

— Collect?

— We didn't do it on purpose !

Françoise and Bernard GAUTIER :

We never intended to collect, at best to constitute an ensemble where the pieces would have a family resemblance.

We live with only a few at a time, without densifying our home space, in the suburbs of Paris, and we periodically change the hanging to keep our eye surprised.

We relate to **great artists of the 20th century** who are sort of our "compass":

Robert MOTHERWELL, Antoni TAPIÉS, Eduardo CHILLIDA, Pierre TAL-COAT, Jean DEGOTTEX, Aurélie NEMOURS, Pierre SOULAGES, Judith REIGL, Julius BISSIER, etc...

but also to **personalities who transcend their culture and their time** :

CHU-TA (1626-1705), HOKUSAI (1760-1849), J. W. TURNER (1775-1851),

the painters of the Magdalenian caves,

the anonymous ones like the Etruscan who created *Shadow of the evening*,

the Greeks who polished the Cycladic statues,

the team of Africans who dug, apart from their pirogue, the buffalo drum of the Louvre, etc.

What matter are **the dynamics of thought and gesture**.

It is not because of its rarity or its potential market value that we appreciate a work of art.

Welcoming artwork into one's private space is an emotional decision, for which, in our couple, we agree on almost implicitly.

For us Art is not accessory, it is not a decorative supplement in our life.

Art is a visual mode of operation, a dynamic that is constantly on alert and an ever-widening network of references.

It's a passion. It's exciting.

Our choices aim towards **vigorous graphic signs**, inscribed in a space where **the void**, in the Asian sense, contributes to the balance of the composition.

There is nothing to be recognized in these images, they are not related to an anecdote; they generally do not represent anything concrete, which would interfere with the plastic work, but they are an opening to the sensations, to the emotions, to the memory, to our interiority.

The contrast of black on white: The collection **[GAUTIER & Co]** has the reputation of being constituted of Blacks and Whites. It isn't wrong, because we have lots of engravings, and the engravers use black ink, for simplicity and money saving purposes, because it is the most effective colour.

We also realised that many works are composed, in addition to black, of **one single colour**, grey-blue, ochre, rust, brown... these colours of Nature are simple, and the public readily assimilates this type of artwork to black and white.

However, some pieces have colours, that are so attractive and so evocative, that we are delighted to have them in our environment.

The world of art displays very diverse works and approaches, we are always in search, ready to be touched by sensible perceptions, but also by the intelligence, the humour, especially if it supports a social vision...

Our role may be to collect and show works of art that make **sense** together.

Choosing is like a citizen act, it means taking sides. It is also a bet on the future.

Our choices are not determined by a hope on market value.

Our goal is to support artists to continue their creation and to carry out their own research, so as to leave a legible trajectory.

Acquiring is the materialisation of a kind of moral contract with an artist. It means that we will follow his creation and that we will endeavour to analyse his procedure and his evolutions.

Over time, we have collected nearly 500 works of art from around 300 artists.

Contrary to what one might think, we have limited funds (we are both retired, having been employees before and were a blended family), we make choices in our way of life.

We like artwork on paper and etchings that are more accessible.

It is always possible to pay in several monthly installments.

Exhibiting is about bringing to life the artwork that has marked our lives, that has nourished our visual imagination, and sharing them with visitors of all ages and backgrounds.

In the collection **[GAUTIER & Co]**, many artists have had monographic publications where they are quoted in collective catalogues, such as: Pierrette BLOCH, Gérard TITUS-CARMEL, LE CORBUSIER, Olivier DEBRÉ, Jean HÉLION, Godwin HOFFMANN, Alexandre HOLLAN, John-Franklin KOENIG, Robert MALAVAL, Takesada MATSUTANI, André MARFAING, Mario PRASSINOS, Michel SEUPHOR, etc.

Others are less documented, but it is due to a generation issue:

Jean-François BAUDÉ, Gianbattista BRESCIANI, Jean-Louis ESPILIT, Laurence GARNESSON, Alain GROSAJT, Daniel LACOMME, Olivier MORIETTE, Evelyn ORTLIEB, Claude PANIER, Anne PAULUS, Pascale PIRON, Marcel ROBELIN, Serge SAUNIÈRE, Wolfgang SEIERL, etc.

Documenting, displaying online is offering visibility to their creators.

All these approaches offer us the possibility to be active in the world of Art.