

## **FOR IMMEDIATE RELEASE**

### **SUMMER GROUP EXHIBITION "[BRIC-À-BRAC & IMPROMPTUS #2 \[COLOURS, ANIMALS, SKETCHES & PRESENCES...\]](#)"**

**> 7 international artists : Claude Boillin-Breton, Barbara Dasnoy, Eilbhe Donovan, Guimbarde, Jean-Michel Jaquet, Samira Sahra Naward & Jean-Pierre Sergent**

**GALLERY KELLER, 7 Proudhon Street, 25000 Besançon, France**

**27 June 2025 / 13 September 2025**

Opening reception Friday, June 27, 4 to 8 pm and Saturday, June 28, 2 to 7 pm

Closing reception Saturday, September 13, 2 to 7 pm

Opening hours: 2 to 7 pm, Wednesday to Saturday and by appointment. In general, the artist JPS and some artists will be present at the gallery on Saturday afternoons.

NB: From July 13 to August 20, the gallery will only be open by appointment with the gallery owner Heidi or JP Sergent.

### **ABOUT THE EXHIBITED ARTISTS & THEIR ARTWORKS :**

#### **– CLAUDE BOILLIN-BRETON (born in Poligny, France 1932) | BIOGRAPHY**

Trained at the Strasbourg School of Decorative Arts in the 1950s, she worked for over 30 years as a set designer at the Strasbourg branch of regional television station France 3.

Drawing, painting, and imagination have been her companions throughout my professional life, but it was not until the early 1990s that her retirement allowed her to devote myself entirely to the graphic arts, and more specifically to the technique of reverse glass painting.

This ancient technique reached its peak during the Renaissance and then spread throughout the Western world, mainly in the form of religious subjects, evoking the art of cathedral stained glass.

The principle is to paint with oil directly on the back of the glass, starting with the details of the painting and finishing with the background. The glass protects the painting, giving it a smooth and shiny appearance.

My subjects are varied, ranging from regional culture (Franche-Comté farms, bell towers, fountains, local crafts, pastoral scenes) to floral and animal subjects, or those evoking naïve art, stained glass, or religious icons.

#### **– BARBARA DASNOY | BIOGRAPHY**

French-German visual artist born in 1951.

Studied in Göttingen, then taught in the Palatinate.

Moved to France in the 1970s, studied at the Faculty of Arts and the School of Fine Arts in Besançon.

Obtained her DNSEP. Worked with Jean Ricardon and met Michel Seuphor. Lives in Besançon.

Her work focuses on the relationship between line and gesture with color as the field: a clear, rigorous position, in the tradition of Mondrian, Bram van Velde, and Rothko.

### **– TEXT BY NATHALIE BECKER, August 2016**

Immersing oneself in Barbara Dasnoy's paintings is a unique sensory experience. The artist invites us to lose ourselves in the different spaces that make up her canvases. The lines, patterns, transparencies, overlays, discoveries, and interplay of planes transport us into a world of color and form.

This German artist, who has lived in Besançon for many years and graduated from the ERBA (École régionale des Beaux-Arts de Besançon), likes to transcribe reminiscences and memories in her art. Thus, in the complex network of lines that animates her compositions, memory becomes a real subject. The invisible takes shape in color and matter. Perhaps this is what Paul Klee meant by “being abstract with memories.” However, when looking at Barbara Dasnoy's work, the divide between abstraction and figuration becomes subtle. There is a palpable power in her drawings. In each composition, we feel the importance of the stroke and the line, the immediacy of the drawing, quick to capture an idea, a reflection, an emotion that the artist then inscribes in the permanence of the pictorial field.

Barbara Dasnoy thus allows us to apprehend the visible. The network that energizes her canvases is reminiscent of stained glass windows, and the artist seems to be in search of a light and a play of transparency that endow her work with a spiritual momentum.

And what can we say about Barbara Dasnoy's chromatic rendering and gestural dimension, which here and there evoke the power of Rothko's abstract expressionism? Like the American painter, Barbara invites us on a motionless journey into the heart of the vibration of colors, into the heart of a subtle rhythm that transcends the majesty and mystery of the compositions. While Barbara Dasnoy's work may appear playful at first glance, we need only let our gaze penetrate the fabric to read something more complex, more lyrical. The artist puts her heart and soul into her work, and all the revelations she invites us to explore in the “sediments” of her gestures make her works mental landscapes.

### **– EILBHE DONOVAN (born in Ireland) | BIOGRAPHY**

Having obtained an Honours degree in illustration at West Wales School of the Arts, Eilbhe Donovan's work derives from the traditional illustration techniques of drawing and printmaking. Her time in South East Asia is evident in the Japanese influenced style of minimalist ink painting, particularly the simplistic highly stylised movement of Shin-Hanga where there is little to no background, rather a faint suggestion.

Paintings are created using traditional Oriental brushes loaded with water and ink applied thereafter with a pipette. This creates a light airiness as the ink disappears into itself in a random manner. These are worked up in pencil & ink afterward.

