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Internship at Galerie Hervé Courtaigne

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Master's in Art Markets

Supervisor:
Doctor Alexandra Marques Fernandes, Associate Professor with Aggregation,
Iscte - Instituto Universitário de Lisboa

July 2025

History Department

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Resumo

Durante meu estágio na Galerie Hervé Courtaigne em Paris, adquiri experiência prática nas operações de galeria, com foco em artistas da Segunda Escola de Paris e Art Brut. Minhas responsabilidades incluíam a organização de exposições, o gerenciamento das redes sociais e a manutenção do banco de dados de obras de arte. Auxiliei na preparação de materiais e catálogos para exposições importantes, como as de T'ang Haywen e Jacqueline Pavlowsky. Também interagi com casas de leilão e colecionadores, obtendo uma visão do mercado de arte. O estágio me permitiu desenvolver habilidades em coordenação de eventos, marketing e relações com clientes, proporcionando uma base para o entendimento dos aspectos criativos e comerciais do mundo da arte.

Palavras-Chave

Galerie Hervé Courtaigne, Segunda Escola de Paris, Arte Exterior, Gestão de Galeria de Arte, Curadoria de Exposições, Mercado de Arte em Paris, Gestão de Redes Sociais, Gestão de Base de Dados, Preparação de Catálogos, Abstração Lírica

Abstract

During my internship at Galerie Hervé Courtaigne in Paris, I gained practical experience in gallery operations, focusing on artists from the Second School of Paris and Outsider Art. My responsibilities included organizing exhibitions, managing social media, and maintaining the artwork database. I assisted in preparing materials and catalogues for major shows, such as T'ang Haywen and Jacqueline Pavlowsky. I also interacted with auction houses and collectors, gaining insight into the art market. The internship allowed me to develop skills in event coordination, marketing, and client relations, giving me basis for understanding of both the creative and business aspects of the art world.

Keywords

Galerie Hervé Courtaigne, Second School of Paris, Outsider Art, Art Gallery Management, Exhibition Curation, Art Market in Paris, Social Media Management, Database Management, Catalogue Preparation, Lyrical Abstraction

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# 1. Introduction

During my six-month internship at Galerie Hervé Courtaigne, I was given a variety of roles and responsibilities essential to the gallery's operations. My main duties included assisting in the daily management of the gallery, which involved opening and closing the gallery, organizing the workspace, and ensuring a welcoming environment for visitors. I played an important role in preparing for exhibitions and vernissages, where I was responsible for arranging the layout of the art pieces, invitations and managing event logistics.

I managed the gallery's social media accounts, posting weekly updates about upcoming events, art pieces on display or featured artists. I thoroughly updated the database with proper descriptions of each artwork, including provenance, exhibition history, and condition reports. The same applied to the gallery's website, where I maintained current news and articles about the artists represented, everything done both in French and English.

Additionally, I supported the online shop and the Amazon account, ensuring all listings were accurate and up-to-date, as well as being responsible for sending or returning any bought items. I was also involved in preparing a catalogue for one of our major exhibitions, assisting in layout design, content editing, and proofreading. In the second part of my report I will describe all my responsibilities and learning outcomes that came out of this unique experience.

Firstly, I will begin by briefly outlining the historical context of the art movements represented by the gallery as well as explaining the meaning and importance of the district in which the gallery is located in and later moving on to the exhibitions that took place during my internship and artists that were being promoted. Historical background of the location as well as chosen period of art is important to understand the specificity of the establishment and choices made for each exhibition.

# 2. Literature review

## 2.1. Second School of Paris

Galerie Hervé Courtaigne focuses and promotes artists belonging to the Second School of Paris and Outsider Art and in this part, I will give a quick overview of the historical context of the creation of both movements.

The First School of Paris (École de Paris) and the Second School of Paris (Nouvelle École de Paris) represent two important periods in the evolution of modern art. The First School of Paris refers to the period from the late 19th century to the early 20th century when Paris was the centre of the global art world. This was the time of big artistic experiments, where major movements such as Impressionism, Post-Impressionism, Fauvism, Cubism, and Surrealism were created. Some of the most known artists of this period are Claude Monet, Pablo Picasso, Henri Matisse, Marc Chagall or Amadeo Modigliani who came to Paris and contributed to the art movements that broke away from traditional academic standards. Their collective work helped define modernism and pushed the boundaries of visual representation and mimetic rules of academism.

The Second School of Paris emerged after World War II, during the 1940s and 1950s, in a very different political and cultural landscape. Paris was no longer the sole epicenter of the art world, as New York had gained prominence, largely due to the rise of Abstract Expressionism. However, Paris still remained important for European artists, especially after the tragedies of the war and its aftermath. These artists explored new forms of expression to address the psychological and emotional impact of it. The Second School of Paris was associated with movements such as lyrical abstraction, tachisme and Art Informel. Artists were less concerned with the formal qualities of earlier abstract art (such as geometry and structure) and more focused on gesture, spontaneity, and emotional expression. Their art was about responding to the inner world, often reflecting the uncertainty and trauma of the post-war environment.

While the First School of Paris was focused on reshaping visual representation and technique, the Second School was more concerned with more personal approach to art, trying to capture their own experiences and emotional reactions. Artists like Hans Hartung, Pierre Soulages, Jean-Paul Riopelle, Nicolas de Staël, Zao Wou-Ki, Jean Dubuffet aimed to break away from rigid forms and explore the free, often chaotic, power of abstraction. Lyrical abstraction became especially important. It acted as a bridge between the intense, emotional style of traditional expressionism and the more structured experiments seen in Abstract Expressionism

in America. Artists in that movement wanted to focus on individuality and emotional depth. They used bold brushstrokes and vibrant colours to capture personal feelings and reactions to the world around them. Artists like Pollock, for example, introduced action painting, where paint was dripped or splattered onto the canvas, creating a raw and intense feeling of movement[1].

In Europe, artists responded to this energy with their own form of expressive painting known as tachisme, which means "staining" in French. Artists like Nicolas de Staël and Jean-Paul Riopelle became central figures in this movement, which, like lyrical abstraction, focused on spontaneous, emotional painting. Tachisme emphasized texture and gesture over formal precision and subtlety, aligning with the broader trend in post-war art to express deeper, often darker, emotions. As abstraction grew, other movements like Art Informel and Art Brut (or Outsider Art) also took shape, pushing the boundaries of art even further. Art Informel, which means "formless art," emerged in the early 1950s among French and international artists. This style the same as lyrical abstraction avoided formal structure, preferring free gestures and raw materials..

At the same time, Jean Dubuffet created the term Art Brut, meaning "raw art." In 1947, Dubuffet promoted the work of outsider artists—those without formal training—who created purely from instinct, without the influence of the mainstream art world. He believed this "raw" creativity represented true artistic freedom, and his ideas spread widely among artists looking to break free from traditional norms. This movement emphasized art made by individuals who were self-taught, expressing their ideas outside of typical academic rules[2].

## 2.2. Meaning of rue de Seine and district of Saint-Germain-des-Prés

The gallery I was working in is located on 53 rue de Seine in Saint-Germain-des-Prés, 6th arrondisement of Paris situated on the Left Bank of the river Seine. After World War II, the city experienced a cultural revival. The devastation of the war became a starting point for the search of new meanings and forms of expression. Saint-Germain-des-Prés emerged as a focal point for this renewal, attracting a diverse group of artists and intellectuals.

[1] Moszynska, A. (2020). *Abstract Art (Second)(World of Art)*. Thames & Hudson.

[2] Lemoine, S. (2006). *L'Art moderne et contemporain: peinture, sculpture photographie, graphisme, nouveaux médias* (pp. 311-p). Paris, Larousse.

Nowadays, this district brings to mind philosophy, jazz and avant-garde. During the 1940s and 1950s it was the epicentre of the Existentialist movement, led by Jean-Paul Sartre and Simone de Beauvoir. The famous cafes in the area like Café de Flore and Les Deux Magots, served as meeting places for intellectuals and artists. Existentialist philosophy, which emphasizes individual freedom and responsibility, influenced the artistic approaches, encouraging artists to look inwards and find new, free and personal ways of expression. This cultural atmosphere became a breeding ground for various artistic movements, including the Second School of Paris. Similarly to Montmartre in the 19th century and Montparnasse in the early 20th century, the 6th district became the new artistic destination for modern artist. The area had already been home to prominent writers like Racine, Balzac, George Sand, and Rimbaud, as well as painters like Delacroix and Manet. In the 20th century, it became a gathering place for influential artists such as Salvador Dalí, Alberto Giacometti, and Keith Haring. Many artists of the Second School of Paris also established their studios here, contributing to Saint-Germain-des-Prés' reputation. Saint-Germain-des-Prés played a critical role in shaping the post-war art scene in Paris and beyond. The district was and still is to this day home to numerous art galleries and studios, providing spaces for artists to exhibit their work and engage with the public[3].

Rue de Seine, located in the heart of the Saint-Germain-des-Prés and right next to The Academy of Fine Arts, holds very prestigious place in the Parisian art world. As a focal point of the district, this street is central to the cultural identity of Paris and plays a significant role in the local and international art market. Rue de Seine, with its strategic location and proximity to different public institutions, evolved into a street lined with art galleries, catering to both established and emerging artists. The galleries here are known for representing some of the most influential art movements of the 20th century, including modernism, abstraction, and contemporary art.

In terms of the art market, Rue de Seine serves as a big destination for collectors, curators, and art enthusiasts. With 16 galleries located at the same street it hosts a wide range of institutions that specialize in various periods and styles of art, from classical pieces to contemporary works and design centres, with most galleries specializing in modern art from first and second part of the 20th century. Many of these galleries participate in international art fairs and auctions, contributing to the flow of art between Paris and other cultural capitals like New York, London, and Basel. The most important of them are:

[3] Hurel, P. (2017). Saint-Germain-des-Prés: The History and Heritage of a Legendary District. Paris: Editions du Patrimoine.

- Galerie Minotaure which participates in major European artfairs such as TEFEF Maastricht, Art Basel and Art Geneve, and is specialising in Russian and Central European artists from the first half of the 20th century.
- Galerie Valois originally dedicated only to sculpture, and which has gradually embraced other mediums and today represents painters, photographers and sculptors as well.
- Galerie Zlotowski which focuses on modern art and avant-garde movements of the early 20th century. Known internationally, the gallery hosts several exhibitions a year, including solo shows featuring the works of artists such as Le Corbusier or Sonia Delaunay. Additionally, the gallery also participates in art fairs such as TEFAF and Art Basel.

Today, Rue de Seine, as well as, the whole district of Saint German des Pres continues to maintain its status as one of Paris's most important art destinations. The presence of long-established galleries exhibiting huge names such as Serge Poliakoff, Joan Miro, Sonia Delaunay or Hans Hartung as well as newer ones that keep appearing on that street create a very dynamic environment with regular exhibitions, openings every Thursday night, and events that contribute to the city's ongoing role as a centre for contemporary and modern art.

# 3. Overview of Galerie Hervé Courtaigne

One of the galleries on rue de Seine is Galerie Hervé Courtaigne which was established in 1998 by Hervé Courtaigne and focuses on collecting and presenting works of art from the Second School of Paris and Outsider Art. The gallery represents around 30 abstract artists from 2nd part of the 20th century and 20 connected to Outsider Art movement. The place attracts a small but loyal group of collectors and visitors usually known by the owner – Monsieur Courtaigne. They are mostly private buyers from France, Belgium, Switzerland and the USA who keep close ties with the gallery. The gallery sometimes works together with public institutions, such museums, to make it easier for artworks to be temporarily loaned out for the duration of scheduled exhibits. It is crucial in bringing attention to artists from The Second School of Paris and Outsider Art who are frequently forgotten or overlooked. It is an essential component of the Parisian art scene, exhibiting lesser-known artists who are becoming increasingly recognized in the industry, such T'ang Haywen and Jacqueline Pavlowsky, as well as producing multiple publications that promote the conversation about art. Apart from organizing shows, the gallery consistently publishes artist monographs and other publications related to its activities.

Galerie Hervé Courtaigne has adapted to the digital art world requirements with small but growing online presence. Its website (hervecourtaigne.com) provides information and updates including artist profiles, details of past and current exhibitions, and an online shop where people can buy art and gallery publications. It also creates and publishes virtual exhibitions for each show to let people from around the world explore presented art, especially targeting collectors abroad. The gallery uses social media platforms such as Instagram and Facebook to stay connected with its audience, sharing updates on exhibitions, artist highlights, and behind-the-scenes insights into its activities.

The gallery's mission is deeply rooted in preserving and promoting the legacy of the Second School of Paris, a term that refers to the diverse group of abstract and figurative artists who were active in Paris in the post-World War II period, roughly between the 1940s and 1960s. These artists were part of a creative renaissance in the city, contributing to the development of abstract art, lyrical abstraction, and Art Informel - art movements that emphasized spontaneity, emotion, and freedom from figurative and geometrical forms. Some of the most notable artists and the artist we especially focused on during my internship were:

- Jacqueline Pavlowsky (1921-1971)
- Natalia Dumitrescu (1915-1997)
- Alexandre Istrati (1915-1991)

- T’ang Haywen (1927-1991)
- Michèle Destarac (born 1943) – one of a few living artists exhibited at the gallery[4].

## 3.1. Exhibition Highlights

During the year the gallery usually creates around 4 official exhibitions and changes the temporary layouts every 4-6 weeks. During my internship I took part in preparing and managing 3 shows:

1. "*Informels*" that lasted from 26.01.2024 to 29.02.2024. This collective exhibition was primarily focused on works of Natalia Dumitrescu and Alexandre Istrati.

Natalia Dumitresco and Alexandre Istrati were both born in Romania in 1915, and together they became an important couple within the Second School of Paris. In 1947, Dumitresco and Istrati moved to France, where they were welcomed by their friend, also Romanian sculptor Constantin Brancusi. Their arrival in Paris marked a turning point in their careers as since then they fully embraced abstraction, leaving behind the figurative style that was characteristic of their earlier works. Alexandre Istrati since his first solo exhibition in 1949 quickly became a part of a vibrant circle of abstract painters, including Pierre Soulages, Serge Poliakoff, and Hans Hartung, who were challenging the geometrical abstraction of the previous generation. Istrati believed that abstraction was not about theory but about life itself. Natalia Dumitresco’s artistic journey was similarly marked by constant evolution. Initially, her work showed a strong constructivist influence, with references to urban plans or aerial views. Over time, her works shifted between dark, monochromatic tones and vibrant, colourful compositions, with line always playing a central role in her work[5].
Brancusi remained a close friend and mentor to the couple throughout their time in Paris, and he entrusted them with his legacy, naming them the executors of his will.

[4] Harambourg, L. (1993). L'École de Paris, 1945-1965: dictionnaire des peintres.
[5] Galerie Hervé Courtaigne, (2015), Couples à couple. Natalia Dumitresco, Alexandre Istrati. Henri Cueco, Marinette Cueco.

2. "*Couleurs et Striures: La Peinture de Jacqueline Pavlowsky*" that took place between 21.03.2024 and 20.04.2024 and was incredibly successful with nearly all of her works sold out.

Jacquline Pavlowsky was born in 1921 in Vincennes to Russian and Polish Jewish parents who emigrated to France. Despite the challenges of her time and the loss of her father and younger brother in Auschwitz, which profoundly affected her life and art, she worked as a chemist in Paris before fully dedicating herself to painting in the 1950s. Her chemical background was clearly visible in the experimental texture of her works as well as incredibly well-preserved colours which she was mixing herself. During 1950's she crossed paths with Serge Poliakoff in a café in Pigalle, where their friendship began and lasted until his death in 1965. Similarly to many artists, Jacqueline Pavlowsky transitioned from a figurative period to abstraction in around 1955. Since then, she explored abstraction with textured canvases dominated by dark tones. Between 1960 and 1964 her palette lightened, and between 1964 and 1971, she experimented with contrasts and opacity. In January 1971, after learning of her daughter's suicide, Jacqueline took her own life.
Pavlowsky's abstract works were celebrated for their depth, rhythm, and use of light, capturing both personal experiences and reflections and broader existential themes. She was a pioneering female artist, influencing future generations through her innovative approach to colour and form brining more attention to her legacy in French and international art world. Her two major works are exposed at Center Pompidou [6].

3. "The Painting of T'ang Haywen" 24.04.2024-08.06.2024. The first show of works by T'ang Haywen that had been continuously acquired by the gallery since 2011. The exhibition included his signature diptyques in ink as well as rare canvases done in oil paint.

