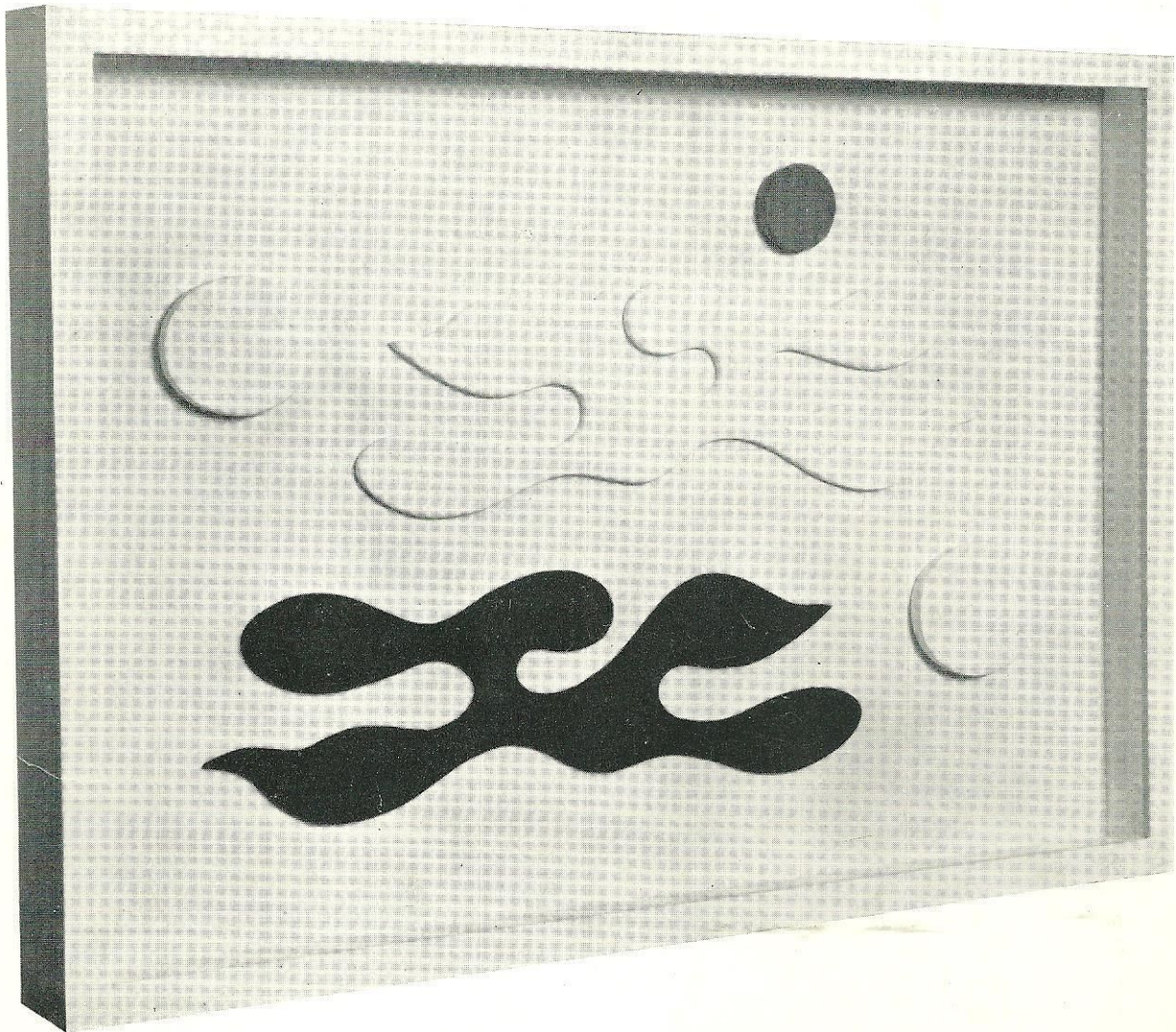


PAULE VEZELAY retrospective

drawings, collages, paintings, sculptures and constructions 1916 – 1968



No. 80

22 October – 16 November 1968

Grosvenor Gallery

30 Davies Street, London W1Y-2JU

Telephone 01-629 0891

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Paule Vezelay in 1927

PAULE VEZELAY

- 1893 Born England
 1912/ Studied at Slade School of Fine
 1914 Art for short period; then studied
 under George Belcher, R.A., for
 two years

