

Michel Nedjar

December 1 to January 26, 2019

Drawings, paintings, sculpture

The Belleville period

&

Jean Dubuffet

« La Fleur de Barbe » 1960

Livre – poème

Michel Soskine is proud to present the first exhibition in Spain of Michel Nedjar, one of Art Brut most exhibited artist in the world.

In 1945, Jean Dubuffet theorize the concept of “ Art Brut” rooted in the artistic production of the alienated or demented in psychiatric hospitals such as Heloise Corbaz or a spiritualist like Augustin Lesage as well as the production of the “common man”, uncultured author of unusual works characterized by a saturated support. These men and women are not interested in confronting themselves with art history and create for their own psychic necessity. Their works, also not meant for any particular destination, is closely linked with their inner self.

Just like André Breton before him, Jean Dubuffet recognized these works as authentic artworks that he will later gather in the world famous collection of Musée de l’Art Brut in Lausanne (Switzerland).

In 1981, Dubuffet wrote to Nedjar:

“Your art is very frightening, terribly tragic. But life is very tragic, so it is better to face it than to misrepresent it. Better not to dissimulate where and whom we are. You are representing life in a very strong manner and with uncommon potency”.

Michel Nedjar was born in 1947 en Soisy-sous-Montmorency of a polish Ashkenazi mother and a Sefaradi algerian father, a tailor, who transmitted his son with his passion for textiles. As a child, Nedjar started making clothes for his sister’s puppets while helping his grandmother sell rags in her Paris flea market store.

Aged 14, Nedjar left school and started learning the tailoring trade. At that time, he watches Alain Resnais movie “Nuit et Brouillard” and becomes conscious that most of his family had disappeared or been exterminated during the Holocaust. This experience would remain the most tragic event of his adolescence and life.

In 1976, after a deep depression, Nedjar starts making his first “puppets” out of sewn fabrics. In 1984 together with Claire Teller and Madeleine Lommel, Michel Nedjar pioneered the collection of Art Brut “L’Aracine” culminating in 1996 with a donation of 3,500 works to the Lille Museum of Modern Art (LAM) in Villeneuve d’ Ascq.

The present exhibition include 21 works (Paintings, drawings and one sculpture) from the “Belleville period”, one of the artist’s most sought after period and named after the Paris neighborhood where Michel Nedjar first studio was located. Gathered by a private collector who acquired them between 1984 and 1992, these works are drawn or painted on recycled material: wrenched from the past are old found rags

used for making puppets or discarded papers such as envelopes, train tickets, boarding passes, packaging paper whose folds, marks and stains are a testimony of their memories and suffering. The use of disposed trash symbolizes a rejection of consumer society, at a time when the artist positioned himself as an “outsider” and when Minimal and Conceptual works dominated the art world.

Using his fingertips dipped in heavy paint, Michel Nedjar combines his direct “fingerprinting” painting method with an application of wax on paper that he will later flatten with an iron.

Used by his father, a tailor, the iron was a familiar tool and has had a capital role in Nedjar creative process. When he irons his works after having applied wax, acrylic and pastel on them, the heat melts the surfaces and brings back to the surface a singular smooth texture. The paintings or drawings, can be best understood by the fact that Nedjar often compares his creative process as if entering a shamanic trance. Just like a sculptor, this physical relationship in the act of creating gives birth to multiple entangled figures, crowds and masks without mouth, human shadows, animals like birds, a goat, a rabbit or an elephant all emerge from the depth of rescued paper.

Nedjar works by series and gives them titles such as “Icones”, “Presences”, or “Absences”: To feel is more important than to think and as a chaman, he searches for the secretive ways and energies of life.

Between 1976 and 2016, Nedjar participated in more than 237 exhibitions, 69 solo shows in galleries and museums across Europe, United States and Asia. His work is included in the collections of the Pompidou Center, The Lille Museum of Art Contemporain et Art Brut, Le Musée de l’Art Brut in Lausanne, Le Musée des Abattoirs Toulouse (Collection Daniel Cordier) and is present in many museum collection or private foundations.

In the adjacent room will be presented Jean Dubuffet, 1960 poetic book “ La Fleur de Barbe” - illustrations of his “Beard Series” with hand written poems as a dialog with Michel Nedjar.

Del 1 de diciembre al 26 de enero de 2019

Inauguración: Sábado 1 de diciembre 11h a 15h.

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Martes a viernes: 10:30 –19:30h.

Sábados: 10:30 – 14:30h

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EXPOSICIONES INDIVIDUALES

2018

Michel Soskine Madrid (España)

2017

Lille Métropole Musée d'art moderne, Villeneuve d'Ascq (France)

2016

The ones and the others Hospital Saint Anne, Paris (France)

Michel Nedjar, Présences by Nathalie Hazan-Brunet, Museum of Art and History of Judaism, Paris (France)

2014

Galerie Christian Berst, Paris (France)

Le Mur, Oeuvres de la collection Antoine de Galbert, La Maison Rouge Paris (France)

2012

Accidental genius: Art from the Anthony Petullo Collection Milwaukee (U.S.A.)

2010

Galerie Christian Berst, Paris (France)

2009

Poupées Purim Museum of Art and History of Judaism, Paris (France)

2008

Animo! Museum Gugging, Maria Gugging Klosterneuburg, (Austria)

Animo! Kunstmuseum Thurgau, Ittingen (Switzerland)

2007

Michel Nedjar, *Intimités*, Galerie Poland-Hardouin Paris (France)

Galerie Chobot, Vienne (Austria).

