

# MONIQUE FRYDMAN



Press release



Monique Frydman is a major artist in the French and European artistic landscape. For several years, her reputation has spread internationally (United States, Japan, Singapore). Painter, she pursues a demanding, rigorous and sustained work in time. Abstract painting in search of an ever more refined and powerful perception of color, her artistic approach is in line with the history of painting. More and more prestigious places open their doors to her. In 2009/2010, the Centre Pompidou for the exhibition elle@ and the 21st Museum of contemporary art, Kanazawa for a monograph in 2012. In 2012/2013 she exhibited at the Louvre, in the Salon Carré, a monumental polyptych in homage to the Sieneese painter Sassetta. In 2017, a retrospective exhibition took place in London, at the Parasol Unit, in 2021, the Bonnard Museum will host her work in «Bonnard's children», and she is regularly present in international art fairs in the USA and Europe. Monique Frydman is a painter in all her splendor. The medium she has always used, natural pigment, allows her to express herself with subtlety. The imprint of the hand impregnates the pigment, giving it both strength and delicacy, opacity and translucence. The color is transcended. In perpetual research, Monique Frydman also moves towards the monumental and architectural since 2007 with her public order for the Saouzelong metro station in Toulouse with the Duchemin workshop (master glassmakers), the «Wall of the smooth» (2007) and the screen «Window on the Court» (2012) for the manufacture of Gobelins as well as the «Kaleidoscope» (2012), a glass corridor made for her exhibition at the XXIst Century Museum of Contemporary Art in Kanazawa in Japan. This new direction in her work leads her to a reflection on color and transparency (a theme already addressed with «Les Damiers», «Le Grand Mural Jaune», «Red Room», «Whisper», «Murmure»). (United States, Japan, Singapore).

# 2022

## Los Angeles / Tokyo

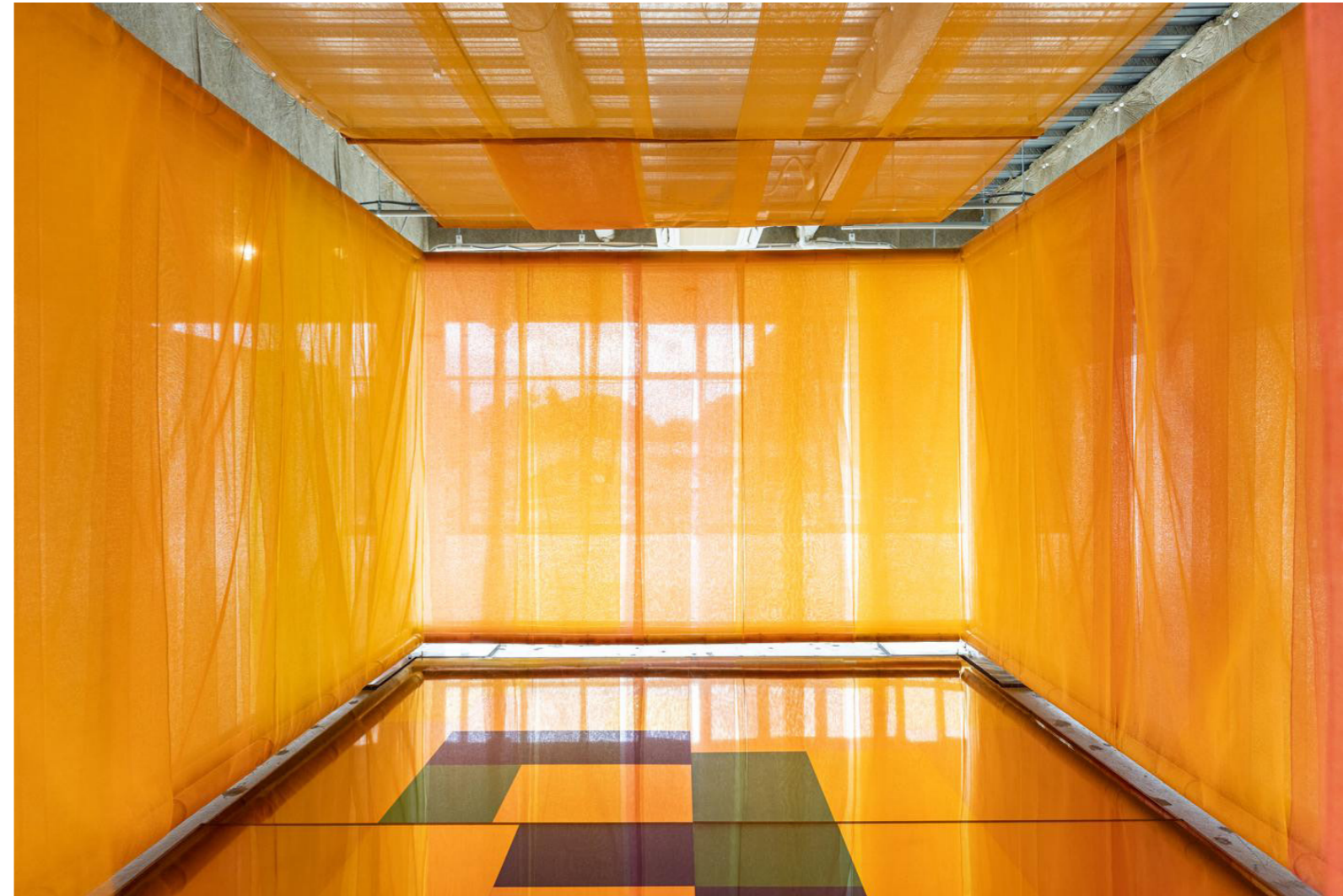
In the tangerine space, euphoria of colors

Solaire Culture, Veuve Clicquot's first nomadic exhibition, celebrates the 250th anniversary of the iconic champagne house. Developed in collaboration with French curator Camille Morineau and designer Constance Guisset, the exhibition offers an immersive experience at the heart of the Veuve Clicquot story.

Drawing on a long tradition of innovation, the House has established a dialogue between its heritage and the resolutely contemporary vision of Camille Morineau and Constance Guisset. Conceived as an experience and alerting all our senses, this journey through 250 years of «Clicquot Culture» pays tribute to creativity, optimism and audacity, while offering today's world impactful contemporary works, specially created for the occasion.

Solaire Culture is also a 100% female exhibition. In order to represent the Veuve Clicquot legacy in a contemporary way and to pay homage to Madame Clicquot's audacity, Camille Morineau has called upon and brought together for the first time ten internationally renowned and audacious women artists, including the great Yayoi Kusama and manga artist Moyoco Anno, but also Inès Longevial, Tacita Dean, Cece Philips, Rosie McGuinness, Pénélope Bagieu, Olimpia Zagnoli, Sheila Hicks and Monique Frydman. Each was given carte blanche to create an original work of art inspired by Madame Clicquot and her creations, which revolutionized the world of champagne.

