that suggests he is trying to restore our hope in our condition. His taste for the representation of women goes beyond sexual attraction or classic beauty; he is fascinated by she who is Unknown.

In his history paintings, he offers to take a critical distance from what we may see or believe. He explores mythological subjects, as in *L’Enfance de Bacchus* or *Le Jour des Roses sur le Toit*, and uses them to speak of conspicuous consumption, of his distance from politics (*Poisson d’Avril* and *Ici Plage, comme ici-bas*) or of his desire to laugh at the foibles of his time (*Le Carnaval à Périgueux*). Painter, sculptor, draftsman, but also poet and filmmaker: so many reductive terms with which to attempt to define this multifaceted and unclassifiable artist whose work spans the second half of the 20th century and continues, even today, to surprise us with its idiosyncrasy.

By creating an ongoing dialogue between the works, the layout of the exhibition offers a new perspective on Martial Raysse's career while highlighting the artist's incessant toing and froing within that corpus.

The exhibition also reveals the enormous amount of effort that has gone into that body of work, which, beyond the creation of "beautiful things," sets out to propose a sort of philosophy of life. Through his radical use of color and freedom of treatment, Raysse presents to us the beauty of the world, the need for each of us to be involved in it, the responsibility that each of us has towards the others and the community.

We wanted the exhibition to cover every aspect of Raysse's artistic practice: from his small sculptures, which range from simple figures to games played with himself, through the drawings as works of preparation and his films that he uses to convey his libertarian ideas, to the pictures that compose his latest works. We have also punctuated the exhibition with works that are in a way self-portraits, reflecting the incredible demands the artist has made on himself and the loneliness he has had to endure in order to move forward in his art.

The most recent works offer insights into those of his youth and make plain their radicalism, while causing a genuine visual shock. By the use of bold colors and pure pigments, Raysse offers a different perspective on the world—the "hygiene of vision" he developed in the 1960s—and thereby teaches us to see, "for being modern means above all seeing more clearly."⁶

Let us conclude by quoting the artist: "I've always thought that the purpose of art is to change lives. But, it seems to me, the important thing today is to change what surrounds us on all levels of human relationship. Some people think that life is copying. Others know it is inventing. You don't quote Rimbaud, you experience him."⁷

Caroline Bourgeois

- 1 Giorgio Agamben, "What Is the Contemporary?" in *What Is an Apparatus? and Other Essays*, trans. David Kishik and Stefan Pedatella (Redwood City, CA: Stanford University Press, 2009), 13.
- 2 Martial Raysse quoted by Éric Tariant, in *Le Journal des Arts*, no. 412 (April 25-May 8, 2014), 35.
- 3 Martial Raysse quoted by Judith Benhamou-Huet, in "On a retrouvé Martial Raysse," *Le Point*, no. 1943 (December 10, 2009), 100.
- 4 Giorgio Agamben, "What Is the Contemporary?", 40.
- 5 Eugenio Garin, "La cultura fiorentina nell'età di Leonardo," in id., *Scienza e vita nel Rinascimento Italiano* (Bari: Laterza, 1965), 57-85.
- 6 Excerpt from the text of the lecture given by Martial Raysse at the Centre Pompidou on May 13, 1984, and published under the title *De quelques paroles sur la première épître de Paul aux Thessaloniens...* (Paris: Editions Janninck, 1992).
- 7 Martial Raysse quoted by Jacques Michel, in "Le cinéma de l'autre côté du miroir," *Le Monde*, (November 16, 1972).

3 EXCERPTS FROM THE CATALOGUE ICI PLAGE, COMME ICI-BAS TWO BEACHES AS TWO CONTINENTS

Andrea Bellini, Director of Centre d'Art Contemporain, Geneva

Ici Plage, comme ici-bas is the second work devoted by the French artist to the image of the beach. The first was *Raysse Beach*, an installation dating from 1962 and an unforgettable icon of pop art and of a newly emerging world. At the age of twenty-five Raysse was invited by Pontus Hultén to participate in the “Dylaby” exhibition at the Stedelijk Museum in Amsterdam, along with Robert Rauschenberg, Daniel Spoerri, Niki de Saint Phalle, Per Olof Ultvedt and Jean Tinguely. Hultén asked the artists to present interactive and immersive works, works with which the public could establish a relationship. For his room Raysse created an authentic seaside setting: “photographs of bathers, touched-up with bright colors, around a pool in which he placed inflatable ducks, floats, plastic toys, towels, sunglasses and sunhats, a jukebox, etc... Neon also appeared for the first time in the form of a title-sign bearing the words ‘Raysse Beach.’” This light-hearted and festive installation represents a sort of idyll of consumer society: an artificial paradise over which a triumphant optimism reigns supreme.

Ici Plage, comme ici-bas, created exactly fifty years later, is not an installation but a painting of unusual size, measuring 3 meters in height by 9 in width. Chronologically it is the last of a series of works of large format, among which we can mention *L'Enfance de Bacchus* (*The Childhood of Bacchus*, 1991), *Le Carnaval à Périgueux* (*The Carnival at Périgueux*, 1992), *Mais dites une seule*



Raysse Beach, 1962, © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jean-Claude Planchet

parole (*But Say Just one Word*, 1996), *Le jour des roses sur le toit* (*The Day of Roses on the Roof*, 2005) and *Heureux Rivages* (*Happy Shores*, 2007). The subject is identical to that of *Raysse Beach* but the atmosphere here is very different: the two works are separated by a huge gulf that is the results from a different way of thinking.

In *Ici Plage, comme ici-bas* the artist is not celebrating the apotheosis of a happy and optimistic society as he did in *Raysse Beach*. On the contrary, here the human figures painted in bright and acid colors seem to be dancing with casually on the brink of the abyss. In this work we find all three of the traditional genres that Raysse has been practicing daily for at least thirty years: portrait, landscape and history painting. These different areas of his research come together in the large format, of extreme interest to the artist in so far as it can accommodate on the one hand grand narratives and on the other his love of detail, his fondness for a micro-painting strewn with small comic annotations and mysterious symbols.

Nevertheless, notwithstanding the labels, one thing is evident: Martial Raysse's work expresses a very strong political dimension, or perhaps it would be better to say "concern." Raysse is concerned for humanity because he loves humanity: he would like to steer people—in so far as he is allowed—in the direction of a process of self-awareness, and therefore of individual and collective responsibility. With the sincerity, candor and discipline typical of soldier poets,¹ Martial Raysse has assumed the role of a sentinel ready to sound the alarm, to warn us of an imminent danger: "poets are the unacknowledged legislators of the world," declared Percy Bysshe Shelley.



Ici Plage, comme ici-bas, 2012, Pinault Collection, ph: Arthus Boutin

¹ In *Le origini della cultura europea* Giovanni Semerano explains that the word *vates* (prophet, poet) "is based on the corresponding Akkadian term *awatum* (oracle, divine word)" (Florence: Olschki, vol. II, 1994, 606).

4 EXCERPTS FROM THE CATALOGUE UN HOMME DE GAUCHE THE RADICAL LIFE, ART, AND POLITICS OF MARTIAL RAYSSE, 1960–1974

Alison Gingeras, curator at Dallas Contemporary

“Photography for me played the role of a link that, in the beginning, took the form of stereotyped faces of young women in advertisements, leitmotifs of our visual culture. Through these faces, an initially experienced form of communication establishes itself beyond the preexisting formulas.”¹

—Martial Raysse

With a spray of real peacock feathers for hair and lips painted a fluorescent shade of orangey-red, *Untitled* (1961), Raysse’s deceptively simple and timeless icon of feminine beauty, was the lynchpin that would unlock the next chapter of the artist’s early career. Appropriated from a magazine, this first portrait of an anonymous woman was seen as offensive by certain artists in Raysse’s circle, and it was ultimately this type of work that catalyzed Raysse’s ejection from the Nouveau Réaliste group around 1961. Although Raysse’s connection to this group as one of the original nine signatories of Restany’s manifesto has long defined the prevailing art historical context of his work, this fragile affiliation of a very diverse group of artists was never a cohesive movement. In fact, Raysse recalls that the *affichiste* wing of the group (namely Raymond Hains and Jacques de la Villeglé) rejected the imagistic turn of his works in this period, considering it a betrayal of Nouveau Réalisme’s engagement with found objects and assemblage². Numerous anecdotes about the infighting among the group and the almost immediate disintegration of the principles outlined in this pseudo-manifesto abound. Further enforcing Raysse’s own recollections, art historian Emmelyn Butterfield-Rosen notes that Raysse himself ironically proposed a splinter group, called the “École de Nice,” that would band together himself, Arman, and Yves Klein. Butterfield-Rosen has convincingly argued that underlying this sardonic gesture was a shared set of conceptual concerns that transcended both the trio’s mutual geographic identity as denizens of the Côte d’Azur and the limited parameters proscribed by Restany’s focus on found-object assemblage. She writes:

