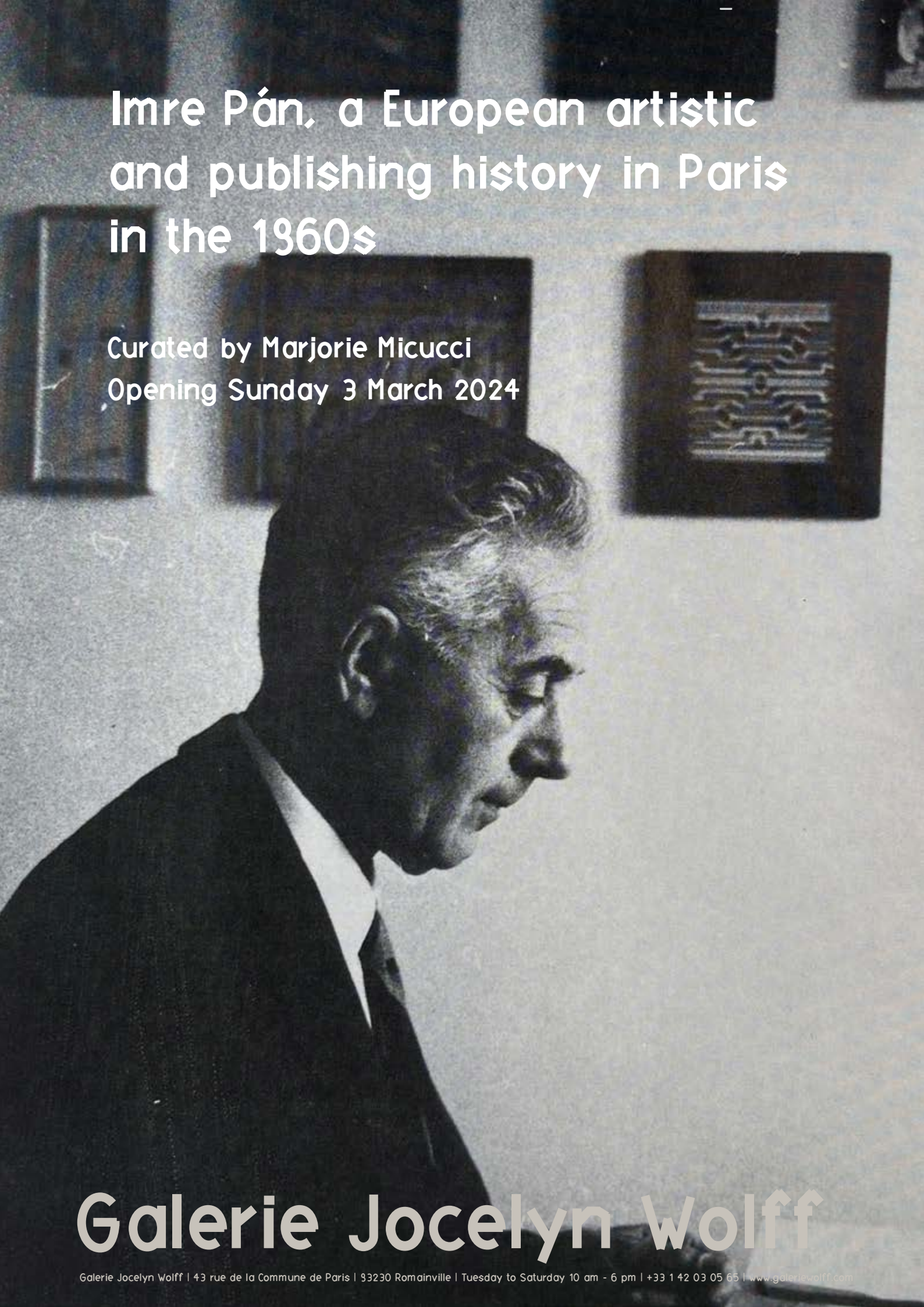


Imre Pán, a European artistic and publishing history in Paris in the 1960s

Curated by Marjorie Micucci
Opening Sunday 3 March 2024

Galerie Jocelyn Wolff

Galerie Jocelyn Wolff | 43 rue de la Commune de Paris | 93230 Romainville | Tuesday to Saturday 10 am - 6 pm | +33 1 42 03 05 65 | www.galeriewolff.com