First became known as a book
 illustrator, lithographer and wood
 engraver; designed textiles
 since 1945

Fellow of the Society of Industrial
 Artists and Designers

- 1920 First visit to Paris
 1921 First one-man exhibition Gallery Dorian Leigh, London
 Invited to become member of the London Group
 1926 Settled in Paris
 1928 First non-figurative works
 1929/ Member of 'Les Artistes des Sur-Independants'
 1939
 1934 Invited to join the 'Abstraction-Creation' with Arp, Taeuber-
 Arp, Herbin and others
 1936 Invented first constructions in wire and threads in space
 1939 Returned to England. War years in Bristol and London
 1940/ Made drawings of war damage; one purchased by the
 1942 State
 1946 First post-war visit to Paris for her fifth exhibition at Galerie
 Jeanne Bucher
 Member of the Salon des Réalites-Nouvelles
 1953 Joined Groupe Espace; became Délégué and formed a small
 group in Great Britain, of which she became President

Principal one-man exhibitions

- 1921 Gallery Dorian Leigh, London
 1922 Galerie Feuilles d'Art, Paris
 Galerie Giroux, Brussels
 1924 Galerie Manteau, Brussels
 1927 Lefevre Gallery, London
 Galerie Manteau, Paris
 1928 Galerie Jeanne Bucher, Paris
 1930 Galerie Vavin-Raspail, Paris
 1932 Galerie Jeanne Bucher, Paris
 1934 Galerie Jeanne Bucher, Paris
 1936 Lefevre Gallery, London
 1937 Galerie Jeanne Bucher, Paris
 1942 Lefevre Gallery, London
 1946 Galerie Jeanne Bucher, Paris
 1947 Galerie Colette Allendy, Paris

- 1949 Saint George's Gallery, London
 1950 Galerie Colette Allendy, Paris
 Gimpel Fils Gallery, London
 1954 Leicester Gallery, London
 1968 Retrospective, Grosvenor Gallery, London

Selected group exhibitions

- 1921 New English Art Club and other group exhibitions, London,
 Senefelder Club
 1922/24 Society of British Engravers
 Society of Wood Engravers
 London Group
 1924 Venice International
 Chicago International
 New Orleans International
 1925 'Some Modern British Artists', Lefevre Gallery, London
 1929/39 Salon des Sur-Independants, Paris
 1936 Modern French Art, Tokio
 1938 Galleria del Milione, Milan, with Arp, Domela, Kandinsky,
 Magnelli, Seligmann, Tauuber-Arp
 Internationale de l'Art Non-figuratif, Gemeente Museum,
 Amsterdam
 1939 International de l'Art Abstrait, Galerie Charpentier, Paris
 1946/50 Salon des Réalités Nouvelles, Paris
 1952 Groupe Espace, Paris
 1956 Groupe Espace of Great Britain, Festival Hall, London
 1957 '50 Ans de Peinture Abstraite', Galerie Creuse, Paris
 1964 Arts Council, London
 1965 London Group Exhibition, Tate Gallery
 1968 Collection Marguerite Arp-Hagenbach, Kunst Museum,
 Basel. Florence Exhibition/Fair of Contemporary Art

Paule Vezelay is represented in the collections of the Tate Gallery, t
 Victoria and Albert Museum, the Arts Council of Great Britain



Paule Vezelay in 1968

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 Michel Seuphor: *Dictionnaire de la Peinture
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 Michel Seuphor: *A Dictionary of Abstract
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 Editions du Griffen, Paris 1959
 Michael Middleton: *A Dictionary of Modern
 Painting*, Methuen, London 1964