By forcing an expansion of the common art historical pairing of Arman/Klein into the much less familiar trinity of Klein/Arman/Raysse, the affinities mapped by the “School of Nice” brings a new lens, or “solar burden,” to its members’ work. The insistent cross-breeding of the man-made and organic that occurs in Raysse’s art is the most significant way in which he could be understood to apotheosize the new Nice sensibility and to synthesize the parallel domains of Arman and Klein³

It was Raysse’s dramatic conceptual and formal leap in 1961 to imagery of women, more than his earlier sculptural efforts, that offered the best means of advancing the various sociopolitical themes of his work. And while he did officially break with the Nouveaux Réalistes, Raysse did not entirely abandon the object in this turn toward two-dimensional representation; elements of assemblage frequently appear on the surface of his paintings, as if to suggest humankind’s cathexis toward the artificial world of consumer goods, modern conveniences, and spectacle culture. Echoing the radical writings of Guy Debord and his fellow Situationists, Raysse’s work confirms the political zeitgeist of the era, which acknowledged that individual subjectivities had been fully melded with the *société du spectacle*. As Gilles Ivain wrote in the *Internationale situationniste* in 1958, “A mental illness has overcome the planet: banalization. Everyone is hypnotized by production and conveniences—sewage

system, elevator, bathroom, washing machine”⁴ Like Ivain, Raysse diagnosed this collective lunacy for the clean and new; it provided the catalyst for a conceptual and formal shift whereby Raysse identified the female figure as a central vehicle through which to explore the revolutionary forces of hygiene, beauty, and decay.

After 1962, images of glamorous women came to dominate Raysse’s work. Whether in the form of his unconventional, neon-hued canvases or in his early environmental installations, Raysse’s new pictorial love of women was neither a misogynist about-face nor a regression into representational art. His women are simultaneously the subjects of his (pictorial) desire and critical ciphers for his sociopolitical insights into the upheavals facing France. In her analysis of the rapid transformations of this period, cultural historian Kristin Ross focuses on “France’s desire to be clean,” and pinpoints women—as reflected in the governmental regulation of their health and hygiene, their representation in mass culture, and the domestic products marketed to them—as the epicenter of this collective drive for sanitation. Ross argues that there is a direct correlation between the political purification of the nation after the war—manifested in “attempts to rid the nation of the traces of German Occupation and Pétaniste complicity”⁵—and the embrace of a crusade for personal hygiene. Moreover, she notes, “a chain of equivalences is at work here; the prevailing logic runs something like this: If the woman is clean, the family is clean, the nation is clean. . . . France must, so to speak, clean house; reinventing the home is reinventing the nation.”⁶

Given this cultural context, it is logical that Raysse would shift his focus to images of women. Yet even the artist’s earlier scrutiny of the universe of the Prisunic suggests that the primarily female domestic sphere and its material trappings had always been on his conceptual radar screen. In fact, his breakthrough painting *Untitled* (1961) was made just one year after *Étalage, hygiène de la vision* (1960), the assemblage sculpture resembling a readymade product display discussed above. In this work, a cut-out image of a smiling female protagonist from a French advertising campaign sits atop a shelf containing a variety of goods (plastic bottles, beach toys, a broom). From this *ambassatrice* of the slogan “hygiène de la vision” (hygiene of vision) immortalized in the artwork’s title, Raysse gradually pushed the literal accoutrements of domestic cleanliness to the background in the interest of exploring the metonymic relationship between *les françaises* (women) and *la France*. Notably, both are sociopolitical constructs that during this era were subjected to reductive stereotyping as well as a programmatic reinforcement and modeling of consumption and modernization. As such, they became perfect subjects for Raysse’s critical practice.

From the supermarket aisles of the Prisunic to the beaches of the Côte d’Azur, Raysse pushed this loaded dynamic (woman/France) in his infamous installation *Raysse Beach*. First presented in a 1962 group exhibition at the Stedelijk Museum in Amsterdam entitled “*Dynamic Labyrinth*”, also known as “*Dylaby*”⁷, *Raysse Beach* was a performative environment that combined the artist’s newly established pictorial practice with an arrangement of found objects (a kiddie pool, inflatable beach toys), a functioning jukebox, mannequins dressed in fashionable swimwear and novelty sunglasses, sculptural assemblages, and a neon sign worthy of a fast-food chain (another element that would soon become a signature part of his oeuvre). At the exhibition opening, the brazenly synthetic quality of the “beach”—a mirror of the constructed topography of the new leisure industry—was further exaggerated by the inclusion of heat lamps, which mimicked the light and heat of Raysse’s native Nice.

Music provided a soundtrack befitting the scene's overdetermined artificiality as occasional performers frolicked through the landscape.

Hanging on the walls of the *Raysse Beach* installation were a series of *baigneuses* (bather paintings) that were made using a process that would come to typify most of Raysse's paintings from that period. He began with photographic images appropriated from advertisements (likely from swimsuit catalogs) that he had blown up to almost human scale. After applying these images to canvas, Raysse overpainted them with unnaturally bright colors and added bits of collage, adorning the figures with a variety of three-dimensional accessories (wax fruits, fake flowers, silk scarves, towels) that he attached to the canvas surface. These paintings forged a new pictorial language in the early sixties—bridging the assemblage aesthetic with the brash, colorful air of celebratory optimism associated with Pop art. Yet these works were also knowingly treading on an ancient art historical paradigm: the bathing scene. Within this genre of well-documented pictorial conventions and iconographic codes, artists had long depicted female figures as a means of demarcating or invoking a particular sociopolitical terrain. According to Linda Nochlin, a feminist scholar and authority on this genre, these bather pictures embodied “a whole tradition of masculine mastery and feminine display which underpins so much of Western pictorial culture.”⁸ Yet unlike the gratuitous bather scenes favored by the Salon artists of the nineteenth century, Raysse's bathers self-consciously deactivate the scopophilic power inherent in this convention by calling attention not to the artist's objectification of his female subjects but to the industries that actively objectify and commodify all modern women. *Raysse Beach* does not present a sexualized fantasy landscape by the sea; it proposes an overly hygienic world that is dominated by advertising messages, a proliferation of plastic products (plastic gloves, brushes, sponges, etc.), and an ersatz allure of health emanating from a readymade sun. If Raysse's bathers are metonymical stand-ins for France, he is simultaneously condemning and preserving their inherent modern condition. To use the words of Otto Hahn—the preeminent French art critic of that era—*Raysse Beach* extols “inorganic material, frigid and chemically pure . . . beauty that is sterile.”⁹

1 Martial Raysse, in Jean-Jacques Lévêque, “La Beauté, c'est le mauvais goût,” *Arts* (Paris) (June 16–22, 1965): p. 89.

2 Raysse discussed these events in an unpublished interview with the author, Spring 2013: “Effectively at the end of 1961, beginning of 1962, I made a sequence works featuring women's faces . . . that I then showed at Galerie Schmela in 1962. But when Sidney Janis's New Realist exhibition happened later in 1962, Pierre Restany, Villeglé and the other affichiste artists ‘forbid’ me to show them because they were readymade fanatics and they reproached me for touching my objects too much.”

3 Butterfield-Rosen, “La vitrine/L'éponge,” p. 65.

4 *Situationiste internationale* text, quoted in Tom McDonough, “Internationale Situationniste,” in *Premises: Invested Spaces in Visual Arts, Architecture, and Design from France, 1958–98*, p. 166.