T'ang Haywen, a key figure in the Second School of Paris, blended Eastern and Western influences throughout his career. Born in China, T'ang had arrived in Paris in 1948 to study medicine, but by 1952, he devoted himself entirely to painting. Unlike many of his contemporaries, T'ang was self-taught, learning techniques by visiting museums and galleries. His work represented his belief that humanity and nature are closely connected, a principle that was rooted in Taoism.

[6] Galerie Hervé Courtaigne, (2018), La peinture de Jacqueline Pavlowsky.

Early in his career, T'ang painted still lives and landscapes, drawing inspiration from Western masters like Matisse and Gauguin. T'ang's mastery of ink painting in the late 1960s and 1970s reflected his ability to merge Eastern calligraphic techniques with modern abstraction. His works were often exhibited thanks to friends and collectors like Paul Mellon and Dominique de Ménil. Today, his legacy is celebrated for bridging cultural divides and advancing modern abstract art with his unique East-West fusion[7].

## 3.2. Gallery connections to Art Market in Paris

Galerie Hervé Courtaigne keeps acquiring new pieces of art to build their collection of modern art. To achieve that they are cooperating with any auction houses, private collectors and families of the artists. Although Sotheby's and Christie's remain the most prominent auction houses in Paris, the gallery participated in auctions held by Artcurial, one of France's leading auction houses, located on the Champs-Élysées. Artcurial focuses on modern and contemporary art, design and luxury sectors like classic cars or watches. It has carved out a strong position in the Parisian and international markets by embracing new trends, particularly in Street Art (including works by Banksy) and high-profile auctions of rare cars and 20th-century furniture, which gives it a special advantage over more traditional auction houses like Christie's and Sotheby's. With Artcurial and its diverse clientele and prices it was possible to find the right choices for the gallery. The owner acquired many works from them, especially by T'ang Haywen. Another important auction house that we used for new acquisitions was Tajan. It has long been a significant player in the Paris art market, particularly in the areas of Modern and Contemporary Art, fine jewellery, and 20th-century decorative arts. Tajan is known for its focus on mid-level collectors, offering a range of accessible artworks as well as high-value pieces.

Another one we collaborated with was Ader Nordmann. It's a specialist auction house with a strong focus on Old Masters, books, manuscripts, and fine art prints. It has a solid reputation for handling valuable historical pieces, although its presence in the contemporary art market is limited. The gallery usually acquired from them drawings and other works on paper from artists represented by the gallery. Some smaller auction houses that we were in contact with were Diane de Polignac, Fraysse & Associés, Jonquet and others located in Paris as well as Bordeux and Toulouse.

[7] Galerie Hervé Courtaigne, (2024), La Peinture de T'ang Haywen.

In general, the Parisian auction scene is still very active with various specialisations. When it comes to art fairs Galerie Hervé Courtaigne never participated in any of the renowned events either in Paris or abroad. The only public events the gallery take part are connected to the little salons of outsider art which attracts small amount of this movement's enthusiasts. Although the lack of public appearances of the gallery I would like to mention some of the most significant events taking place in Paris every year.

- Art Paris – established 15 years ago with around 40,000 visitors every year, it's the largest meeting point for artists in France. All types of artists are represented: architects, photographers, painters, plastic artists and sculptors. This contemporary art fair brings together four art fairs:
    - The independent artists' fair created in 1884, which was called the "Salon des Refusés" as the artists exhibiting there challenged conventional standards. This fair is an opportunity for artists, both emerging and well-known, to display their work at this internationally recognised event.
    - The French Artists Fair bringing together local and national artists.
    - The Comparisons Fair, international show made up of 31 groups, each representing their own countries. They cover a wide range of artistic trends in contemporary art.
    - The watercolor drawing and painting fair: Founded in 1949 by a group of famous painters such as Masson or Villon, it showcases a range of painting techniques (including pencil, charcoal and pastel) Renowned artists such as Chagall or Matisse have exhibited their works here since its creation.
- Drawing Now Art Fair – established in 2007, Drawing Now Art Fair is Europe's leading contemporary art fair focusing on contemporary drawing. The fair welcomes 72 international galleries, last edition being particularly broad, with 27 international galleries, representing 15 countries and 300 artists. The Drawing Now Prize rewards the work of an artist exposed on his gallery's stand, and recognises the role played by a gallery.
- PAD Paris- Art + Design – the PAD, which started as the world's first design exhibition in 1998, continues to be the most important event for global collectors of design. Enthusiasts, professionals, and collectors of art and design come together at PAD Paris to explore a variety of galleries. There are the biggest galleries of modern and historical design in the world. It exhibits a wide range of design objects, including jewellery, pottery, and pieces from ancient to contemporary art.

- Urban Art Fair – the first international fair dedicated to contemporary urban art, created in 2016 by Yannick Boesso. Urban Art Fair brings together around thirty French and international galleries, displaying works by over 200 artists. All kinds of visitors come together to meet artists at different stages of their careers. The fair is innovative and interactive, and its exhibitions operate beyond traditional spaces. The programme includes live performances, artist autographs on a variety of media, conferences with renowned street artists and guest speakers, as well as short film screenings.

# 4. Internship overview

## 4.1. Roles and responsibilities

In this part I'm going to describe the tasks I was given by gallery supervisors in detail and later discuss my learning outcomes.

Everyday Management of the Gallery

As a gallery assistant, most tasks of basic general management and daily operations of Galerie Hervé Courtaigne were within my role. My responsibilities included opening and closing the gallery, ensuring the exhibition space was clean, organized, and aesthetically pleasing. This involved arranging and rearranging artworks as needed for optimal display, conducting minor repairs on frames, handling basic maintenance tasks, handling fixing the broken spotlights or their exchange. I was also responsible for the storage of the gallery where we kept most of the artworks (some of them were kept in the owner's house as well), I had to make sure they were all easily found, properly labelled, organised by style and the artist, kept in the right conditions and well safeguarded.

Preparing Exhibitions and Vernissages

I actively participated in the preparation and execution of exhibitions and vernissages. This involved the whole process, from preparing the inventory, taking photographs of the artworks or arranging for the professional photographer to take them, to transporting the artworks to and from the framer or restorer if it was needed. Through that I learned general handling of artworks and setting up the exhibition space. I managed event logistics such as creating and sending out the invitations via post and online, ordering the labels with artwork description and posters. Before each vernissage, I would come the day earlier to hang all the artworks with my supervisor, choose the optimal height for each painting, adjust the lighting in the gallery and prepare the labels. During the vernissages I assisted the visitors, providing them with information about the exhibited artist or the gallery in general and made sure the space was kept neat and clean so that everyone could get some refreshments.

Social Media Management, Marketing and Content Creation

I was responsible for creating and posting content on the gallery's social media accounts, which included Facebook, Instagram, and Twitter/X. This involved creating engaging posts, capturing and editing photos of artworks and events, and writing compelling introductions. I also responded to inquiries and monitored engagement metrics to try to improve our social media

strategy. I was sending marketing content to gallery clients and visitors informing them about upcoming events or sending occasional wishes to keep the relationships with the gallery.

*Figure 4.1.1. My first group mailing assignment with Christmas wishes sent in the first week of the internship.*

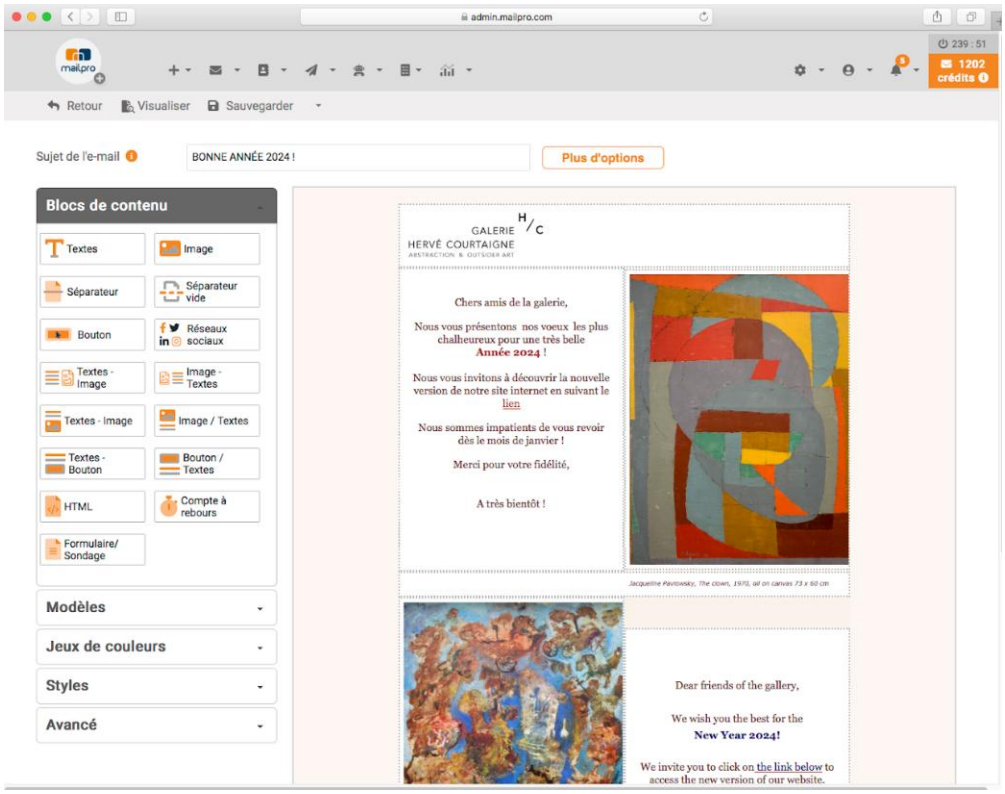
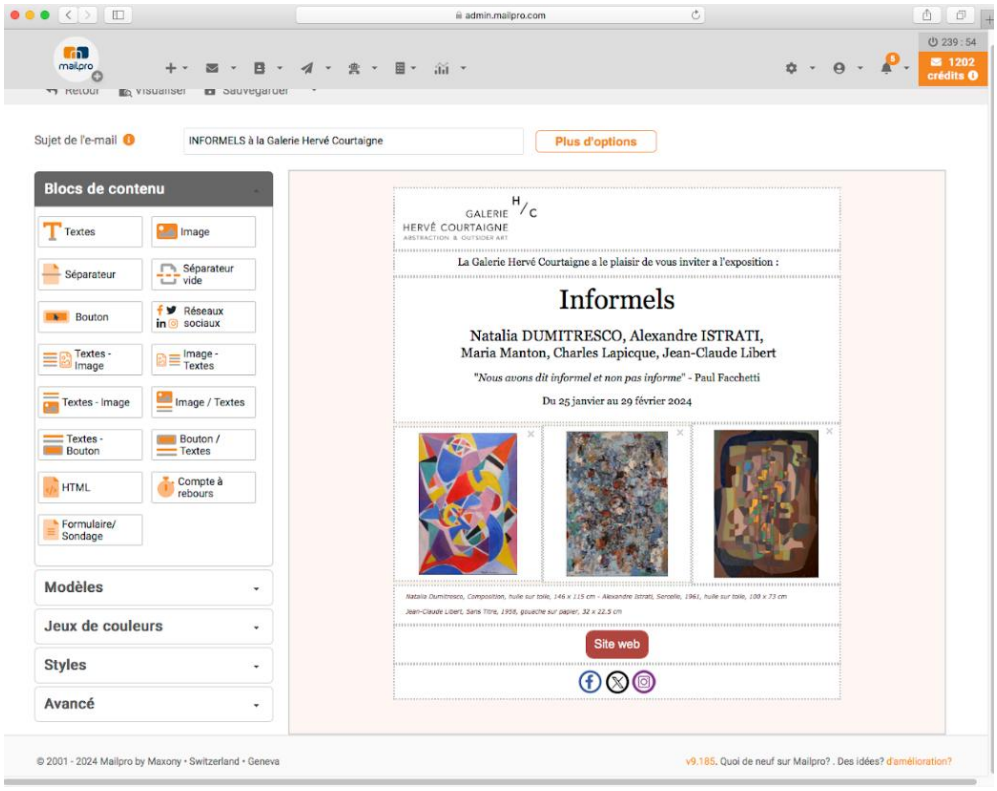


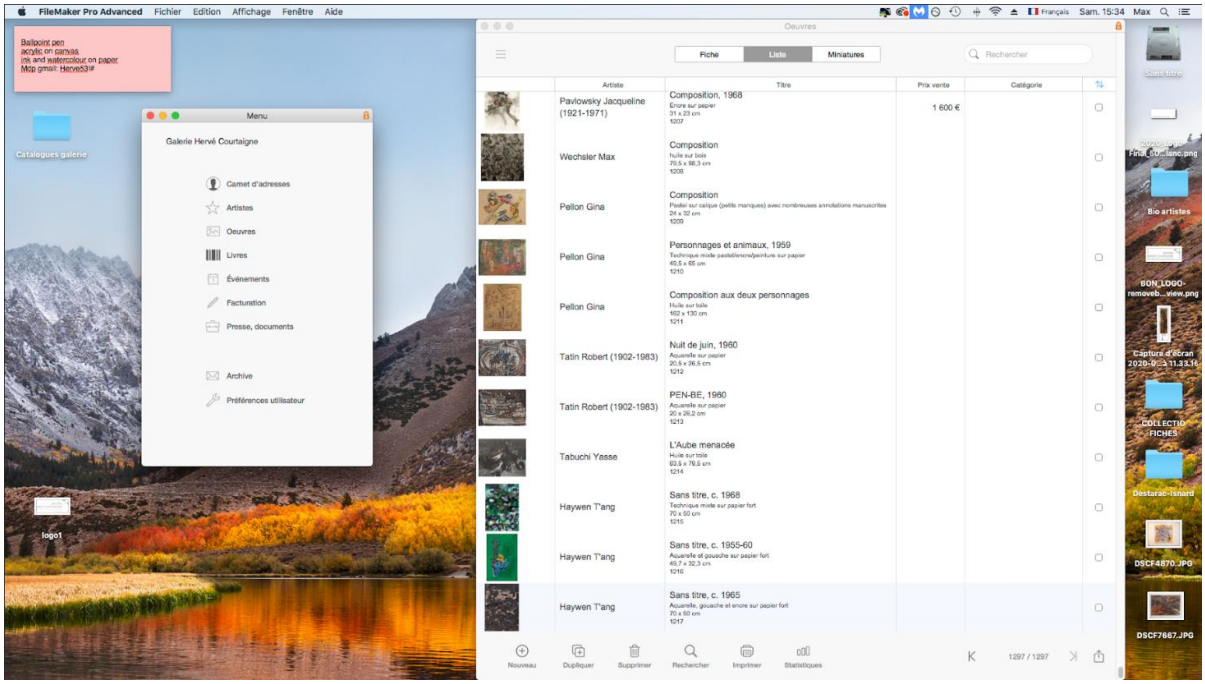

*Figure 4.1.2. Annoucement created on mailpro that was send to the gallery's mailing list.*



Database Management

One of my main tasks was to maintain and update the gallery's comprehensive database of artworks. This included entering new acquisitions, cataloguing details such as title, artist, year, dimensions, medium, provenance, and current condition. For some I also had to track the sales history and exhibition records, ensuring that all information was accurately recorded and easily accessible. As this task was usually relegated to interns, the information was not always correct or reliable so I took it upon myself to standardize it and correct all the mistakes that I could find to make it easier to locate specific artworks and make sure the information were complete.

*Figure 4.1.3. Interface of the Vgallery software – tool for tracking the inventory of the gallery, invoices, events and any other related activities and information.*




Website Maintenance

I was updating the gallery's website with artist profiles and exhibition announcements. This involved writing and editing content, uploading images, and ensuring the website remained user-friendly and visually appealing. I also worked on improving SEO to increase web traffic and enhance online visibility.

