

COLETTE BRUNSCHWIG

Colette Brunschwig was born in 1927 in Le Havre, France, she is a French abstract painter.

In 1974, Colette Brunschwig moved to Paris to study painting in the immediate Post-war period. From 1946 to 1949, she followed the teachings of André Lhote (1885-1962) who opened her eyes to the issues of abstraction. The work of Claude Monet (1840-1926) inspired Brunschwig to create works that were devoid of horizons but not of depth, pure abysses of darkness and light. In the late 1960s, Brunschwig embraced Eastern philosophy. Through Pierre Soulages (1919-2022), she met the Korean painter Lee Ungno. "For a very long time," explained Brunschwig, "Painting conveyed Meaning. Today the technique of Painting has become Meaning itself." Very often left untitled, sometimes marked with imprints or scratches, Brunschwig's paintings speak in their very matter. The painter worked from the void, but also from chaos and erasure. Brunschwig belonged to a constellation of surviving Jewish intellectuals working to transcend what E. Lévinas called "a tumor in the memory", the unthinkable and the unrepresentable.

Brunschwig exhibited at the historic Colette Allendy since the early 1950s, and different generations of Parisian galleries have accompanied her work: in the 1970s, the galleries Nane Stern and La Roue, in the 1980s and 1990s, Bernard Bouche, Clivages and Jaqueter, in the 2000s and 2010s, Convergences and Jocelyn Wolff. Her works was presented in the recent solo exhibitions, *Colette Brunschwig & Claude Monet in conversation*, Galerie Jocelyn Wolff, Paris-Romainville, 2022, and *La Roue revisited*, OSMOS, New York City, USA, 2018. In 2020, she took part of the historic group show *Femmes années 50. Au fil de l'abstraction, peinture et sculpture*, Soulages Museum, Rodez, France. Colette Brunschwig has been part of the exhibition *Météorologiques*, at the MuMa, Musée d'Art Moderne André Malraux, Le Havre, France, 2022.

柯莱特·布伦瑞克生于

1927 年的法国勒哈弗尔，大部分作品为抽象艺术。

从 1974 年开始，布伦瑞克移居巴黎，并开始学习绘画，特别是战后艺术。从 1946 年到 1949 年，她师从于 André Lhote (1885-1962) 并获得启发，接触到了抽象艺术的世界。莫奈 (1840-1926) 的作品深深地启发了布伦瑞克，使得她的作品摒弃了地平线，却同时保留了景深，形成了纯粹的黑暗及光明的深渊。在六十年代后期，布伦瑞克研习东亚哲学，通过皮埃尔·苏拉热 (Pierre Soulages, 1919-2022) 她接触到了韩国画家李应鲁 (Lee Ungno, aka Yi Eungro), 她说，“长久以来，绘画都需要传达某种意义，而如今，绘画的技法本身就成为了意义。” 她的作品时常没有起任何标题，有时会以印记或刮擦来标记，让作品本身为自己说话。艺术家不但从空虚中作画，也从混沌和消除中作画。她作为幸存犹太人知识分子的一员，用伊曼纽尔·列维纳斯 (E. Lévinas) 的话来说，她的作品跃升成为“记忆的肿瘤”，是无法想象且无法再现的。

布伦瑞克的作品从五十年代开始在法国巴黎历史悠久的柯莱特·阿郎迪画廊进行展出，大量不同年代的巴黎画廊都曾展出过她的作品，包括七十年代的 Nane Stern 画廊和 La Roue 画廊，八十及九十年代的 Bernard Bouche 画廊、Clivages 画廊、以及 Jaqueter 画廊，此外还有 00 年代和 10 年代的 Convergences 画廊和乔斯林·沃尔夫画廊。她近期参与过的群展包括《柯莱特·布伦瑞克与莫奈的对话》，乔斯林·沃尔夫画廊，巴黎，2022；《重访 La Roue》，OSMOS, 纽约，2018。在 2022 年，她参与了具有历史意义的群展《五十年代的女性，抽象艺术、绘画、雕塑》，苏拉热博物馆，法国。同时也参与了群展《气象学》，安德烈·马尔鲁现代艺术博物馆，法国，2022。

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