1937

| | | inches | |
|------|---|----------------------------------|--|
| | | H | W |
| 1926 | | | |
| 1 | Grey lines on white still life | oil on canvas | $21\frac{3}{4} \times 18\frac{1}{4}$ |
| 1927 | | | |
| 2 | Circus | pastel on canvas | $25\frac{3}{8} \times 21\frac{1}{2}$ |
| 1928 | | | |
| 3 | Landscape with mountains | oil on canvas | $24 \times 19\frac{1}{2}$ |
| 4 | Composition with blue vase and table (Exhibited London Group Jubilee 50 years of British painting Tate Gallery London 1964) | oil on canvas | $36\frac{1}{2} \times 29$ |
| 1929 | | | |
| 5 | Composition in grey | pastel on canvas | 15×18 |
| 6 | In the theatre | oil on canvas | $16\frac{1}{4} \times 13$ |
| 7 | Bathers | pastel on canvas | $28\frac{3}{4} \times 21\frac{1}{2}$ |
| 1930 | | | |
| 8 | The storm | oil on canvas | 40×32 |
| 9 | Swimmers | oil on canvas | $16\frac{1}{4} \times 13$ |
| 10 | Stars | oil on canvas | 40×32 |
| 11 | Flags | oil on canvas | $57\frac{5}{8} \times 43\frac{1}{4}$ |
| 12 | Winter flags | oil on canvas | $43\frac{1}{4} \times 57\frac{5}{8}$ |
| 13 | Reclining nude | oil on canvas | $7\frac{3}{4} \times 18\frac{3}{4}$ |
| 14 | Angry woman | pencil and watercolour on canvas | $18\frac{1}{4} \times 10\frac{5}{8}$ |
| 15 | Two reclining nudes | oil on canvas | $18\frac{1}{4} \times 15$ |
| 1933 | | | |
| 16 | Strange landscape | oil on canvas | $31\frac{7}{8} \times 25\frac{5}{8}$ |
| 1934 | | | |
| 17 | Black, white and grey objects | oil on canvas | $36\frac{1}{2} \times 28\frac{3}{4}$ |
| 18 | Souvenir of a museum | charcoal on canvas | $36\frac{1}{2} \times 28\frac{3}{4}$ |
| 1935 | | | |
| 19 | Grey picture | oil on canvas | $36\frac{3}{4} \times 24$ |
| 20 | Forms on grey | oil on canvas | $51\frac{1}{2} \times 38\frac{1}{4}$ |
| 21 | Vases and red trumpet | oil on canvas | $46\frac{1}{4} \times 28\frac{3}{4}$ |
| 22 | Worlds in space | oil on canvas | $39\frac{3}{4} \times 31\frac{7}{8}$ |
| 23 | Vases | plasterfor casting | $5 \times 4\frac{3}{4} \times 3\frac{1}{4}$ |
| 24 | Five forms | plasterfor casting | $12 \times 12 \times 7$ |
| 25 | Garden | plasterfor casting | $21 \times 20 \times 4$ |
| 26 | Dish | plasterfor casting | $8\frac{1}{2} \times 5\frac{3}{4} \times 1\frac{5}{8}$ |

| | | inches | |
|--------|--|---------------------------------|--|
| | | H | W |
| 1936 | | | |
| 27 | Forms (<i>illustrated</i>) | charcoal on canvas | $29\frac{1}{4} \times 21\frac{1}{4}$ |
| | (Exhibited Galleria del Milione, Milan 1938, with Arp, Kandinsky, Domela, Magnelli) | | |
| 28 | Lines in space no. 3 | construction with threads | $23 \times 19 \times 2\frac{3}{4}$ |
| | (Exhibited International Society of Non-Figurative Art, Gemeente Museum, Amsterdam 1938) | | |
| 1937 | | | |
| 29 | Two forms | oil on canvas | $36\frac{1}{2} \times 28\frac{3}{4}$ |
| 1937/8 | | | |
| 30 | Black, grey and white composition | oil on canvas | $39\frac{3}{4} \times 31\frac{7}{8}$ |
| 31 | Construction | oil on canvas | $46\frac{1}{4} \times 31\frac{7}{8}$ |
| 1941 | | | |
| 32 | Winter | charcoal on paper | $36\frac{1}{2} \times 28\frac{3}{4}$ |
| 1942 | | | |
| 33 | Lines in space no. 7 | construction with cotton thread | $23\frac{1}{4} \times 19\frac{3}{4} \times 3\frac{3}{4}$ |
| 34 | Lines in space no. 8 | construction with wired string | $22\frac{1}{2} \times 19\frac{1}{2} \times 3\frac{3}{4}$ |
| 35 | Lines in space no. 9 | construction with wire | $18 \times 12 \times 2$ |
| 1943 | | | |
| 36 | Two forms, pink and orange | pastel on paper | $18\frac{1}{4} \times 15$ |
| 1944 | | | |
| 37 | Flying forms | oil on canvas | $46\frac{1}{4} \times 28\frac{3}{4}$ |
| 1946 | | | |
| 38 | Forms in space | charcoal on canvas | $25\frac{5}{8} \times 21\frac{1}{2}$ |
| 39 | Nine forms, black and white | collage | $9\frac{1}{2} \times 12$ |
| 1947 | | | |
| 40 | Composition in black, green and brown | oil on canvas | $46\frac{1}{4} \times 28\frac{3}{4}$ |
| 41 | Fragments | charcoal on paper | $25\frac{5}{8} \times 21\frac{1}{2}$ |
| 42 | Six forms | collage | $6\frac{1}{2} \times 9\frac{3}{4}$ |