*Figure 4.1.4. View of the welcome page of the gallery in English version.*

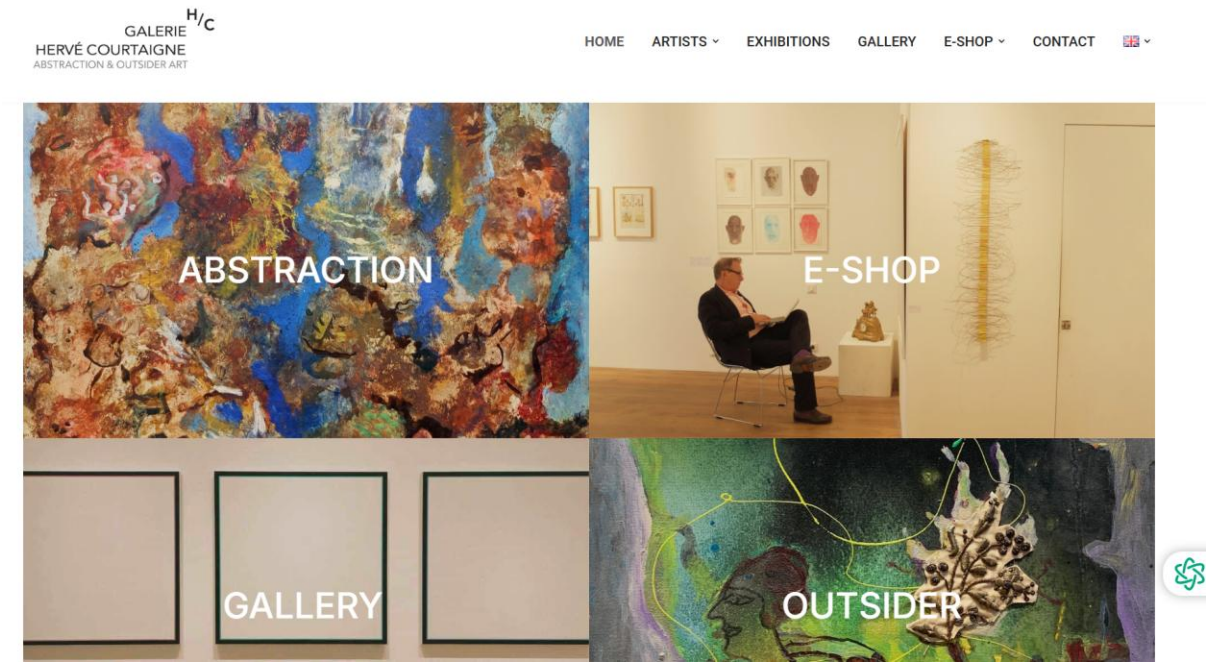
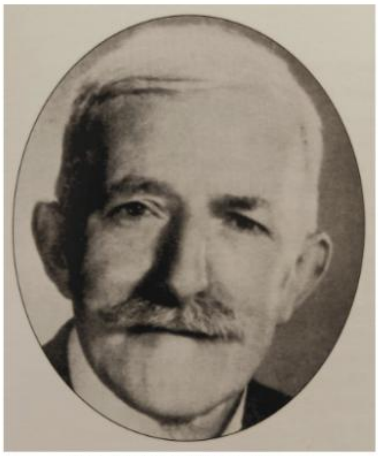



*Figure 4.1.5.Example of the article I had to write and publish on our website about Fleury Joseph Crepin.*

## Fleury Joseph CRÉPIN (1875-1949)

Born on February 8, 1875, in Pas-de-Calais, Fleury Joseph Crépin was a French painter associated with the spiritualist artists' group in the Nord region at the beginning of the 20th century.



© Photo Collection de l'Art Brut, Lausanne

Crépin initially worked as a plumber. After World War I, he settled in Pantin with one of his brothers before returning to Montigny, still working as a plumber-roofer.

In the 1930s, he discovered spiritualism, initiated by Victor Simon, a medium, painter, clairvoyant and friend of Augustin Lesage. Convinced of his powers, Crépin became a healer using his hands and various breathing techniques.

His involvement in spiritualism led him towards art. He began drawing and painting at the age of 63, with his first graphite and colored pencil drawing in 1938. In 1939, a voice told him to paint 300 paintings to stop the war. Throughout his creative process, he asserted that his hands were guided by entities he understood to be guardian angels. The 300th painting was created on May 7, 1945.

"In 1940, I was told that I would have created 45 marvelous paintings after the war, so I started this series 8 days ago. I'm actually counting on the 1949 exhibition and hope for great success because, according to one I just finished in high relief, it is marvelous," he wrote to Dubuffet in a letter dated November 3, 1947. Later in November, Crépin's paintings were exhibited at the inaugural exhibition of the Foyer de l'Art Brut, where two of his works were acquired by André Breton. Crépin then participated in several other exhibitions related to the art brut movement, both individually and as part of a group.

On November 3, 1948, he worked on painting number 44. He passed away on November 10, leaving paintings number 44 and 45 forever unfinished.

Online Shop, Artsper and Amazon Account Management

I assisted in managing the gallery's online shop, Artsper and Amazon accounts, ensuring all product listings were accurate and up-to-date. This included uploading new items or taking down old ones that had already been sold, writing detailed descriptions, checking the prices, and handling customer inquiries. I was responsible for tracking all the transactions and sales as well as sending bought items via post to the clients or arranging transportation and international shipping.

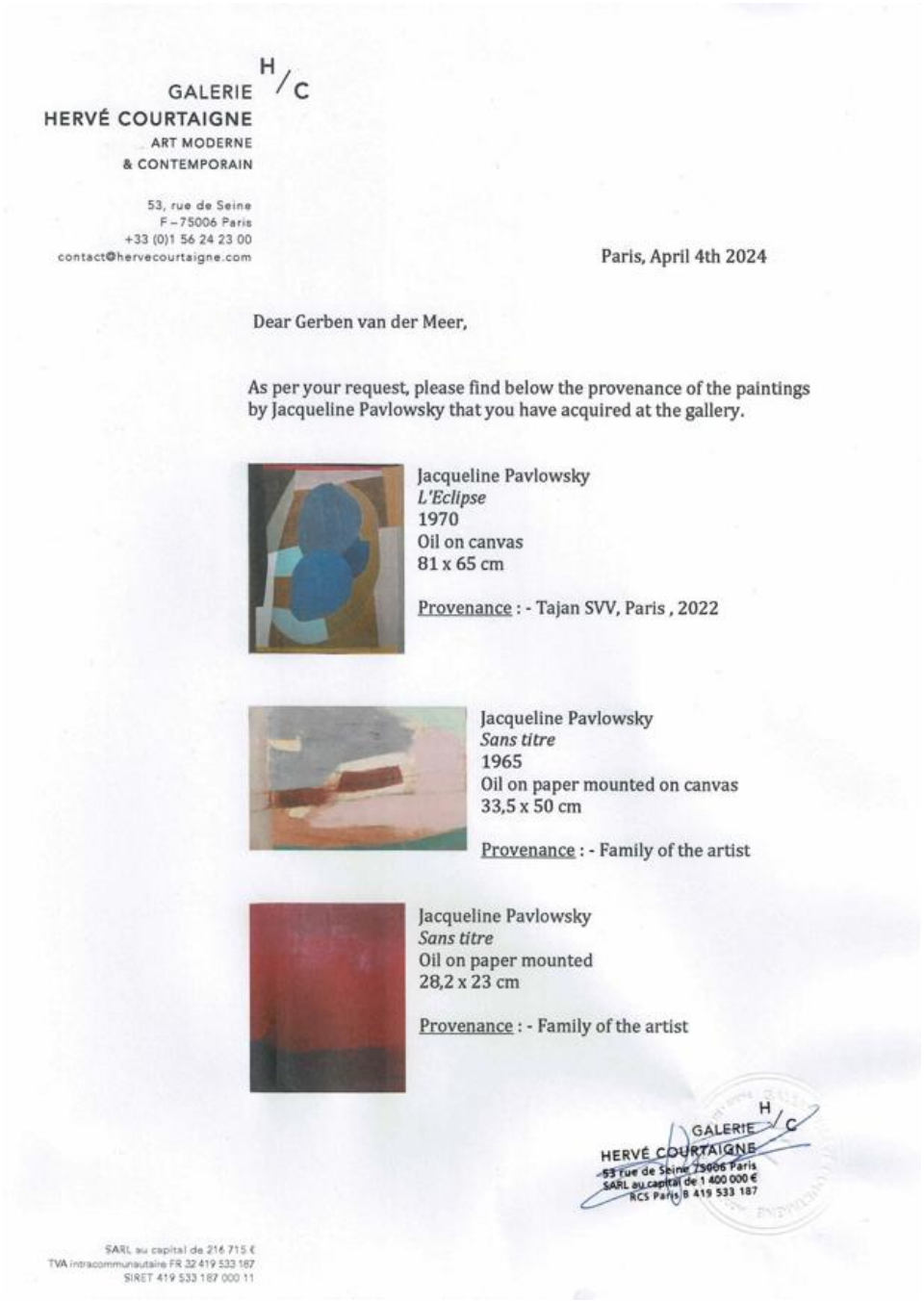
Catalogue Preparation

One of my biggest achievements was helping and assisting through the whole process of creating and prepare catalogue for gallery exhibition of T'ang Haywen, which involved content creation, layout design, proofreading, and coordination with printers. This included preparing a mock model of the book in order to choose and prepare the sequence and table of contents. I had to prepare descriptions for each artwork, and make sure all selected images are of the right quality and organised into a cohesive narrative. The catalogue was prepared to showcase the entire collection the gallery had of works of T'ang Hawyen which made around 100 pieces.

Client Assistance and Sales

I assisted with client interactions and sales, providing information about artworks, artists, and pricing. This involved conducting tours, answering inquiries, and facilitating the purchase process. I helped maintain client relationships through follow-up communications and personalized service. I also prepared invoices and any required documents like confirmation of authenticity or provenance.

*Figure 4.1.6.Signed document confirming authenticity and provenance of bought artworks.*



GALERIE H/C
HERVÉ COURTAIGNE
ART MODERNE
& CONTEMPORAIN

53, rue de Seine
F – 75006 Paris
+33 (0)1 56 24 23 00
contact@hervecourtaigne.com

Paris, April 4th 2024

Dear Gerben van der Meer,

As per your request, please find below the provenance of the paintings by Jacqueline Pavlowsky that you have acquired at the gallery.

Jacqueline Pavlowsky
*L'Eclipse*
1970
Oil on canvas
81 x 65 cm

Provenance : - Tajan SVV, Paris , 2022

Jacqueline Pavlowsky
*Sans titre*
1965
Oil on paper mounted on canvas
33,5 x 50 cm

Provenance : - Family of the artist

Jacqueline Pavlowsky
*Sans titre*
Oil on paper mounted
28,2 x 23 cm

Provenance : - Family of the artist

GALERIE H/C
HERVÉ COURTAIGNE
53 rue de Seine 75006 Paris
SARL au capital de 1 400 000 €
RCS Paris B 419 533 187

SARL au capital de 216 715 €
TVA intracommunautaire FR 32 419 533 187
SIRET 419 533 187 000 11

## 4.2. Learning Outcomes

My internship at the Galerie Herve Courtaigne provided me with a deep understanding of how a gallery operates and helped me develop a variety of technical and soft skills that will be invaluable in my future career. This experience allowed me to learn not only the practical aspects of running a gallery but also how to navigate the art market and interact with different members of the art world, the clients, collectors, critics and other specialists. Below I will outline the specific skills I gained during those months.

Database Management and Website Maintenance (WordPress):

One of my key responsibilities was managing the gallery's database in VGallery software, ensuring that artist profiles, exhibition information, and artwork inventories were accurately updated and organized. I learned how to maintain large sets of data efficiently and ensure accessibility. On the more technical side, I worked on WordPress to manage the gallery's website, which proved to be one of the more challenging aspects of my tasks as I did not have any experience of website management beforehand. This involved uploading content, creating new web pages, and optimizing the site for search engines and user engagement. I also updated Wikipedia pages about our artists.

*Figure 4.2.1. Example of a page from Vgallery containing information about the artwork.*

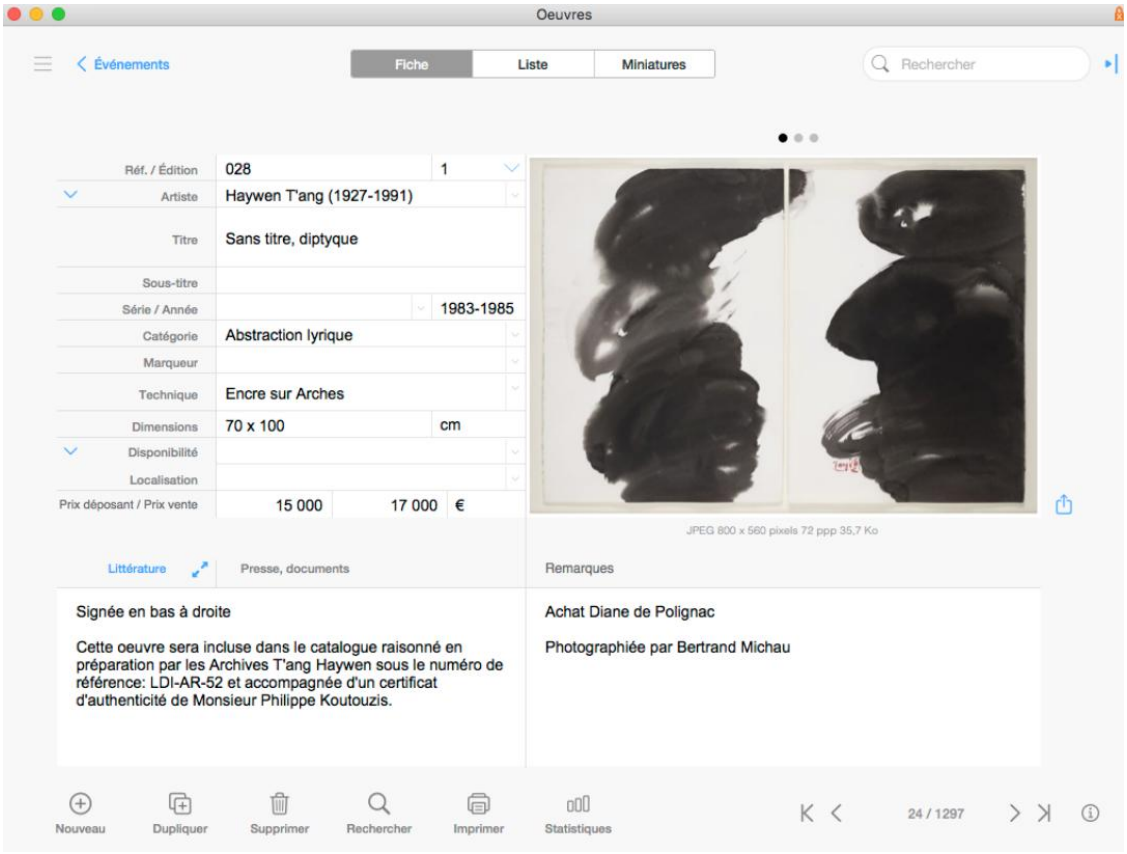



*Figure 4.2.2. Page from WordPress interface with the online section of publication available for sale.*

