

## PIER AUGUSTO BRECCIA



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Pier Augusto Breccia, catalogue edited, designed and produced by C. Breccia and A. Breccia.

Translated from Italian by Alexandra R. A. Lee.

Titles of artworks translated by Francesca Silverton.

Pier Augusto Breccia collection is accessible by appointment only and visits can be arranged by contacting us.

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Front and back cover: detail of *The city of the Verb -Jerusalem*, 2006. Oil on canvas, cm 280 x 200. See plate 28.

## **FOREWORD**

In this catalogue we have gathered a selection of one hundred fifteen paintings and other works made by Pier Augusto Breccia between 1979 and 2017, with particular emphasis on oils.

Breccia produced an extensive volume of work both artistic and philosophic. The aim of this catalogue is not to provide a systematic and chronological overview of his oeuvre or a formal analysis of his technical and stylistic development. Rather our aim is to offer a "view from within" Breccia's world where one can perceive the interconnectedness of it as signifiable language.

Claudio and Adriana Breccia November 2019



## **BIOGRAPHY**

Pier Augusto Breccia was born in Trento on 12 April 1943. Both of his parents worked in the hospital sector: his father was a surgeon and his mother was a ward sister. After a short period in Porano, the birthplace of his paternal family, Pier Augusto moved to Rome where he spent the majority of his life.

Breccia studied at the Giulio Cesare liceo classico at Rome, where he developed a profound interest in humanist studies which stayed with him for the rest of his life. His abilities shone from a very young age. At fourteen, he discovered the Divine Comedy which he studied of his own accord. Soon afterwards, fascinated by philosophy and Greek myth, he translated "Antigone" and "Prometheus Bound" for the publisher Signorelli. Still in his adolescence, he translated Plato's "Dialogues", which introduced him to Socrates, who would become one of his greatest masters. Upon completing his schooling, although his knowledge of the classics surpassed that of his peers, Pier Augusto took his studies in a new direction, away from the vocation of his youth.

In 1961, Breccia followed in his father's footsteps and enrolled in the faculty of medicine at the Università Cattolica del Sacro Cuore which was inaugurated in that same year at Rome. In July 1967, he was chosen to receive the first degree from the new faculty. He won a scholarship and specialised in Urology, while also beginning to practise at the Policlinico Gemelli in Rome. He then specialised in General Surgery before finally settling on Cardiovascular Surgery. In 1969, he married Maria Antonietta Vinciguerra and had two children.

At the beginning of the seventies, Breccia's dedication to cardiac surgery brought him to the Karolinska Department of Thoracic and Cardiovascular Surgery in Stockholm, where he worked under the supervision of V. Björk, the inventor of the prosthetic heart valve. In 1979, he became Associate Professor and Clinical Lecturer in General Surgery at the Policlinico Gemelli.

During this decade, Breccia performed over a thousand open-heart surgeries and published more than fifty articles in medical journals.

It was in the summer of 1977 that Pier Augusto stumbled across an unexpected talent for design. Fascinated by his new discovery, he began to practice in his spare time. However, for the following two years, drawing was nothing more than a hobby. It was only in 1979, after the death of his father, that his artistic talent unexpectedly matured into an entirely personal "pictorial figure". His profound interest in the classics from his childhood re-emerged and had been sharpened by experiencing humankind throughout his fifteen years of practicing medicine.

In 1981, Cesare Vivaldi, the director of the Accademia di Belle Arti in Rome, presented Breccia's first exhibition at Orvieto. There, Pier Augusto met the sculptor Emilio Greco, one of his first supporters in the transition from medicine to art. Between 1981 and 1983, Breccia showed his works in eight solo exhibitions. His new commitment as an artist became so intense that in August 1983, he took a period of leave from the medical profession.

Over the following two years, the artistic style that Breccia defined as "ideomorphic" was defined with greater clarity, along with his philosophical thought, which he presented in 1984 in his book "The Eternal Mortal". In 1985, Breccia's medical career drew to a close and he resigned from the Policlinico Gemelli. In that same year, Aldo Gucci organised the artist's first exhibition at New York, which became Breccia's permanent home until 1996.

During his stay in America, Breccia exhibited in numerous cities (New York, Columbus, Santa Fe, Miami, Houston and so on) while continuing to exhibit regularly in Italy. In that period, the volumes of his first pencil drawings transformed into profound spaces on imposing oil canvases.

A firm friendship with the philosopher Rosario

Assunto helped Breccia to re-examine his pictorial figure in a more rigorous philosophical context. The collaboration between Breccia and Assunto took shape in the book "Animus-Anima" in 1992, introduced by Assunto: a monumental volume of images and reflections which show the clear harmony between Breccia's thought and Jasper's hermeneutics.

In 1996, a growing involvement with Italian and European museums brought Breccia back to Italy. There, in that year, he inaugurated his spacious new studio-atelier, where he could work on his large canvases.

Even when his health deteriorated, Breccia's intense artistic productivity continued. In 1999, he had a heart attack. His convalescence was brief and later that same year, he published "The Other Book", a collection of works, thoughts and visionary accounts that he produced during his decade in America. Breccia continued hisendeayour in a series of solo exhibitions, the

most impressive of which was held in 2002 at the Vittoriano, where ninety of his large works were exhibited.

In 2004, Breccia published his artistic manifesto, "An Introduction to Hermeneutic Painting" and in the following years, despite his precarious health, he maintained his engagement with galleries and museums.