5 Ross, *Fast Cars, Clean Bodies*, p. 74.

6 *Ibid.*, p. 78.

7 The Stedelijk's “Dylaby” exhibition—which takes its title from a contraction representing the expression *Dynamic Labyrinth*—has been much discussed in the art historical literature for its focus on environmental installations by Robert Rauschenberg, Daniel Spoerri, Niki de Saint Phalle, Per Olof Ulvedt, and Jean Tinguely.

8 Linda Nochlin, *Bathers, Bodies, Beauty: The Visceral Eye*, (Cambridge, MA: Harvard University Press, 2006), p. 8.

9 See Otto Hahn, “Martial Raysse or the Solar Obsession,” reprinted in this volume on pages 84–87.

5 EXCERPTS FROM THE CATALOGUE “PAINTING IS PLEASURE”¹

Dimitri Salmon, research assistant at the Department of Paintings at the Musée du Louvre

This idea certainly isn't new; several others have commented on the privileged connections between Martial Raysse's work and classical painting, or for that matter any painting that preexists his own. In 1979, Gilbert Lascault was the first to say that the timeless images the artist had recently produced “evoked, in our fantasies, the bacchanalia depicted by Nicolas Poussin.”² Two years later, discussing the series *Spelunca*, the critic took up this argument anew and developed it further: “It's in classical painting, in Poussin and many others, that Martial Raysse finds an understanding of the right measure, of love and of life. He mentioned to me a letter from Nicolas Poussin to Paul Fréart de Chantelou from March 20, 1642, in which Poussin wrote that ‘the beautiful women you'll see in Nîmes will delight your eye as much as the beautiful columns of the Maison Carrée, given that the latter are merely an older copy of the former.’”³ In 1989, Philippe Dagen mentioned the names of Caravaggio, Chardin, Manet, and Cézanne when describing Raysse's beautiful still life, *Les fruits* (1985).⁴ In 1992, Didier Semin identified “the strange animal held by the protagonists in *Deux Poètes* (1991) as a relative of Giotto's sheep in the Scrovegni Chapel in Padua.”⁵ For Alain Jouffroy in 1996, *Le Carnaval à Périgueux* (1992) evoked “those twentieth-century painters who, with their violent irony, their violent severity, depicted 1920s Berlin as a society play-acting as it began to decompose, both mentally and politically.”⁶ A few years later, Michel Bulteau found that *Heureux Rivages* (2007) “shows a landscape worthy of the *Très Riches Heures du duc de Berry*,” while the characters occupying it “evoked certain figures in paintings by Piero della Francesca.”⁷ Even more recently, Anaël Pigeat compared the “blue-toned constructions in the background” of *La Fin des Haricots* (2006) to “the troubling metaphysical landscapes of Giorgio De Chirico” or to “certain Dutch paintings, with their faraway, inaccessible houses.”⁸

Further (highly subjective) comparisons can be suggested, with an interrogative or an affirmative tone, between paintings created long ago and Martial Raysse's. For instance, would we be correct to view *Le Pèlerin de la Pierre-Juste* (1987) as a younger brother to Watteau's *Gilles*, or to spot Botticelli's *Venus in a Landscape* in *La Source* (2009)? The “little rascals, full of life, the chubby, strong, and lively country kids”⁹ in *L'Enfance de Bacchus* (1991) are quite similar to those who, on their way to school one day in 1910, encountered Jean Geoffroy (1853–1924),¹⁰ a painter highly valued in his day, now almost forgotten. The fact that Poussin dealt with the same theme—the childhood of Bacchus—in three works between 1625 and 1630 clearly didn't stop Raysse from reprising it himself, in a Caravaggio-esque chiaroscuro! “I saw this scene at my son's school,”¹¹ is the most the artist has said on the subject. Perhaps the origin of *La Main, Tout Simplement!* (1992) can be found in the extended left arm of some Christ on the cross—that by Matthias Grünewald in Colmar, for instance? Along with Anne-Marie Sauzeau, we think of Bosch and Goya¹² when contemplating *Le Soir Antoine!* (1996)—but we can just as easily think of Jacques Callot's *Miseries of War* for the absolute horror depicted, of Antoine Caron's *Massacre Under the Triumvirate* for the frightening proliferation of people, and of Turner or Lorrain, of course, for that blazing red sky and its apocalyptic overtones. In *Bacchus de Sainte-Terre* (1996–97)—then, ten years later, and in the opposite way, in *La Fin des Haricots*—we can recognize a very famous Rubens from the Louvre's collection, itself a work in which the Flemish genius had himself borrowed from one of the most famous ancient sculpture that exists, the *Laocoon*. *Dieu Merci* (2004) evokes Ingres' *Odalisque with Slave*, which Raysse used as early as 1963, as well as Chassériau's *Bather Sleeping Near a Spring*. With *Le Jour des Roses Sur Le Toit* (2005), we step into both Tintoretto's *Last Supper* and Veronese's *Wedding at Cana*—but interpreted by the James Ensor of *The Banquet of the Starved!* In yet another

register, the statuesque woman and the miniature man of *Cause Toujours!* (2006) bring to mind Cranach's many versions of *Venus and Cupid*. Finally, that same year, the still life *Merci* updates Caravaggio's *Still Life with Fruit* from the Ambrosiana in Milan—is it merely a coincidence that the two paintings have the exact same width?

As lengthy as it may seem, the list presented above is certainly not exhaustive. Perhaps it is indicative of having, like Raysse himself in the 1960s, consumed “a little too much Coca-Cola”¹³ to suggest here that the dance floor of *Poissons d'Avril* (2007) seems to be the result of the improbable encounter of Botticelli's *Primavera*¹⁴ and Ingres' Prix de Rome winning painting of *Achilles Receiving the Ambassadors*; or to dare to maintain that certain aspects of *Ici Plage, comme Ici-Bas* (2012), such as its format and its atypical characters, are reminiscent of those colossi, Giuseppe Pelizza da Volpedo's *Fourth Estate* (1901), and even more with the immense portraits of citizens' militias (*Schutterijen*) that used to guard Dutch cities, a genre made famous by Wouter Crabeth II,¹⁵ Bartholomeus van der Helst, and Caesar van Everdingen,¹⁶ among others. But there's still more... Martial Raysse's oeuvre contains many treasures, exceptions, episodes, or parentheses that can be considered the modern echoes of ancient practices and habits. Even when they can't be compared to specific works, his works often seem like the present-day embodiments of investigations or concepts games that have peppered the history of Western art. What is, for example, this shadow that strides through the small, surreal landscape that we can barely discern in the center foreground of *L'Enfance de Bacchus*, in a painting-within-a-painting that can be compared to the bas-reliefs that we find in the works, amongst others, of Valentin de Boulogne (*The Concert*), Cecco del Caravaggio (*Christ Expulses the Money Lenders Out of the Temple*), Nicolas Tournier (*The Guard Room*) and so many other followers of Caravaggio? Was Raysse putting himself through a self-imposed rite of passage when, in the mid-1990s, he decided to forbid himself the use of color, restricting himself to painting with luminous accents and values, reducing his palette to a mute range of colors, opting for the monochrome and obscuring the scenes he illustrates in *Oncle Res* (1993), *Oncle Rémi* (1994), *Les Six Plats* (1994), or *La Divine Adoratrice Karonoma* (1996)? Did Raysse deliberately choose to experiment, like so many of his predecessors, with grisaille painting? After Van Eyck, Mantegna, Heemskerck, Rubens, Boucher, Tiepolo, and Ingres, did he want to test the spontaneity of this mode of expression, deprived of all color? [...]