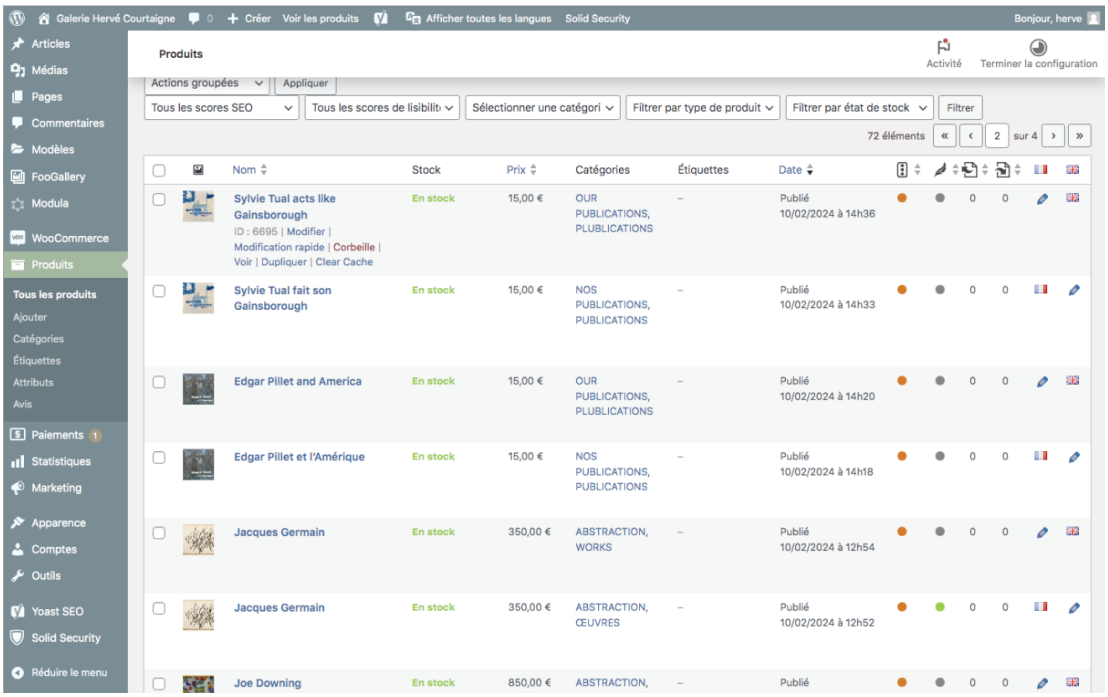
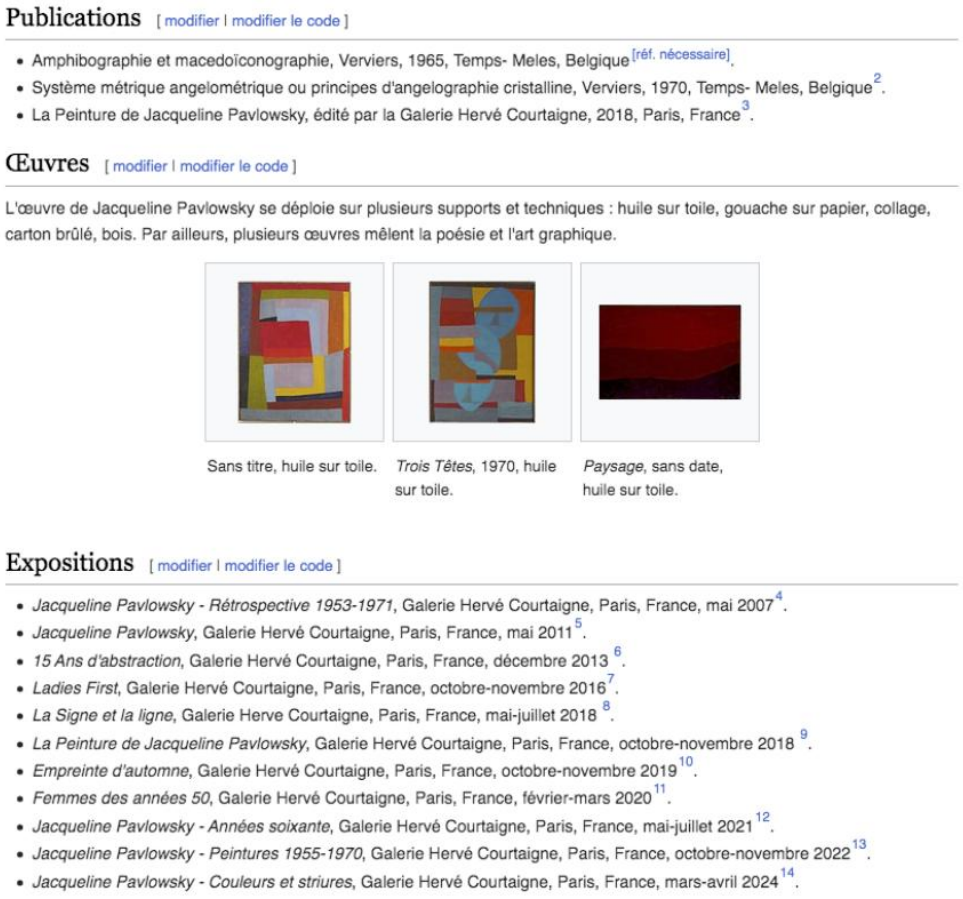


*Figure 4.2.3. Wikipedia page of Jacqueline Pavlowsky updated with all gallery activities about the artist.*



## Publications [ modifier | modifier le code ]

- Amphibographie et macedoïconographie, Verviers, 1965, Temps- Meles, Belgique [réf. nécessaire].
- Système métrique angelométrique ou principes d'angelographie cristalline, Verviers, 1970, Temps- Meles, Belgique [2].
- La Peinture de Jacqueline Pavlowsky, édité par la Galerie Hervé Courtaigne, 2018, Paris, France [3].

## Œuvres [ modifier | modifier le code ]

L'œuvre de Jacqueline Pavlowsky se déploie sur plusieurs supports et techniques : huile sur toile, gouache sur papier, collage, carton brûlé, bois. Par ailleurs, plusieurs œuvres mêlent la poésie et l'art graphique.

Sans titre, huile sur toile. *Trois Têtes*, 1970, huile sur toile. *Paysage*, sans date, huile sur toile.

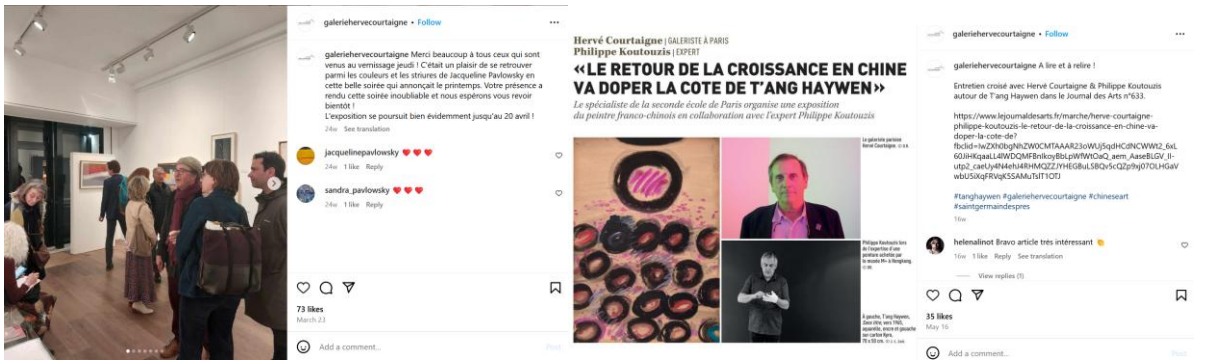
## Expositions [ modifier | modifier le code ]

- *Jacqueline Pavlowsky - Rétrospective 1953-1971*, Galerie Hervé Courtaigne, Paris, France, mai 2007 [4].
- *Jacqueline Pavlowsky*, Galerie Hervé Courtaigne, Paris, France, mai 2011 [5].
- *15 Ans d'abstraction*, Galerie Hervé Courtaigne, Paris, France, décembre 2013 [6].
- *Ladies First*, Galerie Hervé Courtaigne, Paris, France, octobre-novembre 2016 [7].
- *La Signe et la ligne*, Galerie Herve Courtaigne, Paris, France, mai-juillet 2018 [8].
- *La Peinture de Jacqueline Pavlowsky*, Galerie Hervé Courtaigne, Paris, France, octobre-novembre 2018 [9].
- *Empreinte d'automne*, Galerie Hervé Courtaigne, Paris, France, octobre-novembre 2019 [10].
- *Femmes des années 50*, Galerie Hervé Courtaigne, Paris, France, février-mars 2020 [11].
- *Jacqueline Pavlowsky - Années soixante*, Galerie Hervé Courtaigne, Paris, France, mai-juillet 2021 [12].
- *Jacqueline Pavlowsky - Peintures 1955-1970*, Galerie Hervé Courtaigne, Paris, France, octobre-novembre 2022 [13].
- *Jacqueline Pavlowsky - Couleurs et striures*, Galerie Hervé Courtaigne, Paris, France, mars-avril 2024 [14].

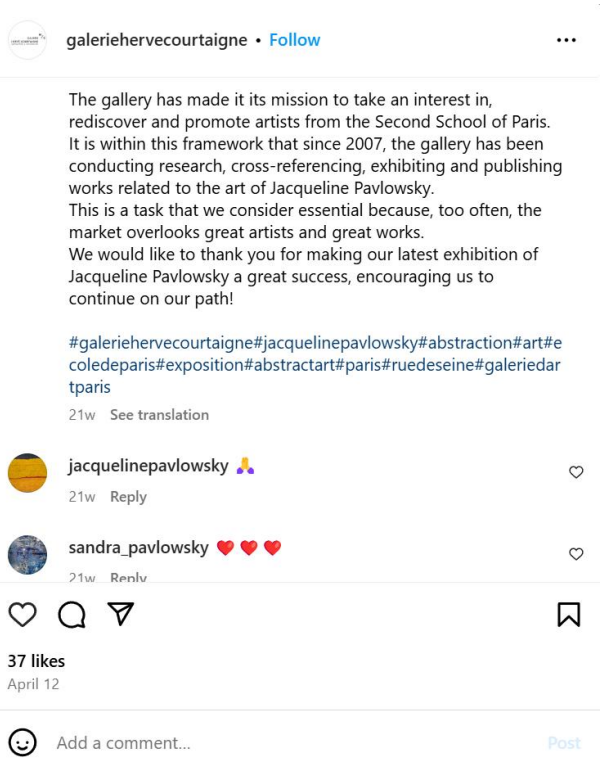
Social Media Management:

Managing the gallery's social media channels was a major aspect of my role. I created engaging content that promoted ongoing exhibitions and highlighted the artists represented by the gallery. I developed social media campaigns and monitored their performance using analytics tools, learning how to adjust strategies based on engagement metrics such as likes, shares, and comments. This taught me the importance of timing, audience targeting, and creativity in building a brand online. I also became proficient in writing concise, engaging copy that captured the gallery's tone and vision, and I used platforms like Instagram, Facebook, and Twitter/X to reach a wider, global audience.

*Figures 4.2.4-4.2.6.. Examples of Instagram and Facebook posts I was publishing weekly or bi-weekly.*



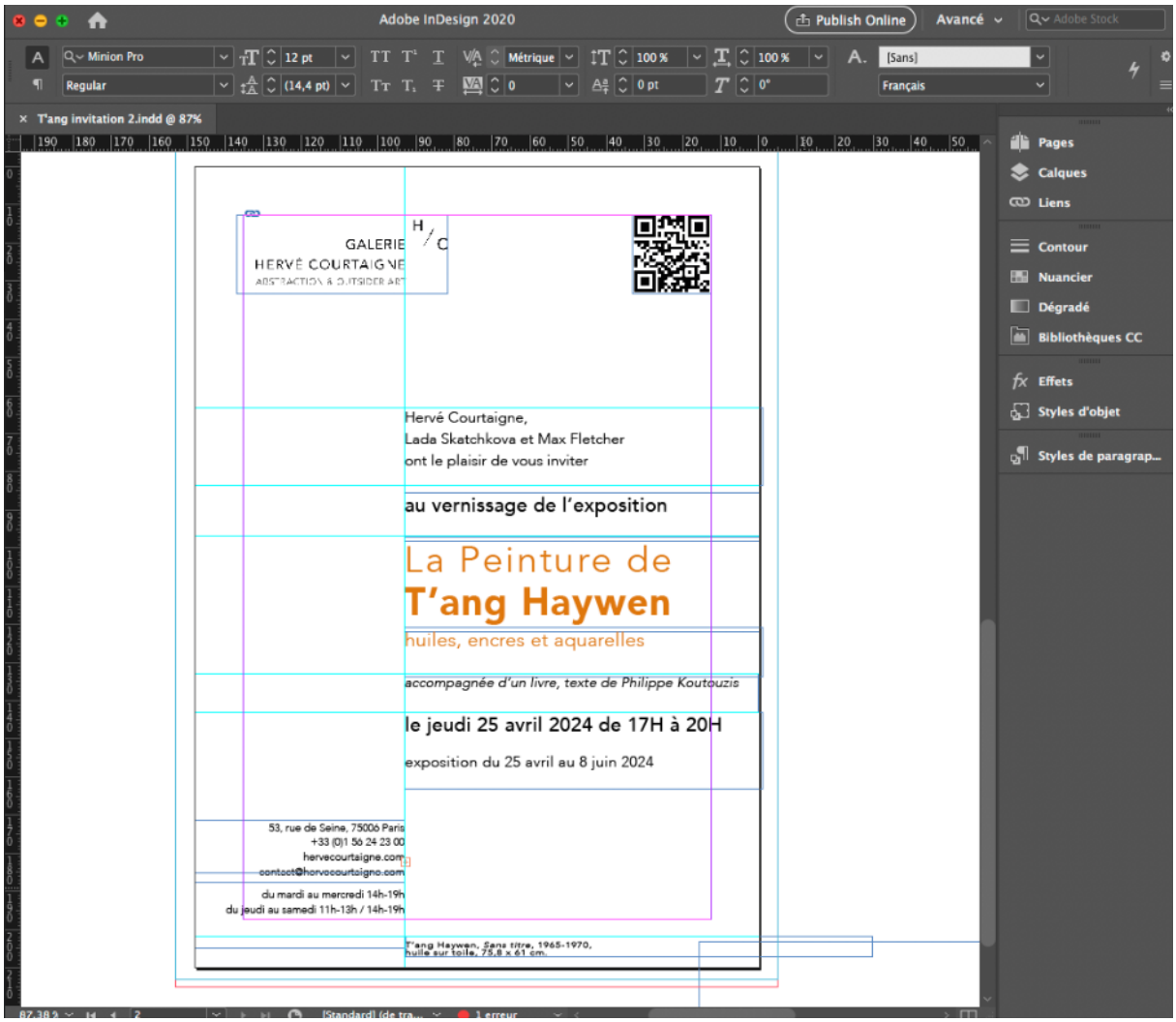



Design Tools (InDesign and Photoshop):

My work with Adobe InDesign and Photoshop was particularly valuable in improving my basic graphic design skills. I designed invitations and marketing materials ensuring that the gallery's visual identity was professional and appealing. These tools also helped me develop a more creative approach, as I had to consider aesthetic details such as layout, colour schemes, and typography, all while trying to capture the gallery's standards. This hands-on experience not only improved my technical skills but also gave me a better understanding of the importance of visual communication in promoting art and exhibitions and the standards art gallery represents.

*Figure 4.2.7. Invitation for the opening of the exhibition "La Peinture de T'ang Haywen"created by me in InDesign.*




Research Tools (Artprice and Artnet):

I learned how to use Artprice and Artnet, two major research tools for tracking market trends and auction prices. This allowed me to gather data on artworks of gallery's interest and provide valuable insights into the financial side of the art world or to find needed information about provenance and history of the pieces bought by the gallery. This aspect of the internship gave me a basic foundation in market analysis, which is essential for anyone involved in art sales or investment.

Online Auctions and Virtual Exhibitions (Kunstmatrix):

One of the highlights of my internship was learning about the growing influence of online auctions and virtual exhibitions. I observed live online auctions and saw how the process is handle by the auctioneers and who else takes part in the events and how does online bidding or telephone bidding looks in practice. Using Kunstmatrix, I created virtual exhibitions that allowed the gallery to showcase art to a global audience. I learned how to curate a virtual space, arrange works digitally, and ensure the layout was appropriate to the experience of a physical gallery. This experience was incredibly important as the art world continues to expand into the digital space, making it possible for galleries to reach a wider and more diverse audience and many of the galleries foreign clients were deeply interested in new expositions that they were able to observe only online.