| | | inches | | | | inches | |
|------|---|--|--|---|---|--|--|
| | | H | W | | | H | W |
| 1948 | | | | 1962 | | | |
| 43 | Flying forms (There is a prose-poem by Arp on this painting and on the 1947 drawing <i>Fragments</i>) | charcoal on paper | $28\frac{3}{4} \times 23\frac{5}{8}$ | 64 | Balancing forms on yellow ground | oil on canvas | $36\frac{1}{2} \times 23\frac{3}{4}$ |
| 1950 | | | | 1963 | | | |
| 44 | Lines in space no. 11 | construction with threads | $13\frac{3}{4} \times 8\frac{1}{4} \times 1\frac{1}{2}$ | 65 | Red forms on white and grey ground | oil on canvas | $51\frac{1}{2} \times 31\frac{7}{8}$ |
| 45 | Lines in space no. 10 | construction with threads | $14\frac{5}{8} \times 10\frac{1}{4} \times 2$ | 66 | Ten forms | pastel on canvas | 24×20 |
| 1951 | | | | 67 | Four forms and two circles | pastel on paper | $28\frac{3}{8} \times 21\frac{1}{2}$ |
| 46 | Lines in space no. 13 | construction with thread | $17\frac{1}{4} \times 10\frac{1}{2} \times 1\frac{1}{2}$ | 68 | Eight forms and three circles | pastel on paper | $24 \times 18\frac{1}{4}$ |
| 1952 | | | | 1964 | | | |
| 47 | Solid construction | pastel on paper | $10\frac{1}{2} \times 8\frac{1}{4}$ | 69 | Lines in space no. 36 | construction with wire and wood | $23\frac{1}{4} \times 14 \times 2\frac{1}{2}$ |
| 1953 | | | | 70 | Lines in space no. 37 | wood relief | $18 \times 17 \times 1\frac{3}{4}$ |
| 48 | Eight forms | collage | $7\frac{1}{4} \times 25$ | 71 | Lines in space no. 38 | wood relief | $24 \times 20\frac{1}{2} \times 2$ |
| 49 | Four aggressive forms (<i>illustrated</i>) | collage | $6\frac{1}{2} \times 10\frac{1}{4}$ | 72 | Lines in space no. 39 | wood relief | $20 \times 16 \times 2\frac{1}{2}$ |
| 50 | The red circle | collage | $21\frac{3}{8} \times 32$ | 73 | Lines in space no. 40 | construction with plastic wire and wood | $16 \times 13 \times 2\frac{1}{2}$ |
| 51 | Lines in space no. 19 | construction with threads and pencil on canvas | $16\frac{3}{4} \times 13\frac{3}{4} \times 1\frac{3}{4}$ | 74 | Lines in space no. 43 | construction with wood, copper wire and thread | $26 \times 14 \times 2$ |
| 52 | Lines in space no. 20 | construction with threads | $21\frac{1}{2} \times 11\frac{1}{4} \times 2\frac{1}{4}$ | 1965 | | | |
| 53 | Lines in space no. 21 | construction with plastic wire | $11\frac{1}{4} \times 9 \times 2\frac{1}{4}$ | 75 | Lines in space no. 44 | construction with plastic wire and wood | $16\frac{3}{8} \times 14\frac{7}{8} \times 3\frac{1}{4}$ |
