



Salon 2018 d'Automne

SALON D'ART HISTORIQUE DEPUIS 1903



25-28 OCTOBRE

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PRESS KIT

PRESS CONTACT

Email : briseis.communication@gmail.com

Tel : 06 71 62 74 15

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SALON D'AUTOMNE

October 25-28, 2018

In a marquee on the Avenue des Champs-Élysées, Paris 8^e

Opening and press view : Wednesday October 24, 2018

FRANCOIS CHENG, of the Académie Française,
Patron of the 2018 Edition



François Cheng, *Un cœur qui s'abandonne s'envole*, calligraphy © VIA Paris

FRANQUIN, Guest of Honor 2018



Franquin, *Idées Noires* © Franquin - Fluide Glacial

For its 115th edition, the Salon d'Automne will take place from October 25 to 28 on the Avenue des Champs-Élysées. A historic art salon started in 1903, with an international reputation, it is the unmissable rendez-vous of living artists from every continent.

The Salon d'Automne is at the origin of a great number of major 20th-century artistic movements which gave rise to major figures in the areas of painting, sculpture, architecture, engraving, photography, etc. It continues to be a very rich creative platform, both in the variety of disciplines that it brings together and in its strong international makeup: forty percent of exhibiting artists come from the rest of the world. In 2017, 890 artists took part, selected by the jury from among twice as many applicants.

The Salon d'Automne is also present internationally. Every year, it presents a selection of its artists at the National Art Center in Tokyo. In 2017, the Salon was invited to take part in the « Paphos European Capital of Culture 2017 » in Cyprus. In the past, exchanges and partnerships have been organized between artists from several countries, most recently Bielorussia, Brazil, Spain, Israel, Egypt, Saudi Arabia, Russia, China, etc.

The Salon d'Automne 2018, under the patronage of François CHENG of the Académie française

«Salon d'Automne. This title is absolutely magical in its sound, like a bumblebee that buzzes, that quivers, that stuns. It is equally magical in the image that it evokes. Autumn is the season in which nature reaches the climax of its shapes and colors. It is the moment in which, for artists, works produced after a period of hesitation and evolution reach their high degree of maturation. Admittedly, each artist can show his works in individual fashion. But at the same time, he is overwhelmed by the vital necessity of confronting his creation with that of other artists, to display it to a wider public with the aim of sharing it with a greater number. Thus, the Salon d'Automne reveals itself as something quite indispensable. »

François Cheng, June 2018

François CHENG is born in 1929 in China. The political events that stir and devastate his country in 1948 force him into exile. Like his parents, he chooses France, whose culture he is already somewhat familiar with, thanks to the reading of the great French authors, and for which he has a passion. His writings (novels, essays, poetry books, calligraphy) are infused with Western culture which he links to Eastern culture by creating a symbiosis between the two and drawing the best of each for his creations. His sober, musical and profoundly spiritual writing is guided by Beauty, which, to him, is truth and a desire for transcendence.

A distinguished translator of the poet Rainer Maria Rilke, François Cheng has translated letters by the poet addressed to his wife, the sculptor Clara Westhoff, a student of Rodin, who was himself honorary president of the Salon d'Automne from 1906. In the letters, Rilke evokes his emotion at the sight of the works of Cézanne, during the great retrospective of the artist that the Salon d'Automne organizes in 1907, only a year before his passing : « *When I think how troubled and uncertain I was looking at these first works, at a time when I was hearing this name for the first time. And then there was a long moment when nothing happened, and suddenly one finds in oneself the eyes that one needs* » (Rilke, *Oeuvres en prose*, coll. La Pléiade, p.992). The Salon d'Automne will have the honor of presenting several calligraphic works and art books by François Cheng in the Artist Books section.

FRANQUIN, Guest of Honor of the Salon d'Automne 2018

The Salon d'Automne has the pleasure of devoting an exhibition to its guest of honor, Franquin, who passed away in 1997. Thanks to his daughter Isabelle Franquin, a retrospective will present his original drawings of his favorite subjects, including the series *Les Idées Noires*, in which he placed his immense talents as a draughtsman at the service of a remarkably sharp view of the human race: « *An Idée Noire on a snow-white background. If a single drawing could sum up Idées Noires, it would be this one. It can be stripped of a narrative without losing its potency. Man faces his end: no escape, no conclusion; action, inevitably, is suspended ... It is up to the reader to imagine -- or not -- the rest!* » -- Isabelle Franquin

André FRANQUIN, one of the world's most famous cartoonists, started his career in 1946 at « SPIROU » magazine. With soon-to-be iconic characters such as Modeste and Pompon, the Marsupilami, Zorlup and, most of all, the aptly named Gaston Lagaffe, he delighted several generations of young readers. It was in 1977 that André Franquin created *les Idées Noires* in the independent and short-lived supplement of « Spirou » magazine, « Le Trombone Illustré », of which he was editor-in-chief. These sketches, imbued with black humor, then found a home in « Fluide Glacial » magazine, where the marvellous and dark 65-panel saga was continued. Franquin tackles every subject, pulling it apart: the military, business, industry, technocracy, religion, suicide, depression, ecology, bullfighting, etc. (Source : official website, www.franquin.com)

For its 115th edition, the Salon d'Automne will present 850 artists from 45 countries originating on all five continents. The Salon d'Automne exhibition is presented in sections that have been rigorously selected and organized for a better grasp of the works. Beyond the classifications by discipline -- engraving, sculpture, drawing, photography, digital art, video, architecture, environmental art, artist books -- there are several sections devoted to painting, defined by their pictorial styles (Synthesis, Abstraction, Emergence, Expressionism, Subjective Figuration, "Figures et Essais," Myths and Singularity, Convergences).

The Salon d'Automne is a non-profit association of artists created in 1903 and recognized as a public-interest establishment since 1920, and it is supported by the Ministry of Culture. It is headed since 2015 by the sculptor Sylvie Koechlin. The Salon d'Automne is an independent, secular organization, managed for five generations by a committee of artists elected by its members. The Salon d'Automne is 80 percent financed by the participating artists. It has as its statutory ambition to encourage and promote the arts in all of their forms, and in particular through exhibitions both in France and abroad. The Salon d'Automne is one of the few artistic events of the autumn that is free of charge for the general public. For the first time this year, it will appeal to the generosity of visitors with a call for individual donations.

Marking these four days is a cultural program of conferences, roundtables, concerts, film projections which the public is welcome to attend.

PRACTICAL INFORMATION

Dates : From Thursday Oct. 25 to Sunday Oct. 28, 2018 from 11.00 to 19.00

Friday October 26, evening opening: 11.00-22.00. Sunday: 11.00, last entrance 17.00.

Access : Free of charge

Address : Avenue Franklin Delano Roosevelt, Champs Elysées, Paris 8e

OPENING & PRESS VIEW: Wednesday Oct. 24, from 12.00 to 14.30

EDITORIAL

by Françoise Nyssen, Minister of Culture

The Ministry of Culture is committed throughout the year to supporting the work of creative talents and artists and their interaction with the public. The Salon d'Automne has been operating with that aim since its creation in 1903 by honoring artistic creation in all its diversity, giving painting, sculpture, but also hybrid forms that defy traditional categorization their rightful place.

This diversity and openness come together in the profoundly international dimension of the event, which I support wholeheartedly. Artists of all horizons and nationalities participate in the salon. In exchange, I wish to commend the Salon d'Automne's commitment to global outreach, as illustrated last year by the Salon d'Automne exhibition in Cyprus, as part of the international initiative « Paphos European Capital of Culture. »

I am delighted that François Cheng of the Académie française is the patron of the 2018 edition, and that the works of Franquin are presented in his capacity as guest of honor.

I wish to thank Sylvie Koechlin, the president of the Salon, and her teams for their action in favor of art and its dissemination, year after year.

Wishing all a wonderful Salon d'Automne,

Françoise Nyssen

Minister of Culture

EDITORIAL

**by Bruno Julliard, First Deputy Mayor of Paris in
charge of culture**

The Salon d'Automne is launching its 115th edition, and it is with great pleasure that I associate with it the voice of the city of Paris. This fine event has become an unmissable moment of the Parisian art scene by bringing together hundreds of artists of all disciplines every year.

A symbol of this artistic diversity is the patronage of François Cheng of the Académie française, author and poet, who this year will present books and calligraphies inside the marquee on the Champs-Élysées. Franquin, the Belgian cartoonist and father of Spirou and Fantasio, among others, will be the focus of a major retrospective. These two authors will join 850 other artists, from photographers to architects, for interdisciplinary encounters.

This annual rendez-vous attests to the support of the city for creativity and artistic development. Like our city, it is committed to a spirit of welcome and collaboration with foreign-born artists. I thank the Salon d'Automne and its teams for their work in favor of artistic encounters, the seeds of creation.

Bruno JULLIARD

First Deputy Mayor in Charge of Culture

EDITORIAL

by **Jeanne d’Hauteserre, Mayor of the 8th arrondissement**

The 2018 edition of the Salon d’Automne will be the occasion to present to you an eclectic exhibition bringing together 850 talented artists, painters, sculptures, printmakers, sculptors, engravers, photographers, architects, visual artists, draughtsmen and women, who have come from all over the world to attest to the diversity of the arts.

This year, the Salon will be placed under the patronage of the great poet and author François CHENG, of the Académie française, who will present a few of the calligraphies produced for his poems and a few of his artist books in the eponymous section.

Alongside him, the guest of honor, the Belgian cartoonist FRANQUIN, will exhibit several of his most famous original panels, which will undoubtedly draw the attention of the greatest number.

This annual rendez-vous takes place thanks to the dedication of Sylvie KOEHLIN and her Committee of volunteers, who have spared no effort to ensure the success of the Salon, supported by the Mairie of the 8th arrondissement, the Salon’s partner for the second consecutive year.

I wish to extend my heartfelt compliments to the artists and to the Salon d’Automne Committee, which did a remarkable job of selecting the works on display on the world’s most beautiful avenue between Thursday October 25 and Sunday October 28, 2018.

Wishing all a great Salon d’Automne !