*Figure 4.2.8. Example of virtual exhibition layout in Kunts\z from "Informels".*

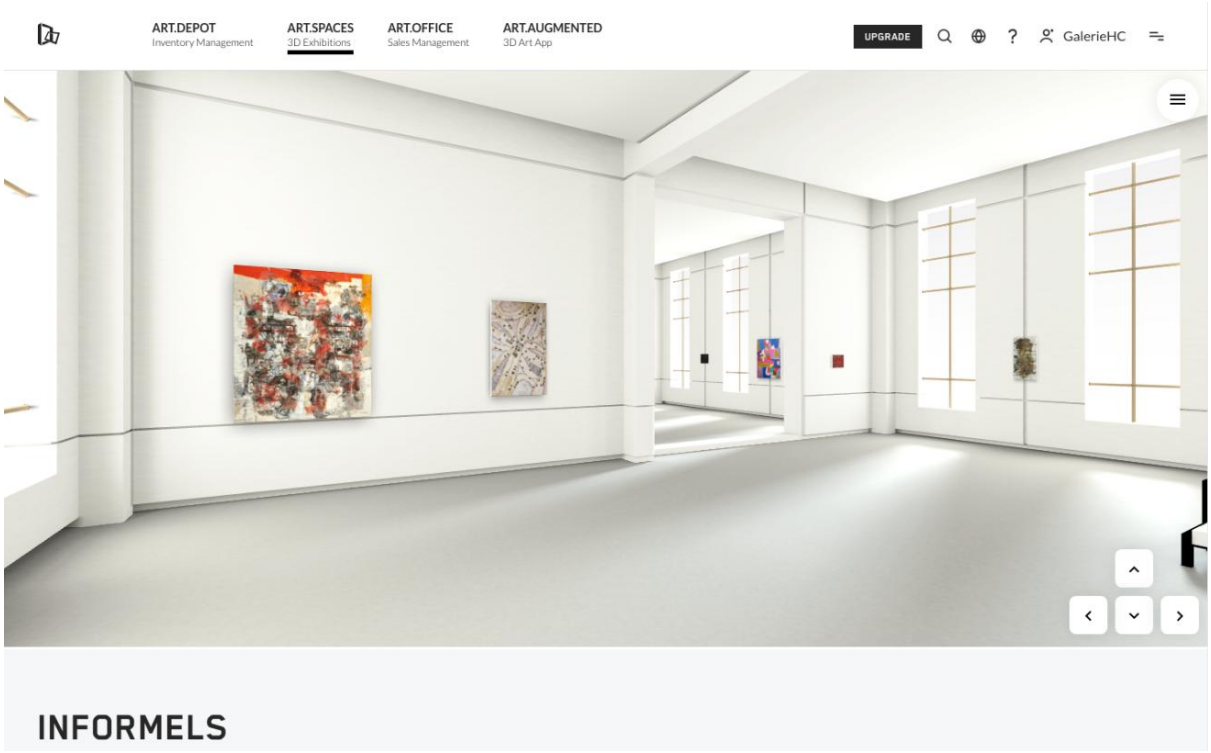
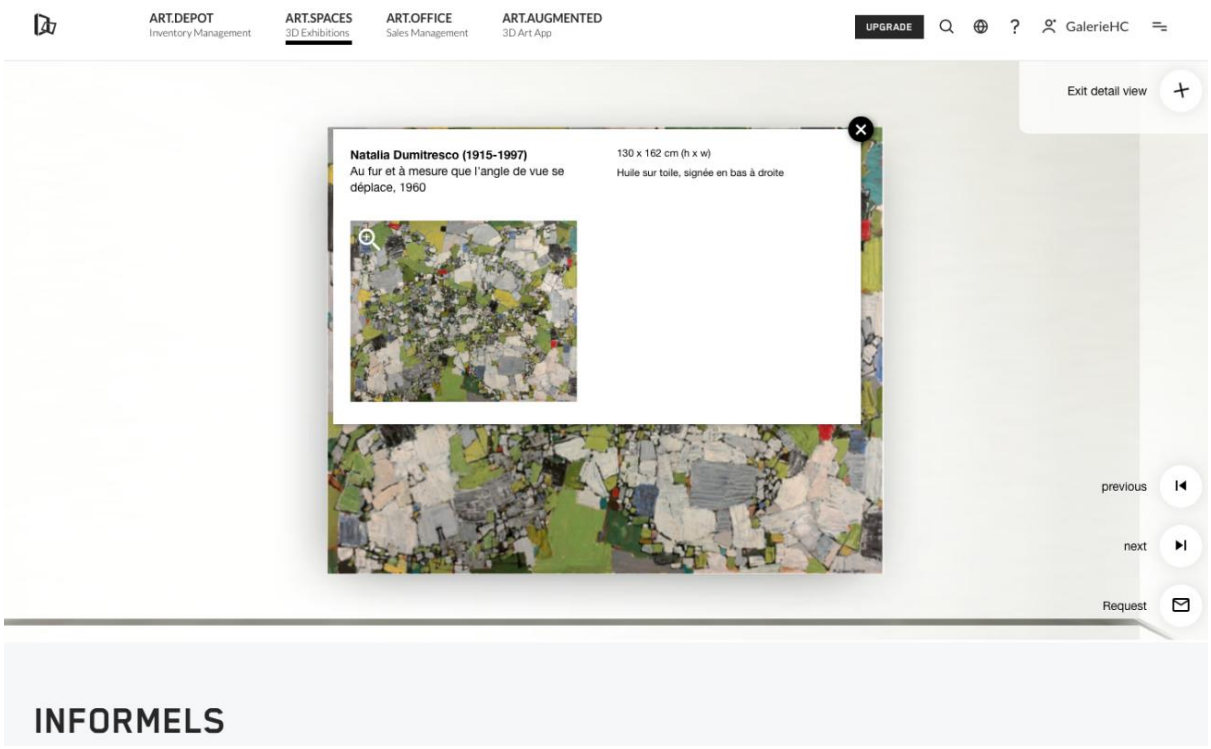


*Figure 4.2.9. How the artwork looked like when you clicked on it on the wall.*



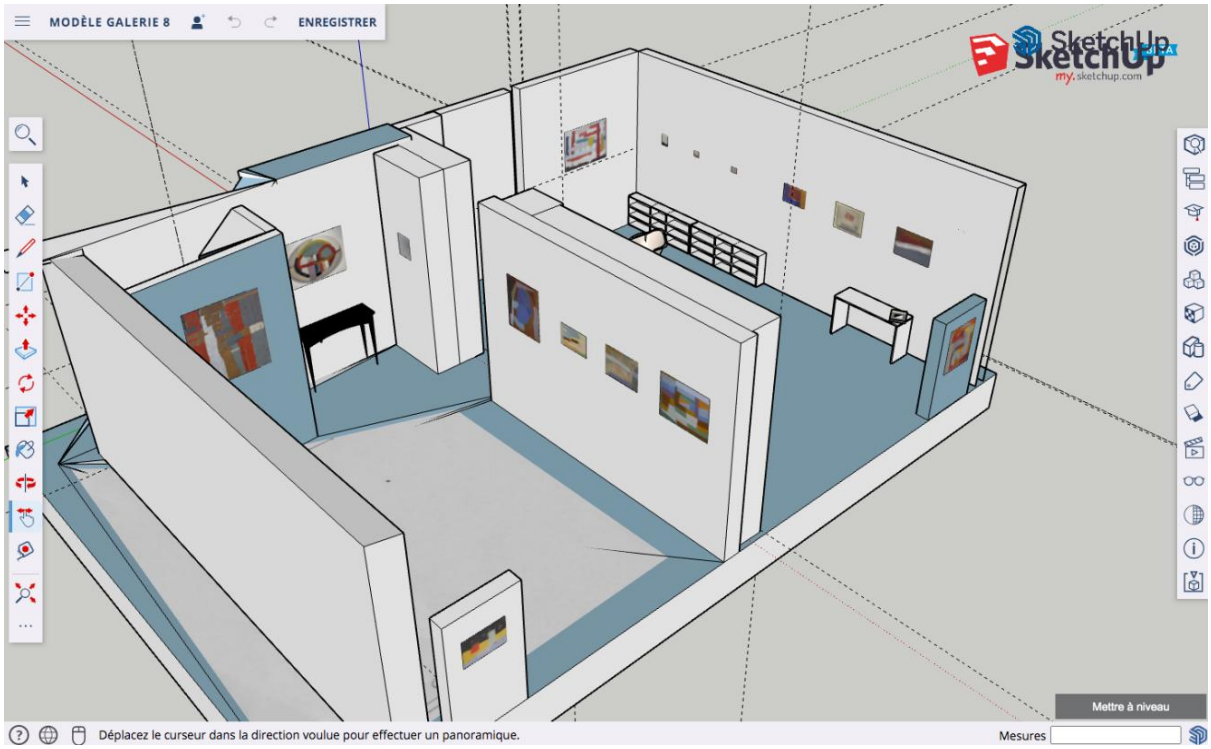

Exhibition Layout Design (SketchUp):

Designing the layout for exhibitions using SketchUp was a critical task in planning how the artworks would be presented in the gallery space. I developed 3D models that allowed the owner to visualize how pieces would be arranged, allowing him to suggest necessary changes and ensuring that we can create best experience for the visitors and exhibit the painting in the most flattering way. This required an understanding of spatial design, as well as the ability to foresee how different works would interact with one another in terms of scale, colour, and proximity. It taught me the importance of planning and how thoughtful design can enhance the impact of an exhibition.

*Figure 4.2.10. Example of the model I did in Sketch-Up for exhibition "Couleurs et striures – la peinture de Jacqueline Pavlowsky.*




*Figure 4.2.11. Example of a different angle of the model.*




Managing Online Shop and Amazon Account:

Managing the gallery's online store, Amazon and Artsper accounts gave me valuable experience in e-commerce, which is becoming increasingly important in the art world. I handled product listings, optimized descriptions for searchability, and managed customer inquiries. This gave me insight into the operational side of online sales, from inventory management to shipping logistics.

*Figure 4.2.12. Online Shop at the gallery website.*

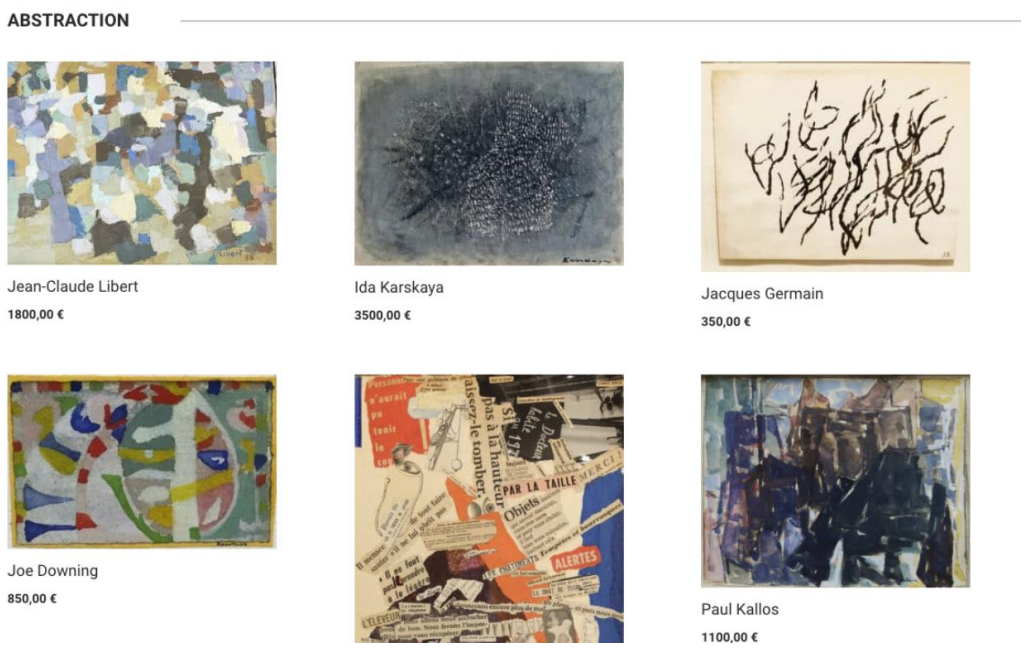



*Figure 4.2.13. Artsper account with painting available for online sale.*

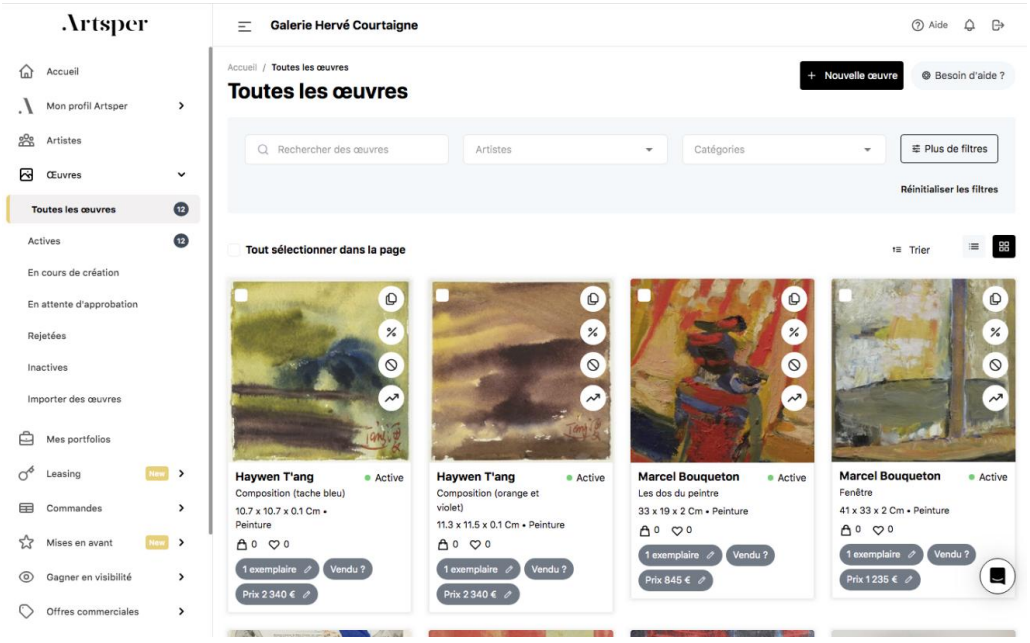
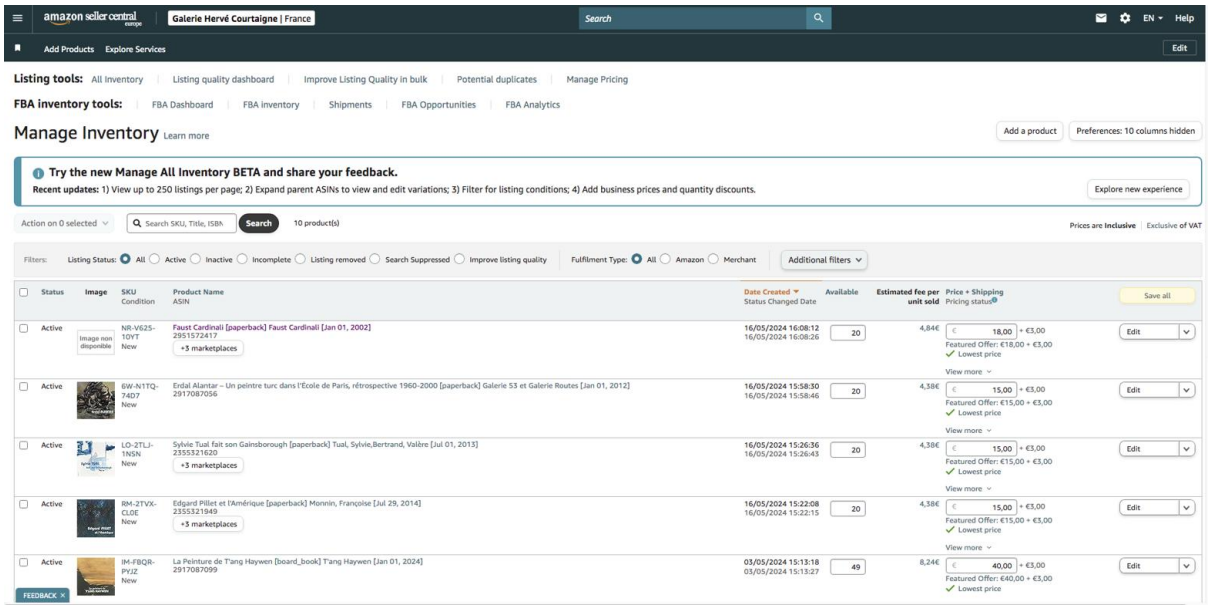


*Figure 4.2.14. Amazon account with gallery's publication available for sale in France, UK, Italy, Spain and the USA.*




Assisting in sales, invoicing and administrative tasks:

Creating invoices and managing payments were vital parts of the gallery's day-to-day operations. As in France paying by check is still quite popular, I frequently went to the bank to arrange the payments. These tasks helped me develop my organizational and administrative skills, ensuring that all transactions were accurate and done on time. I also learned about the financial side of art sales, from artist commissions and taxes which broadened my understanding of the business side of running a gallery.

Due to my intermediate level of French, I usually assisted English speaking customers but even with that I got plenty of opportunities to interact with important collectors and guests. I worked closely with a high-profile client interested in acquiring a piece by Jacqueline Pavlowsky. After the first chosen artwork was sold to another collector in the meantime, I provided detailed information about other available artworks that might be interesting to her as well as background information on the artist and negotiated the terms of the sale. It was one of the highlights of my experience as I gained firsthand knowledge on how to handle business transactions, build relationship with the client and make sure everything is done in a satisfactory way both everyone involved as it was a high value transaction.