| 54 | Lines in space no. 22 | construction with plastic wire | $10\frac{1}{2} \times 9 \times 2\frac{1}{4}$ | 76 | Lines in space no. 45 | construction with plastic and copper wire and wood | $25 \times 14 \times 2\frac{1}{4}$ |
| 55 | Lines in space no. 24 | construction with red, white and blue plastic wire | $10\frac{1}{2} \times 5\frac{1}{2} \times 2\frac{1}{2}$ | 77 | Lines in space no. 46 | construction with copper wire and wood | $16 \times 13\frac{5}{8} \times 2\frac{7}{8}$ |
| 56 | Lines in space no. 27 | construction with cotton threads | $24\frac{1}{2} \times 22\frac{1}{2} \times 5\frac{3}{4}$ | 78 | Lines in space no. 48 | wood relief | $38 \times 10 \times 2$ |
| 1954 | | | | 79 | Lines in space no. 49 | wood relief | $37\frac{1}{4} \times 10\frac{1}{2} \times 2$ |
| 57 | The red circle | oil on canvas | $31\frac{7}{8} \times 25\frac{1}{2}$ | 80 | Lines in space no. 51 (<i>illustrated front cover</i>) | wood relief | $22\frac{1}{2} \times 15\frac{3}{4} \times 2\frac{1}{4}$ |
| 58 | Lines in space no. 31 (<i>illustrated</i>) | construction with wire and thread | $19\frac{1}{2} \times 14\frac{1}{2} \times 2\frac{3}{4}$ | 81 | Lines in space no. 53 | free standing construction, copper wire | $9\frac{3}{4} \times 11$ |
| 59 | Lines in space no. 33 | construction with plastic wire and threads | $26\frac{1}{2} \times 22\frac{1}{2} \times 3\frac{3}{4}$ | 82 | Lines in space no. 54 | free standing construction, copper wire | $11\frac{3}{4} \times 10\frac{1}{4}$ |
| 1957 | | | | 1967 | | | |
| 60 | Variation (Exhibited <i>50 Years of Abstract Art</i> , Galerie Creuse, Paris 1957) | oil on canvas | $36\frac{1}{2} \times 23\frac{3}{4}$ | 83 | Grey form on red form | oil on canvas | $46\frac{3}{4} \times 28\frac{3}{4}$ |
| 61 | Lines in space no. 35 | construction with collage and thread | $10\frac{7}{8} \times 6\frac{1}{2} \times 2\frac{1}{2}$ | 1968 | | | |
| 1959 | | | | 84 | Balancing red form and an oval | oil on canvas | 46×32 |
| 62 | Fragments and circles | oil on canvas | $28\frac{3}{4} \times 21\frac{1}{2}$ | 85 | Contrasted form | collage | $28\frac{1}{2} \times 23\frac{3}{4}$ |
| 63 | Eight forms and three circles (<i>illustrated</i>) | oil on canvas | $29 \times 45\frac{1}{2}$ | A selection of drawings, prints and collages 1916 to 1968 will also be on view. | | | |