«Madame Clicquot was a pioneer and it is by drawing inspiration from her legacy that the House is committed to supporting these creative and daring women, who are paving the way for generations to come,» says Carole Bildé, Chief Marketing & Communications Officer.



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# 2021

## Musée Bonnard / France

Les enfants de Bonnard

Second part of the exhibitions organized for the 10th anniversary of the Bonnard Museum.

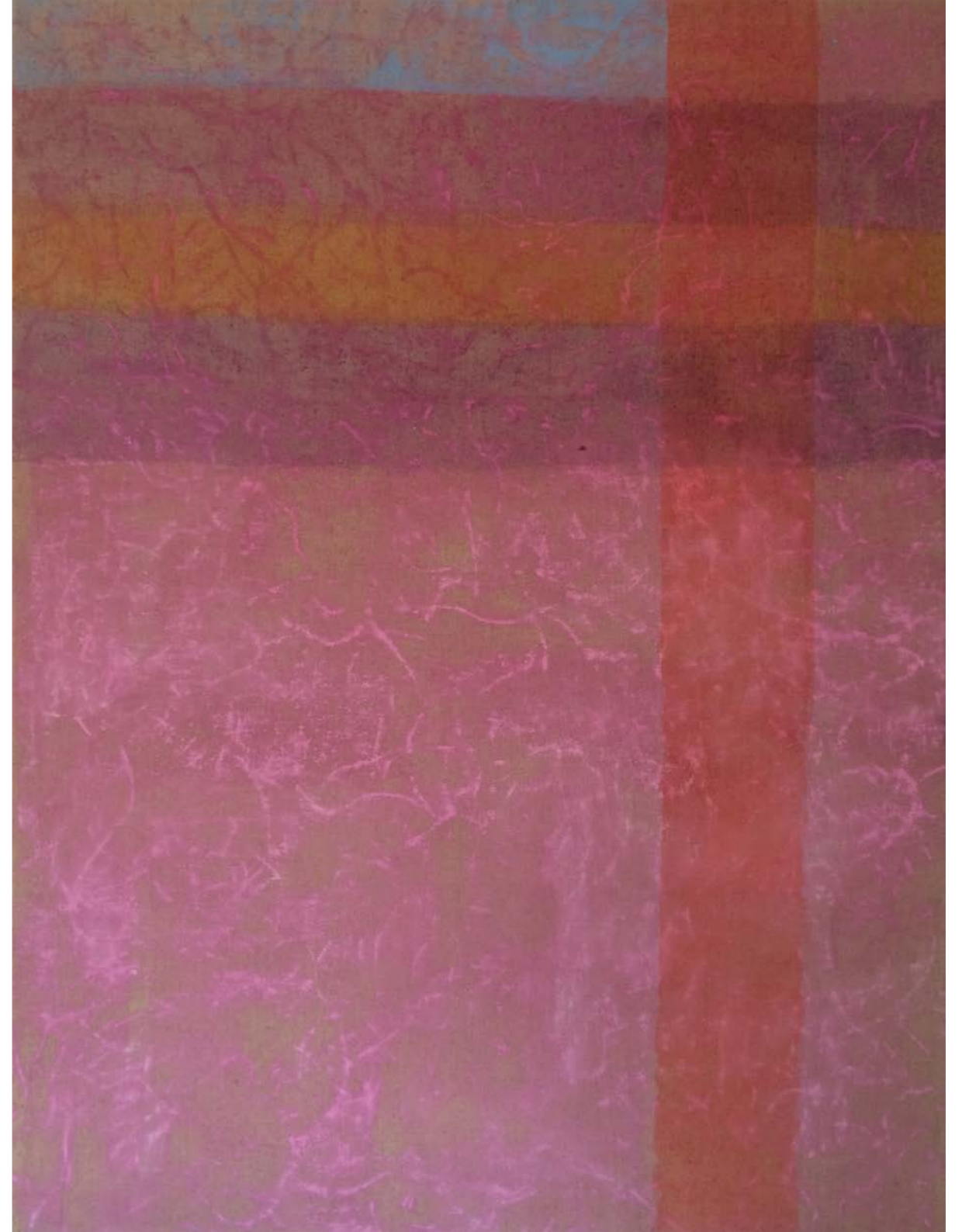
«Bonnard's Children» spoke of his artistic filiation; the heritage that Bonnard's painting constitutes and his personal and innovative use of color, his dilation of the flat image and of depth.

A modernity that particularly attracted the post-war French and American schools.

Works by Rothko, Truphémus, Frydman, Balthus, Lesieur, Kimura, etc., and up to Jean-Pierre Blanche with about fifteen paintings by Bonnard, those of the last decades when the painter approaches a quasi-abstract language without ever making the economy of reality.

The proximity was played out in the themes addressed, in particular, the complex and melancholic interiors of the landscapes, the window as an element of dialogue with the colored decor, freed from the description of observing the everyday with a «vision proper to Bonnard».

«Des saisons avec Bonnard» - 2009 - 2010  
dry pastels, pigments and binder on linen canvas  
130 x 97 cm (private collection)



2021

Bogéna Galerie /France

«Jubilation»

«The jubilation that runs through my work is a joy of exactitude finally found, between what is not necessarily known to oneself and which, suddenly, appears adequate, at a moment of the work. It is the joy of being in one's studio at the moment of work, at the highest level of oneself, at the most exact.»

Monique Frydman

Senantes I, 2017.  
dry pastels, pigments and binder on linen canvas  
170 x 188 cm (private collection)





2021  
Galerie Dutko  
Paris / France  
«My perfect Body»

For Monique Frydman, painting is never outdated, but constantly renewed. Straddling the border between abstraction and figuration, her works experiment with suppleness, vibration and transparency, reinventing the dialogue between line and color.

The founding works of his early career can be rediscovered in his exhibition My perfect body at Galerie Dutko in Paris from September 22 to October 30, 2021, as well as in the group show «BAZAINE, BALTHUS, ROTHKO...

Les Enfants de Bonnard» opening on October 30 at Musée Bonnard - Le Cannet. His work can also be found in his book «Chronique des jours fêlés - 12 avril/31 mai 2020», published by Edition du Regard.