This art of the past from which Raysse feeds himself, or in relation to which he so often shapes his own position, we can notice traces of it in still more aspects of his work, such as the occasions on which the artist defends the types of images and subjects that time, fashion, and the triumph of abstraction have long left behind. Indeed who, besides our artist, was interested over the past few decades in themes such as *The Rape of Europa*¹⁷ (after Cousin, Vouet, Boucher, Moreau, Vallotton, etc.) or *The Rape of the Sabine Women*¹⁸ (after Rubens, Poussin, Déruet, David, Picasso...)? Who else had the bizarre idea of asking his models to pose as Diana,¹⁹ as a Bacchante,²⁰ as Bacchus,²¹ over two centuries after Jean-Marc Nattier and Jean-Baptiste Perronneau created, the first, the *Portrait of Madame Bouret* (Madrid, Thyssen Museum), the other, that of *Mademoiselle Elisabeth Félicité Pinchinat as Diana* (Orléans, Musée des Beaux-Arts), after Jean Raoux et Louise Élisabeth Vigée-le-Brun respectively immortalized *Mademoiselle Prévost* (Tours, Musée des Beaux-Arts) and *Lady Hamilton as Baccante* (Liverpool, Lady Lever Art Gallery), that Largillierre signed a *Portrait of a Stranger as Bacchus* (Paris, Louvre) and Grimou his *Self-Portrait as Bacchus* (Dijon, Musée Magnen)? These are only a few examples, among many others...

The interest, if not attraction, that Raysse displays towards subjects that today are spurned by his contemporaries and considered obsolete is part, we'd say, of his careful examination of the

pictorial object as a whole. It's characteristic of his desire to "be worthy" of the best of his elders, to walk in their footsteps, to experiment himself with the steps that characterized their evolution. Perhaps this is also part of a desire to be a link, for generations to come, to a given past, to a precious but fragile cultural capital that consists in a group of customs, techniques, and views on painting. When he interpreted, in his own way, an episode in the life of Giotto in 1995, Raysse was deliberately placing himself amongst the circle of influence, the "clan," the noble family of artists who one day paid homage to their glorious predecessors. We know that Ingres depicted Raphael and Leonardo, Titian, Filippo Lippi, Michelangelo, and that Delacroix created a portrait of Michelangelo. In this case, unlike Taunay (1808), Bodinier (1826), Ziegler (1833), Revoil (1840), Gourlier (1841), Prévost (1845), Bonnat (1850), Degas (1857), Ribot (c. 1870), Salières (1876) and Gustave Moreau (c. 1882), Raysse chose not to depict the usual scene captured by all his forerunners: the young shepherd sketching a lamb on the side of the road, when Cimabue walks by, discovers him, and asks his father to let him work as his apprentice. Paying a great deal of attention to tradition does not imply, for "Monsieur Raysse" (as we once said "Monsieur Ingres"), being tradition's slave.

- 1 Raysse, quoted by Benhamou-Huet, op. cit., 100.
- 2 Gilbert Lascault, "Martial Raysse: De Nouvelles Images," *Connaissance des Arts*, no. 323, January 1979, 58.
- 3 Gilbert Lascault, "Annotations Plus ou Moins Dispersées Autour de Dix Ans d'Activité de Martial Raysse (1970–1980)," in *Martial Raysse* (Paris: Musée National d'Art Moderne, 1981), 12.
- 4 Philippe Dagen, "Martial Raysse le Moderne Cannibale," *Art Press*, no. 133, February 1989, 18.
- 5 Didier Semin, "Martial Raysse, Alias Hermès: La Voie des Images," in *Martial Raysse* (Paris: Galerie Nationale du Jeu de Paume, RMN; Nîmes: Carré d'Art, 1992–1993), 26.
- 6 Jouffroy, op. cit. 77.
- 7 Michel Bulteau, *Heureux rivages. Un Tableau de Martial Raysse à Santa Maria delle Grazie* (Paris: Éditions Viviane Hamy, 2008), n. p.
- 8 Anaël Pigeat, "Martial Raysse. La Fin des haricots," *Art Press*, no. 23, November/December 2012, 65.
- 9 Claire Stoulig, "Peinture d'Histoire et Histoire de Peinture," in *Martial Raysse. Promenade avec Vue sur Bacchus, le Pain et le Vin* (Cajarc: Maison des Arts Georges Pompidou, 1997), 20.
- 10 Maryse Aleksandrowski, Alain Mathieu, and Dominique Lobstein, *Henry Jules Jean Geoffroy dit Géo (1853-1924)* (Trouville sur Mer: Éditions Illustria, 2012).
- 11 Dagen, op. cit., 11.
- 12 Anne-Marie Sauzeau, *Enzo Cucchi – Martial Raysse, Dei, Santi e Viandanti* (Bologna: Museo Civico Medieval; Ravenna: Danilo Montanari Editore, 1996), 41.
- 13 "I've often been asked, 'but Martial, why always Ingres, Ingres, Ingres?' I think that at the time, you see, during the '60s, I was maybe consuming a little too much Coca-Cola..." Martial Raysse, quoted by Cuzin, Salmon, and Viguier, op. cit., 25.
- 14 The exhibition "The Little Martial Raysse in the collection Galerie de France," 2012, included a very nice tempera and a graphite drawing on paper that reprises, in 2000, the countenance of Flora, from the same *Printemps*.
- 15 Wouter Crabeth II (1594–1644), *Harmanus Herberts and his Officers*, 1964, Gouda, Museum het Catharina Gasthuis.
- 16 Caesar van Everdingen (1616–1678), *Officers and Standard Bearers of the New Civic Guard of Alkmaar*, 1650, and *Officers and Standard Bearers of the Old Civic Guard of Alkmaar*, 1657, Stedelijk Museum.
- 17 Martial Raysse, *L'Enlèvement d'Europe*, 1977, tempera on wood, localisation; *L'Enlèvement d'Europe*, 1989, lithography, private collection.
- 18 Martial Raysse, *Étude pour L'Enlèvement des Sabines*, 1986, graphite on paper, private collection.
- 19 Martial Raysse, *Séverine en Diane*, 1983, graphite on paper, Draguignan, Toussaint Siloes Collection.
- 20 Martial Raysse, *Zia en Bacchante*, 1993, tempera on wood, Paris, private collection.
- 21 Martial Raysse, *Lucien en Bacchus*, 1991, crayon on paper, Copenhagen, Hans Alfred Collection.

6 EXCERPTS FROM THE CATALOGUE JUPITER, MERCURY AND ELOQUENCE

Didier Semin, professor of History of Art at the Ecole Nationale des Beaux-Arts in Paris

Usually there are reckoned to be two Martial Raysse: the one from 1965, artist of “a new, sanitized, pure world, and in the techniques utilized, on a par with the technological discoveries of the modern world,”¹ and that of today, his back now turned on his naïve fascination with the products of industry, to which he has learned to prefer, in most cases, tempera on canvas or bronze—that is to say media that have been around, if not for eternity, at least for what we take as its equivalent, the long timescale of history, when it is not reduced to the latest event of the day. This view is not, in itself, completely false; in the 1970s and 1980s, Martial Raysse did in effect renounce a certain logic of forging ahead regardless that the avant-gardes of the 20th century had made their credo in art, in order to allow himself the luxury of reflection, observation, learning and respect for his own feelings. Others before him—Derain, Héliou, Guston, among the many that could be cited—had had the same kind of experience, paying the same kind of price, that of the false friends who turn their backs on you because they regard you as a traitor to the cause of modernity, and of those other false friends who embrace you because they think you have been won over to the divine right of kings!

But as everyone knows the reality of Martial Raysse’s career cannot be reduced to this split between two periods, the first of them leaning toward the superstition of the future (“everything will be better tomorrow”), the second toward the superstition of the past (“everything was better yesterday”)², and it is perhaps in the works of very small size, tiny assemblages or sculptures, that we can best distinguish what, in his work, bears witness to the persistence of a concern, or a method—a poetics—across the years. Not enough attention is paid to the fact that all his early assemblages were in reality miniatures: *Étalage de Prisunic, Hygiène de la Vision n° 1* (*Prisunic Display, Hygiene of Vision No. 1*), in 1961, is not made up of consumer goods in the proper sense but groups together, in a space measuring about 20 by 30 centimeters, well over twenty of the small packages that were widely used in the promotional material of the 1950s and 1960s, when efforts were being made to acclimatize Europe to the American model of the affluent society.

[...]