Eilbhe has exhibited widely internationally and her work is held in private collections in Australia, USA, UK, Germany, Switzerland and Ireland.

### **– ARTIST STATEMENT**

I live within walking distance of the Atlantic ocean. I am interested in the relationship

between humans and the sea. The ocean world fascinates me and I see the coast as the meeting point of the known world and the unknown.

We aspire to live beside it, yet cannot control it. It is both temptress and lickle traitor; provider and destroyer.

It can bring the greatest calm as well as the utmost destruction.

I try to capture that. There is a sadness too in the knowledge that we are destroying our own bounty. This relationship is edging ever closer to a tipping point. It is delicate.

Many of the images are created from blended memories of trips by sea kayak to remote Atlantic islands and isolated coves. They are an attempt to capture a moment in time, a split second, the briefest glimpse.

I do not wish to intrude.

I wish to observe yet be unobserved.

### **– JEAN-MICHEL JAQUET (1950 - 2022) | BIOGRAPHY**

After studying graphic art in Geneva, he devoted himself entirely to drawing. For forty years, he exhibited regularly in Switzerland, Germany, Belgium, and occasionally in France as well. The inventor of a graphic language of signs that is both personal and universal, he explored in his work the great themes that have stirred humanity since time immemorial: love, death, pain, betrayal, the thirst for power, violence, poetry, freedom, and also the animal world, to which he gave a particular symbolism.

After working for some twenty years in France, Egypt, and Corsier-sur-Vevey, on the shores of Lake Geneva, he returned to La Chaux-de-Fonds, his hometown, with his wife Magali, who was his close collaborator for more than twenty-five years.

Seriously ill, he continued to draw from his bed in very small notebooks, demonstrating until the end his visceral connection to drawing, which was more than a passion, it was a vital necessity for him. Today, his works are featured in numerous public and private collections.

### **– GUIMBARDE (1950-2024) | BIOGRAPHY**

Noël GIRARD-CLOS, known as "Guimbarde", was born on December 27, 1950, in Delle, in the Territoire de Belfort. His nickname refers to the musical instrument of the same name, which he played so well.

Inspired by nature and music from an early age, he built his life by devoting himself fully and passionately to Art. As a traveler, he was open to the world and to different cultures, particularly when he lived on Reunion Island in the 70s.

A student at the Besançon School of Fine Arts, Guimbarde has participated in numerous exhibitions, notably in Besançon and in his beloved Franche-Comté region.

Simple, authentic and wholehearted, Guimbarde was an atypical character. A devout believer, he saw himself as a 'pilgrim-Christian' artist, and attached great importance to his faith.

He passed away on October 30, 2024, at the age of 73, leaving behind a rich and colorful cultural heritage.

### **- ABOUT: "THE ANTHROPOID DEER SMILING IN A VORTEX OF BUTTERFLIES", PAINTING FROM 1994, BY JPS.**

"Blessed are the people (the Iroquois) who have left no name in history, and whose heritage has been collected only by the deer of the woods and the birds of the air! No one will come to deny the Creator in these wild retreats and, scales in hand, weigh the powder of the dead, to prove the eternity of the human race."  
Chateaubriand, *Génie du Christianisme* #1

This fascinating work by our dear friend Guimbarde, painter and troubadour, plunges us all - if we still have a bit of heart and soul too - into the depths of prehistoric human times.

These are the deep, fertile times that once belonged to the primitive peoples, the 'savages', the animists, the sorcerers, the unpolished barbarians, the shamans, the sages, the druids, the animals, the gods and the enlightened, and which today have all been stolen from us...

So this "primitive" scene reminds us of those paradisiacal, fallen times, and it represents exactly the moment, the place in time and space where, before our astonished eyes, the secret metamorphosis takes place: the incarnation and transformation of Man into Animal, and more precisely, in the Stag, the "Master of Animals" himself, according to Abbé de Breuil\*.

The work also describes a revealing moment in which the spiritual becomes incarnate, and simultaneously, a tipping point into deep dreaming and cosmic travel. This is where we meet our 'animal spirit', in the afterlife and in other worlds, in the chaotic, matrix-like interconnections where Life exchanges with Death, give and take!

This is also the very source of the vortex of souls that travel from West to East, around the Earth, after death, in the interstellar spaces of the Bardo Thödlö. These souls are incarnated, in this painting as in real life, after the end of the body, in farandoles of joyful butterflies, in an inescapable cosmic moment of revelation of the ultimate truth...

Metamorphosis and dreams recurring again and again. The power and magical smile of the innocent man, incarnated, like the soul of sorcerers and shamans, in this work, so powerful that it even frightened her, according to what she told me, her daughter Fanny, when she was a little child... As indeed do all true myths and legends, as well as all encounters with the physical presences of the great saints, or even Christs or mystics.