TORSE 3, 1977  
Oil on paper  
153 x 123 cm





# 2018

## Espace Commines / Paris

«Le temps de peindre»

«A few months ago I went into my storeroom to tidy it up. I had wanted for a long time to unroll these rolls of canvas lying there at the bottom without really knowing what they were about. It was a great surprise to find forgotten paintings from 1988, 1989, 1990 and 1991 that were incredibly topical in relation to my more recent work. As if time had no hold and that it bursts in the continuation of the work. As if all the way traversed in the construction of the work did nothing but move in a subtle way but in the same obsessions the modalities of the painting.

My glance thus posed on my own work of yesterday and today allows me to abolish the chronological time, to authorize me to a resumption and to inspire me once again of what already was. This is the purpose of this exhibition: «Time to paint».

«The time to paint» addresses the question of the temporality of the painting and the dilation of the time of creation.

The artist's time is not linear but functions in loops, in a language that is the artist's repertoire.

As the work develops, it is the artist's gaze that updates the older work. The «time to paint» is respectable and to be respected by the artist himself. It is more than ever topical.»

Monique Frydman - September 2018

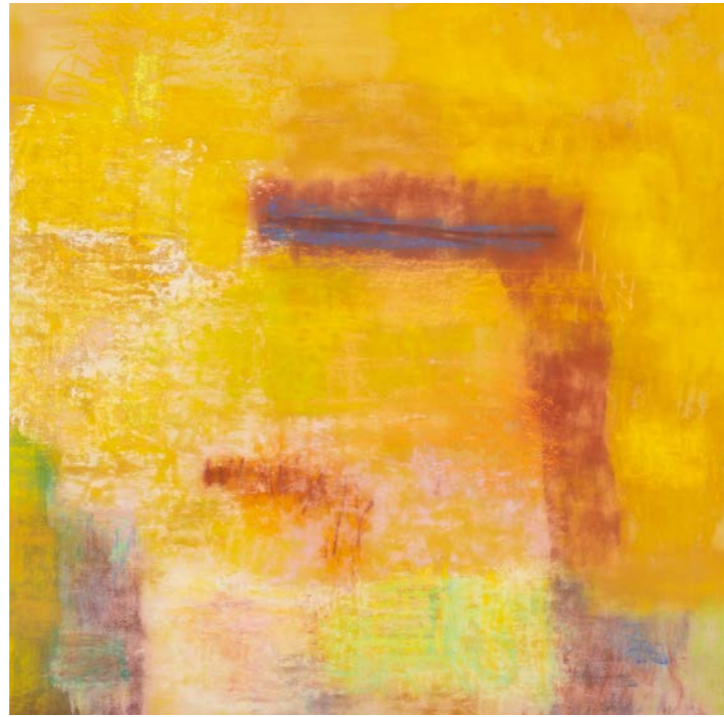
«Les rives 5», 2018  
dry pastels, pigments and binder on cotton canvas  
186 x 185 cm (private collection)







In the golden light 6, 2015  
dry pastels, pigments and binder on linen canvas  
172 x 173 cm (private collection)



Jaune absinthe 1, 1989  
dry pastels, pigments and binder on cotton canvas  
189 x 197 cm (artist collection)



Pulpe 2, 2018  
dry pastels, pigments and binder on cotton canvas  
193 x 193 cm (private collection)



Jaune absinthe 2, 2018  
dry pastels, pigments and binder on cotton canvas  
186.5 x 180 cm (private collection)



Les éclats 3, Or, 2003  
dry pastel, pigments and liant on linen canvas  
250 x 250 cm (collection of the 21st Century Museum of Contemporary Art, Kanazawa, Japan)





2017

Fondation Parasol Unit /

Londres

«Monique Frydman»

Parasol unit foundation for contemporary art presented a solo exhibition of paintings by Monique Frydman. For the first time in a public institution in the United Kingdom, this exhibition traces over thirty years of the French artist's career.

Monique Frydman's abstract paintings are a vibrant embodiment of color and light. The soft lines are produced by rubbing, a technique in which the artist rubs pastel onto an unstretched canvas that has been placed on a tangle of rope or string, then often completes a work by adding pigment to the surface. The elegant arabesques of lines created by this process blend into the color-saturated canvas. It wasn't until the 1980s that Frydman began to use intensely rich colors, particularly deep, dark reds and blues, in her work. By the end of that decade, she was producing works of dazzling luminosity, paintings that had a subtle relationship to the works of artists she admired, such as Claude Monet, Pierre Bonnard and Matisse.

L'ombre du rouge, 1990  
dry pastels, pigments and binder on linen canvas  
153 x 163 cm (private collection)





# 2014

## Musée des Beaux-Arts / Caen

«Mémoire de paysages - Joan Mitchell»

Joan Mitchell, a major figure of American abstraction, settled in Vétheuil, on the banks of the Seine, in the late 1960s. For more than twenty years, she drew from it the motifs of an exceptional pictorial adventure.

From 1967, the installation of the painter at the edge of the river, benefits to his art in extent and in light. On the formal level, the artist develops a whole production of polyptychs, testimony of an enlarged apprehension of the space such as it unfolds under his eyes, in particular the dilated landscape which offers itself to see from the heights of his property. Living in total osmosis with nature, she creates infinite variations on the landscape that offers itself to her in, around and from the heights of her property. The energy of the gesture, the precision of the touch, the density of the color become more and more intense, multiplying the most varied tones: blacks and cobalt blues, sunburned yellows, grass greens and light blues.

Around Joan Mitchell is presented here a group of works by artists who stand out in terms of the relationship she may have had with them, whether or not it was concrete: Monet, Riopelle, Jaffe, Reigl, Frydman, Kirkeby, Benzaken. Whether it is the tutelary figure of Monet or the emotional one of Jean-Paul Riopelle. Whether it is one of her compatriots, Shirley Jaffe, who similarly came to live in France at the end of the 1940s, Judith Reigl, who arrived from Hungary in 1950, or Monique Frydman: these are all personalities who, in various capacities, have known or met Joan Mitchell, or even exhibited with her. Adding a painter like Per Kirkeby to this list is a sensitive and intelligible comparison of his work with that of Joan. Finally, the inclusion of a small painting on paper done four-handed with Carole Benzaken testifies to the attention that Joan Mitchell always paid to the youngest.







# 2014

## Musée Bonnard / France

Des saisons avec Bonnard

«Monique Frydman is an artist of sensuality, who always goes further in the research of what can constitute the color by very thin superimposed layers, which make it vibrate or not, in a perfect matity of fresco.

In this magnificent exhibition, she shows some of the results of these explorations into the heart of colored matter. The fine laces, the interlacing, the sinuous traces, which made these paintings almost liquid, reappear.

Smaller, they become a kind of granules evoking Bonnard's wonderful vaporous touch. Monique Frydman pays homage to him in a series of paintings, where these small signs vibrate in grids that recall Bonnard's tiles, mosaics, door and window frames, surrounded by these halos of pure quivering color.