Jeanne d’HAUTESERRE

Mayor of the 8th arrondissement

EDITORIAL

by Sylvie Koechlin, President of the Salon d'Automne

2018 marks the centenary of the end of the Great War, which ravaged the world in general and Europe in particular. How time has passed since this terrible disaster, which was followed by so many others, equally monstrous, across the decades and all the way up to today! Should we let ourselves be gagged and stifled by this serious chain of events, amplified by the thunderous and distressing noise of the world around us? The answer is obviously not! Despite the harshness of events, erupting on all fronts, since the beginning of time, **Art has always been the refuge of Humanity.**

In great bursts or in small touches, depending on places and periods, artists have the very particular role in society of showing things through the prism of their own sensitivity. These myriad representations are proof of the unfathomable dimension of the human soul in the face of life itself.

This year again, the Salon d'Automne is in a position to show the public an ensemble of 1,000 works, testaments to the creativity of their makers, from all five of our planet's continents. Patronized by the great writer François CHENG, of the Académie française, these works will not contradict the poet's affirmation: « All beings are not necessarily artists, yet every soul has a song. It is capable of responding to other songs that speak to it. At all times, in all cultures, every soul has a music that it wishes to hear at the moment of departing the earthly cradle. The soul will never cease to resonate with a song that is greater than itself. » **François Cheng** - *De l'âme*, p.114

Started in 1903, the « song » of the Salon d'Automne is replayed every year, producing an ever-changing spectacle, in a current that is in perpetual mutation, following the rhythm of breaths and aspirations.

Franquin, prestigious guest of honor, reinforces and confirms this singular song with his original drawings, presented in retrospective form, from the *Les Idées Noires* series, in which his immense talents as a draughtsman serve the remarkable lucidity of a screenwriter, uncompromisingly describing the trials of the human species. Far from filling us with despair, these drawings make us reflect on the depth of these popular themes and on their timeliness.

The Salon d'Automne is proud of the presence of these two great names alongside its 850 artists from 45 nations -- brought together by an annual jury composed of its committee -- as actors of this great Parisian exhibition.

May the numerous actors, all of them passionate volunteers, who allowed this event to take place be warmly thanked for their militant commitment to the success of the project, and first and foremost, the members of its board.

The Salon d'Automne is decidedly an artists' « affair » -- at the service of artists. Eighteen sections, rigorously organized, are presented in an aesthetic that is revised each year, coupled with a vast cultural program that combines the visual arts with music, literature, poetry, short films, dance, fashion, etc. in an ever-changing diversity.

On our own, we can do nothing! The Salon d'Automne is pleased to receive the help and support of its many partners, to which it conveys its heartfelt gratitude.

The Mairie of the 8^{ème} arrondissement, the City of Paris and the Ministry of Culture have great trust in the Salon's ability to lastingly carry out its mission of promoting art and artists.

After the very noteworthy exhibition that was staged in tandem with the Institut français de Chypre as part of « Paphos European Capital of Culture 2017 », introducing artists from around the world to their Cypriot counterparts, new, vast and inspiring international projects are appearing in the years ahead that we will soon have the joy of presenting.

The Salon d'Automne, benefiting from the pluri-disciplinarity that is written into its DNA, and backed by the fervent conviction that there should not be a notion of hierarchy between major and minor art, has a great future ahead of it. It has demonstrated its ability to enter into and impose itself on the artistic landscape of the 21st century, thanks to the creative vigor of its members and the attraction that it exercises over the thousands of candidates who give it their work, what they hold most dear, the expression of their soul, as François Cheng describes with such talent.

Let us be honored and delighted to once again be able to offer this precious instant, this explosion of expressions, of shapes and colors to a Parisian public whose unfailing loyalty is, for us, an indisputable sign of recognition.

Sylvie KOEHLIN

Sculptor
President of the Salon d'Automne

EDITORIAL

by François Cheng of the Académie française, Patron of the Salon d'Automne 2018

Salon d'Automne. This title is absolutely magical in its sound, like a bumblebee that buzzes, that shakes, that stuns. It is equally magical in the image that it evokes. Autumn is the season in which nature reaches the climax of its shapes and colors. It is the moment in which, for artists, the works produced after a period of hesitation and evolution reach their high degree of maturation. Admittedly, each artist can show his works in individual fashion. But at the same time, he is overwhelmed by the vital necessity of confronting his creation with that of other artists, to display it to a wider public with the aim of sharing it with a greater number. Thus, the Salon d'Automne reveals itself as something quite indispensable.

It speaks of a vital necessity. Is that a trait that characterizes art in the same way that it does eating or sleeping? At first sight, no, if human life is reduced to a functional existence. Artistic creation would then only be a more or less elegant pastime and works of art, ornamental objects. We are perfectly aware that this is not the case. The sentence by Valéry comes to mind: « Honor of Men, Sacred Language ».

Art is one of the languages that expresses the most sensitive and the most elevated part of the human soul, that confers to humanity its dignity. Combining technical requirement and subjective inspiration, the necessity imposed by reality and the freedom born of the inner impulse. True artistic creation is one of the greatest accomplishments of the human being, allowing him to transcend his tragic destiny, to surpass the limits of death. The reputation of a great work is a continuous outpouring, and the resonances that it inspires go beyond time and space. The act of creation is linked to original Creation; the connections that rise out of it are not mere communication; they proceed from a universal communion. In this communion, the human soul's superior qualities, its intuition for beauty, its capacity for love manifest themselves completely -- qualities that no artificial intelligence would know how to replace.

As for finding out in what capacity I speak here, I would like to say the following. Having worked my whole life in the poetic realm, I cannot reject my title of poet. Through my poetic works, I entered the private domain of painters by realizing numerous artists' books. It must be added, however, that there is a discipline which I practice myself: calligraphy. This art of the line is also a link that ties me physically to art proper, and predisposes me to be attached to it. Shortly after my arrival in France in the early 1950s, at a time when I barely spoke French, I started to attend salons such as the Salon d'Automne, together with painter and sculptor friends. Towards the end of the 1960s, I undertook to translate French texts into Chinese, including the letters of Rilke about Cézanne. These letters, addressed to his wife who was a disciple of Rodin, were written by Rilke in 1907, on his visits to the Salon d'Automne, which had filled one of its galleries with the works of Cézanne, who had died the previous year.

The discovery of the extensive oeuvre of Cézanne, who would exercise such a decisive role on modern Western art, was a shock for Rilke. From the painter, the poet received the great lesson that genuine artistic creation springs from a deep dialogue which the human being engages in with the universe of the living. Translating these letters, which convey the fervor with which the poet attended the Salon every day as well as each work that was contemplated, I experienced, in turn, the shock that he experienced. My way of conceiving the encounter between Chinese art and Western art would be permanently infused by it.

Since that translation, which gave me a sense of the importance of the Salon d'Automne to living art, a half-century has gone by. One can easily imagine the emotion that I experience today as I take on the patronage of this 2018 Salon, with its exceptional breadth and richness. An emotion that consists primarily of gratitude, in other words the unspeakable sensation of a new birth.

François Cheng of the Académie française, for the Salon d'Automne, June 2018

INTERVIEW WITH FRANCOIS CHENG

Excerpts from « Panorama » magazine, François Cheng – François-Xavier Maigre, July-August 2018

To meet François Cheng is to experience a timeless moment. Born in 1929 in China, this educator and translator is also the author of a rich body of work consisting of some 30 novels, meditations, essays ... But it is perhaps his poetic vocation that best defines this magician of the word, as comfortable in his native languages as in that crystal-clear French that he passionately serves all the way to his seat beneath the dome of the Académie française.

Forgive this abrupt question, but at a time of algorithms and artificial intelligence, does the contemporary human being still need poets?

More than a year ago, I published the book *De l'âme* ['Of the Soul'], where I tried to grasp the reality of that entity which, with the body and soul, makes up our being. I wrote in the book that the soul contains our experiences, our sentiments, the impetus of our desires, the past emotions that our memory preserves, our intuition of beauty, our aspiration to artistic creation, our fundamental need for love. And at the base of all of that, the instinctive communion with transcendence, since the soul is linked to the Anima, the breath that enlivens all living things. Yet my pages lacked a formal definition of the soul. I found this definition in the current atmosphere of exaltation of artificial intelligence: the soul is that essential part of our being that a robot can never replace. If we accept that definition, we understand better than ever the need for poets and poetry to help us come to grips with the world and our destiny. [...]

Ultimately, can beauty save us?

To declare that beauty can save us, we must first divide it up into different degrees. There is the beauty of nature. That beauty is already a sign to indicate to us that the created universe is not an amorphous and indifferent mass, that it is full of intentionality, and therefore, that it invites us to celebrate it. As a result, our humble destiny takes on a meaning as well, as a celebrant of this beauty. [...] On the human front, there is physical beauty and the beauty of the soul. Physical beauty is not always reliable; the beauty of the soul is always good, it is goodness itself. There exists within us a divine part where beauty and divine beauty are united. This beauty can translate itself in a « noble saving gesture», such as the gesture that Colonel Beltrame accomplished by standing in for a hostage. It offers one of the most beautiful faces of France. Humanity's most beautiful saving gesture is Christ on the Cross. [...]

You are an academic and a writer, but also a talent calligrapher and a friend of painters...What is most striking in your work is this desire to reconcile content and form, the idea and its embodiment. How productive is this combination?

Calligraphy is an art of the line. And the line, to a Chinese person, is the visualization of the breath that animates the living universe. By drawing lines, we enter into a relationship with this breath. Add to that the fact that what the calligrapher draws is a set of eminently significant signs. Thus, as the form takes shape, a meaning emerges from it. For that reason, calligraphy is an art of incarnation par excellence. [...]

You have written that « light is only beautiful when it is embodied in a stained glass window or the glass of a bottle... » Poets have the ability to collect the crumbs of infinity from the edge of a table. Can this sharpness be taught?

Practical life imposes rules and norms on us so that we can function. It forces us into a repetition that makes us blind and deaf. We no longer realize that whatever happens in the moment is an « event-advent ». Take a painting hanging on the wall: every time you look at it, there is a new encounter. Beauty is never something that one possesses and puts in one's pocket. It's the same with a person. We must learn to look at each human being as if for the first time. [...] Everything is a call, everything is a sign. We only need to pay attention to it. It seems simple; and yet it's still a discipline. Rilke said: « I learn to see ». And that's also what one of the verses in my latest book expresses: « Eternal adieu / at any moment / Eternal hello / at any instant ». [...]