*Figure 4.2.15. Invoice of the transaction described above.*

GALERIE H/C
HERVÉ COURTAIGNE
ABSTRACTION & OUTSIDER ART

53, rue de Seine
F -75006 Paris
+33 (0)1 56 24 23 00
contact@hervecourtaigne.com

Yulia Harfouch
30 bis rue Tilsitt
75017 Paris

Paris, le 04 avril 2024

Facture n° 04-24/452M



Jacqueline Pavlowsky (1921-1971)
Echantillon d'humanité
1969
Huile sur toile
116 x 89,5 cm
Réf. :

**Pour un montant de 15 000 €**



Jacqueline Pavlowsky (1921-1971)
Sans titre
1969
Huile sur papier
44,5 x 63,5 cm
Réf. : 123

**Pour un montant de 3 000 €**

| | |
|---|---|
| Sous-total : | 18 000,00 € |
| Acompte : | 18 000,00 € |
| TOTAL : | 0,00 € |

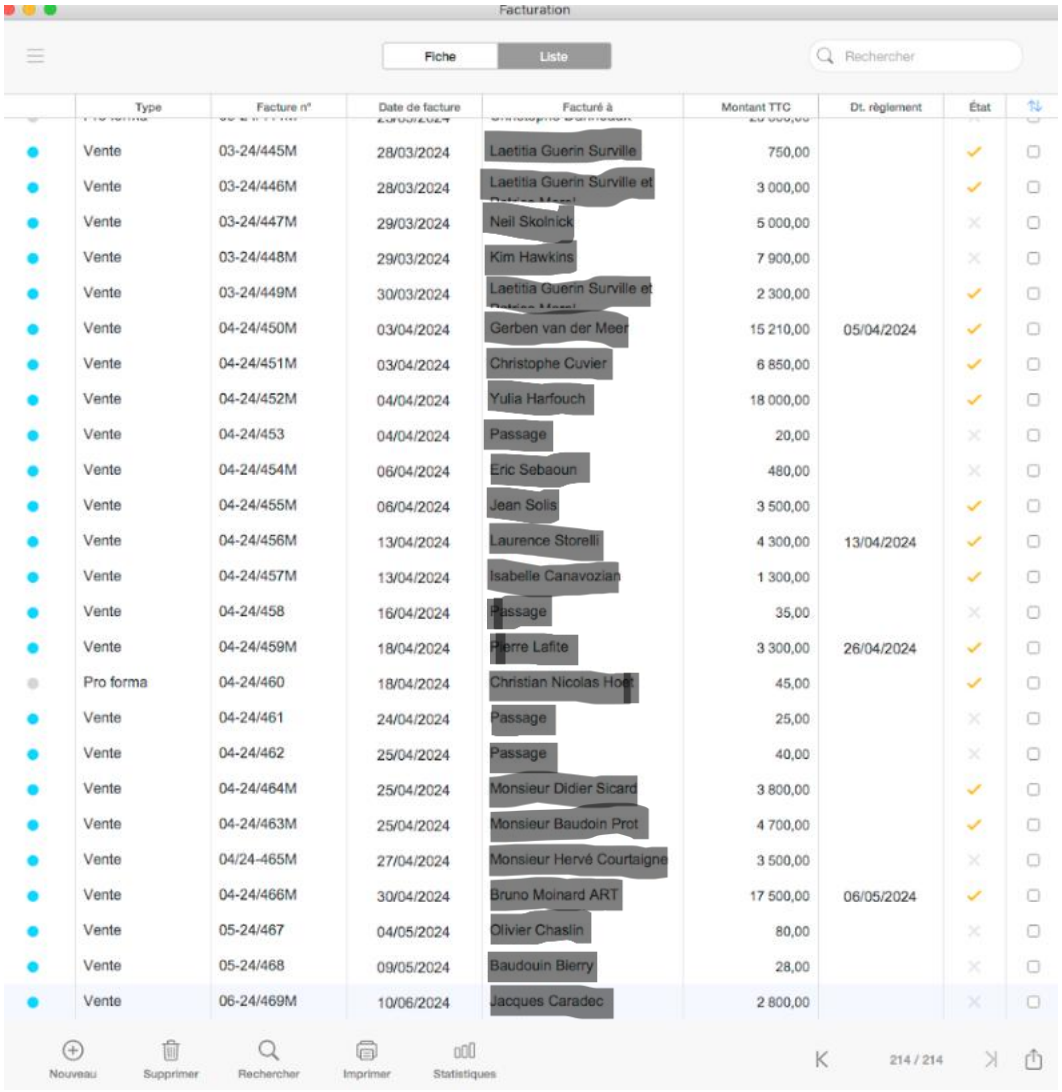
CE DOCUMENT GARANTIT L'AUTHENTICITE DE L'OEUVRE

| | |
|---|---|
| Banque | CIC Paris Montparnasse |
| Compte | GALERIE HERVE COURTAIGNE |
| IBAN | FR76 3006 6105 8100 0201 5150 113 |
| BIC | CMCIFRPP |

Article 297A du CGI et directive communautaire 2006/112/CE

SARL au capital de 1 400 000 €
TVA intracommunautaire : FR32419533187
SIRET : 4195331870011

*Figure 4.2.16. Vgallery segment administrating and storing all the invoices.*




Press Releases and Exhibition Catalogues:

Both the press release and catalogue were prepared for the exhibition “La Peinture de T’ang Haywen”. Translating press releases and helping to prepare the publication taught me how to create clear, interesting stories that truly captured what the gallery's exhibitions were about as well as the incredible attention to detail one must have to capture every possible mistake or misalignment. Those skills are crucial for creating good quality pieces, promoting events and connecting with both the media and the public. Through this experience, I developed my writing and editing skills, learning how to communicate effectively with different audience. It also helped me understand how to present information in a way that grabs attention and conveys the importance of the artwork and exhibitions.

*Figure 4.2.17. Fragment of the table that was sent to the graphic designer describing the layout of the book.*

**T'ang Haywen** Galerie Hervé Courtaigne

SOMMAIRE

| | Thème | Texte/ Légende | Images |
|---|---|---|---|
| A | **COUVERTURE** | | |
| 1 | **ÉDITO /TITRE** | | |
| 2 | **PRÉFACE** | | |
| 3 | **SOMMAIRE** | | |
| 4 | **ENTRÉE EN MATIÈRE** | | |
| 5 | | *Sans Titre,* 1964, Huile sur papier, 16 x 12 cm. (n°8 de l'inventaire) | 1 image pleine page |
| 6 - 7 | | *Sans Titre,* 1955-1960, Aquarelle sur papier Japon marouflé sur carte, 10,5 x 19 cm. (n°12 de l'inventaire)<br><br>*Sans Titre,* 1955-1960, Aquarelle sur papier marouflé sur carte, 17,4 x 7,9 cm. (n° 13 de l'inventaire)<br><br>*Sans Titre,* c. 1965, Encre et gouache sur papier fort, 50 x 70 cm. (n°15 de l'inventaire) | Page gauche : 2 petites aquarelles<br><br>Page droite : 1 image pleine page |
| 8 - 9 | | *Sans Titre,* 1965, Aquarelle et gouache sur papier fort, 70 x 50 cm. (n°16)<br><br>*Sans Titre,* c. 1965, Aquarelle, gouache et encre sur carton, 70 x 50 cm. (n°14) | 2 images pleine pages |
| 10 - 11 | | *Sans Titre,* 1965-1970, Huile sur toile, 75,8 x 61 cm. (Photo Jean-Louis Losi) (n°2)<br><br>*Sans Titre,* Huile sur toile, 73 x 60 cm. (Photo Jean-Louis Losi) (n°5) | 2 images pleine pages |
| 12 - 13 | | *Sans Titre,* c. 1967, Encre et gouache sur carton, 70 x 50 cm. (n°17)<br><br>*Sans Titre,* c. 1967, Encre et aquarelle sur carton fin, 100 x 70 cm. (Photo Jean-Louis Losi) (n°39) | 2 images pleine pages |
| 14 - 15 | | *Sans Titre,* c. 1967, Encre et aquarelle sur carton fin, 100 x 70 cm. | 2 images pleine pages |

1

*Figure 4.2.18. Example of the model of first version of the catalogue.*

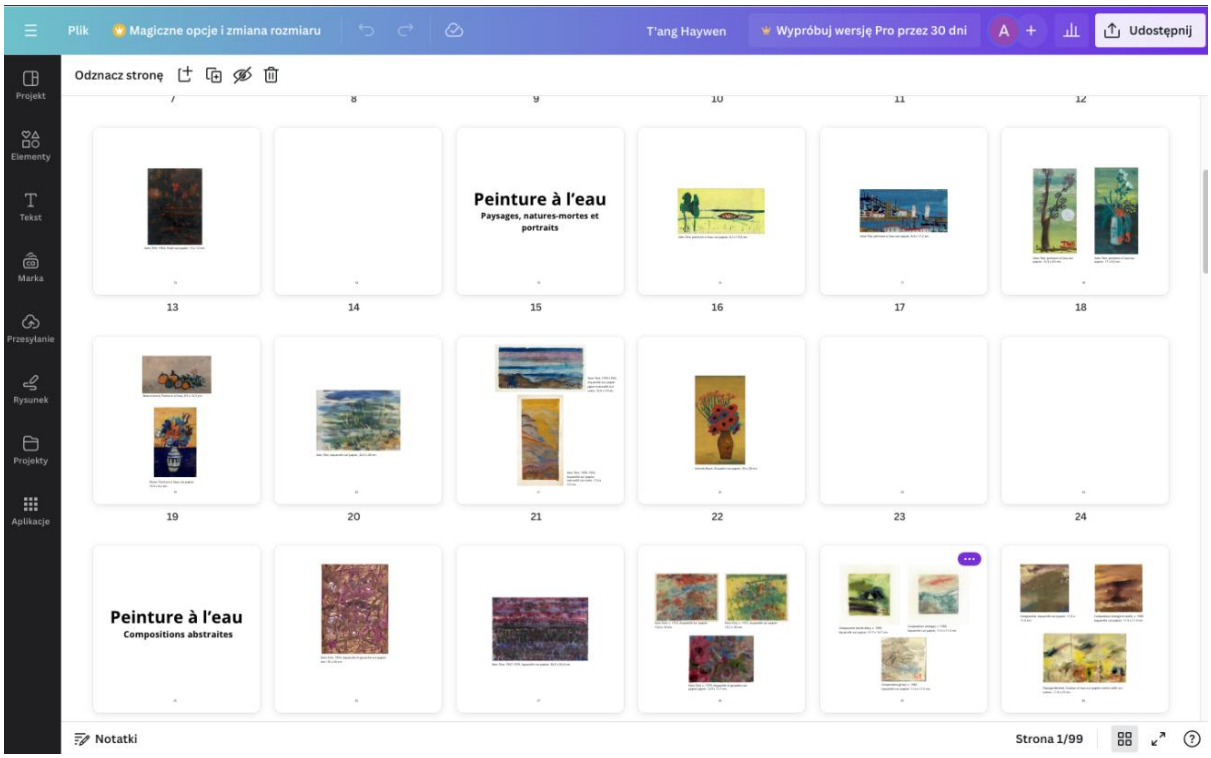
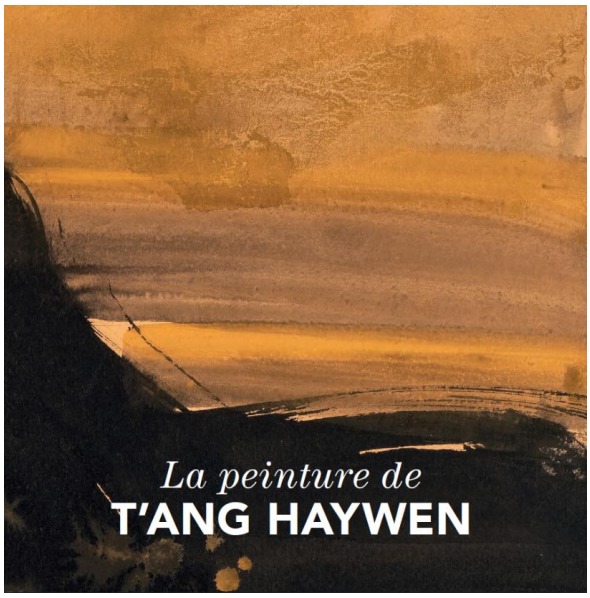
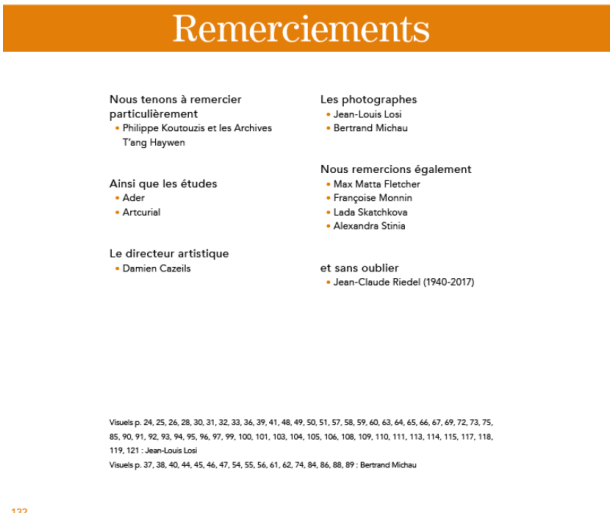


*Figure 4.2.19-4.2.20. Cover of the final catalogue and page with acknowledgements.*



## Remerciements

Nous tenons à remercier particulièrement
- Philippe Koutouzis et les Archives T'ang Haywen

Ainsi que les études
- Ader
- Artcurial

Le directeur artistique
- Damien Cazeils

Les photographes
- Jean-Louis Losi
- Bertrand Michau

Nous remercions également
- Max Matta Fletcher
- Françoise Monnin
- Lada Skatchkova
- Alexandra Stinia

et sans oublier
- Jean-Claude Riedel (1940-2017)

Visuels p. 24, 25, 26, 28, 30, 31, 32, 33, 36, 39, 41, 48, 49, 50, 51, 57, 58, 59, 60, 63, 64, 65, 66, 67, 69, 72, 73, 75, 85, 90, 91, 92, 93, 94, 95, 96, 97, 99, 100, 101, 103, 104, 105, 106, 108, 109, 110, 111, 113, 114, 115, 117, 118, 119, 121 : Jean-Louis Losi
Visuels p. 37, 38, 40, 44, 45, 46, 47, 54, 55, 56, 61, 62, 74, 84, 86, 88, 89 : Bertrand Michau

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# 5. Conclusion

When I first arrived in the gallery I didn't receive much training, I was presented with a short document about what programs and systems the gallery uses and from the first day I was already in charge of keeping the database and social media running. At first I found it hard to develop the correct language to communicate with the audience and the clients of the gallery as I wasn't sure how official or friendly the approach should be. Past posts and publications weren't developed or coherent enough to have a distinguished style I could copy so I kept it very simple. During my first weeks I learned how the gallery works, how to find my way around the storage space and how to be of best help to my supervisor and the customers. During January and February there weren't many visitors, and I could focus on administrative tasks as well as preparing for two main upcoming exhibitions: Jacqueline Pavlowsky and T'ang Haywen. The first step to organise the exhibition was to create an inventory of every single piece the gallery owns of the painter, check if it's correctly described, the photos are of a good quality and all the information are correct. During this time, we also had many new acquisitions and once I measured the piece, took photos, describe its technique and the details such as dating or signatures or lack thereof I uploaded everything into the database. Vgallery had the database of all the artist, pieces, prices, invoices and events that the gallery created. The system wasn't too complicated to use but as there was no back up of it, it posed a few difficulties when the information was incorrect or deleted as there was no way of checking in other sources.

Everyday tasks in the gallery also included going outside of the gallery walls – to bring paintings to the framer or to the conservator if needed or to run general arrands to the post office or to get missing supplies. It allowed me to learn proper ways of packing and handling valuable works of art and get to meet fascinating people.

First month I did my best to get to know what artists the gallery represents. First layout change was at the end of January. While I was learning to use sketch up and create models of the layout of the gallery, I started to plan it according to the instructions gave by my supervisor. I didn't notice any specific rules they applied into curation of their space expect of the aesthetics of the works and which goes best next to which. It was a very detailed work as all the measurements needed to have their real-life sizes made into the model. Usually creating one design of the exhibition took me 1 to 2 full days of work.