A glance through the history of her career will show that she contributed fairly steadily to the modern movement in this country since the end of the war. Her more considerable contribution, however, has been made more centrally in Paris, where she has lived for the last ten years. Here she has secured for herself an acknowledged continental reputation . . . As she makes progress, these forms and colours become simpler, more convincing in their statement . . . the continued unfolding and clarifying of an artist's thought . . .

Paul Nash

Introduction to the Catalogue of Paule Vezelay's exhibition, 1936

In painting and in collage Paule Vezelay has a style of her own distinguished by research into tones of discreet contrasts combined with pure forms repeated at different levels, creating harmonies of great profundity which one feels have been carefully studied.

Michel Seuphor

ART D'AUJOURD'HUI 1954

It is interesting to follow the progression in Paule Vezelay's work from painting to collage, and from collage to those 'thread paintings' in which she has achieved unique and subtle masterpieces. Collage was, for Vezelay, the medium in which forms in relief could work with forms in paint; this originated from a profound and passionate study of the painted line. It could be said that for a long time, in her paintings and in her drawings, Paule Vezelay had been searching for the deliverance of this spatially autonomous line – trying to draw it out of the flat surface plane. This deliverance was achieved when she used line in conjunction with pure space . . . that is to say a line which has become a reality in itself, no longer merely a visual illusion . . .

One must give due praise to Paule Vezelay for having realised a completely original and independent conception for the expression of form in space, by means of a most delicate, most supple and difficult technique. The nobility and purity, the intensity of expression, which must command our admiration, constitute her mastery of this art, created by her and by her brought to perfection.

Marcel Brion

ART ABSTRAIT, Paris 1956

Few artists illustrate as well as Paule Vezelay the many-sidedness of art. She has practised painting, sculpture, collages, compositions with stretched strings, drawings, engraving. Her work has a discreet charm . . . elegant purity.

Michel Seuphor

**A DICTIONARY OF ABSTRACT PAINTING, Paris 1957,
London 1958**

Mention should be made of Paule Vezelay who executed in Paris around 1935 abstract sculpture that did, to be sure, owe an avowed debt to the spirit of Arp's work, but by a neat reversal influenced the latter in turn.

Michel Seuphor

SCULPTURE OF THIS CENTURY 1959

In Paris in 1935 I began what I described as my 'Recherches en Trois Dimensions – tableaux de Fils et Ficelles tendus'. I first made small wooden cases into which I stretched fishing lines, cotton threads and fine cord; these formed straight lines and contrasting angles in space. For curves I used dried leaves and cut-out flat forms, collage in fact, but I was not content since such limited means gave me little scope. I needed more pliable material for my curved lines, consequently I was soon using various kinds of wire which gave me three-dimensional lines which could be curved or undulated in any direction I desired, retaining the curves they had been given. So it was, that with stretched threads and curved wires I had my two lines, the straight line and the curved line, composed in the element of space. My lines in space create a third element by casting their shadows, and these changing delicate echoes seemed to add depth and light and beauty to the whole construction; they had, as all shadows have for me, a quality of magic. It is now almost thirty years since I began to make these simple experiments. Modest as they were they became more varied as the years went on; they have already been widely exploited by others. It may be that these constructions may lead to other and more exciting discoveries by those interested in Lines and Space.