But also with larger formats, which seem to come out of three circles, as if drawn on the wall, as if delicately placed. The resulting metal sculptures, which lightly fit into each other, ready to roll, to move, sometimes act as shadows, sometimes as flashes of light.»

Connaissance des arts - 2014

«des saisons avec Bonnard» - 2009 - 2010  
dry pastels, pigments and binder on linen canvas  
130 x 97 cm



# 2013

## Musée du Louvre / Paris

### Le polyptyque Sassetta

This new monumental production is inspired by one of the most important commissions of the Quattrocento, the Polyptych of Borgo San Sepolcro (1437-1444) by the painter Sassetta. «Monique Frydman reconstructs it in her own way, bringing it back to life in the literal sense, in its entirety. She bends to its construction. The artist therefore retains the dimensions, the layout of the altarpiece and its predella, as well as its bilaterality, but she does not glue the two sides of the altarpiece together, as was done at the time. It separates them, leaving the framework of the whole construction visible. On the other hand, his altarpiece keeps the rigidity of its «tables». It is an immense painting in one piece and fragmented at the same time. A single pictorial work but in 3D, a painted object on two legs, two sides of the same painting which you have to go around to realize that they are closely linked thanks to an interface revealing the structure, an escape on the backstage.»

Elizabeth Vedrenne, Connaissance des Arts n° 722.

Polyptyque Sassetta, 2012/2013  
dry pastels, pigments and binder on linen canvas, Gilded wood with leaf.  
Exposition at the Louvre Museum, Salon carré.  
c Musée du Louvre

(artist collection)





# 2012

## Galerie des Gobelins / Paris

«Décor et installations»

«Décor & installations» brought together 31 artists from the French scene, whose international careers are based on artistic creation. They made cartoons, which were initially tapestries, carpets and lace. They came from the factories of Gobelins, Beauvais and La Savonnerie or from the lace workshops of Puy-en-Velay and Alençon where they were refined by the weavers. The designer Frédéric Ruyant had thus imagined this subtle scenography which rested «on the implementation of a network of textile bands used and realized in the form of a mesh». Some of the works were designed especially for this event.

The collaboration with the artists allowed to divert this mission of decorative furnishing of the National Furniture to the installation and to the universe of contemporary art. «Décor & Installations» sought to examine the relationship between crafts and creation while exploring the relationship between decorative and contemporary art.

Monique Frydman has realized many projects for the Gobelins.



# 2011 / 2012

## 21st Century Museum of Contemporary Art / Kanazawa

Monique Frydman

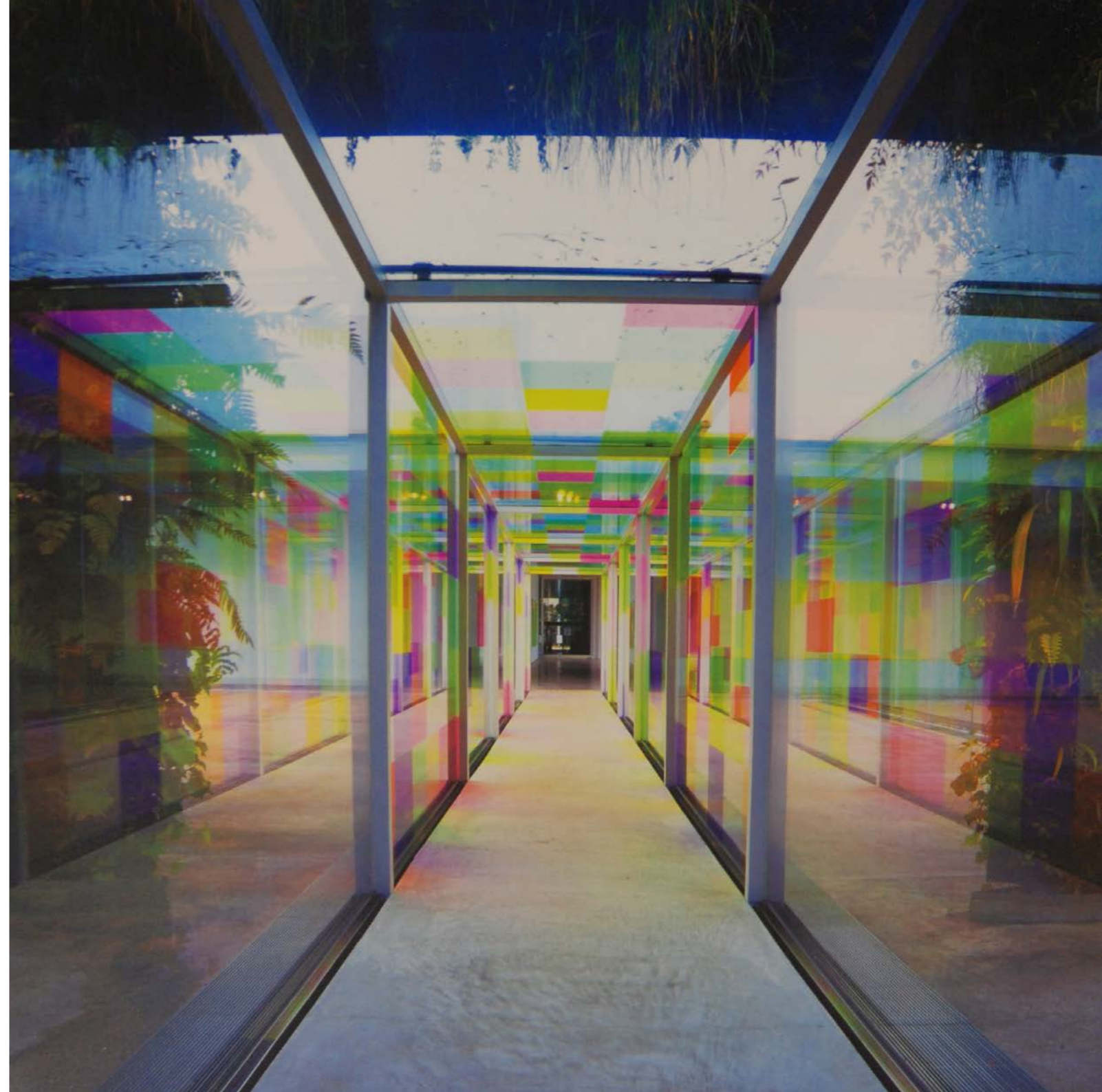
The 21st Century Museum of Contemporary Art, Kanazawa presented in 2012 a major individual exhibition of the work of Monique FRYDMAN, an important French woman artist. Frydman has earned a solid reputation through solo exhibitions at many venues, including the Musée Matisse in France, La Verrière, The Hermès Foundation in Belgium, Passage de Retz in France and group shows like “elles @ centrepompidou” at the Centre Georges Pompidou in France. This is the first time she has appeared in an exhibition of this kind in a museum in Japan or any other Asian country.