Most of February and March went by focused on preparing for the opening of the exhibition about Jacqueline Pavlowsky and creation of the catalogue about T'ang Haywen. Since the opening night "Couleurs et Striures" exhibition was a big success with few sales happing

already on the first day and next two months were full of clients and collectors coming from France, Switzerland, Belgium, USA and even Dubai. It was fascinating to be in the middle of those transactions, help clients pick out their favourite pieces and assist my supervisor in the whole process. Thanks to observing him I learned a lot about sales and how to build relationships with different kinds of buyers. I learned also how to organise transport for valuable works of art, from local to transatlantic deliveries. Once I gained more experience and trust from the gallery owner, I was taking more and more independent tasks and assisting some buyer individually and made my first sales. From the whole Pavlowsky exhibition the gallery sold many pieces, together of a value of almost 75 000 EUR. During that time, we were preparing for the next event, which was the first exhibition of the works of T'ang Haywen. For this occasion, the owner decided to publish the catalogue of his whole collection. It was a long process that took a lot of planning and cooperation. After locating each piece and creating an inventory, I had to make sure each piece is professionally photographed, placed properly in the model book and described. After creating the model and table with description of what has to appear on each page, we sent the materials to the graphic designer who finished the project. Before the opening I had to again prepare all the appropriate materials, posts, invitations, order posters, cartels and properly signed envelopes from the printer and translate press release from French to English. I also had to research all the cultural institutions, foundations or organisations centered around Chinese and Asian art in Paris to inform them about our future event. The exhibition correlated with ongoing show of T'ang Haywen at Musée Guimet, museum dedicated to oriental art. The rest of the internship focused around promoting our exhibition, assisting clients with any inquiries and doing my administrative tasks.

In conclusion my internship at the art gallery was an incredible and invaluable learning experience that thought me both technical expertise and soft skills. From mastering tools like InDesign, Artprice, and Kunstmatrix to developing communication skills while navigating language barriers and cultural differenced. I learned how to organize my own tasks and time productively. I gained a deep understanding of the operations of an art gallery. Thank to those few months I got a unique opportunity to discover many different aspects of working in the art world, from marketing and design to research and sales and I would like to continue to develop these skills further.

One of the gallery's greatest strengths is its ability to build close and long-lasting relationships with clients from around the world. This personal connection has created a loyal customer base,

which continues to grow. The gallery's central location also plays a key role in its success and makes it a natural destination for both art lovers and tourist allowing the gallery to promote French modern art to international audience.

However, there are also few areas where the gallery could improve, particularly in its marketing and social media strategy. Currently, there is no dedicated person responsible for managing the gallery's online presence. Because of the approach to social media shifts with each new intern, leading to inconsistencies in style, content, and overall messaging which makes it hard to build a brand. With the art world increasingly relying on digital platforms for visibility, sales, and engagement, a more structured and professional approach to social media would definitely be beneficial. Another space for improvement is in the gallery presence on art fair. While it already has a solid reputation within its niche market, attending more art fairs, both in France and abroad, would provide valuable opportunities of showcasing its collection to a broader audience. These events not only attract potential buyers but also provide networking opportunities with curators, institutions, and other galleries. By attending more art fairs, Galerie Hervé Courtaigne could strengthen its reputation as a important gallery for the Second School of Paris and Outsider Art, helping it grow its influence in the national and global art market.

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# Appendices

A. Press Release for the exhibition “The Painting of T’ang Haywen”

B. Price lists from “Couleurs et striures – la peinture de Jacqueline Pavlowsky”

C. Cartels prepared for the exhibition “Informels”

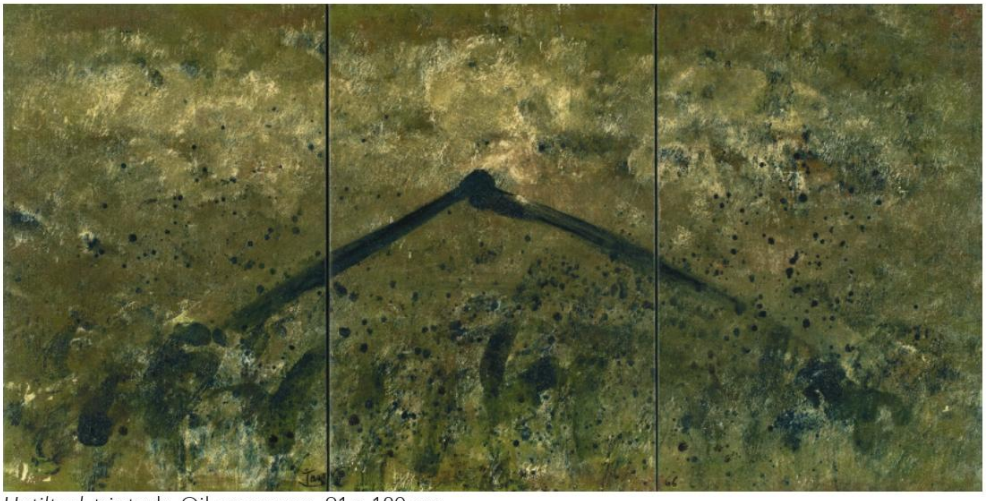
D. Virtual Exhibitions

A.

GALERIE H/C
HERVÉ COURTAIGNE
ABSTRACTION & OUTSIDER ART

# The Painting of T'ang Haywen

April 25th to June 8th 2024



*Untilted*, triptych, Oil on canvas, 91 x 180 cm

Looking at the work of T'ang Haywen inevitably leads to an attempt to discern an individual journey out of the collective background which brought Asian and Western art together during the 20th century. In this analytical attempt, the Taoist canons of chineses painting carry the weight of their millennia, but it will take considerable expertise for those whose eye and mind have not been trained in the classical aesthetics of China to determine whether T'ang's painting is more traditional than innovative or more Western than Chinese.

*The pictorial canons of that time were laid out by Xie He (6th century) and are as follows:*

*Vitality of the work expressed through spiritual consonance.*
*Use of the brush follows a well-structured method.*
*Faithfulness to the object in representing forms.*
*Appropriate distribution of color.*
*Composition based on the hierarchy of colors.*
*Transmission of the past models in the creation of copies.*



*Last Ray*, Oil on canvas, 53,5 x 46 cm.

The works largely escapes these canons, whether through the transposition of colors or through a very free treatment of form and the third dimension.

T'ang explicitly refers to three Western masters who were outside of the 20th century: Turner, Cézanne et Gauguin, along with the exception of Matisse.

What becomes clear is how much T'ang's creation, both his oils before 1970 and his inks, a medium definitively adopted around that time, easily fits into the innovative trends of the second School of Paris, particularly its lyrical or informal aspects.

There's nothing to prevent placing T'ang in the midst of a « cloud » of forms and gestures, which would include the abstract landscape art of Debré or Lapicque, of Tal-Coat or the entirely gestural art of Degottex, alongside with whom he exhibited, of Marfaing, or even of Soulages.



*Untitled*, diptych, Ink on Kyro cardboard, 70 x 100 cm.

And one will not be consoled by the near-total destruction of his work done in 1965 in San Francisco in a fire, which would have shed additional light on his engagement with Western modernity.

Another clear aspect of T'ang's painting is its complete lack of servility. Regardless of his sources of influence or references, his works and style are immediately distinguishable and identifiable. He is a « remarkable » personality in both senses of the term, both figuratively and literally: he is free.



*Untitled,* 1965-70, Oil on canvas, 76 x 61 cm

Galerie Hervé Courtaigne - Abstraction & Outsider Art - 53 rue de Seine - 01 56 24 23 00

Exhibition : *The Painting of T'ang Haywen*
April 25th to June 8th 2024
Contacts : Max Matta Fletcher (contact@hervecourtaigne.com)
Hervé Courtaigne (herve@hervecourtaigne.com)

*The photos used above are available in high definition with Max Matta Fletcher.*

B.

GALERIE H/C
HERVÉ COURTAIGNE
ABSTRACTION & OUTSIDER ART

# Jacqueline Pavlowsky
# Couleurs et striures

| | | | |
|---|---|---|---|
| 1 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre<br>Tempera sur papier<br>31,5 x 44,5 cm | 3 800 € |
| 2 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1964<br>Tempera sur papier marouflé sur toile<br>38 x 79 cm | 4 800 € |
| 3 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1969<br>Huile sur papier marouflée sur toile<br>35,5 x 27,5 cm | 2 200 € |
| 4 |  | Jacqueline Pavlowsky (1921-1971)<br>Ibiza n°1, 1964<br>Huile sur toile<br>65 x 99,5 cm | 13 900 € |
| 5 |  | Jacqueline Pavlowsky (1921-1971)<br>Composition<br>Huile sur papier<br>40 x 23 cm | 1 600 € |

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75006 Paris, France
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| | | | |
|---|---|---|---|
| 6 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, mars 1960<br>Huile sur toile<br>92 x 60 cm | 9 000 € |
| 7 |  | Jacqueline Pavlowsky (1921-1971)<br>L'Évasion, 1967<br>Huile sur toile<br>73 x 96 cm | 14 500 € |
| 8 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre<br>Tempera sur papier<br>25 x 33 cm | 1 450 € |
| 9 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1968<br>Huile sur toile<br>42 x 33 cm | 3 200 € |
| 10 |  | Jacqueline Pavlowsky (1921-1971)<br>Composition, 1968<br>Encre sur papier<br>31 x 23 cm | 1 600 € |
| 11 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1968<br>Tempera sur papier marouflée sur toile<br>31 x 45 cm | 2 800 € |
| 12 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1964<br>Tempera sur papier<br>38 x 56 cm | 3 200 € |

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13 

Jacqueline Pavlowsky (1921-1971)
Sans titre, 1964
Huile sur toile
30 x 42 cm

4 500 €

14 

Jacqueline Pavlowsky (1921-1971)
Les Anges, 1962-1965
Huile sur toile
65 x 81 cm

12 500 €

15 

Jacqueline Pavlowsky (1921-1971)
Sans titre, 1968
Tempera sur papier marouflée sur toile
45 x 31,5 cm

2 800 €

16 

Jacqueline Pavlowsky (1921-1971)
Composition, 1969
Huile sur papier
38 x 56 cm

3 800 €

17 

Jacqueline Pavlowsky (1921-1971)
Le Clown, 1970
Huile sur toile
73 x 60 cm

12 500 €

18 

Jacqueline Pavlowsky (1921-1971)
J-P, 1965
Huile sur papier
43,5 x 54 cm

3 900 €

19 

Jacqueline Pavlowsky (1921-1971)
Sans titre 213, 1968
Huile sur papier
10 x 11 cm

550 €

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| | | | |
|---|---|---|---|
| 20 |  | Jacqueline Pavlowsky (1921-1971)<br>L'Éclipse, 1970<br>Huile sur toile<br>81 x 65 cm | 12 500 € |
| 21 |  | Jacqueline Pavlowsky (1921-1971)<br>Le Printemps gris, 1970<br>Tempera sur toile<br>65 x 81 cm | 12 500 € |
| 22 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1964<br>Tempera sur papier<br>33 x 49,5 cm | 3 800 € |
| 23 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1969<br>Huile sur papier<br>44,5 x 63,5 cm | 3 900 € |
| 24 |  | Jacqueline Pavlowsky (1921-1971)<br>Vibration, 1959<br>Huile sur toile<br>72,5 x 99,5 cm | 9 000 € |
| 25 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1965<br>Huile sur papier<br>50 x 32.5 cm | 2 200 € |
| 26 |  | Jacqueline Pavlowsky (1921-1971)<br>Sans titre, 1962<br>Huile sur papier<br>31.5 x 47.7 cm | 2 200 € |

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27 

Jacqueline Pavlowsky (1921-1971)
Composition, 1970
Huile sur toile
60,5 x 95,5 cm

15 000 €

28 

Jacqueline Pavlowsky (1921-1971)
Echantillon d'humanité, 1969
Huile sur toile
116 x 89,5 cm

17 000 €

29 

Jacqueline Pavlowsky (1921-1971)
Sans titre
Huile sur papier marouflée sur toile
28,2 x 23 cm

1 600 €

30 

Jacqueline Pavlowsky (1921-1971)
L'Impasse, 1967
Huile sur toile
117 x 89 cm

15 000 €

31 

Jacqueline Pavlowsky (1921-1971)
Sans titre, 1965
Tempera sur papier marouflé sur toile
33,3 x 50 cm

2 800 €

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C.

***Alexandre Istrati (1915-1991)***
Composition, 1970
162 x 130 cm
Huile sur toile
H/C

***Maria Manton (1910 - 2003)***
Le cheval de bois, 1949
36 x 57 cm
Gouache sur papier
H/C

***Natalia Dumitresco (1915-1997)***
Lons Angeles Free Ways III, 1972-1973
123 x 78,5 cm
Huile sur toile
H/C

***Charles Lapicque***
La vague, 1949
64 x 100 cm
Huile sur papier
H/C

***Alexandre Istrati (1915-1991)***
Composition rouge,
24 x 33 cm
Huile sur toile
H/C

***Alexandre Istrati (1915-1991)***
L'orgueil menti, 1962
68 x 32 cm
Huile sur toile
H/C

***Natalia Dumitresco (1915-1997)***
Au fur et à mesure que l'angle de vue se déplace , 1960
130 x 162 cm
Huile sur toile
H/C

***Alexandre Istrati (1915-1991)***
Sans titre, 1969
92 x 64.8 cm
Huile sur toile
H/C

***Alexandre Istrati (1915-1991)***
Composition, 1969
24 x 32,5 cm
Huile sur toile
H/C

***Alexandre Istrati (1915-1991)***
Sans titre, 1957
72.2 x 91.8 cm
Huile sur toile
H/C

***Jean-Claude Libert***
Composition géométrique, 1951
25 x 32 cm
Gouache sur papier
H/C

***Alexandre Istrati (1915-1991)***
Sercelle, 1961
100 x 73 cm
Huile sur toile
H/C

***Jean-Claude Libert***
Sans titre, 1958
32 x 22,5 cm
gouache sur papier
H/C

***Alexandre Istrati (1915-1991)***
Composition, 1958
65 x 54 cm
Oil on canvas
H/C

***Alexandre Istrati (1915-1991)***
sans titre,
38,5 x 61,5 cm
Huile sur toile
H/C

***Alexandre Istrati (1915-1991)***
La morsure des couleurs, 1980
195 x 195 cm
Huile sur toile
H/C

***Alexandre Istrati (1915-1991)***
Composition, 1954
116 x 89 cm
Huile sur toile
H/C

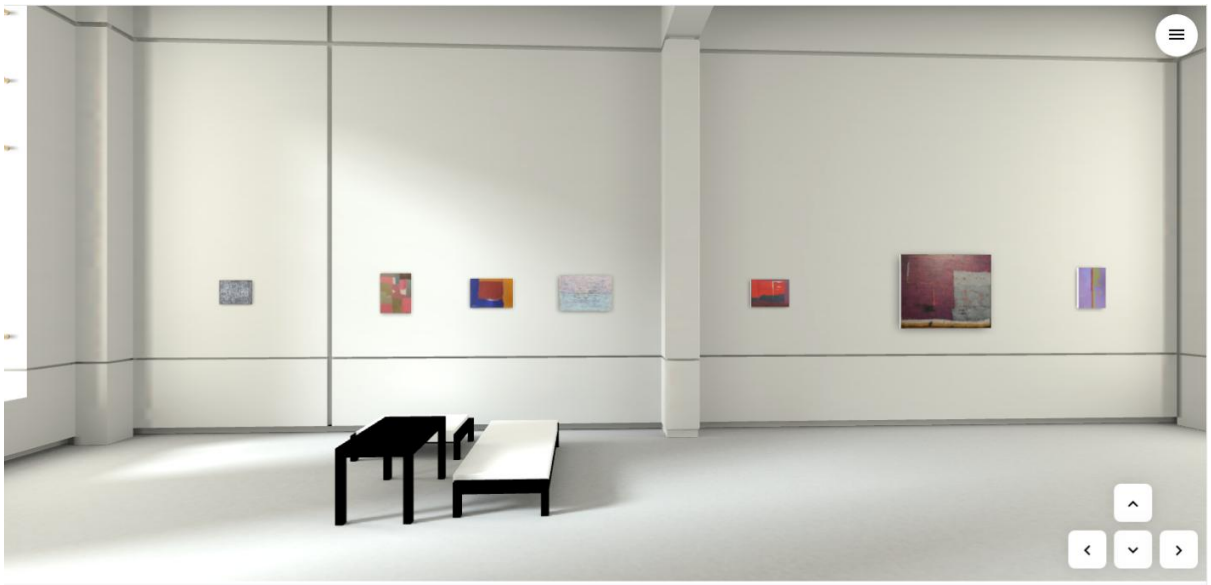
***Alexandre Istrati (1915-1991)***
Sans titre, 1949
65 x 54 cm
Huile sur toile
H/C