To write a good poem, where does one start?

Definitely not with the intention or the pretention of writing a good poem. One has to be in a state of extreme humility, listening to a voice that rises from the depth of one's being, or comes from very far, the two being the same. It is within us that we reconnect with childhood, and through it, with the origin of the world. From a verse or the makings of a verse, you then have to work your way to the song, remaining impossibly demanding, tolerating no artifice, at the expense of working mentally day and night, until the words sing naturally and necessarily, like a lullaby from the beginning of time. [...]

« Vers le soir, abandonne-toi / à ton double destin : / Honorer la terre, et faire signe / aux filantes étoiles » you write. Is terrestrial life merely exile?

On the contrary! Terrestrial life is an incredible gift. We never forget the affirmation of the poet John Keats: « Life is a valley where souls grow, » nor that of Malraux: « A life is worth nothing, but nothing is worth a life. » The passage on earth teaches us everything that life contains in trials and promises. We realize that we are parties to an immense adventure, that of Life, and each of us participate in it as a unique being. This unique being, while celebrating the glory of Creation, aspires to enter in a communion with the Creator. One of my verses attempts to explain this: « La mort qui rend tout unique est l'unique accès / À la transformation. Face à elle, on laisse tout, / Gardant seul ce que même Dieu ne peut remplacer : / L'amour inachevé d'une âme singulière. »



François Cheng, drawing by Sophie Bourgenot © Sophie Bourgenot

Biography :

Born on August 30, 1929 in China, François Cheng belongs to an academic and learned family -- his parents were among the first bursars sent to the United States. He attends secondary school in Chongqing from 1937 to 1945. Once the war is over, China plunges into a civil war that drives its youth to despair and rebellion. After drifting for a time, he is admitted to Nanking University.

In the beginning of 1948, his father, a specialist in educational sciences, participates in the foundation of UNESCO, thanks to which he can come to France. He dedicates himself to the study of French language and literature. He must nevertheless go through a fairly long period of adjustment marked by deprivation and solitude before obtaining a job in 1960 at the Chinese Linguistic Center (which later becomes the Centre de recherches linguistiques sur l'Asie orientale at the École des hautes études en sciences sociales). In parallel, he translates the great French poets into Chinese and writes his doctoral thesis.

In 1969, he is invited to teach a course at the Université de Paris VII. From that point on, he dedicates his time both to teaching and to personal creativity. He becomes a French citizen in 1971. In 1974, he becomes a lecturer then a professor at the Institut national des langues et civilisations orientales; his published works consist of translations of French poets into Chinese and Chinese poets into French, of essays on Chinese thought and aesthetics, of monographs on Chinese art, of poetry books, novels and an album of his own calligraphy.

He wins the Prix André Malraux for *Shitao, la saveur du monde*, the Prix Roger Caillois for his essays and his poetry book *Double chant*, the Prix Femina for his novel *Le Dit de Tianyi*, and the Grand Prix de la Francophonie for his complete body of work. He is a doctor *honoris causa* of the University of Bergamo (Italy) and of the Institut catholique de Paris (2007).

He is elected to the Académie française on June 13, 2002, replacing Jacques de Bourbon Busset (34th seat).

François Cheng is Officier de la Légion d'honneur, Commandeur des Arts et des Lettres, Chevalier des Palmes académiques.

News: The exhibition « Encre poétiques de François Cheng » will be held at the Musée des Beaux-Arts of Tours, from October 5, 2018 to January 7, 2019.

FRANQUIN, Guest of honor

After spotlighting great illustrators (Léo Kuper, 2011, Etienne Delessert, 2012) and cartoonists (Cabu, 2013, Wolinski, 2014, Moebius, 2015) as its guests of honor, the Salon d'Automne is pleased to dedicate a retrospective exhibition to the original drawings from the series *Idées Noires* by Franquin, guest of honor of the Salon d'Automne 2018. The committee wishes to thank his daughter Isabelle Franquin sincerely for her trust and support in the preparation of this presentation.



Franquin, *Idées Noires*, L'homme et les loups, Panel 3 © Fluide Glacial

Born in 1924 in Etterbeek, a district of Bruxelles, Franquin is the only survivor of several miscarriages. The only member of his generation in his family, he has an overly sheltered childhood in the middle of adults. He performs brilliantly in dreary religious schools. The grimness of this period is brightened by the reading of comic strips and, later, of *l'Os à Moelle*.

Franquin's first cartoons are published in the daily « La Nation Belge » when he is 11 years old, after his participation in a contest organized during the universal exhibition of 1935.

Two years later, he is the first president and the first card-carrying member of the « Club des Souriants », founded in memory of Astrid of Belgium, the smiling Queen. Several of his drawings are also published as part of his membership of the club.

In 1943, he spends a brief period at the Art school of Saint-Luc which closes the following year after the bombing of Brussels.

In April 1945, he is recruited by the animation studio CBA as « animator », even though he lacks the training for it. He meets, among others, Morris and the cartoonist who will become known as Peyo. The studio closes down six months later.

His first professional drawings are published in Catholic scout reviews from 1944 onwards. He produces one-page gag-covers for the weekly « Le Moustique » from 1946.

He has a few chances to depict the eponymous hero of the « Journal de Spirou » starting in 1946 (including covers of the 1947 Almanach and magazine compendiums, as well as the complete graphic novel *Le tank*).

Later, he creates realistic wash drawings to illustrate covers and literary novellas for the magazine « Bonnes Soirées ».

He makes his first contacts with Jijé, the Spirou cartoonist, the veritable one-man-band running the Journal de Spirou. He takes over the character of Spirou at the last minute in the episode entitled « La Maison Préfabriquée », without it being really possible to make out which was Jijé's last box and which was Franquin's first.

He takes part in an ephemeral drawing studio on rue Fossé aux Loups with Morris and Eddy Paape at the request of Charles Dupuis.

In early 1947, he spends time with Jijé at his family villa in Waterloo, together with Morris. There, they meet Willy Maltaite (Will), who is already active in the field. It's an intense period of exchanges, of graphic initiations and cultural exchanges that enrich the four men.

In 1948, he spends time in the United States and Mexico with Jijé and Morris to escape a potential third world war and to work there. In 1949, he returns to Belgium. Franquin continues the Spirou and Fantasio series until 1968, creating album after album, a veritable little world produced around two journal heroes.

He creates Modeste and Pompon in 1955. The adventure will last until 1959 at the Editions du Lombard. Then comes the birth of the character of Gaston, the « aimless hero » of the journal de Spirou in 1957.

He takes part in numerous animations at the magazine (title banners and various other presentations). The volume of work required by the publisher leads him to work in a studio with, among others, Jidéhem and Roba.

In 1977, he creates « Le Trombone Illustré », a magazine within the « Journal de Spirou » with which numerous cartoon talents collaborate. There, he draws *Les Idées Noires* for the first time, a somber and sarcastic denunciation of human vileness.

Franquin is co-writer and director of the series « Isabelle » (1974 with Will & Delporte), « Arnest Ringard et Augraphie » (1978 with Frédéric Jannin & Delporte).

In 1980, he receives the Prix Adamson as best international author. In 1990, he participates in the animation project « Les Tifous », but the project flounders after financial misconduct. In 1994, he receives the Prix Max und Moritz.

In 1997, dies of a heart attack in the south of France, after an unsuccessful 10-day hospitalization.

The reason for his talent? The boredom he experienced from childhood, and the need to imagine, to tell, to produce stories and, especially, to laugh and share laughter. His observational skills and empathy with everything that surrounds him are also the result of a solitary childhood in which one has time to discover the world.

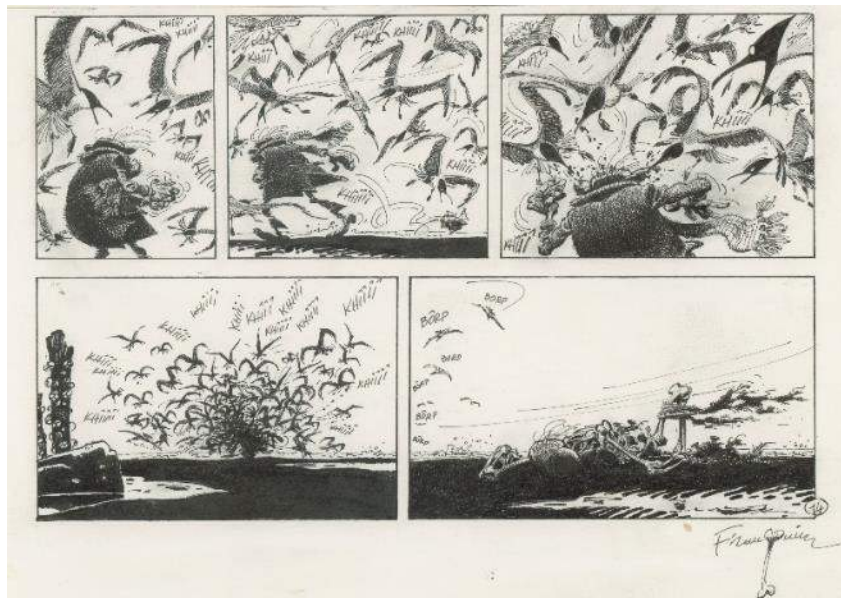
His gift for drawing and sketching allow him to diversify his talent: animation at the CBA studio, realistic wash drawings for the magazine « Bonnes Soirées », cartoons in the boy-scout revue « Plein Jeu » and the weekly « Le Moustique », cartoons in « Spirou », « Tintin » and « Fluide Glacial ». The demands of his professional life and public success nevertheless prevent him from making the most of his artistic abilities.

By exhibiting *Les Idées Noires* in detail and in their entirety, as well as by showing realistic sketches created for his sole pleasure and personal research, we hope to show this aspect of his body of work.