Taking painting as her main form of expression, Monique Frydman has pursued the expression of color and light with a variety of materials, including canvas, pigment, pastels, and paper. The colors and images that emerge from the intimate and interactive dialogue between the artist's body and the materials she uses penetrate the space in which the work is placed and adroitly transform the site. The artistic realm that she creates expresses complex aspects of human awareness and emotion and forms connections with our own memories and bodies. In recent years, she has made a number of site-specific installations with such materials as glass, Plexiglas, paper and cloth. In this exhibition, the Museum presented 14 of her works, including three new installations resulting from a dialogue with the architectural space of this museum. Frydman unleashes her unique colors and light in the bright, white space of the museum, leaving mysterious reverberations in the space and in our hearts and minds.





Kaléidoscope, 2010/2011  
installation  
Musée de Kanazawa, Japan



# 2011

## Passage de Retz

«inside/out»

Monique Frydman's generous approach is to start with oneself, to let a great inner cry express itself, to order it so that it can gush out to others. This is the meaning behind the large inside/out sculptures that reshape the rooms of the Passage de Retz, a little like tondos - a word of Italian origin meaning a painting support made on a round format or inside a disk. The tangled metal circles evoke empty Olympic rings on the inside, arguing for transparency, and are like a test to be passed in order to access the rest.



«inside / out» - 2010  
métal  
200 cm



2009 / 2010

# Centre Pompidou / Paris

«elles@centrepompidou»

«elles@centrepompidou» welcomed more than 2 million visitors and drew on the first European collection of modern and contemporary art, one of the first in the world. It was an opportunity for the institution to strongly affirm its commitment to women artists, in all disciplines and of all nationalities, and to place women creators at the center of the history of modern and contemporary art of the 20th and 21st centuries.

In a thematic and chronological tour, the exhibition «elles@centrepompidou», dedicated to women artists, brings together a selection of 350 works by 150 artists, from the beginning of the 20th century to the present day.

Rouge cardée, 2009.  
dry pastels, pigments and binder on linen canvas  
250 x 250 cm (collection of Centre Pompidou)







Du rose azuré, 2002  
dry pastel, pigments and liant on linen canvas  
150 x 150 cm



# 2009

## Ambassade de France / Tokyo

«No Man's Land»

After the relocation of the French Embassy's services, the former premises hosted «no man's land», an event that brought together internationally recognized and emerging French and Japanese artists. The works, most of them specially created on the spot, invaded all the interior and exterior spaces: offices, corridors, archives, staircases, basements, gardens...

Curator: Hélène Kelmacher.



«L'Absinthe», 1889.  
dry pastels, pigments and binder on linen canvas  
190 x 570 cm (artist collection)

# 2008

## La verrière Hermès / Bruxelles

«Whisper»

This installation was conceived for the space La Verrière in Brussels as part of the Hermès corporate foundation (autumn 2008).

For Monique Frydman, color is, as the philosopher Jean-Christophe Bailly says, «of the order of impregnation». Vaporized, saturated, filled with subtle volatile chromatic, the walls are then covered with sheets of Japanese paper laid in «shingles», tangled very lightly. Connected with extreme sophistication this «coverage» rustles at the slightest zephyr, the brushing of any passage creating slight movements and plays of light on the background color. All the work, explains Monique Frydman, consists in creating a visible alchemy between the receptivity, the palpitation of the leaves, these light membranes raised by our breathing, our presence, and our bodies.

Alice Morgaine.





2007

# Musée d'art contemporain / Toulouse France

Les abattoirs - Connexion à la ligne B

Olivier Mosset, Didier Mencoboni, Jean-Paul Marcheschi, Ange LECCIA, Julije Knifer, Alain Josseau, Groupe Irwin, Nicolas Herubel, Monique Frydman, Daniel Dezeuze, Patrick Corillon, Sophie Calle, Claude Caillol, Jean-Pierre Bertrand, Judith Bartolani, Damien Aspe...The exhibition brought together the artists of Line B and invited the passenger to discover the path that goes from the private space of the studio to the metro station of his neighborhood.

The Museum of Contemporary Art of Toulouse and the Abattoirs decided to join this great event which was a public art commission.

«It is too early to describe the works - aspects, forms and contents of aesthetic, social or political discourse - since the majority of the artists involved in the exhibition project at Les Abattoirs are still working on their next project. Some are sketching out pieces that could appear as the consequence or the result of the commission, others bring a project more linked upstream to personal research that of course feeds their commission. All of them affirm the sincere authenticity of their commitment to the social space of a creation that today unites differentiated environments that should be appropriated in the urban fabric: the station, the platform, the museum... line B... a true connection.»

Alain Mousseigne  
Chief curator

Monique Frydman realized a wall of glass where the pigment and the color are presented in all their splendor as well as the zenital glassworks.





2007

Galerie des Gobelins /  
Paris - France

«Le mur des lisses»

Un mural pour l'escalier - Stems and twists of wool and silk from the Gobelins.

The artist's work is based on raw skeins of wool and silk from the Manufacture des Gobelins. The tightly twisted threads on ropes of different diameters play with the matte and shine of textures in a gradation of colors.

Le mur des lisses  
écheveaux bruts de laine et soie de la Manufacture des Gobelins  
460 x 350 cm





2007

# Les Abattoirs / Toulouse - France

«Shoji Vert jade»

«My experience of the painting draws on an origin that is given nowhere, that has no visible existence, that cannot be identified with any entity or authority. existence, identifiable with no entity, no authority. (...) All my effort is to bring into existence something that evades its origin but persists in the the brilliance of line and the sumptuousness of color.

Continuing her reflection on «the architecture of transparency and color», Monique Frydman's «Shoji Vert jade» is a delicate immersion in the minute variations and density of green.

Magnified by light, the imperceptible oscillations of jade, celadon and verdigris and verdigris give rise to a subtle alternation of interlacing and arabesques. From color transposed into space emerges a universe that extends far beyond what our eyes our eyes contemplate. Jade Green Shoji» is both real and mental. Both sensual and poetic.

For Saouzelong station, Monique Frydman has created a glass triptych painted in an abstract, flowing style.

lines, and placed yellow and pink colored glass in multiple shades on the the zenithal skylights. The overall effect is one of visual vibration effect, with color dispersing and diffracting to create a colorful, cheerful and luminous and luminous atmosphere.