***Alexandre Istrati (1915-1991)***
Sans titre,
27 x 35 cm
Huile sur toile
H/C

***Natalia Dumitresco (1915-1997)***
Composition, c. 1950
146 x 115 cm
Huile sur toile
H/C

***Natalia Dumitresco (1915-1997)***
Composition, 1948
100 x 81 cm
Huile sur toile
H/C

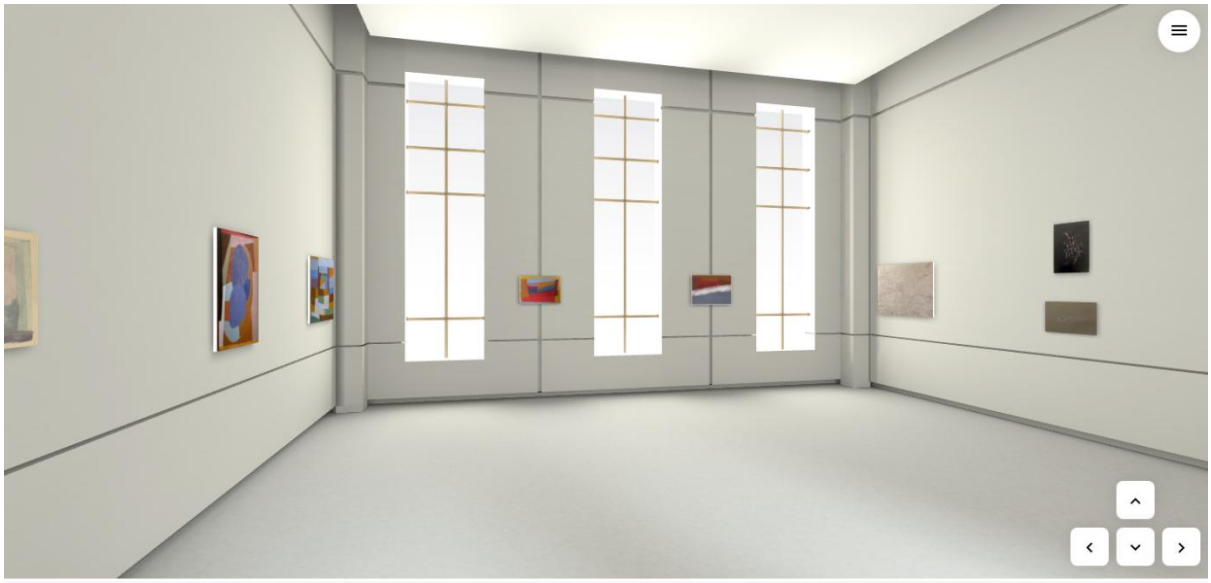
D.



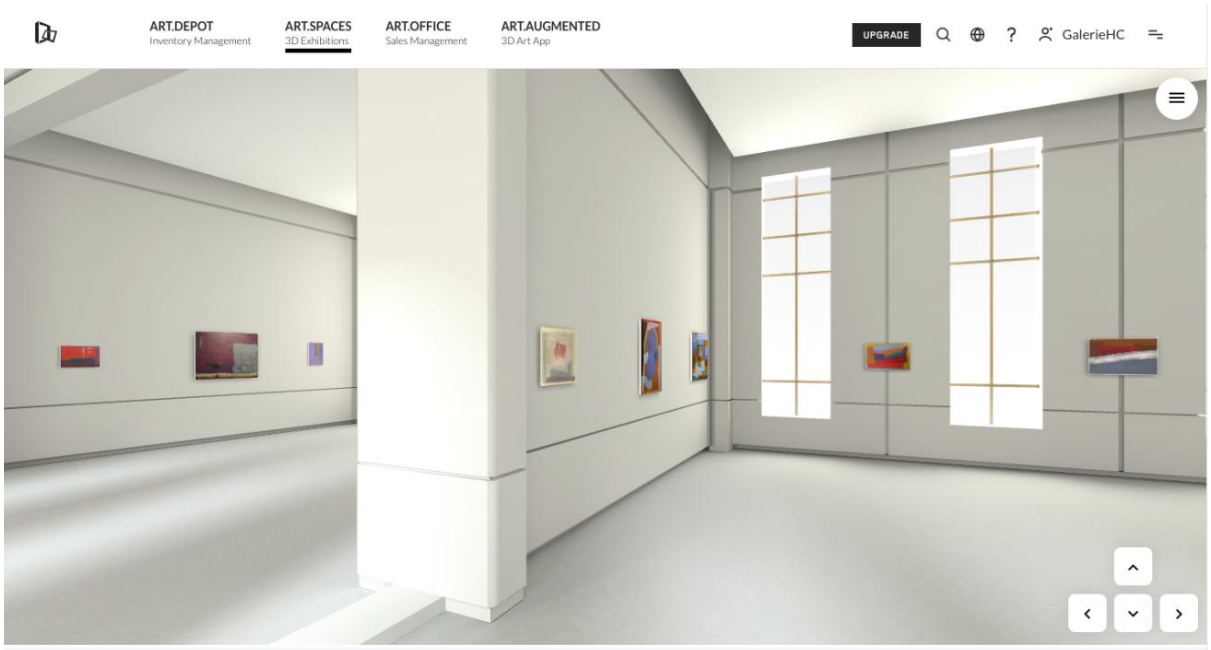
JACQUELINE PAVLOWSKY - COULEURS ET STRIURES



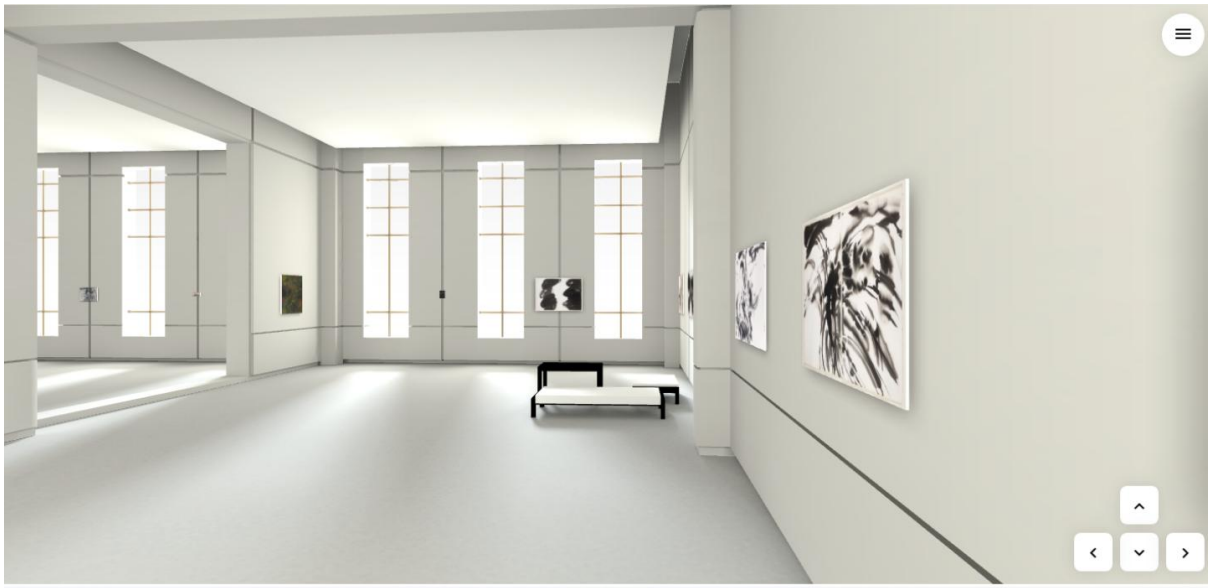
JACQUELINE PAVLOWSKY - COULEURS ET STRIURES



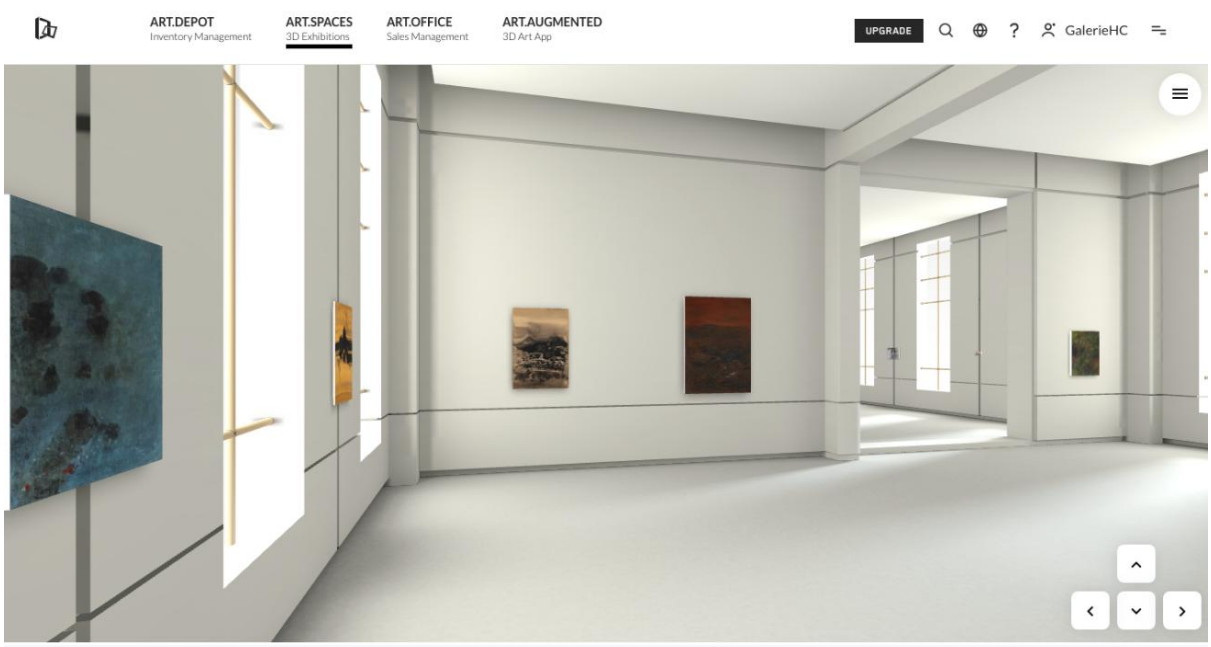
JACQUELINE PAVLOWSKY - COULEURS ET STRIURES




JACQUELINE PAVLOWSKY - COULEURS ET STRIURES



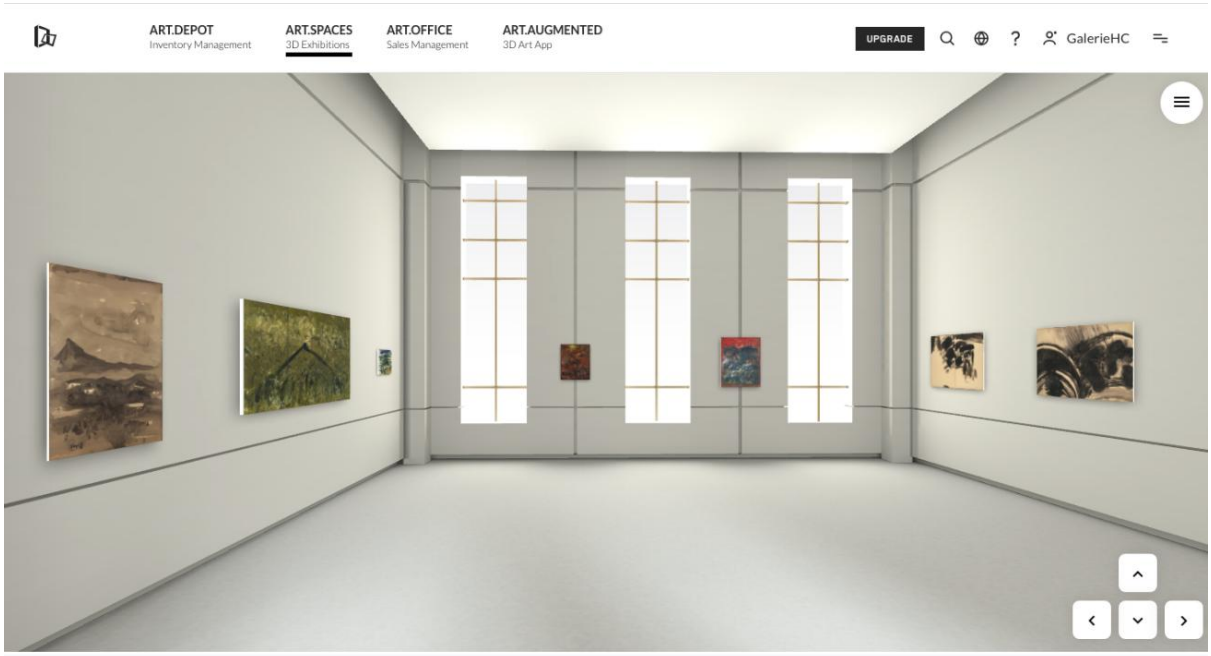
LA PEINTURE DE T'ANG HAYWEN



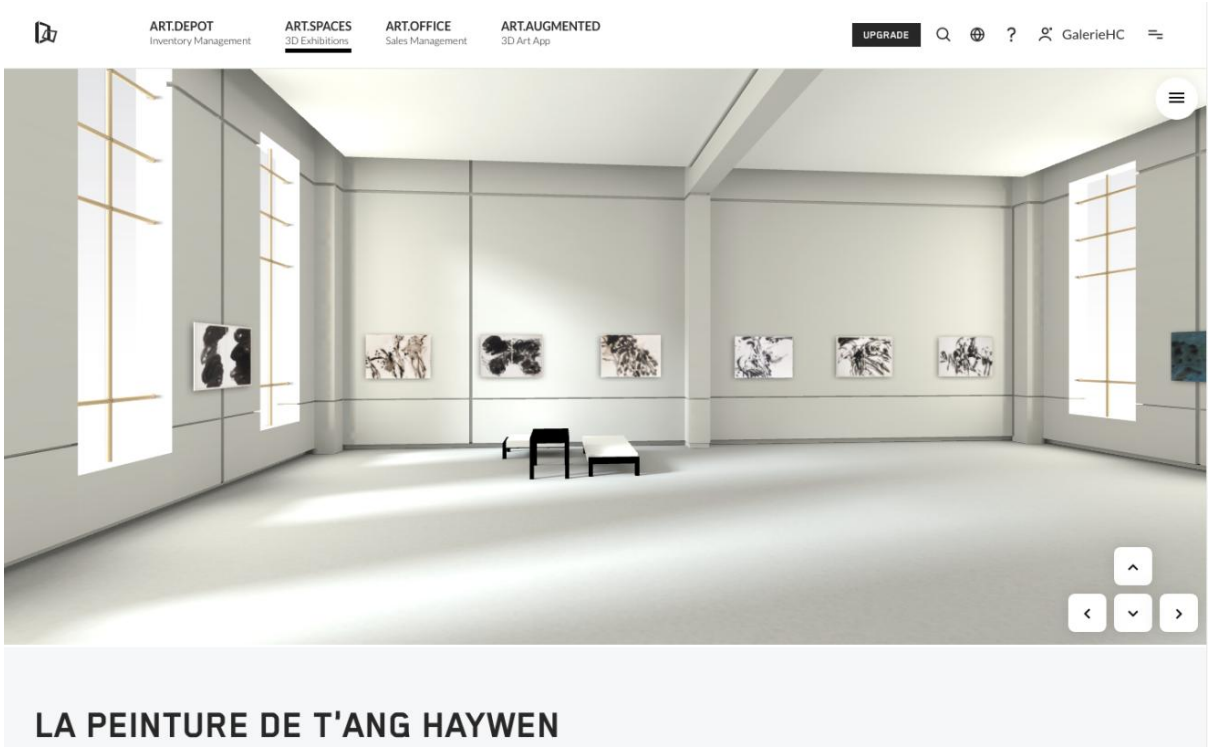

LA PEINTURE DE T'ANG HAYWEN



LA PEINTURE DE T'ANG HAYWEN




LA PEINTURE DE T'ANG HAYWEN


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Inventory Management
ART.SPACES
3D Exhibitions
ART.OFFICE
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ART.AUGMENTED
3D Art App
UPGRADE
GalerieHC
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