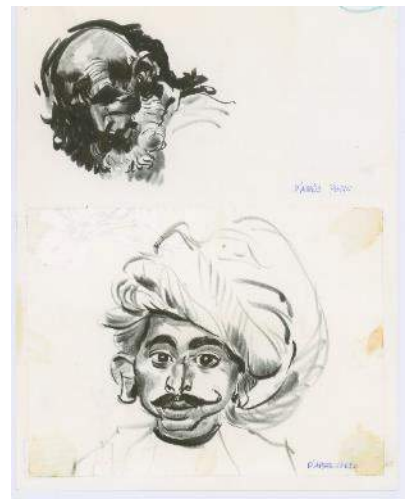
Drawings by Franquin



Franquin, *Idées Noires*, L'homme et les mouettes, Panel 14 © Fluide Glacial



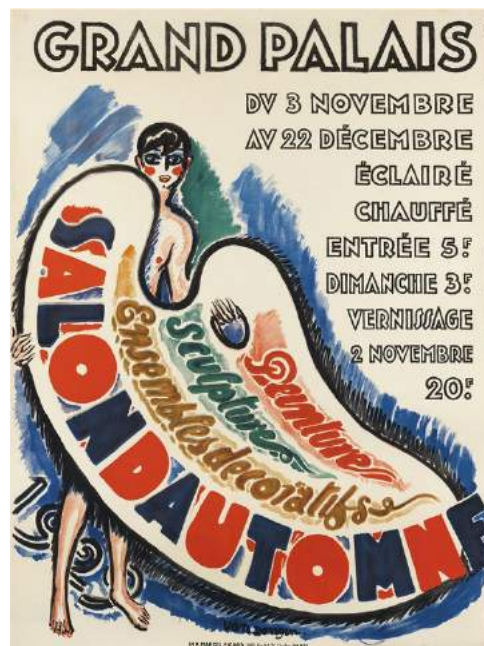
Unpublished sketches by Franquin: a gallery of portraits sketched from photos taken from the National Geographic Magazine



HISTORY OF THE SALON D'AUTOMNE



Poster by Eugène Verneau, 1903



Poster by Kees Van Dongen, 1929



Poster by Georges Braque, 1958

Founded in 1903, in the basement of the Petit Palais in Paris, by several friends as a reaction against the reigning academicism, the Salon d'Automne established itself as a protagonist of and important witness to the emergence of several of the most significant artistic movements of the 20th century, Fauvism, Surrealism, Cubism, Abstract Art, New Figuration, Singular Art, etc.

It was in the basement of the Petit Palais that several friends, in reaction to the prevailing academicism, assembled around the architect **Frantz Jourdain, Guimard, Carrière, Desvallières, Bonnard, Rouault, Vallotton, Vuillard, Matisse**, and many others, and decided to organize an independent exhibition, with the aim of promoting the avant-garde and innovative minds of their time. As the instigator of multi-disciplinarity and equality in the arts, the Salon d'Automne was born.

Following the success of the first season, this young exhibition has been housed in the glass and metal showcase of the Grand Palais since 1904. In 1905, it became the stage of the spectacular birth of Fauvism, a major pictorial scandal at that time.

Over the years, the Salon d'Automne has participated in and been a witness to the emergence of all the major artistic trends of the 20th century: Surrealism, Cubism, Abstraction, New Figuration, and Singular Art. It has welcomed the greatest names in modern painting, from **Cézanne to Picasso via the Paris School, Dali, Zao Wou Ki, Antonio Manfredi (2014) and Moebius (2015)**. From the world of sculpture, artists such as **Maillol, Rodin, Camille Claudel, Bourdelle, Duchamp Villon and Ousmane Sow (2016)** have all appeared. Thousands of other well-known or lesser-known artists have also been represented, from the world of music, from **Debussy and Ravel to Didier Lockwood**, from poetry, **Apollinaire, Aragon** and, more recently, **Glissant, Simeon and Bonnefoy**. The Salon d'Automne is the undisputed champion of all art forms, without distinction.

Thanks to five generations of artists who have been faithful to the original ethic, and have served on a voluntary basis on its committee, the Salon d'Automne continues its productive work supporting artistic creativity in all its forms. Recognized as a public service since 1920, the Salon d'Automne is supported by the French Ministry of Culture.

A significant number of the greatest artists of the 20th century have contributed to the creation of these posters and catalogue covers: From Van Dongen, Rouault, Braque, Lotiron, Desvallières, etc. to Léo Kouper, Cabu, Wolinski and Moebius in 2015. **A book presenting the entire collection of posters created will be produced in the course of 2018-2019. Information on www.livredart.com**

THE SECTIONS OF THE SALON D'AUTOMNE

Artist Books Section



KOREN Alain - Éternité à coudre - 225 x 18 cm



BOVALDA - Fêlures entrelacées - 36 x 28 cm - Acrylic

This year, the Artist Books section has the enormous privilege of honoring the patron of the 2018 edition, François Cheng of the Académie française. The section will present several of his books as well as several of his calligraphies, which will engage in a dialogue with his poems. We will also mention two exhibiting artists, Nicole Davy et Motoko Tachikawa, who will each present a creation linked to the poems of François Cheng.

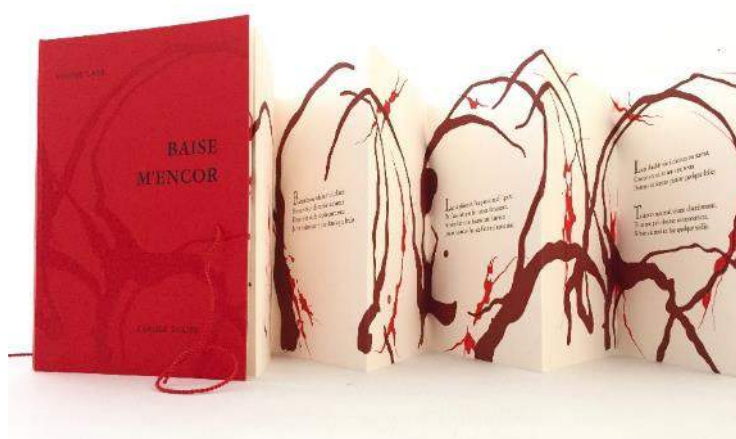
Not leaving anything to chance, Artist Books offer, from one volume to the next, a great diversity of forms : manuscripts, lead or digital typographies, portfolio books, folded books... loose sheets presented in a canvas binding, an Altuglas holder, or a fine leather marquetry binding, pencil sketches, ink sketches, engravings ... always dialoguing with words.

Sometimes certain authors abandon the structure of writing for the freedom of pure color; others opt for cutouts and artful foldouts that produce indredible volumes; out of such efforts rare books are born.

At the Salon d'Automne, diversity presents itself to the reader-spectator for a new way of sharing.

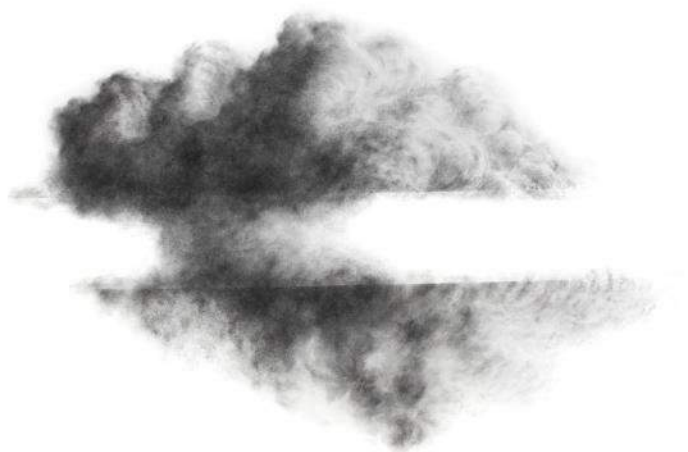
Michel Boucaut
Engraver

President of the section « Artist Books »



TEXIER Carole - Baise m'encor -
20 x 14 cm - Gravure au burin et sur lino, typo plomb

Drawing Section



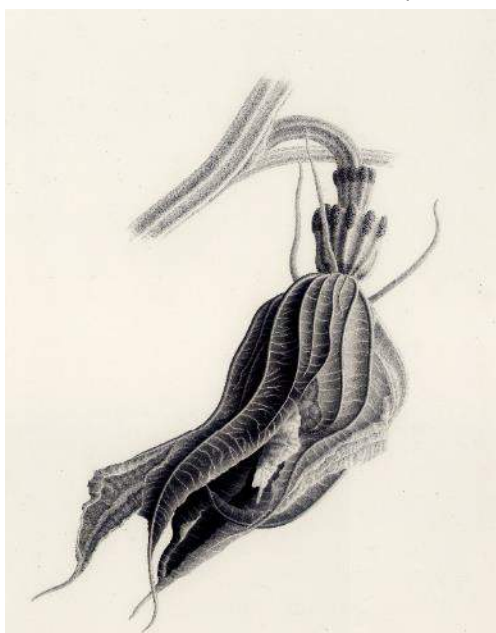
SCHVARTZ Catherine - Ciel 3 - 60 x 90 cm - Charcoal



SOREN Victor - Carnaval de nuit II - 120 x 150 cm - Black stone, charcoal



BLIN-HAUBOLD Thérèse - Trois trognes - 52 x 72 cm - Mixed technique



DAVAINE Philippe - Coloquinte 4 - 52 x 42 cm - Black stone

In the beginning of the adventure of art was drawing.

I would like to imagine that the man of today, when he draws, remains connected with the draughtsman of Lascaux ... who was that Man, why did he draw? And what would he have to teach us in our day and age?

Like Michelangelo, who considered it « the root of all sciences, » drawing, as well as being a basis for the visual arts, remains an educational tool.

To understand, to reveal, and to transfigure plants, animals and the human body: that is the mission of certain of the artists selected this year. In several cases, the vegetable kingdom is depicted, sometimes mingling with the forms of the animal kingdom, suggested in the shapes of trees for example, reminding us of how deeply united the living are.

In its three years of existence at the Salon d'Automne, the drawing section specializes in and benefits from representing different techniques on a large scale. Using black stone, pencil or ballpoint pen, several artists render, with clear lines, the precision of the form, in contrast to the haze and lightness of charcoals and ink washes.

In the hope that the Salon d'Automne will once again work its magic: build bridges between the different works, the different artists and the different years from 1903 to the present day.