2006

Galerie du Fleuve - Roy Sfeir, Paris (France)

Galerie idées d'artistes, Paris (France)

Galerie Artset, Limoges (France)

Susanne Zander, Cologne (Germany)

Judy A Saslow Gallery, Chicago (U.S.A.)

MICHEL SOSKINE INC.

2005

Michel Nedjar, Peintures, Poupées, Galerie Grand'Rue, Poitiers (France)

Galerie Latal, Zürich (Switzerland)

Webb Gallery, Waxahacie, Texas (U.S.A.)

Poupées Pourim. Musée d'art et d'histoire du Judaïsme, Paris (France)

2004

Judy A. Saslow Gallery, Chicago (U.S.A.)

Galerie du Fleuve - Roy Sfeir, Paris (France)

2002

Michel Nedjar, Mischtechniken, Galerie Chobot, Vienna (Austria)

Michel Nedjar, Galerie Latal, Zürich (Switzerland)

Webb Gallery, Waxahachie, Texas (U.S.A.)

Michel Nedjar, retrospective, Jason Rolf, new works. Judy A. Saslow Gallery, Chicago (U.S.A.)

Poupées d'exil. Musée de Cahors Henri Martin (France)

2001

Nedjar, Galerie du Fleuve, Paris (France)

Michel Nedjar, chairdâme. Halle Saint-Pierre, Paris (France)

2000

Galerie Jean-Pierre Ritsch-Fisch, Strasbourg (France)

Webb Gallery, Waxahachie, Texas (U.S.A.)

Michel Nedjar, 30 Arbeiten aus den Jahren 1982 bis 1988 Galerie Latal, Zürich (Switzerland)

1999

Michel Nedjar, oeuvres anciennes et récents (1982-1999) Galerie du Fleuve, Paris (France)

Alliance Française, Chicago (U.S.A.)

Galerie Latal, Zürich (Switzerland)

Éric Le gallo, Espace 061, Rouen (France)

1998

Sacred and profane, Michel Nedjar and Expressionist Primitivism Galerie St. Etienne, New York (U.S.A.)

1997

Foreign accent, Michel Nedjar Judy A. Saslow Gallery, Chicago (U.S.A.)

Oeuvres récents Galerie du Fleuve, Paris (France)

"Trauerränder" Galerie Heike Curtze, Vienna (Austria)

1996

Michel Nedjar, new works: paintings and Poupée sculptures Carl Hammer Gallery, Chicago (U.S.A.)

American Primitive Gallery, New York (U.S.A.)

Les Ongles en Deuil (touring exhibition):

De Stadshof-Museum voor Naïeve en Outsider Kunst, Zwolle, Holland (Netherlands)

Kunsthalle Recklinghausen (Germany)

Bielefelder Kunstverein, Bielefeld (Germany)

1995

Les Ongles en Deuil (touring exhibition):

Mannheimer Kunstverein, Mannheim (Germany)

Oeuvres récentes Galerie du Fleuve, Paris (France)

Galerie Charlotte, Munich (Germany)

1994

Galerie du Fleuve, Paris (France)

1993

New Works Carl Hammer Gallery New York (U.S.A.)

Nedjar Galerie Parti pris, Lausanne (Switzerland)

Cedar Rapids Museum of Art, Iowa (U.S.A.)

1992

Art brut am Beispiel, Michel Nedjar, Arbeiten auf Papier Galerie Rolf Ohse, Bremen (Germany)

1991

Galerie Le Gall Peyroulet, Paris (France)

Galerie Susane Zander Cologne (Germany)

1990

Michel Nedjar, dessins La Galerie Carré Noir, Nyon (France)

Recent Paintings Bill Bace Gallery New York (U.S.A.)

Galerie Charlotte für naive Kunst und Art Brut, Munich (Germany)

1989

Art en souffrance, Clermont-Ferrand (France)

Galerie Susanne Zander, Cologne (Germany)

Galerie Charlotte Buri, Basel (Switzerland)

1988

Rosa Esman Gallery New York (U.S.A.)

Galerie Susanne Zander Cologne (Germany)

Galerie Susi Brunner, Zurich (Switzerland)

Carl Hammer, Chicago (U.S.A.)

1987

Michel Nedjar, paintings, reliefs, sculpture Rosa Esman Gallery, New York (U.S.A.)

1986

Rosa Esman Gallery, New York (U.S.A.)

1982

Galerie Godula Buchholz, Munich (Germany)

1981

Puppen, Zeichnungen Galerie Godula Buchholz, Munich (Germany)

COLLECCIONES

De Stichting Collectie De Stadshof, Museum Dr. Guislain, Ghent (Belgium)

Centre Georges Pompidou, Paris (France)

Les ABattoirs, Toulouse (France)

Musée d'art histoire de Judaïsme, Paris (France)

Collection L'Aracine / Musée d'Art moderne de Lille Métropole, Villeneuve d'Ascq
(France)

La Fabuloserie, Dicy, Yonne (France)

Museum Charlotte Zander, Bönningheim (Germany)

The Musgrave Kinley Outsider Collection / Irish Museum of Modern Art Dublin (Ireland)

Collection de L'Art Brut, Lausanne (Switzerland)

Milwaukee Art Museum (U.S.A.)

Cedar Rapids Museum of Art, Iowa (U.S.A.)