After numerous experiments close to those of abstract expressionism, Monique Frydman's Monique Frydman's painting has now reached maturity. Expanding into multiple media media, her investigations bear witness to her search for the various chances in the of the painted canvas. Her work allows color to burst forth with unabashed with incomparable glee and vertigo.





Calcaire 3, 2007  
dry pastel, pigments and liant on linen canvas  
250 x 250 cm





2006

Musée Matisse /

Le Cateau-Cambrésis

«Monique Frydman, la couleur tissée»

«This exhibition was entirely built for the space of the Museum.  
I want it to be a stroll where our steps lead us from the golden silence of the Days, to the colorful hypnosis of the Fabriques, to the suspended cylinders of The String Dancer, to the cut-out and translucent forms of the Large Woven arabesques, to the Aires, architecture of floating color, until the Shards, my paintings.»

Monique Frydman



Le triptyque noir, 2004  
dry pastel, pigments and liant on linen canvas  
250 x 750 cm  
Collection Fondation François Pinault





2003

Musées des beaux-arts / Tourcoing

Musée de Brou / Bourg-en-bresse

Musée d'art moderne / Céret

L'oeuvre sur papier

Inspired by the paintings of Lascaux as a return to the sources of art, Monique Frydman accompanies her work, from 1979, of graphic productions, which will tend towards abstraction and color, the red being dominant. This exhibition reveals the hidden face of the artist's career, presenting works that are often unpublished.

Colonne boscoreale, 1980  
pigments and ink on crumpled tissue paper  
215 x 125 cm



# 2000

## Espace Taeg-Heuer / Tokyo

«L'empreinte de la couleur»

«During my stays in Japan I was very sensitive to everything that limits and delimits space by what makes a link: the rope suspended in an empty space delimits the sacred space from the profane space; a rope stretched between two points is enough to create two spaces. Before going to Japan I worked with templates that allowed me to play with the reserve of the canvas and with a combinatorial of forms (the Revealed). When I gave lectures in design schools in Osaka, Nakoya and Tokyo I had access to the workshops of painting on fabric of the great masters. I learned a lot about «stencil paper» the art of mastering the hidden part which becomes the essential part of the motif reproduced by hand with a stencil on fabric or paper. It is very complex. There are hiding places where you pass the color, another hiding place that will hide a part of what has been revealed... I found the same complexity in the perforated cardboard boxes of the lace factories of Cambrésis. When I returned from my first stay, I painted the pictures «les jomons». I came back in 2001 to install the order I had received for 6 paintings of 120x400 cm for the University of Yamanashi. I found in the piece that I put in place at the museum «The large braided arabesques» in Plexiglas, the forms and counter-forms which were my cardboard templates and this taste for the little, the transparency, the shaded and the diaphanous which so upset me in Japan.»

Curator Bogéna Gidrol.



Révélé, 2002  
dry pastels, pigments and binder on linen canvas  
143 x 180 cm



# 1996

## Musée Matisse / Nice France

Monique Frydman

# 1996

## Hôpital l'archet II / Nice

Monique Frydman

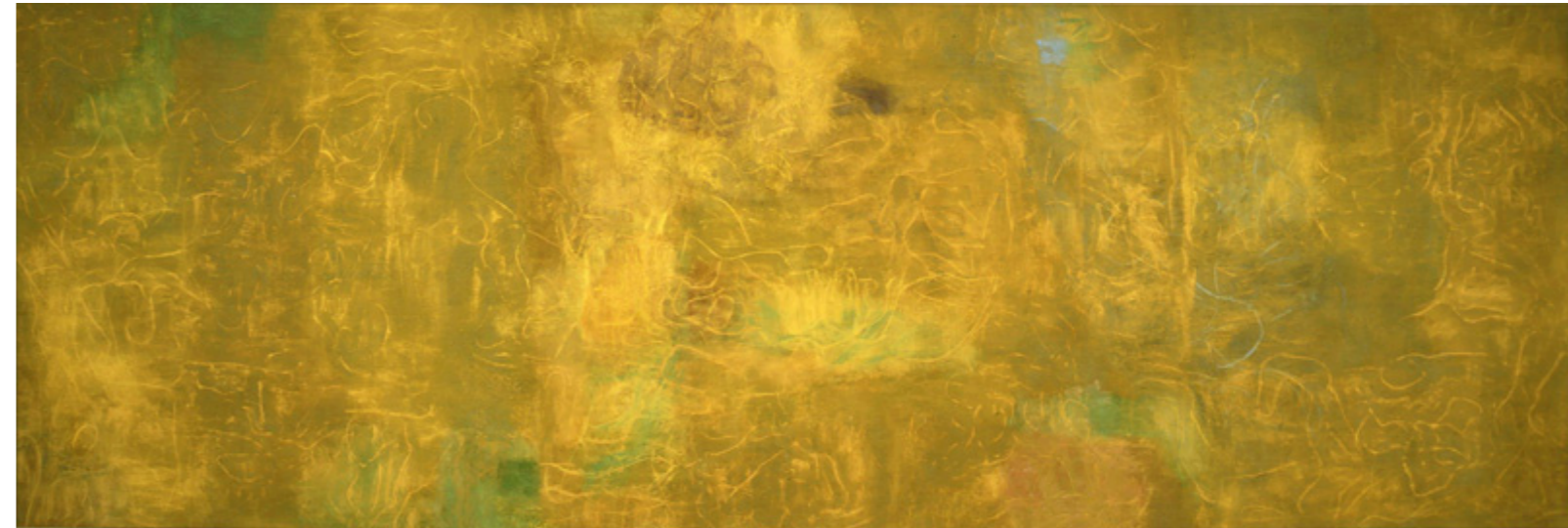
In 1996, Monique Frydman was asked to create a work of art measuring 8.50 m x 2.90 m for the Archet 2 hall.

«The Golden Age» is a large-scale project that evokes freedom and peace but also comfort and longevity.

The work was created on linen canvas using pigments and simple binders in a sunny palette of yellow, gold, ochre and saffron.

For the artist these colors are synonymous with «expansion, lightness and dilation.

They are nourishing, we could say tasty and emit a strong luminosity. In this work of art in a hospital setting, «the drawing is deliberately freed by means of lines that move constantly, like a stroll» in full light.



L'âge d'or - 1996  
dry pastels, pigments and binder on linen canvas  
290 x 860 cm (private collection)

1995

## Musée des beaux-arts / Caen

«Les dames de nage 1992 - 1995»

Monique Frydman installs ropes of all kinds on the floor of her studio in a completely random way, places the dampened canvas on it, and records it with charcoal or pastels in blocks. The lines that are drawn are of little concern to her, she experiments with all the subtleties that emerge from this process, repeats this work, keeping the part of chance and reproducing each step. The hand is freed from any concern to make sense and despite the tricks of chance and the various subterfuges the artist sees in her lines a very private and secret language.