Sophie Bourgenot
Artist

President of the section « Drawing and Watercolor »

ENGRAVING SECTION



KOCHESHKOV Mikhail - Le pommier -
48 x 53 cm - etching



ABEILLE Claude - Rixe - 43 x 53 cm -
chisel

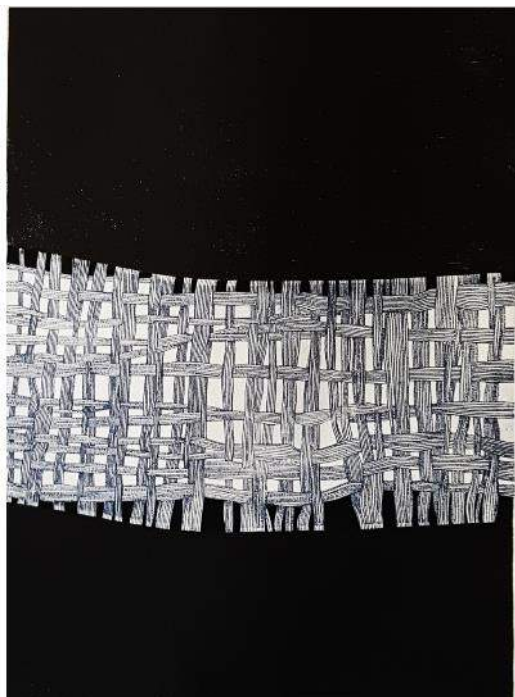


DOMONT Sophie - Comme un air de
nostalgie... - 30 x 30 cm -
Carborendum, digital print

Each year, the "Engraving" section of the Salon d'Automne presents a comparison of different aesthetics in each of the principal technical trends, engraving on wood or metal, with multiple variations, integrations and complementaries.

Woodcut / standing timber / chisel engraving / dry point / etching and aquatint / mezzotint / combined and specific techniques

On the picture rails, 84 artists, including 20 who are exhibiting for the first time:



TISSOT Doune - Composition -
65 x 50 cm - black manner

Xylography and linocut : Aliadiere, Auestad Woitier, Desmasures, Guezet, Lodge, Lottenburger, Rajaona, Uyttersprot, Van De Walle.

Chisel and dry point : Abe, Abeille, Béguet, Bertino, Chillon, Darmon, De Font-Réaulx, De León Lucero, Dumont, Gueguen, Ito, Kernaléguen, Minas, Mounic, Rem, Texier, Tissot, Unbekandt.

Etching and aquatint : Abélanet, Antonini, Baldo, Barbosa, Baumel, Beauchamp, Braud, Caffin, Caporaso, Lopez, Champaign, Daemmrich, Dalla Rosa, De Rohozinska, Dublineau, Flaiszman, Gendre-Bergere, Hirano, Houplain, Kocheshkov, Konomi, Laurent-Denieuil, Laval, Lepeytre, Mortiaux, Pazot, Rolland, Salgues, Sharoff, Solberg, Stein, Terao, Thomasseau, Uribe, Wang, Zec.

Mezzotint : Brasse, Braun, Gissot, Jaminet, Joffrion, Minguet, Noguchi.

Combined and specific techniques : Alexieff, Boxer, Chen, Delahaut, Domont, Fompeyrine, Hyacinthus, Kirimura, Loiseau, Massip, Mija, Panaud, Paulus, Uchida.

At the heart of the "Engraving" area, is an exhibition by Maria Chillón, winner of the 2017 Salon d'Automne "Young Engraver" Prize.

Claude-Jean Darmon,
Président de la Section « Gravure »

IN THE PAINTING SECTION

Synthesis Section



YAMAZAKI Osamu - Port au crépuscule -
120 x 120 cm - Oil on wood - MEMBER



PHILÉMONT MONTOUT - Les 4 éléments -
140 x 140 cm - Acrylic - MEMBER



BLIN Nicolas - Abymes #M - 88 x 83 cm -
Oil on canvas

Synthesis in painting — is it a mode of expression that's neither completely figurative nor completely abstract ? Is it a case of suggesting more than describing, evoking more than photographing ? Is it A case of hanging works where more or less agitated descriptions are paired with silences ?

The section of the Salon d'Automne that bears this name is a little bit of all of the above... and primarily a human adventure composed of various encounters that sometimes lead to a fantasy world, to unexpected meetings, repeated or not, yet always endearing — echoing portraits, discoveries like that of **Olga Vichneva**... of **Christine Muller**... or of **Étienne Boiteux**, rewarded by the Fondation Taylor... And the ever youthful **Serge Tillou**!

But above all, it is a case of provoking emotion with sensitive or powerful works...

Catherine Sévérac
Painter
President of the « Synthèse » Section

Abstraction Section



YAMAKAWA Eiko - Untitled - 100 x 100 cm - Oil on canvas



ATZORI JC - « Soustraction-JCM-P30 » - 65 x 92 cm - Acrylic on canvas



ALLIEL Philippe - Untitled - 200 x 150 cm - Acrylic on canvas

Every cultural era gives rise to an art that is specific to it; today, the ever-evolving abstract painting section presents the work of 72 artists, all of them different, even though one notes similarities between certain canvases. But looking at them in greater detail, every artist has his or her personality. The execution of the work can be quick or, on the contrary, slow, with successive additions of paint.

The composition of the canvas can be simple, with a simple range of colors, like the painting by **ZAVEN**. Sometimes the composition can be complex, to the point of disappearing, often with a selection of very varied colors, like the works of **ALLIEL** and **YAMAKAWA**. Geometric abstraction is very well represented by **ATZORI**, with a fine colored composition.

Every year, new artists join the Salon d'Automne. They ensure its renewal and its longevity.

Denis Legrand
Architect and Painter
President of the « Abstraction » Section

« Emergences » Section



BERG - Présence - 130 x 130 cm - Oil on canvas



VAUQUELIN Max - Chat et souris - 100 x 128 -
Oil on canvas

The « Emergences » section is not only dreamlike -- if not surrealistic -- but beyond the apparently classical figuration that it derives from, it strives for that mysterious chemical blend of line, drawing and color.

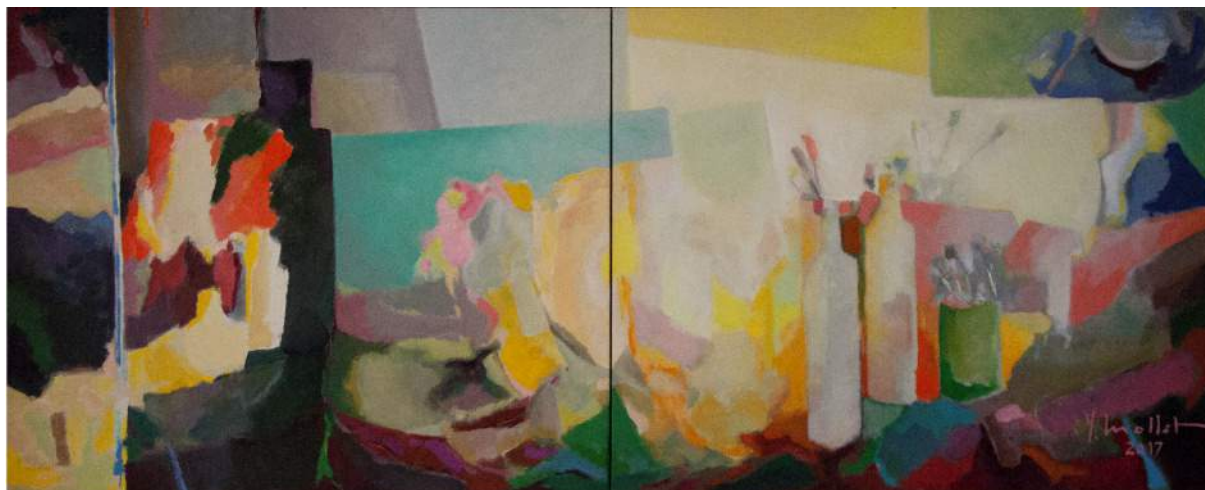
For as Matisse used to say: « When color is at its richest, form is at its most complete. ».

Michel Dankner
Painter
President of the « Emergences » section



DONCHEVSKI Valentin - Warm memory III - 140 x 210 cm - Mixed media - MEMBER

Expressionism Section



MOLLET Yves - Coin d'atelier - 80 x 200 - Oil on canvas



JAVIOL Eric - Moment de partage -
130 x 97 cm - Acrylic and oil on canvas



FIGUEROA Pedro - Reflets dans l'atelier
130 x 97 cm - Pigments on canvas

The expressionism that the German school advocated at the start of the 20th century is not an organized artistic movement. Expressionism is characterized by the desire of artists to create a visual shock, through violence, through the unexpected or the surprising, as well as through a taste for vivid and arbitrary colors. *The Scream*, the famous painting by the Norwegian painter Edvard Munch (the perfect incarnation of Expressionism in its tragic form) expresses this anxiety, this despair...and reveals the view that artists have of the world at that point.

There is in France an Expressionism, or a movement known as « Fauvism » with painters such as H. Matisse, M. de Vlaminck, A. Derain, among others.

The label of « fauves » was given to them pejoratively because of the expressivity of their colors, their excess, their chromatic exuberance. These paintings actually caused a scandal at the Salon d'Automne of 1905.

The Expressionist movement is the culmination of figurative art. At the same time, a new wave gradually submerges the art scene: abstract art (foreseen by Kandinsky), the revolution of which Expressionism ushered in.

I am very pleased to present this section of talented artists who are very much following in the footsteps of the precursors of the Expressionist movement.