And so it is this apparition, this man-animal-god change, both divine and savage, that our friend Guimbarde offers us mortals in this marvellous painting, breathtaking in its joy, candour and love, but also so overpoweringly human! Thank you, artist friend, for this wonderful painting...

\* - see the attached illustration of the "Horned God" from the Grotte des Trois-Frères, decal by Abbé Breuil (Middle Magdalenian, 14000 BP)

## – SAMIRA SAHRA NAWARD | BIOGRAPHY

Art teacher, art historian, writer, illustrator and painter.

## – ABOUT HER EXHIBITED ARTWORK

The painting "World Peace" has a different meaning for today's women. It symbolizes peace and coexistence without war or bloodshed. This "World Peace" painting represents the blue sky in which all the women and children of the world, and indeed all living beings, joyfully send colored flags skyward. Peace in the World of Women means a world where all women dance and laugh, continue to live in peace and freedom, and have the right to choose their Life.

### **- ABOUT SAMIRA, BY JPS**

I've been in touch with Samira for several years now, on Instagram, and we like each other because of our artistic works, which are different but always liberating for the human condition and for women in particular. I came up with the idea of asking her to show one of her works in this exhibition, which is not an easy thing to do, since it's very difficult to send a work from Iran... And I chose this very beautiful, highly colored painting, in which she expresses visions springing directly from her psyche and her love... in the manner of shamans, mystics, Iranian, Mongolian or Hindu sages, or even like innocent children, in the manner of a list to Santa Claus, in the West. Everything takes place in geographical, cosmic and visionary dimensions, as we see several countries symbolizing freedom, such as Paris and its Eiffel Tower, Planet Earth, certain Chinese bridges, as well as places where animals live: turtles, dolphins, birds and little flowers in the mountains... And then, above all, the word PEACE written on two arms of different colors...

His work touches us, invites us, even obliges us, all of us, to deeply and viscerally wish that the whole World, and of course his country in particular, Iran, could finally allow everyone, men, women, children and all living creatures, to live in peace and harmony in respect, friendship, brotherhood, consorality and Universal Freedom. Let's hope very much that the vision of Samira, an Iranian artist, will soon become a reality.

### **– JEAN-PIERRE SERGENT (born in 1958 in Morteau, France) | BIOGRAPHY**

French-New-York painter (1993-2003), now living and working in Besançon. His serigraphic works of paint on Plexiglas and paper have been exhibited internationally since the 90s: in Canada, the United States, Europe, Iran and China since 2016. Her work is both a marvel at life and its transience, and a vibrant tribute to the colossal energy of life in its human-cultural continuity and timeless cosmic infinity: a gushing presence of erotic desire from the mists of time and cosmic-mystical beauty.

### **– ABOUT THE PAINTING "MAYAN DIARY #95": LIFE, BUTTERFLIES, ORGANIZED CHAOS, ART, SPIRITUALITY, CULTURES AND THE RIGHT COLORS**

It was essential and vital for us human beings, for hundreds of millennia, to organize, imagine and plan our Worlds geographically, spiritually, politically and 'cosmically'. As in this Aztec calendar, with its months of the Rabbit, the Eagle, the Jaguar, Death, Rain etc... With the plenipotentiary priest, at its center, in the Axis Mundi to be exact, performing rituals to regenerate and redistribute the order of Life and Time by invoking the forces of lightning, bodies, blood and sun in a vortex of butterflies!

All the great ancient civilizations or human organizations, tribes, families etc. had ordered, built, defined and established, to live together from birth to death: places, temples, rivers, trees or even stones, dedicated to their rituals of passage where they could gather together, in order to communicate with what we nowadays call, by convention and also a little mockingly, we must admit, the Spirits, the Gods, the Beyond, the Other Worlds or the *Kamis* (the spirit of things and beings in Japanese)....

Today, however, most of these places have been desacralized, and all that remains of them are ruins, scraps, residual fragments, crumbs, a few traces... left bare and forgotten, here and there, by the sad and devastating advance of the great history of industrialization and desacralization of the World. Yet these places still welcome myriads of fervent and stupid tourists, the indecorably 'smartphoned' humans... reminiscent, no doubt, of Worlds and practices that humanity once knew, long ago already...

Because the links with the Earth, the Sun, the Animals, the Stars, the marvellous universes and the *tutti quanti*, are no longer made or created, nor do they help anyone, any human being, to access another level, this higher, transcendent spiritual level.

However, certain links can still be felt, sometimes, in the Arts, such privileged spaces, because Art remains today, it seems to me, at least for me, one of the only places, the last place and the last refuge perhaps, of a reflective surface, a mirror where man can still find a way, a way of remaining humbly and desperately Human, and where, perhaps one last time, we can rediscover this full and complete dimension, charged with spiritual energy through the experience of Life, Death, the body, orgasm, invigorating colors and mystical ecstasies? Let's hope so, despite all our despair!

Jean-Pierre Sergent, Besançon, June 7, 202

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