It is easy to understand, if we consider the absolute freedom of movement that Martial Raysse allows himself in the small compositions in two or three dimensions (most often three), the reason why he has never been embraced by the ideologues of lost craft who gloomily nurture the superstition of the past in which it was the highest question. Naturally painting, sculpture, fresco and mosaic are crafts, which imply the knowledge and mastery of a certain number of rules and, quite banally, of formulas, or techniques, but that are neither the one nor the other fixed and immutable—not forgetting them does not mean being imprisoned by them, skill is often too close a neighbor to habit to be honest, and the knowhow of artists is *always* combined with invention, reinvention, five-star bricolage—all things which cannot be learnt, the “golden bough of Virgil, which no one can find or pluck unless he be led to it by fate,” of which Nicolas Poussin spoke.³ A Nicolas Poussin who today is seen as the paragon of classicism, but who tinkered with wax models inside optic boxes with peepholes in order to study better the play of light on his subjects: who knows whether they had something of the figurines nimbly assembled or modeled by Martial Raysse? These last often look like notes, like *bozzetti* (those small-scale models for projects of monumental sculpture) that the artist will feel he has the right to leave as they are, to manipulate, to reproduce

in modified form. Like Rodin, to whom Raysse sometimes alludes directly (it is hard not to see, in *La Surface des eaux* [*The Surface of the Waters*, 2009] or *D'une flèche mon cœur percé* [*My Heart Pierced by an Arrow*, 2008]), a memory of the master from Meudon's *Iris, Messenger of the Gods*, he reuses the same figures and the same casts: Juliette Bertron has shown clearly⁴ that the statuettes of *Saint Sebastian* (1996) and *Ménis, le pêcheur* (*Menis, the Fisherman*, 1997) are one and the same figure employed for two distinct themes, like the three shades that crown *The Gates of Hell* are different versions of a single figure (you have to look very carefully to see this). Sometimes a simple change of title guides the gaze, and makes us perceive the same image in a serious or playful way: the young man with the rooster in *Liberté chérie* (*Dear Freedom*) is identical to the one in *Rik de Hop la houpe* (*Rik of Hop the Tuft*), but it is a question of equality and sharing (intelligence is exchanged for beauty) in Perrault's fairytale entitled "Ricky with the Tuft." The obviousness of the republican allegory is still lost in the change of name. [...]

1 "La Beauté c'est le mauvais goût", conversation with J.-J. Lévêque, Arts, Paris, June 1965

2 "I believe myself free of every superstition of modernity, of any illusion that yesterday differed intimately from today or that yesterday will differ from tomorrow; (...)", Borges's prologue to Adolfo Bioy Casares's novel, *The Invention of Morel*, New York: NYRB Classics, 2003

3 Nicolas Poussin, letter to M. de Chambray, Rome, March 1, 1665.

4 Juliette Bertron, *Un Saint. Un Pêcheur. Deux statues de Martial Raysse* (Paris: Kamel Mennour, 2014).

7 THE PUBLICATIONS THE CATALOGUE

500 pages

450 colour illustrations

3 editions: Italian, English, French

70€

Published by Marsilio Editori

Graphic design by Leonardo Sonnoli, Tassinari/Vetta

The exhibition catalogue brings together texts from:

Philippe Azoury,

journalist and cinema critic.

Andrea Bellini,

director of the Centre d'Art Contemporain in Geneva. He has curated numerous monographs and retrospectives devoted in particular to Gino de Domenicis, Thomas Schütte, John McCracken, Piero Gilardi, Luigi Ontani, Gianni Piacentino, Andro Wekua, Pablo Bronstein, Philippe Parreno and Joachim Koester.

Alison M. Gingeras,

curator at Dallas Contemporary. Previously Assistant curator at the Fondation Solomon R. Guggenheim in New York.

Anaël Pigeat,

critic and art historian and editor at magazine Artpress.

Dimitri Salmon,

research assistant at the Department of Paintings at the Louvre. Curator of recent exhibitions "Ingres and the Moderns" (Quebec-Montauban, 2009) and "Saint Jerome & Georges de La Tour" (Vic sur Seille, 2013).

Didier Semin,

professor of History of Art at the Ecole Nationale des Beaux-Arts in Paris. Curator of numerous exhibitions, notably that of Raysse at the Jeu de Paume in 1992.

Françoise Viatte,

curator at the Department of Prints and Drawings of the Louvre Museum from 1964 to 2004. She has written several books on the Louvre's collections and in 2011 she published the catalogue 'raisonné of drawings' by Baccio Bandinelli belonging to the museum.

A collection of poems written by Martial Raysse as well as a chronology by Mica Gherghescu of the artist's life and work are also included in the catalogue.

8 THE PUBLICATIONS THE EXHIBITION GUIDE

96 pages

80 colour illustrations

texts by Mica Gherghescu

3 editions: Italian, English, French

15 €

published by Marsilio editori

Graphic design by Leonardo Sonnoli, Tassinari/Vetta

The guide was conceived around the major themes that Martial Raysse has continuously explored over the past sixty years. Like the exhibition, thematic and not chronological, the guide offers a new point of view on Martial Raysse's work. On the one hand, it emphasizes the multifaceted nature of his artistic production while, on the other, it underlines the continuous dialogue and the echo the artist has established among his works in the course of his long career.

Small- and large-scale sculptures

Portraits

Bozes, cases, reliquaries

"Martialcolor"