Victor Sasportas
Painter

President of the « Expressionnism » Section

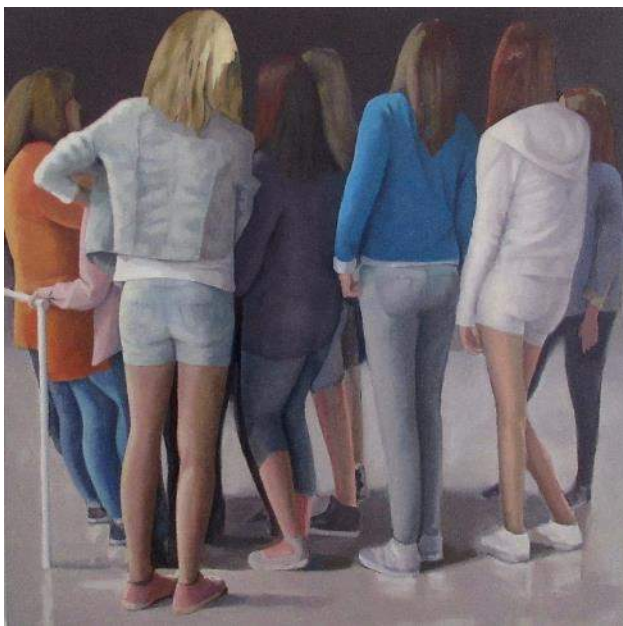
Figuration subjective section



Bobo Charlie - Satori - 73 x 54 cm -
oil on canvas



BRÉVAL Charlie - Utilité de penser - 90 x 90 cm -
oil on canvas



ROMAN Gilles - Les jeunes filles - 100 x 100 cm -
oil on canvas

There are many ways of approaching painting, the medium is so rich. The techniques and styles are numerous and endlessly varied.

Subjective figuration is the result of a subject observed: a live model, a landscape, a still life, etc. This vision passes through the eyes of the painter to resurface at the tip of his brush. From this perception comes a private language that rubs shoulders with technique, sensitivity and the emotions.

Technique, which underpins the craft, is very important because it is that which will enable the means of expression to emerge much more easily later on. Emotion and sensitivity are much more personal, and to develop them there is nothing better than painting directly in front of a subject from life.

All kinds of rules and conventions on painting itself have been established, such as linear and aerial perspective, coloured light, concentric vision, etc. That is why painters need to be as close as possible to their subject, in order to translate the light, shadows, character, values and colours. There is nothing more instructive than painting after examining the subject.

Each painter in the section has understood how to transcribe a certain reality through a personal filter. I hope that each visitor will enjoy discovering all the personalities that make up this section.

Thierry Lefort
Painter

President of the « Subjective Figuration » section

Figures and experiments section



CARRILLO Jo - Ne me libère pas, je m'en charge - 114 x 146 cm – oil on canvas - MEMBER



WAKABAYASHI Fumiko - Vanitas, silver wedding anniversary - 12 x 16,5 cm - Silver and collodion on glass

The Figures and Experiments group is linked to mythological tradition: the artists do not "render" nature, nor do they "imitate" it, they re-create it. By their work, they control the universe. In looking at the object that they want "to make", they grab hold of it and manage to entirely possess it. Drawing, painting, sculpture, everything that has been incorporated and which vision brings back to life, are double-edged activities. Each line or snip of the scissors is a simplification, a reduction of reality. The unconscious significance of this process breaks down to acquired mastery at the cost of destruction. However, the destruction of the real merges with the construction of its image. As lines become forms, as a new shape appears, there is no "similarity" with nature. Nature has been re-created, independently of its likeness.

Jean-Bernard Pouchous
Painter

President of the "Figures and Experiments" section

Convergences Section



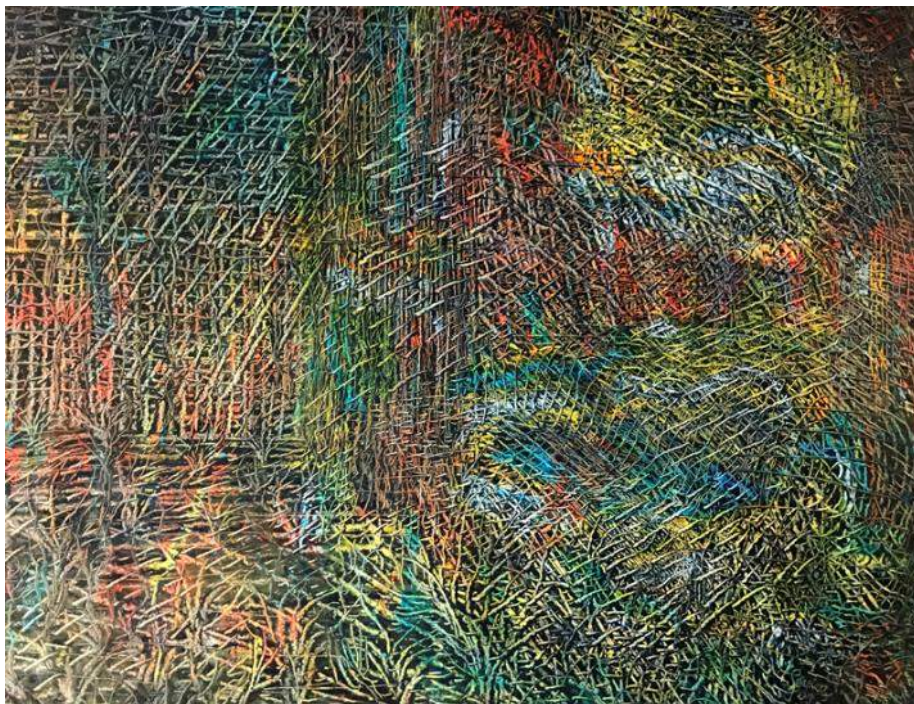
MATHIEU Martine - Floraison - 100 x 100 cm -
Acrylic on canvas

The « Convergences » section represents all contemporary artistic movements and pictorial trends exhibited at the SALON D'AUTOMNE, be they in the realm of figurative art, abstraction or fantasy.

Through its artists, who have come from all over the world, the « Convergences » section expresses itself in styles that are freed of all academic and ethical constraints, capturing the sublime moment of life or of the imagination with a mastery that results from their experience. They give free rein to the quintessence of the elevation of the spirit, ultimate privilege of these artists who represent the great family of the Salon d'Automne, which is more vibrant than ever.

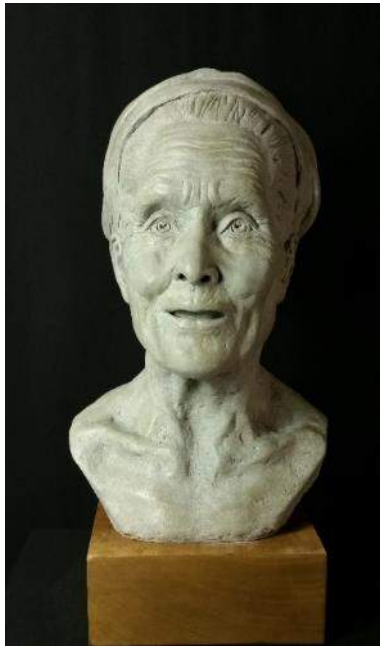
Jean DESVILLES
Painter

President of the « Convergences » section



PERSICO - Famille de petits poissons - 114 x 146 cm – oil on canvas - MEMBER

SCULPTURE SECTION



PICO - Vieille femme -
50 x 32 x 32 cm - resin modelling



CAMOIN-CHANET Nathalie - Reflet de Lune
130 x 95 x 130 cm - polyester resin



DESBONS Nicolas - La Dame Blanche -
97 x 30 x 30 cm - Steel mosaic

When Vincent Van Gogh, in his letter to Théo of October 22, 1882, compared the action of drawing to "an action which consists in clearing a passage through an invisible iron wall between what one feels and what one can", he describes in a few words the very nature of the act of artistic creation. Drawing is considered the basis of everything in plastic art.

For the whole of what we call Sculpture, we could think today that it is really the intention which prevails over the matter, so much the materials used are as varied as the results generated. This is a rather illusory current conception. Because deep down, there is a particular resonance between the matter of which the human being is made and the nature which surrounds him. This animistic approach to the universe would explain why sculptors, since the dawn of time, would constantly strive to transform this material to create works charged with meaning and feelings in order to cross this symbolic "wall" of which Van Gogh spoke 136 years ago.

Architecture Section



LIOTTA Salvator-John – Agence LAPS



SCARANELLO Adelfo - Musée Camille
Claudel - 1344 x 7383 x 4305 m

The act of building is a discipline that combines poetry and pragmatism.

Rationality and creativity coexist in the architectural profession, which must meet financial, technical and operational constraints.

It is in those terms that one can say of a project that it is a success: bringing the appropriate solution to a project, but also to the site that hosts it, while affirming its worthy and noble presence in a landscape.

The « Architecture » section of the Salon d'Automne 2018 strives to demonstrate again this year its true creative diversity through the many contrasting facets of projects selected for their capacity to push boundaries and to embody the renewal of the architectural language.

The projects of the architects in the section include the following:

Pascal GONTIER proposes an open habitat able to offer occupants entirely custom-made housing units.

The LAPS Agency creates an architecture that is suited to the encounter between our contemporary world and nature, in all simplicity.

Adolfo SCARANELLO develops museum spaces that are staged with great sobriety, mindful of history.

François NOËL presents three « architectural walls» that texture and color turn into surfaces that are unique in their expressivity.

François Noël
Architect
President of the « Architecture » section

Photography Section



CHÉRY François - Bitcoin enchanteur et bulle maléfique -
80 x 120 cm - Digital photograph - MEMBER



ARIA SHEEP - A memory of the earth - 56 x 46 cm -
baryta black and white - MEMBER

« Everyone is not an artist, but anyone can be transformed and transfigured in their very being by the encounter with beauty. It also depends on circumstances, on moments, on light... »
François Cheng, excerpts from *Cinq méditations sur la beauté*, 2006.

The « Photography » section is honored by the presence of artists- photographers who return every year to exhibit their works at the Salon d'Automne. Through their sensitivity, their expression, they tell the story of society, of feelings, of humanity, of poetry, of the beauty of the world... Through their talent, they demonstrate that photography is an Art.

Once again this year, new artists join us, adding to the creative diversity of the section. Digital technique stands out prominently, while film retains its place, and black and white benefits from its ability to convey intimate nuances.