This is the story of «dames de nage», one of the major series of the artist.

Les dames de nage, 1992  
dry pastels, pigments and binder on linen canvas  
400 x 265 cm (private collection)





1988

Galerie Baudoin Lebon /

Paris

«Les jaunes»

The «Jaunes» series corresponds to the implementation of another more «tactile» working method where the canvas, placed on the ground and moistened by the glue, receives the pigment by impregnation and the pastel by rubbing. The series of this period, including the «Jaune secret», indicate a gradual turn towards more monochrome. She often declines the yellow because she associates this color with the impressionist painting. «It's a bit of acid yellow, which tugs on green, which has always fascinated me.» Monique frydman

Le pavement jaune, 1989  
dry pastels, pigments and binder on cotton canvas  
390 x 390 cm



# 1987

## Galerie Christine Abrahams / Melbourne

«Austral»

«Through the intermediary of the Baudouin Lebon gallery (with whom I had been working since 1981), I went to Melbourne for an artist's residency and at the same time I prepared an exhibition at the Christine Abrahams gallery.

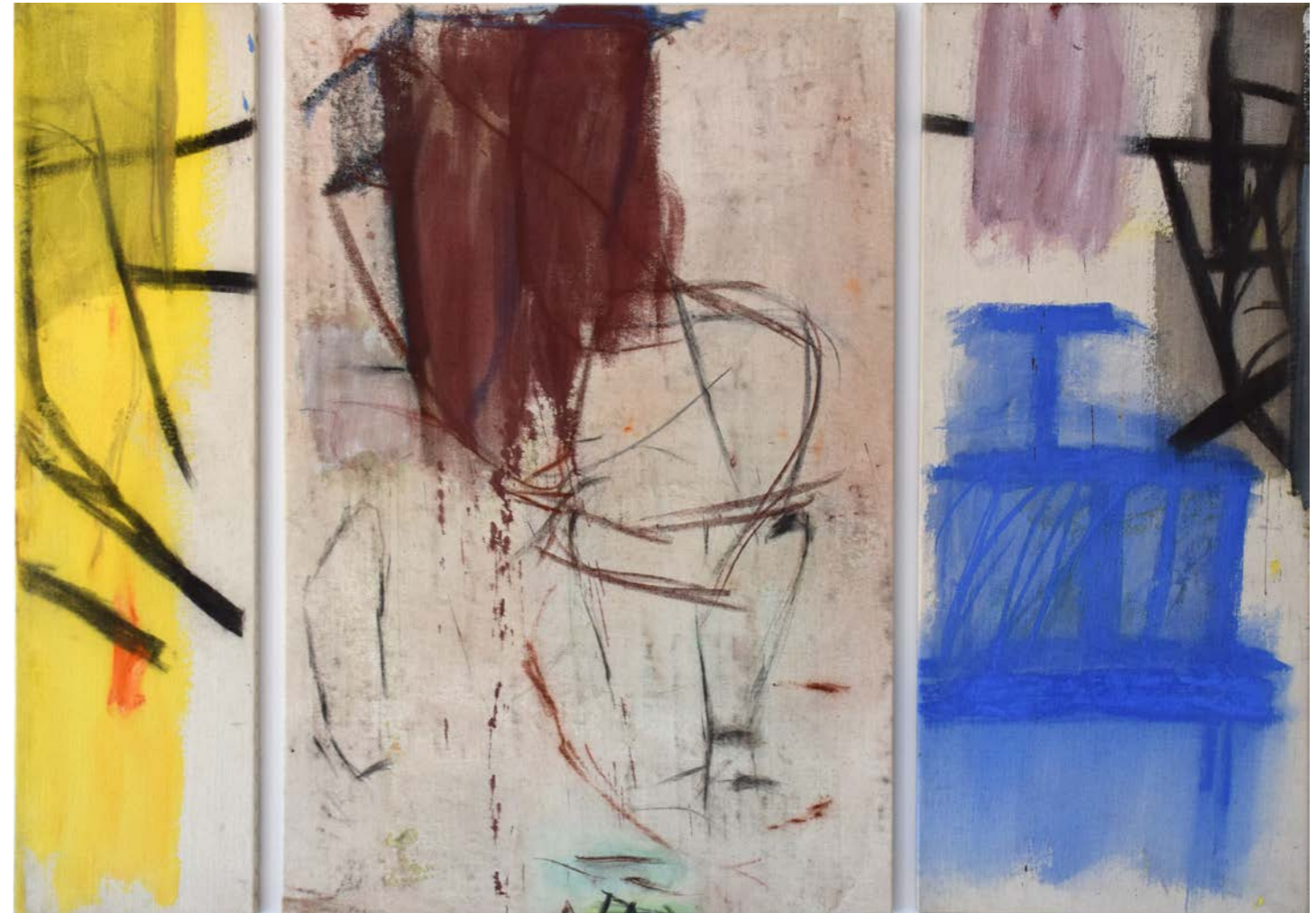
I went to the Northern Territories, to Darwin, and I spent my days alone in the bush observing the thousands of birds (cranes, parakeets, parrots) in this immense space. You have to imagine the colors flying in the space... It is an immersion in the sounds, the breathtaking sensations. The hard blue sky, these armfuls of red and green parrots with black beaks... I took notes in a notebook where I described precisely these contrasts, these colors and my sensations. It was a total experience for me.

This trip is fundamental for my painting. Australia allowed me to completely untie myself from the question of the figure and to go into abstraction and color. It is an essential step. On my return, I approach color with much more power in the series of Major Yellows and Golden Yellows.

I have often wondered why, in my travels, I push the limits and why I go looking for the experience

I would seek experience (in the sense of perception), as far as possible I can tell.»