Women and masks

History, poetry, mythology

Carnivals and fetes

Drawings, studies, motifs

The hygiene of vision

Neon Fever

The picture within the picture

Imaginary journeys

Babo Mato. Coco Mato

Postcards from Nice

Variable geometries

A few free forms

Loco Bello

Comedy and burlesque

9 THE WORKS EXHIBITED

1 Élément (jaune et blanc), 1966
Collection Angelina Raysse

2 Éléments (rose et jaune), 1966
Collection Angelina Raysse

3 Éléments (rose et blanc), 1966
Collection Angelina Raysse

4 pas dans les nuages, 1966
Pinault Collection

A, 1963
Collection Karmitz

À propos de New York en Peinturama, 1965
Collection Natalie et Léon Seroussi

About Neon (Obelisk II), 1964
Collection Galerie de France

Ad vitam æternam, 2004
Private collection

Les Agapes, étude pour Le Jour des roses, 2000
Salma Hayek Pinault

Ailleurs, 1987
Private collection

Alban, 1988
Collection Julia Raysse

Albane (Étude pour Ici Plage, comme ici-bas), 2009
Collection Albane Champey

America America, 1964
Centre Pompidou, Musée national d'art moderne,
Paris

Ana Dimagot et Bill Sterling, 2008
Collection Patrice Cazes

L'Âne, 1958
Private collection, Marseille

Anna Oh ! Anna, 2012
Collection EmmaRose Ramdass, New York

Août, Mais oui !, 2008
Salma Hayek Pinault

Après la pluie, 2007
Private collection, Paris

Après les signes, 1972
Collection Martial Raysse

Après tout c'est moi qui suis là, 1988
Collection Martial Raysse

Arbre, 1960
Collection MAMAC, Nice

L'Arbre, 1975
Collection Martial Raysse

L'Archer, 1980
Private collection, Lyon

Au bout du chemin, 2006
Collection Martial Raysse

L'Aube des palmiers, 1969
Collection Martial Raysse

Autoportrait + Bel été concentré, 1967
Collection Martial Raysse

Basta, 2004
Private collection

Un beau matin dans mon pays, 1964
The Menil Collection, Houston

Beauté, 2008
Private collection

Une Beauté à Ici Plage, 2010
Collection Kamel Mennour

La Beauté de Béa, 1988
Private collection

Bel Amour, 1998
Collection Martial Raysse

Belle des nuages, 1965
Pinault Collection

Belle des nuages, 2002
Collection Karmitz

La Belle Mauve, 1962
Musée des Beaux-Arts, Nantes

La Belle Tarentaise, 1993
Collection Jean Bousquet

Bénie coccinelle, 2012
Courtesy kamel mennour, Paris

Bird of Paradise, 1960
[mac] musée d'art contemporain, Marseille

Blanche, étude pour La Dame, 1998
Private collection

Blandine, 1982
Collection Nadine d'Archemont

Bleu Rivage, 1975
Private collection, Bordeaux

Bobo Mato, 1972
Collection Kamel Mennour

Le bon coin, étude pour Les Roses, 2000
Pinault Collection

Bon dimanche !, 2008
Private collection

Le bon Éléphant, 1975
Collection Martial Raysse

Bon sang, 1997
Private collection, Paris

Bon vivant, étude pour Le Jour, 2000
Pinault Collection

Le Bout du monde, 2009
Private collection, Nice

La Cabra, étude pour Le Carnaval à Périgueux, 1990
Collection Martial Raysse

Capsule en forme de liberté n°2, vers 1968
Collection Martial Raysse

Carina ici-bas, 1988
Collection Martial Raysse

Le Carnaval à Périgueux, 1992
Pinault Collection

Le Carnaval à Périgueux, 1992
Collection Karmitz

Le Carnaval à Périgueux (esquisse), 1992
Collection Martial Raysse

Caroline et Mickaël, 1976
Collection Alban Raysse

Cause toujours !, 2006
Private collection, courtesy Galerie de France

Un Cavalier venu de la nuit, 2006
Collection Martial Raysse

Ce Génie du printemps, 1973
Collection Martial Raysse

Cela est charmant une jeune fille à la plage, 2011
Collection Martial Raysse

Cela s'appelle l'aurore, 1964
Museum Ludwig, Cologne

Cendres des fables, 1986
Collection Angelina Raysse

Cerise, 2011
Collection Martial Raysse

Ces deux gars-là, 2008
Private collection, courtesy kamel mennour, Paris

Cette cérémonie arrête un instant le temps, 2000
Collection Martial Raysse

Le Chameau, 1958
Collection Martial Raysse

Le Chameau, 1996
Collection Catherine Thieck

Les Champignons, vers 1972 – 1973
Galerie Natalie Seroussi

Chapeau Bateau, 1989
Collection Angelina Raysse

La Chèvre, 1975
Collection Martial Raysse

Le Chien noir n'en fait qu'à sa tête, 2004
Pinault Collection

Ciel blue Mili blue, 2014
Private collection, Marseille

Coco Mato, 1972
Collection Karmitz

Coco Mato, 1982
Collection Nadine d'Archemont

Le Cœur quotidien, 1978
Private collection, Paris

- Colonne au cosmonaute*, 1960
Collection MAMAC, Nice
- Comme c'est triste la tristesse*, 2011
Collection Martial Raysse
- Comment ça va Irma ?*, 2013
Collection Martial Raysse
- Le Conciliabule*, 1975
Collection Karmitz
- Conversation printanière*, 1964
Pinault Collection
- Copie d'après Cagnacci*, 2009
Collection Otto Raysse
- Le Coq d'Ussy*, 1972
Collection Martial Raysse
- La Corde à linge*, 1972
Private collection
- Le Crocodile*, 1986
Private collection
- D'après Outamaro 1, Made in Japan*, 2014
Collection Martial Raysse
- D'une flèche mon cœur percé*, 2008
Collection Kamel Mennour
- La Dame de Xi'an*, 2007
Collection EmmaRose Ramdass, New York
- La Déesse*, 1980
Private collection, Paris
- Délice un peu tendue*, 2009
Pinault Collection
- Dessin préparatoire pour *Ici Plage*, 2009
Collection Martial Raysse
- Dieu merci*, 2004
Collection Karmitz
- Douleur recluse*, 1996
Collection Martial Raysse
- Ébauche pour les nouvelles aigrettes de la fontaine de la Place du Marché*, 1990
Collection Karmitz
- Eden*, 2004
Private collection, Toulon
- Éléments de vocabulaire*, 1967
Musée d'art, Ville de Toulon
- Émilie* (Étude pour *Ici Plage, comme ici-bas*), 2009
Collection Émilie Girault
- Émilie pour Ici Plage*, 2010
Collection Martial Raysse
- L'Empire Laurent !*, 2003
Collection Martial Raysse
- En pensant au roi René*, 1994
Collection Martial Raysse
- L'Enfance de Bacchus*, 1991
Pinault Collection
- Les Enfants B. pour L'Enfance*, 1988
Collection Martial Raysse
- Enfin sur le toit du monde !*, 2013
Collection Naomie Ramdass
- Et alors*, 2012
Collection Martial Raysse
- Étalage de Prisunic, Hygiène de la Vision n°1*, 1961
Private collection, Bruxelles
- Étalage : Hygiène de la Vision*, 1960
Private collection, Bruxelles
- L'Étoile, petits bouts échappés au déluge*, 1974
Collection Annie Raysse
- Étude d'après Vinci*, 1993
Collection Martial Raysse
- Étude le repas M. pour la Cène*, 2000
Pinault Collection
- Étude orange pour Ici Plage, comme ici-bas*, 2009
Collection Martial Raysse
- Étude pour géométrie variable*, 1966
Private collection
- Étude pour la belle Jeanne*, 2014
Collection Martial Raysse
- Étude pour la fontaine de la Place du Marché*, 1987
Collection Martial Raysse

Étude pour Le Jour des roses sur le toit, 2000
Pinault Collection

Étudoisillon, 1989
Collection Martial Raysse

La Femme du loup gris, 1988
Collection Martial Raysse

Femme, rêve et miroir, 1961
Pinault Collection

La Feria, 2005
Courtesy kamel mennour, Paris

Ferveur obscure, 2012
Collection Martial Raysse

Fidélis, 1993
Collection Catherine Thieck

Un Fil de soie sur l'eau bleue, 2012
Pinault Collection

La Fin des haricots, 2006
Collection Karmitz

Forme en liberté, 1968
Collection Martial Raysse

Une Forme en liberté, 1969
Centre Pompidou, Musée national d'art moderne,
Paris

La Forme Jeannot, 2013
Private collection, Paris

La Forme léopard, 1968
Private collection

Formentera, 1969
Private collection

Fort le type !, 2011
Collection Martial Raysse

La France verte, 1963
Private collection, Samir Traboulsi

Le Fun Solange !, 2014
Collection Martial Raysse

La Gardonnette, 1998
Private collection, Nîmes

La Gardonnette avec palme, 1998
Private collection, Nîmes

Le Génie de Boulaouanne, 1972
Collection Alexandra Raysse

Giotto renversé par un porc, 1995
Collection Martial Raysse

Giovanna, 1985
Collection Martial Raysse

Goa ce beau matin, 1993
Private collection, Paris

Graziella, 1966
Private collection, New York

Griffonis de MR – Ingres rend fou, 2001
Collection Martial Raysse

Heureux Rivages, 2007
Pinault Collection

High Tension, 1964
Collection MAMAC, Nice

L'Hiver, 1976
Collection Martial Raysse

Ho !, 2012
Private collection, Paris

Hop la huppe, 1986
Collection Martial Raysse

Hygiène de la Vision, Portrait double, 1968
Musée d'Art Moderne de Saint-Etienne Métropole,
Saint-Etienne

Ici Plage, 2009
Pinault Collection

Ici Plage, comme ici-bas, 2012
Pinault Collection

Identité, maintenant vous êtes un Martial Raysse,
1967
Centre Pompidou, Musée national d'art moderne,
Paris