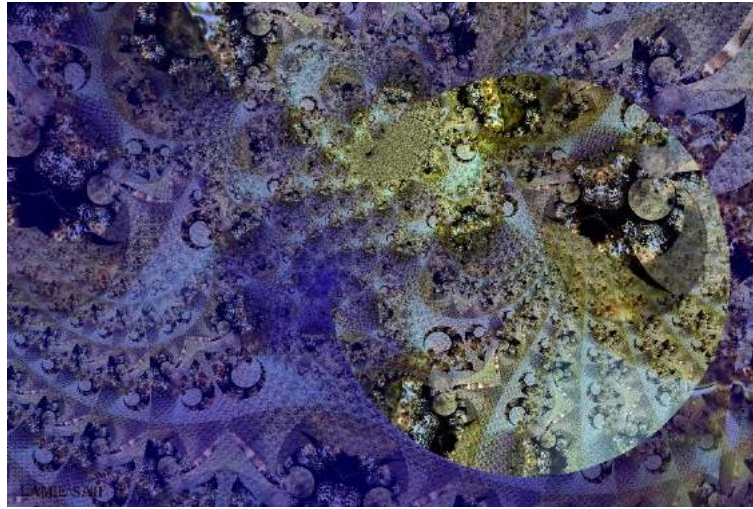
As a national and international vitrine, the Salon d'Automne offers visitors, art lovers, collectors and gallerists the professionalism of its artists.

Rose SZNAJDER
Photographer-artist
Member of the Board
President of the « Photography » section

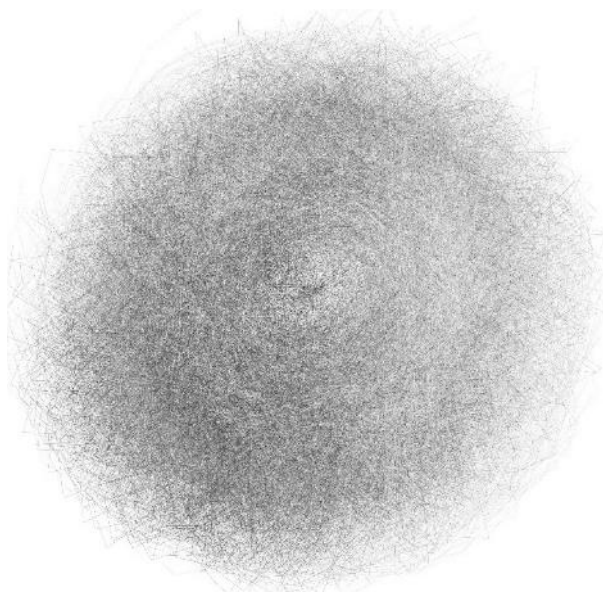


SÉGAL Esther - Série des sables - 90 x 150 cm -
Digital photograph mounted on aluminium

Digital Art Section



SAIF Lamie - La saga - 80 x 120 x 2 cm -art digital, print on canvas



ISAP - De fils en aiguilles - 90 x 90 cm - Graphic palette and ink

« To each century its art, to art its freedom » Klimt

Digital and audiovisual creations and digital installations have indisputably imposed their know-how, their innovative creations by being present in the most important artistic events. From China to Europe, the United States and Peru, young up-and-coming artists will, alongside the most established artists, invite the public to discover works in which each of them expresses his or her own language and palette.

This 115th edition will present 34 very eclectic environments representative of this Art that knows how to use increasingly powerful computer programs to create an albeit unique piece.

Isabelle Schmitt
Photographer - Author
President of the « Art Digital – Vidéo » section



NOËL Gaspard - Le portail - 103 x 126 x 5 cm - digital self-portrait

Myths and Singularity Section



ALAKBARLI Maryam - Chez le coiffeur - 92 x 73 cm
Acrylic on oil - MEMBER

The Myths and Singularity section is dedicated to non-academic techniques where creation takes place far from the boundaries of conformity.

For its third edition, it will once again present various techniques of sculpted or assembled mural art. This year, a metal fresco, paintings made with found objects, tents made of pearls and glued or sewn fabrics, sculpted and painted burlap cloth...

But also sculptures made of papier mache, of metal, of found objects, of knotted rope, of wood, of earth ... and a customized miniature car from Calcutta...

And of course informal paintings, radiant and vivacious, that take you into a surprising universe, bursting with color and good humor!

As many unusual techniques as there are artists of a very wide variety of origins: Russian, Bulgarian, Japanese, Indian, Cypriot, Italian, German, Armenian, Peruvian, Egyptian ... and from several regions of France, from Martinique...

A dreamlike space full of the diversion, transformation, recuperation and invention of technique...in an effort to stay forever « transmitters of magic » (Joseph Campbell).

Patricia Berquin
Sculptor

President of the section « Mythes et Singularité »



LE BRICQUIR Danielle - Les voyageurs célestes - 100 x 100 cm - Metal cut, welded and painted - MEMBER



GUIDOIN Sarah - Thérianthrope - 120 x 50 cm - mixed media



AINI - Les incadrées - 130 x 195 cm
mixed media

Environmental Art Section



MAGDZIAK Colette - Ombre et lumière
(moucharabieh) - 80 x 79 cm - Mixed media -
MEMBER



NFB - La Belle et la Bête - 90 x 70 x 60 cm -
Traditional upholstery in vegetable hair, covered
with printed fabric

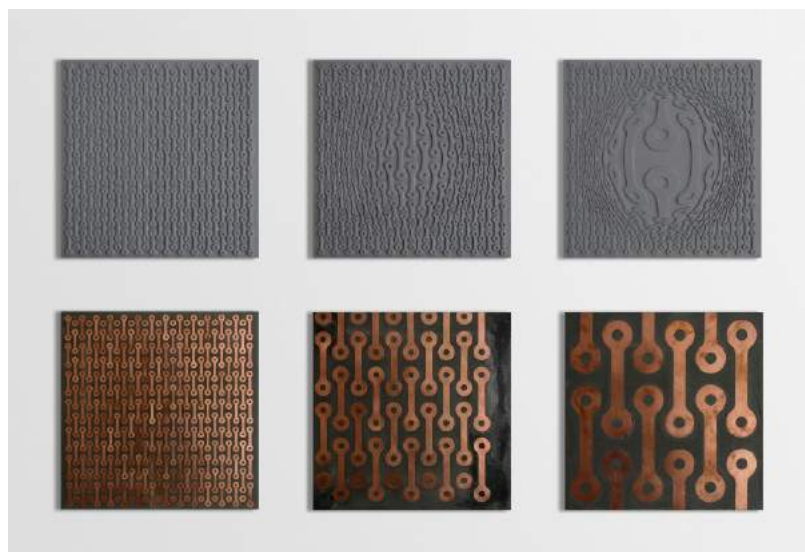
From cave paintings to the 21st century, humans have always interacted with their environment.

From the mineral substances such as megaliths, to the transformed materials of our industrial societies, the human/environment dialogue has been going on for centuries.

Conquer space to disturb our perceptions, take over places, upset boundaries!

Like a vine overtaking surfaces and materials, environmental art embraces, transforms, and shapes, and remains an intrinsic link between art and life.

Jack Dufour
Painter and agitator of colors
President of the «Environmental Art» section



GAPUROV Artem - Déformation de l'espace -
113 x 164 x 7 cm - mixed media

Friends of Europe and the arts (CAEA)



GENSHIN - Majestueusement - 92 x 75 cm - Pyrography on leather



YAMAMOTO Tomoko-Tsujigahana - Le ciel nocturne -
100 x 80,3 cm – Acrylic on canvas



HIROSE Yoko - Le temps du début de l'hiver – 80,3 x 100
Oil on canvas

Thanks to the friendship between Seiji Togo and François Baron-Renouard, a long collaboration in partnership with the Salon d'Automne was created in the 1970s, and subsequently taken over by Mr. Toshifumi Magori, President of the Japan International Artists Society. Over the course of time, the CAEA has become a fully-fledged section of the Salon d'Automne that each year presents an important selection of remarkable Japanese works. In exchange, a group of more than 65 painters, photographers, artists and engravers, chosen by the Salon d'Automne, are invited to exhibit annually at the Tokyo National Art Centre.

The Salon d'Automne and the World

The Salon d'Automne, in keeping with its statutory commitment to promote art in all of its forms and with every means at its disposal, tirelessly seeks to establish ties with a great number of artists from the whole world, so that they participate annually in the prestigious Parisian rendez-vous of the fall.

The rich and abundant history of our society of artists is part of the immaterial heritage of France and of Paris in particular, as the place where many major artistic movements were born. This history has long been taught in all of the world's art schools, resulting in its legitimate notoriety, which is confirmed each year by new brilliant and federating events.

Starting in 1903, the Salon d'Automne showcased numerous foreign artists representing a quarter of all exhibitors as guests of our first president, the Belgian architect Frantz Jourdain. This internationality has been, from the outset, proudly endorsed by its committee. Yet it has not always been without turmoil. Sometimes criticized and threatened with a ban, given the extent to which the scandal of intolerance and xenophobia have raged around this issue at various times, the Salon d'Automne was able to impose its philosophy with conviction in the many decades of its existence, and has been duly rewarded in exchange. Indeed, there isn't a single international museum of the 20th century that fails to mention the Salon d'Automne on its wall texts, be it the Pushkin Museum in Moscow, museums in São Paulo, in the Netherlands, in Germany, in Spain, in Switzerland, in Japan, etc.

The Salon d'Automne attracts as much as it is attracted by the world community of artists whose spontaneous applications continue to pour in from all five continents. Numerous connections are made on the basis of exciting projects, always born of friendships between artists. We must not forget that the Salon d'Automne is first and foremost a society of artists that pulls together a body of works that are forever added to, and behind which there is a person who offers the public his or her sensitive vision, growing out of his or her personal story.

Partner of the Institut Français de Chypre, via Michèle Ansermet Papadopoulos, painter and member, the Salon d'Automne, having participated in the international « **Paphos European Capital of Culture 2017** », exhibited in Nicosia in the spring of 2018 a large set of 100 works, created as diptychs, by 70 visual artists from its ranks, selected by a jury, who had come to meet their Cypriot counterparts for a magnificent exhibition dedicated to the island of Cyprus.

As every year, a delegation of 60 artists from the Salon d'Automne will exhibit works at the prestigious **National Art Center of Tokyo** alongside numerous Japanese artists from the CAEA (Club des Amis de l'Europe et des Arts) in a remarkable pictorial face a face. This long friendship between our two associations is the fruit of an encounter between the abstract painters François Baron-Renouard and Seiji Togo, and was later promoted thanks to the gallerist Toshifumi Magori in the 1970s. After pursuing the work of her husband, **Madame Mariko Magori** entrusted her son Bumpel Magori with the mission of continuing this unprecedented and fruitful exchange.