Monique Frydman



Triptyque Austral, 1986  
dry pastels, pigments and binder on cotton canvas  
141 x 195 cm







# Biographie

## Selection of solo shows :

2024 - Carte Blanche Monique Frydman , Musée de Caen, France  
2021 - «Jubilation», Solo Show,Bogéna Galerie, Saint Paul de Vence, France  
Art Paris Art Fair, Solo Show, Grand Palais éphémère, stand Bogéna Galerie, France  
« My perfect body », galerie Dutko  
2019 - «Monique Frdyman», Galerie Dutko, Paris  
2018 - «Le temps de peindre», Bogéna Galerie, Espace Commines, Paris, France  
Art Paris Art Fair, Solo Show, Grand Palais, stand Bogéna Galerie, France  
2017 - « Monique Frydman », Fondation Parasol unit - Londres  
2016 - « In the golden light », Passage de Retz, Paris, France  
2015 - « A journey through colors »,Bogéna Galerie, Saint Paul de Vence, France  
« U-topie de la couleur », Espace Muraille, Genève, Suisse  
2014 - «Des saisons avec Bonnard», Musée Bonnard, Le Cannet, France  
Recent paintings Exhibition à Bogéna Galerie, Saint Paul de Vence, France  
2013 - « Le Polyptyque Sassetta», Salon Carré , Musée du Louvre, Paris, France  
« ...de la couleur... Peintures récentes », Galerie Alice Pauli, Lausanne, Suisse  
2012 - « Décor et Installation » Mobilier National, Galerie des Gobelins, Paris, France  
2011/2012 - « Monique Frydman », 21st Century Museum of Contemporary Art, Kanazawa, Japon  
2011 - « Inside/Out », Passage de Retz, Paris, France  
2008 - « Whisper », La verrière Hermès, Bruxelles, Belgique  
« Calcaire 7 tableaux », Espace Commines, Paris, France  
2006 - « Monique Frydman la couleur tissée », Musée Matisse, Le Cateau-Cambrésis, France  
2003 - « L'oeuvre sur papier », Musée des Beaux-Arts, Tourcoing  
2000 - « L'empreinte de la couleur », Espace Tag-Heuer, Tokyo  
1996 - Musée Matisse, Nice  
1995 - « Les Dames de nage (1992-1995) », Musée des Beaux-Arts, Caen  
1988 - Galerie Baudoin Lebon, Paris  
1987 - Galerie Christine Abrahams, Melbourne, Australie

## Group shows :

2024 - Art Miami, stand Bogéna Galerie USA  
2024 - Exepochicago / Frieze, stand Bogéna Galerie USA  
2023 - Art Miami, stand Bogéna Galerie USA  
2023 - Contemporary Istanbul, stand Bogéna Galerie, Turkey  
2023 - Exepochicago, stand Bogéna Galerie USA  
2023 - Art Palm Beach Modern and Contemporary, stand Bogéna Galerie USA  
2022 - Art Miami, stand Bogéna Galerie, USA

2022 - Installation « In the Tangerine Space, euphoria of colors », Exhibition «Veuve Clicquot Solaire culture - 250 years of trajectory shining like the sun», LVMH, Zing / Shibuya-ku - Tokyo - Japon

2022 - «Collection Exhibition 1 Vessels», 21st Century Museum of Contemporary Art, Kanazawa, Japan

2022 - Art Paris, stand Dutko Galerie, Paris, France

2022 - Twenty century art fair - Bruxelles

2022 - Art Palm Beach Modern and Contemporary, stand Bogéna Galerie USA

2021 - Art Miami, stand Bogéna Galerie, USA

2021 - «Les enfants de Bonnard», Musée Bonnard, Le Cannet, France

2020 - Art Paris Art Fair, Grand Palais, stand Bogéna Galerie, France

Art Palm Beach Modern and Contemporary, stand Bogéna Galerie USA

Art Miami, on ligne stand Bogéna Galerie, USA

2019 - Art Miami, stand Bogéna Galerie, USA

Art New York, stand Bogéna Galerie, New York,USA

Art Palm Beach Modern and Contemporary, stand Bogéna Galerie USA

2018 - Art Palm Beach Modern and Contemporary, stand Bogéna Galerie USA

2017 - Art Paris Art Fair, Grand Palais, stand Bogéna Galerie, France

2016 - Art Paris Art Fair, Grand Palais, stand Bogéna Galerie, France

« Au fil de la Méditerranée », Bogéna Galerie, Saint Paul de Vence, France

2015 - Art Paris Art Fair, Grand Palais, stand Bogéna Galerie, France

2014 - « Chambres à Part IX « Neuf », La Réserve, Paris

Art Paris Art Fair, Grand Palais, stand Bogéna Galerie, France

« Endless Conversation », ArtSpace 222, Bogéna Galerie, Singapour

Artstage Singapore, Stand Bogéna Galerie, Singapour

« Mémoire de paysage, Joan Mitchell », Musée des Beaux-Arts de Caen, Caen , France

« La Route Bleue », Villa Empain, Fondation Boghossian, Bruxelles, Belgique

2013 - « Chambres à Part VII « Dark to light », The Doctor House Tower of London, Londres

Artstage Singapore, Stand Bogéna Galerie, Singapour

2012 - Art Basel, Basel, Suisse

2011 - « Décor et Installation », Galerie des Gobelins, Paris, France

2009/2010 - « elles@centrepompidou », Centre Pompidou, Paris, France

2009 - « No Man's Land », Ambassade de France, Tokyo, Japon

2007 - Connexion à la ligne B, Musée d'art contemporain, Toulouse

## Selection of Public collection :

Tel Aviv Museum, Israël

21st Century Museum of Contemporary Art, Kanazawa, Japon

Musée National d'Art Moderne - Centre Georges Pompidou, Paris, France

Musée des Beaux-Arts, Caen, France

Musée de la ville de Toulon, France

Musée de l'Abbaye de Sainte-Croix, les Sables d'Olonne, France



Fonds National d'Art Contemporain, F.N.A.C., Paris, France  
F.R.A.C. Pays-de-Loire, France  
F.R.A.C. Champagne-Ardenne, France  
F.R.A.C. Franche-Comté, France  
F.R.A.C. Ile de France, France  
Musée d'Art Moderne et de la Création Contemporaine, Toulouse, France  
Musée d'Art Contemporain de Vitry sur Seine, Val de Marne, France  
« La danseuse de cordes », Clastra de cylindres de porcelaine, prototype réalisé par la  
Manufacture Nationale de Sévres, France  
Aménagement de la station de métro ( Saouzelong )de Toulouse. Paroi de verre et verrières  
zénithales, France

Public commission works :

AXA Mécénat, La Grande Arche, Télé-Défense, France  
« L'age d'or », Hopital Archet II, CHU, Nice, France  
« L'ardente », Tapisserie réalisée par la Manufacture des Gobelins sur commande du  
Mobilier National, Paris, France  
Université Yamanashi-Gakuin, Kofu préfecture, Japon  
Collection FNAC « boucle d'or » réalisée par l'atelier de broderie du Begonia d'or,  
Rochefort,France.  
« La danseuse de cordes », Clastra de cylindres de porcelaine, prototype réalisé par la  
Manufacture Nationale de Sévres, France  
Aménagement de la station de métro (Saouzelong) de Toulouse. Paroi de verre et verrières  
zénithales, France

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