Image LVIII – Le Domaine, 1979
Private collection, Neuilly-sur-Seine

Impasse des soupirs, 2010
Private collection, Paris

Inconnue dis-moi ton nom, 2014
Private collection, Londres

Insomnia, 2004
Collection Martial Raysse

Introduire la licorne, Retenir la chèvre, 1991
Private collection

Io, pour Les Roses, 2001
Pinault Collection

J'écoute..., 1960
Private collection, Nice

Japan, 1964
Collection Karmitz

Le Jardin, 1972
Collection Alban Raysse

Le Jardinier du Mont des Oliviers, 1988
Collection Chloé Ramdass

La Jaune Rose, 1964
Courtesy Galerie Georges-Philippe & Nathalie Vallois,
Paris

Je te vois Suzanne !, 2011
Collection Martial Raysse

Jeune portant porc (mise en place Le Jour des roses),
2001
Pinault Collection

La Jolie, étude pour *Le Jour des roses*, 1999
Pinault Collection

Le Jour, 1996
Collection Martial Raysse

Le Jour des roses sur le toit, 2001-2003
Pinault Collection

Le Jour où Gilbert s'est noyé, 2012
Collection Martial Raysse

Le Justicier, Tableau de mauvais goût, 1965
Collection Lisa et Richard Perry

Kommartial TV, 1964
Private collection, Monaco

Lancelot, 2014
Private collection, Bruxelles

Léonard de Vinci, 1968
Private collection, Paris

Liberté chérie, 1991
Collection Martial Raysse

Liberté chérie, 1991
Collection Martial Raysse

Liberté chérie, 2000
Private collection, Nice

Liberté en argent, 1969
Private collection

Le Lien, 1971
Collection Tom Langlais, Ussy-sur-Marne

La Ligne, 1973
Collection Karmitz

La Loca, 1975
Private collection, Paris

Loco Bello – Image X, 1975-1976
Collection Karmitz

Loco Bello – La Danse, 1975
Collection Chloé Ramdass

Lointaine Suis, 2000
Collection Karmitz

Loisoyourt, 1996
Collection Catherine Thieck

Louisa, moque-toi de moi, 1999
Private collection

Loustic, 2003
Collection Catherine Thieck

Lucette, Gérome pour L'Enfance de Bacchus, 1989
Collection Martial Raysse

Lucien en Bacchus, 1991
Private collection

Lucien rêve, 1976
Collection Ulrik Raysse

Luxury Island, 2005
Collection Martial Raysse

Mableue, 1965
Collection Angelina Raysse

Made in Japan, 1963
Pinault Collection

Made in Japan – La Grande Odalisque, 1964
Centre Pompidou, Musée national d'art moderne,
Paris, don de la Scaler Foundation, 1995

Mademoiselle Tura, 1994
Collection Florence et Daniel Guerlain, Les Mesnuls

Maestro bien humblement, 1993
Private collection, Paris

La Main, tout simplement!, 1992
Private collection

Mais espérons, chers amis..., 2000
Private collection

Make up, 1962
Private collection

La Manif, 2006
Collection Martial Raysse

Le Manteau, 1991
Pinault Collection

Maratata, 1970
Private collection, Bordeaux

Mardi Gras, 1998
Collection Martial Raysse

Ménis, le pêcheur, 1997
Collection Martial Raysse

Mer du Sud, 1961
Pinault Collection

Merci, 2006
Private collection, Bordeaux

Méto, 1964
Collection Karmitz

Mille-neuf-cent-soixante-cinq, 1965
Pinault Collection

Minuit à six heures, 1997
Collection Martial Raysse

Mio pour Les Roses, 2001
Pinault Collection

Miss Bagdad, 2003
Pinault Collection

Miss Nice, 1963
Collection SMAK, Stedelijk Museum voor Actuele
Kunst, Gent

Modello pour *Ici Plage, comme ici-bas*, 2010
Collection Catherine Thieck

Modello pour *Le Carnaval à Périgueux*, 1991
Private collection

Moi, 2012
Collection Martial Raysse

Mon Ami Pierrot, 1964
Private collection

Mon cœur percé, 2008
Collection Martial Raysse

Moros Kalhos, 1988
Private collection, Nîmes

La Mort m'aime, 2003
Pinault Collection

Mysteriously Yours, 1964
Collection Stedelijk Museum, Amsterdam

N'éon, 2011
Private collection

Nadine Nadine, 1982
Collection Nadine d'Archemont

Le Narcisse du beau rivage, 1973
Collection Karmitz

Le Nécessaire de toilette, 1959
Private collection, Houston

Némausa, 1987
Collection Martial Raysse

Nissa Bella, 1964
Collection MAMAC, Nice

Noon Mediterranean Landscape, 1966
Pinault Collection

Nostra Signora del Papel, 1971
Collection Martial Raysse

- Notre Dame de Bonne Espérance*, 1981
Collection Nadine d'Archemont
- Nu jaune et calme*, 1963
Pinault Collection
- Oasis*, 1964
Musée des Beaux-Arts, Nantes
- L'Ogresse des grandes surfaces*, 1980
Collection Timour Agha, Boukhara
- Oh mais c'est compliqué Monsieur Martial !*, 1997
Private collection
- Oiseau de paradis*, 1959-1960
Musée d'art moderne de la Ville de Paris
- Olga à jamais*, 1987
Private collection, Paris
- Oncle Smart*, 1994
Collection Martial Raysse
- Oui chéri...*, 2008
Private collection
- Le Pain et le vin*, 1985
Private collection
- Palmier*, 1967
Collection Myriam et François C. Lafon
- Pamela Beach*, 1963
Collection Natalie et Léon Seroussi
- Le Pandit blanc*, 2000
Private collection, Libourne
- La Papillote*, 1971
Collection Soizic Audouard Pasetti
- Paris XIII^e*, 1999
Collection Martial Raysse
- Pasiphae*, 1995
Private collection
- Patrice et Élodie (étude pour Le Carnaval)*, 1990
Collection Martial Raysse
- Pauvre de nous*, 2008
Pinault Collection
- Peinture à haute tension*, 1965
Collection Stedelijk Museum, Amsterdam
- Petite beauté dans sa coquille*, 1998
Collection Angelina Raysse
- La Petite Maison : La Chaise*, 1979
Private collection
- La Petite Maison : La Cheminée*, 1979
Collection Angelina Raysse
- La Petite Maison : La Porte*, 1979
Private collection
- La Petite Maison : La Table*, 1979
Private collection
- La Petite Maison : Le Tapis*, 1979
Private collection, Paris
- Petits bouts échappés au déluge*, 1987
Collection Martial Raysse
- Petits bouts échappés au déluge*, 1987
Private collection, Nantes
- Petits bouts échappés au déluge*, vers 2001
Pinault Collection
- Petits bouts échappés au déluge, avec Jean*, 1974
Collection Martial Raysse
- Petits bouts échappés au déluge (Heureux Rivages)*,
2005
Collection Martial Raysse
- Petits bouts échappés au déluge – Rémy pêche*, 1996
Private collection
- Plus Haut, petits bouts échappés au déluge*, 1974
Collection Martial Raysse
- Un Poisson au bout de la page*, 2011
Collection Anton Raysse, Copenhague
- Poisson d'avril*, 2007
Pinault Collection
- Le Poisson, esquisse pour L'Enfance*, 1990
Collection Martial Raysse
- Portrait à géométrie variable, deuxième possibilité*,
1966
Collection Karmitz
- Portrait of an Ancient Friend*, 1963
Pinault Collection

Pour Ici Plage, 2009
Collection Angelina Raysse

Pour Le Carnaval, 1989
Collection Martial Raysse

Pour te garder Amandine, 2014
Private collection

Primitif certes, vers 1968
Collection Martial Raysse

Prince, dites-moi, 1998
Collection Martial Raysse

Prise, 1975
Collection Kamel Mennour

Proposition to Escape: Heart Garden, 1966
Musée d'Art Moderne de Saint-Etienne Métropole,
Saint-Etienne

Proserpine, 2014
Collection Martial Raysse

Proverbes 9.2, 1997
Pinault Collection

Quant à l'autre et son chien démoniaque, 2013
Collection Martial Raysse

Quatre Néons pour Alexandra, 1967
Musée d'art moderne de la Ville de Paris, Paris

Radieuse des nuages, 2012
Pinault Collection

Ramonalisa (la cadette), 2000
Collection Karmitz

Ramonalisa (la fille aînée), 1993
Private collection

Raysschoffen, 1958
Private collection, Marseille

Raysse Beach, 1962-2007
Centre Pompidou, Musée national d'art moderne,
Paris, donation de la Centre Pompidou Foundation,
2008 (don de la Brooks Jackson Gallery à la Georges
Pompidou Art and Culture Foundation, 1982)