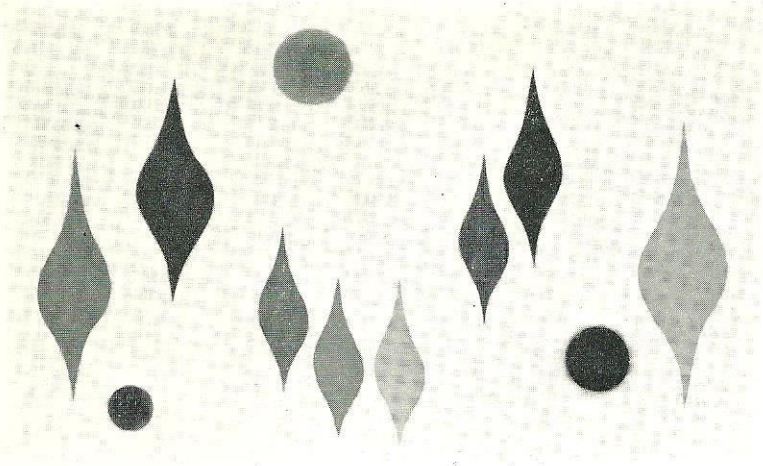
Paule Vezelay

Extract from a comment for the Tate Gallery Catalogue 1964

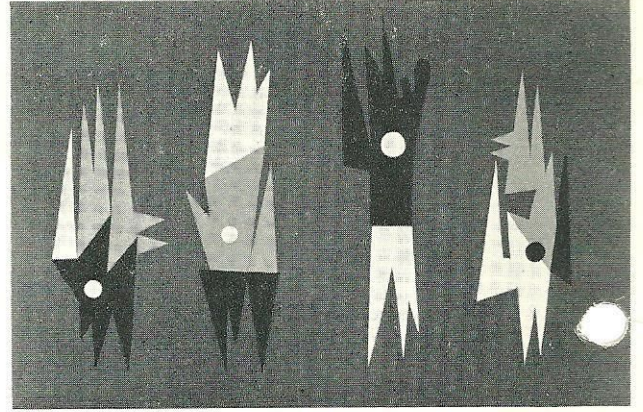
The current interest in British art of the thirties has revealed to the public the work of the lesser known artists of the time whose innovations were as startling as those of Henry Moore and Ben Nicholson . . . Madame Paule Vezelay is an excellent case in point. Her reputation as an innovator in non-figurative art is often associated with the School of Paris and it is in fact such critics as Brion and Seuphor who have acclaimed her achievements. Madame Vezelay's chief claim to attention rests on her work dealing with the problems of line and space. Like Calder, Vezelay in the thirties was constructing 'lines' in string, metal and plastic. . . .

William Lipke

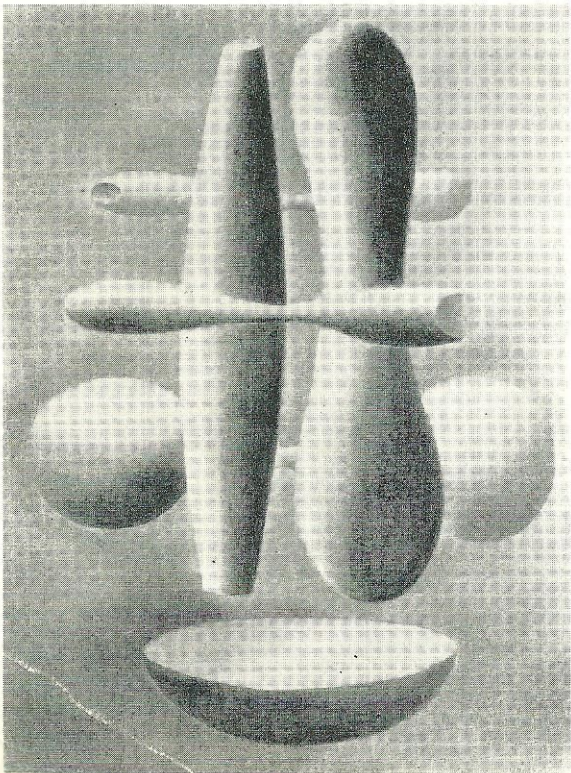
London 1965



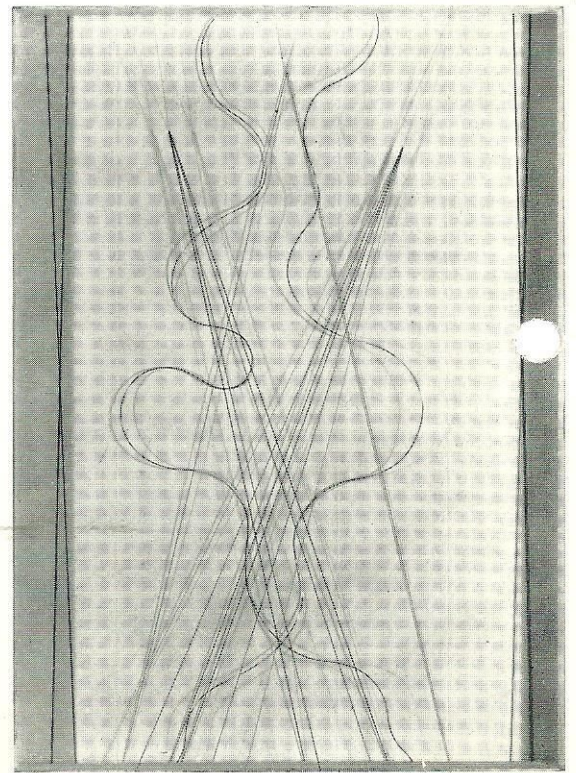
No.63



No.49



No.27



No.58