Conversations are also taking place with the **Association of Artists of the Province of Shaanxi** in China, in the person of its president **Master Wang Xijing**, in view of the preparation of an exhibition at the Salon d'Automne in 2019. The Salon d'Automne will this year present the works of the painters Wang Zhiping and Zeng Linxuan alongside those of Master Wang Xijing in a dedicated space during the Paris exhibition.

This year again, a magnificent fashion exhibition, initiated by the Franco-Gabonese designer Kizzy Magalie Normand, will close the Salon d'Automne on Sunday afternoon with the presentation of her designs, shining with color and creativity. This is after an important conference around the screening of the Tunisian short film « *The Crossing / Voyage* » (rewarded at the Dubai International Film Festival), in the presence of two authors from the French-speaking Africa diaspora, including the movie's scriptwriter, Imen Fejjari.

Sylvie Koechlin, sculptor, President of the Salon d'Automne

The association Un Nouveau Départ Pour l'Afrique

The primary concern of the UNDPA association, founded by his Excellency FODÉ Sylla, roving ambassador of Senegal, and presided by Latifa Loucham, is to promote intercultural relations between Africa and France. The UNDPA supports, advises and directs project initiators in their individual and collective initiatives around environmental, economic and cultural objectives in Africa.

In this respect, UNDPA has since 2015 entered in a partnership with the Salon d'Automne to incorporate African artistic output and create a network of pluridisciplinary artists in a spirit of sharing and exchange. As part of this partnership with the Salon d'Automne, and for the fourth consecutive year, UNDPA will propose a combined look at the artistic and artisanal practices of the African continent.

Cinema will be in the spotlight: UNDPA will exclusively present the short movie « *The Crossing / Voyage* » written by Hamza Belhaj and Imen Fejjari, which was rewarded at the International Dubai Film Festival.



The Crossing offers a glimpse of the wave of youth departures for Jihad that affects Tunisia since 2013.

Hamza, a young Tunisian, decides to come back to his country after receiving a call for help from the mother of his childhood friend Khaled. The latter has decided to leave for Syria and join the Islamic State. The encounter of Hamza, Khaled and Dora, Hamza's girlfriend, evokes the complexity of human relations and the choice between love, friendship and betrayal.

Imen Fejjari, one of the movie's two scriptwriters, will be present at the Salon d'Automne for the film screening and the debate that will follow.

Originally from Al Ala, a little village in Tunisian, Imen Fejjari witnessed younger generations' passion for the Jihad. He is an author whose latest novel evokes the « Jasmine revolution » that took place in Tunisia between December 2010 and January 2011.



KMN or Kizzy Magalie Normand is a young fashion designer of Franco-Gabonese origin who has always loved art in all of its forms: painting, drawing, creating, playing with colors, shapes and materials. Since childhood, she has constantly been on a quest for originality and fantasy. That led her to study fashion : She completed a course that taught her to sew, draw, and create a collection of custom-made clothes and accessories.

In 2014, she launched her brand « KMN Creations» and will be presenting her 2018 collection for the first time at the 2018 Salon d'Automne.

CULTURAL PROGRAM

Thursday October 25

14h-15h

« Pursuing an artistic career : the right tools »

Delphine Toutain, founder of Agence TADA (*Tools for Artists - Development and Administration*) specializing in the administrative management and professional growth of visual artists, will discuss the professionalization of the artist. She will present her book on the subject, consisting of 500 tools to accompany the artist in key moments of his career.

16h-17h

« Copyright and social media » : speech by Sylvie Dumas, in charge of the Multimedia Rights department of the ADAGP.

Sylvie Dumas will present the broad principles of copyright and their management by ADAGP (collection and distribution of copyright and protection of copyright worldwide). She will then tackle the question of copyright on social media. The speech will be followed by an exchange with the audience.

18h-19h

« The art of the just exaggeration » by Jean Mulatier

Accentuation and exaggeration are the common denominator of all modes of artistic expression, whatever the period or geographical origin, from the frescoes of primitive man to the brushes and palettes of 21st century painters that are the cursors of digital art. All art is accentuation - at varying degrees - of the essential characteristics of a subject, the better to express its beauty and/or truth. This process that one believes to be confined to cartoons and caricature is to be found in all modes of expression. And this rightful exaggeration becomes an art in itself...on condition of knowing how to moderate it: the art of measuring its excesses. All art involves daring and measuring.

Friday October 26

14h-15h

« Derain from an affectionate angle » : The life of a painter as seen by a relative. Conference led by Geneviève Taillade, great-niece of the painter and Michel Charzat, art historian and official biographer of André Derain.

Geneviève Taillade will evoke relations with André Derain, her great-uncle. Together with Michel Charzat, she will go over the painter's life through the various places where he lived and which she experienced, and will recount anecdotes.

16h-17h

Pastel, documentary film directed by Salomé Méchin

Pastel was directed with the aim of reintroducing the art of pastel through a documentary that traces the various stages of a work, from the fabrication of pastel to the restoration of pastel. The film focuses initially on the history of pastel in the 18th century with Dominique d'Arnoult, a doctor in art history, then discovers the secrets of production of pastel sticks inside the ateliers of the artisan Murielle Léger. The spectator is then invited to enter the atelier of a pastellist and contemporary artist, Thierry Citron, to see the different uses and techniques of pastel. Finally, the film demonstrates the restoration techniques of this ever so fragile medium in the atelier of graphic arts restoration of Valérie Luquet.

Salomé Méchin is specialized in ancient drawings and in the restoration of artworks, having studied art history and archeology.

18h-19h

Conference on the works of François Cheng : The line of breath

The conference will invite participants to discover the calligraphy of François Cheng : a physical and spiritual practice, emanating from and communicating with the energies of sky and earth. The man who holds the brush demonstrates existential truth.

« François Cheng had health problems in the 1990s. It was difficult for him to hold a pen to write his poems and novels. The idea of creating calligraphy with the brush on rice paper came to him after an interruption of nearly 50 years, his last experiences with calligraphy dating back to his childhood. The exercise of the line, which requires one to hold one's breath and to breathe at the rhythm of the universe, allowed him to progressively recover.»

Conference by Joseph Cui Baozhong, curator, art critic, specialist on Chinese artists in France in the 20th century. Founder of the association VIA Paris, student of François Cheng.

20h-22h

Salsa concert

Los Guajiros is a Parisian salsa group who trained with Franklin Lozada. Their repertoire consists of salsa dura, merengue, bolero, guajira and paso doble, and includes original compositions.

Los Guajiros are back from a voyage of cultural exchange in Venezuela, where they were able to perfect their own repertoire, improve their technique thanks to players such as Pibo Marquez, and discover traditional Venezuelan music with Gustavo Ovalles.

Musical direction: Franklin Lozada is based in France since 1987. This multi-instrument Venezuelan musician and composer has played, among others, with Alexis Cárdenas, Orlando Poleo, María Teresa Chacín, les Gipsy Kings, Pibo Márquez, and Africand.

Saturday October 27

15h-15h30

Engraving and music : transcription

« **Gravure after...** » A talk by Claude-Jean Darmon on the etching as executed yesterday and today. Are our etcher-transcribers expressing themselves through their models? Are they mere interchangeable producers of visual moulds?

On screen: models and transcriptions. Bellmer, Bonnet, Boucher, Brueghel, Chardin, Cock, Cornelitz, Cranach le Jeune, Daumier, Deux, Dufy, Goltzius, Goya, Manet, Masson, Picasso, Raimondi, Raphaël, Reims, Velázquez, Villon, Zeimert.

15h45-16h30

Screening of the film « *Diogène et le bipède sans plumes* »

This recent film by Bertrand Renaudineau and Gérard Emmanuel da Silva on the beginnings of color woodcuts in the 16th century offers an unprecedented explanation of the most famous interpretation etching by Ugo da Carpi based on Parmigianino. It illustrates the ironic reply given by the cynical philosopher to Plato, who had defined man as a featherless biped. Four superposed panels, each in a different tone of green, give this « chiaroscuro » effect that characterizes Italian polychrome xylography at its beginnings. A creative process that began a few years earlier, including with the German monochromes of Hans Baldung Grien and Lucas Cranach. Film directed with the collaboration of Maxime Préaud, honorary curator at the Prints Department of the B.N.F.

17h-18h

Piano recital by NIMA SARKECHIK

Carte blanche to the great pianist Nima Sarkechik : Program as yet unannounced

Sunday October 28

13h30-14h

Carte blanche to UNDPA

Screening of the short film *The Crossing/Voyage* rewarded at the Dubai International Film Festival.

14h-15h

Debate : Exchange between the film's Tunisian scriptwriter, Imen Feijari, and two authors from the African diaspora, including Hinda Djerdi, journalist.

Followed by a roundtable on the role of women and their involvement in the problems of South-North migration.

15h-16h

Musical interlude with the jazz pianist Helmi Chemek : Music across boundaries

16h-17h

Fashion show: Kizzy Magalie Normand, creator of KMN, will exclusively present her new collection on the theme of light.

THE PARTNERS



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ANOUS PARIS



PRACTICAL INFORMATION

LOCATION

2 Pavillons, avenue des Champs-Élysées, Paris 8^e
Entrance Place Georges Clemenceau

Opening Hours

Thursday October 25 to Sunday October 28, 2018

Every day from 11.00 to 19.00, late opening Friday until 22.00, Sunday: last entry at 17.00

Ticket price

Free

PRESS VIEW : Wednesday October 24 from 12.00 to 14.30

Access

Metro : Lignes 1 ou 13 : Champs Élysées Clemenceau / Lignes 1, 8 ou 12 : Concorde

RER : Ligne C – Station Invalides

Bus : 28, 32, 42, 72, 73, 80, 83, 93

Vélib' : Avenue Dutuit - Borne (8001)

Parkings : Rond-Point des Champs-Élysées, Invalides et Concorde

CONTACTS

Société du Salon d'Automne

Grand Palais Porte C – Avenue Franklin Roosevelt – 75008 Paris

Email : info@salon-automne.com

Tel : 01 43 59 46 07

PRESS CONTACT

Email : briseis.communication@salon-automne.com

Tel : 06 71 62 74 15