Re mon cher maître, 2007
Private collection, Paris

Regarde maman !, 2011
Collection Kamel Mennour

Reste mais boude, 2011
Private collection, Londres

Rois des Morts, étude pour Les Roses, 2001
Pinault Collection

Les Rois Mages, 1974 (hiver)
Private collection

Le Sage à la rose, vers 1975
Collection Martial Raysse

La Sage Élise, 1979
Collection Angelina Raysse

Le Sage sur le champignon, 1970
Collection Karmitz

Saint Sébastien, 1996
Collection Catherine Thieck

Saluds, 1974
Centre Pompidou, Musée national d'art moderne,
Paris

Salut les potes !, 2014
Collection Kamel Mennour

Le Salut soit sur la Dame si sage, 1996-2000
Courtesy kamel mennour, Paris

Sanceno Panca, ex : Le Mexicain, Coco Mato, 1973
Collection Brigitte Camelot

Sans commentaires, 2001
Private collection, Bordeaux

Sans titre, 1960
Pinault Collection

Sans titre, 1963
Collection Kamel Mennour

Sans titre II, 1961
Collection Angelina Raysse

Le Sceau de Digpatchan, 1972
Collection Alexandra Raysse

Le Sceptre, 1970
Collection Soizic Audouard Pasetti

Sentinelle au bout du ciel, 2013
Courtesy kamel mennour, Paris

La Seringue, 1958
Private collection, Marseille

Séraphine, 2007
Private collection, Paris

Seventeen (Titre journalistique), 1962
Pinault Collection

La Sieste égyptienne, 1999
Collection Martial Raysse

Sisyphes et sa sœur, 2007
Collection Martial Raysse

Les Six Images sages, 1969
Private collection, Paris

Slim Béchamelle, 1998
Collection Martial Raysse

Snack, 1964
Pinault Collection

Le Soir Antoine I, 1996
Private collection

Le Soir tombe sur nos amours, 2013
Collection Karmitz

Son de la flûte, 1981
Collection Kamel Mennour

Songeuse Roxane, 2013
Private collection

Songez, lui dit le prince, 1971
Collection Ulrik Raysse

Soudain l'été dernier, 1963
Centre Pompidou, Musée national d'art moderne,
Paris

La Souffrance tante Olga, 2014
Collection Martial Raysse

Souviens vous de moi souvent, 2008
Private collection, Londres

Sperlunga, 2012
Private collection

Spring Morning, 1964
Collection Stedelijk Museum, Amsterdam

Sur 3 roses, 1963
Pinault Collection

*Sur l'air du Roi Renaud portant ses tripes dans ses
mains*, 2013
Collection Martial Raysse

Sur la plage, 1962
Stiftung Museum Kunstpalast, Düsseldorf

Sur la route d'El Paso, 1971
Collection Otto Raysse

Suzanna, Suzanna, 1964
Courtesy Galerie Natalie Seroussi

Sylviane, 1981
Private collection, Paris

T'attendrais-je toujours ?, 2001
Collection Martial Raysse

Ta mouche Pauline, 1966
Collection Martial Raysse

Tableau cassé, 1964
Private collection

Tableau dans le style français II, vers 1966
Centre Pompidou, Musée national d'art moderne,
Paris, datation 2008. Ancienne collection Président
et Madame Georges Pompidou

Taratata, 1971
Collection Charlotte Gonner, Copenhague

Te voilà, cruelle, 2011
Private collection, Paris

Temps couvert à Tanger, 2014
Collection Martial Raysse

La Tête à venir (Petit bout échappé au déluge), 1976
Collection Martial Raysse

Tête d'oiseau sur fond azur, 1970
Collection Angelina Raysse

Têtes de porcs, étude pour Les Roses, 2001
Pinault Collection

Un Théâtre ad vitam, 2009
Courtesy kamel mennour, Paris

Tiens, tiens !, 2004
Collection Naomie Ramdass

Toi et Mio, 2009
Collection Martial Raysse

Toi, je t'ai à l'œil, 2008
Collection Martial Raysse

La Toupie, 1970
Collection Jacques Lacasse, Narbonne

Tous les mêmes, 2012
Courtesy kamel mennour, Paris

Tue-moi Yasmina !, 2010
Pinault Collection

Verte pour toujours, 1963
Pinault Collection

Via Vélasquez, 2003
Collection Martial Raysse

The Village Voice, 19 février 1970
Pinault Collection

Visage se poursuivant sur le mur d'en face, 1967
Musée d'art moderne de la Ville de Paris, Paris

Viviane, étude pour *La Dame*, 1998
Private collection

Vol à jamais, 1972
Collection Karmitz

Volute entre deux, 1993
Collection Angelina Raysse

Vraiment ?, 2014
Collection Martial Raysse

Vue du ciel, 1996
Private collection

Xoana de la dame blanche, 1986
Collection Martial Raysse

Xoanon de basse terre, 1986
Collection Martial Raysse

Yoko tout là-bas, 1971
Private collection

You, 2009
Collection Martial Raysse

10 ARTIST BIOGRAPHY

Born in 1936 in Golfe-Juan. Lives and works in Issigeac.

1954 – Studies literature at the University of Nice.
Regularly frequenting the School of Decorative Arts

1956 – First poème-objet, exhibition “Peintres de vingt ans”
at the Longchamps Gallery in Nice

1959 – First experiments with Prisunic objects

1960 – Participation in the exhibition “Art of Assembly” at MoMA in New York

1962 – Creation of *Raysse Beach* for the exhibition “Dylaby”
at the Stedelijk Museum in Amsterdam

1963 – Moves to Los Angeles, California

1964 – Production of the series *Made in Japan*, use of video projection in artwork *Suzanna, Suzanna*.
Exhibition “Raysse” at the Dwan Gallery in Los Angeles in California

1966 – Represents France at the Venice Biennale

1968 – Returns to France to participate in May 1968. Starts his *Formes en liberté*

1970 – Films “Le Grand Départ”

1973-1975 – Beginning of the series *Coco Mato*

1977 – Participation in the exhibition “Paris - New York” at the Centre Pompidou.
Opening a dialogue with the history of art in his painting

1989 – Creation of a monumental group for the Conseil économique et social in Paris

1992 – Retrospective at the Jeu de Paume in Paris and painting of *Carnaval à Périgueux*

2005 – Construction of the facade “Sinéma, les anges sont avec toi”
for the MK2 Quai de Loire in Paris

2007 – Participates in the exhibition “Sequence 1” at Palazzo Grassi

2009 – Participates in the exhibition “Mapping the Studio: Artists from the François Pinault Collection”
at Palazzo Grassi and “Who’s afraid of the artists? A selection of works from the François Pinault
Foundation” at the Palais des arts et du festival in Dinard

2012 – Completion of the work *Ici Plage, comme ici-bas*

2014 – Exhibition “Raysse: Retrospective 1960-2014” at the Centre Pompidou

11 MARTIN SZEKELY'S BIOGRAPHY

Born in 1956 and trained at the Boule and Estienne schools of fine and applied arts in Paris, Martin Szekely initially came to public attention in 1982 with his first collection of furniture, Pi.

He was awarded an industry-sponsored development grant by VIA (Valorisation de l'innovation dans l'ameublement) and spent the following three years developing the collection, which included, most notably, his emblematic Pi chaise longue.

Over the years, Martin Szekely's designs have fallen into two categories. On the one hand are the limited-edition pieces of furniture and objects, regularly exhibited. On the other are the designs and products, arising from industrial partnerships and public commissions.

His solo exhibitions include "Collection Pi" (1985), "Containers" (1987), "Pour faire salon" (1989), "Initiales" (1991) et "Satragno" (1994) at the Galerie Néotu (Paris); Martin Szekely designer (1998) at MAC's / Site du Grand-Hornu; des plats (2000), "six constructions" (2002), "des étagères" (2005), "concrete" (2008), "heroic shelves and simple boxes" (2009) et "Units" (2011) at the Galerie kreO (Paris), "Martin Szekely – Ne plus dessiner" (2011) at Centre Pompidou (Paris); "Artefact et MAP" (2014), at Blondeau & Cie (Geneva).

His work belongs to the following collections: Musée national d'art moderne / Centre de création industrielle, Centre Pompidou, Paris; Fonds national d'art contemporain, Paris; Musée des Arts Décoratifs, Paris; MAC's / Site du Grand Hornu, Le Grand Hornu; Musée d'art moderne Grand-Duc Jean, Luxembourg; Museu do Design, Lisbonne; Museum of Modern Art, New York; San Francisco Museum of Modern Art, San Francisco; Winterthur Museum, Winterthur (USA); Israel Museum, Jerusalem; Victoria & Albert Museum, London; Musée des beaux-arts de Montréal, Montréal.

In 2010, JRP|Ringier (Zurich) published "Martin Szekely", an extensive book dedicated to his production from 1998 to 2010, with an essay by Elisabeth Lebovici.