IMRE PÁN, A EUROPEAN ARTISTIC AND PUBLISHING HISTORY IN PARIS IN THE 1960S

An exhibition paying tribute to the figure of Imre Pán (1904-1972). Close to the Dadaist and Surrealists of Hungary from the 1920s, this prolific man - a poet, critic, publisher, bookseller, exhibition curator - played an active role in Budapest's cultural life before moving to Paris in May 1957, after the capital's uprising was crushed by the Soviet Union. Close to Corneille, d'Étienne Hajdu and Jacques Doucet, Pán's publishing activity in Paris was abundant; in the 1960s he created **several journals containing limited artist editions**, including Signe, Morphèmes and Mini-Musée. An ardent supporter of the free circulation of ideas and works, he encouraged small format canvases and works on paper. Guided by a great spirit of independence, he published almost **150 original editions by artists form all artistic horizons**: from geometric abstraction (Marcelle Cahn, Aurelie Nemours, Wilfredo Arcay), optical (Victor Vasarely) or informal (Ida Karskaya, André Marfaing or Colette Brunschwig), post-surrealist figurations, narrative or close to the New Realists (Milvia Maglione, René Bertholo, Lourdes Castro). This exhibition brings together, around the documents and personal archives of Imre Pán, the works and these numerous artist editions.



Aurelie Nemours, Imre Pán, Les hors-textes de MORPHÈMES, 1965, Cahier : 4 pp, 13.2 x 14.5 cm, Collage : papiers collés sur carton, 13 x 14 cm, signé, daté et numéroté V au dos, unique

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With a selection of works by:
Arcay, Geneviève Asse, René Bertholo, Juhana Blomstedt, Paolo Boni, Christine Boumeester, Colette Brunschwig, Camille Bryen, Marcelle Cahn, Lourdes Castro, Serge Charchoune, Corneille, André Cottavos, Sonia Delaunay, Yves Deloule, Lucio Del Pezzo, Roger Derieux, Jacques Doucet, Gonçalo Duarte, Georges Foissy, Marc Giai-Miniet, Étienne Hajdu, Maurice Henry, Harold Hooper, Marcel Jean, François Jousselin, Ida Karskaya, Lajos Kassák, Jean-Étienne Legros, Milvia Maglione, Jacques Mandelbrojt, André Marfaing, Roberto Matta, Richard Mortensen, Aurelie Nemours, Imre Pán, Armand Petitjean, Judith Reigl, Pierre Skira, Arpad Szenes, Victor Vasarely, Jacques Villon, Hugh Weiss.

Curated by Marjorie Micucci
Marjorie Micucci is an art critic and poet. Born out of a doctoral thesis on poetry in the work of Roni Horn, notably that of Emily Dickinson, her current research explores the notion of poetic and literary `debt´ in contemporary art. Her most recent essays focus on the work of Jean-Christophe Norman, Karel Appel, Colette Brunschwig, Gyan Panchal, Mâkhi Xenakis and Rosa Barba. Since 2005, Marjorie Micucci has been working on a poetic, photographic, performative, and publishing project based around the book object, the fourth volume of which, titled *La baleine noire - The black whale* - Impératif du poème, has just been published (The Contemporary Erratum Press, 2023). She both contributes and has contributed to a number of specialist journals, including *l´art même, Artpress, Mouvement* and the AWARE website. In 2022, she organised the exhibition Colette Brunschwig & Claude Monet in conversation at the Galerie Jocelyn Wolff (Romainville) and in 2023 at Abraham & Wolff (Paris), she exhibited a selection of collages and serigraphs by Aurelie Nemours, designed in the 1960s for the Imre Pán editions.



1 pochoir original de Sonia Delaunay, numéroté et signé par l´artiste, 13,5 x 14,5 cm, Ed. Morphèmes, Série « Cahier de la Revue Morphèmes », 1964, Collection Imre Pán

CONTACT & INFORMATIONS

Preview upon invitation | 2 March 2024

Vernissage | Sunday 3 Mars 2024 | 2 pm - 6 pm

For press inquiries (images, interviews or private tour) bonjour@annabelleoliveira.fr

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