Breccia's health further declined in 2010 when he had a second heart attack, which slowed the "furore" of the previous years. On 17 November 2017, two weeks after the end of his exhibition in Trento, Breccia had a heart attack in his studio at Rome. He was taken to the Policlinico Gemelli, that same hospital in which he had been a pioneer of cardiac surgery forty years previously. On 20 November 2017, Pier Augusto Breccia died at the age of seventy-four.

During his artistic career, which spanned almost three decades, Breccia held around eighty solo exhibitions in Europe, the U.S. and Russia.



Pier Augusto Breccia in 1981 with the sculptor Emilio Greco during Breccia's first exhibition at Orvieto.



Refuge of love, 1979. Pencil on paper, 70 x 50 cm.



## **EXHIBITIONS**

#### 1981

Orvieto, Galleria Maitani -Oltreomega. Rome, Galleria Il Grifo -Oltreomega.

#### 1982

Palermo, Galleria Flaccovio -*Oltreomega*. Orvieto, Castel Rubello -*Monologo-corale*. Rome, Galleria Alzaia -*Monologo-corale*.

#### 1983

Milan, Galleria S. Fedele -Monologo-corale. Arco di Trento, Casinò Municipale -Oltreomega. Rome, Università Cattolica -Immagini dell'Uomo.

#### 1984

Rome, Galleria Il Leone -Le forme concrete dell'inesistente. Stuttgart, Italian Cultural Institute -Immagini dell'Uomo. Orvieto, Chiostro di S. Giovanni -La Semantica del Silenzio.

#### 1985

New York, Gucci Gallery - Transpersonal Painting.

New York, Arras Gallery - Transpersonal Painting.

Rome, Università Urbiniana - Transpersonal Painting.

Zurich, Saalsporthalle - Transpersonal Painting.

### 1986

New York, Arras Gallery - Architetture del Logos. Columbus, Brenda Kroos Gallery - Architetture del Logos.

#### 1987

Houston, Kauffman Galleries - Truth-Imagination. New York, Arras Gallery - Truth-Imagination.

#### 1988

Orvieto, Galleria Maitani -*La faccia nascosta della luce*. New York, Arras Gallery -*Olympic celebration*. Rome, Galleria Gradiva -*La faccia nascosta della luce*.

#### 1989

New York, Arras Gallery -Visual Meditations. Santa Fe, Glenn Green Galleries -Visual Meditations. Rome, Studio d'Arte Fraticelli -Pensieri scalzi.

#### 1990

Rome, Galleria Il Bilico - Ideomorfismo. Fiuggi, Galleria Russo - Ideomorfismo. Rome, Galleria La Barcaccia - Mindscapes.

#### 1991

New York, Arras Gallery -Mindscapes.
Terni, Galleria Il Parnaso -Ideomorfismo.

#### 1992

Rome, Galleria Il Bilico -Arte come natura, natura come arte.

#### 1993

Rome, Galleria Dei Greci -Poièsis. New York, Arras Gallery -Insights.

#### 1994

Miami, Art Miami -Insights. Rome, Galleria Dei Greci -Sé per assurdo. Porto Santo Stefano, Galleria I rioni -Sé per assurdo.

#### 1995

New York, Arras Gallery -My world.

Porto Santo Stefano, Galleria I rioni -Ditirambi.

Rome, Galleria Dei Greci -Ditirambi.

#### 1996

Miami, Kirschner-Haack Gallery - My world.

1997

Rome, Centro Fiat -Lumina.

Viterbo, Palazzo dei Papi -Aut-Aut.

1999,

Fiuggi, Teatro Comunale -My world.

2000

Orvieto, Palazzo dei Sette -Anatomie della Coscienza.

2002

Rome, Complesso del Vittoriano - Il Posto dell'Utopia.

Rome, Palazzo dei Congressi -From Heart to Art.

2003

Palermo, Palazzo Ziino -Il Senso e l'Idea.

2004

Brussels, Italian Cultural Institute -Cifre dell'Essere.

2005

Florence, Archivio di Stato -Ermeneutica.

2006

Rome, Galleria Incontro d'Arte -Ermeneutica.

2007

Rome, Palazzo Venezia - Gioco, Simbolo e Forma. Orvieto, Palazzo dei Sette - Gioco, Simbolo e Forma.

2008

Nice, Galleria Ferrero -Hermeneutique. Cortona, Galleria Triphé -Ermeneutica.

PUBLICATIONS

Oltreomega, 1981, Grafica Editoriale.

L'Eterno Mortale, 1984, De Luca Editore.

Animus-Anima, 1992, Vita e Pensiero.

La pittura come visione del profondo, 1998, Di Renzo Editore. 2009

Todi, Sala dell'Arengo, Palazzi Comunali -Post nihil.

2010

Perugia, Rocca Paolina - Mondo Altro.

2011

Saint Petersburg, Manege Museum -Hermeneutic Painting.

2012

Montepulciano, Fortezza di Montepulciano -Opere

maggiori e recenti.

Orvieto, Palazzo dei Sette -Opere maggiori e recenti.

2013

Orvieto, Chiesa di S. Giacomo -Spazi e colori del sacro.

2014

Monaco, Yatch Club -Man and Water.

2016

Rome, Galleria Angelica -Fuori Onda.

2016

Maratea, Palazzo de Lieto -Terra Mare Cielo.

2017

Orvieto, Palazzo dei Sette -La pittura ermeneutica di

Pier Augusto Breccia.

Trento, Palazzo Trentini -- La pittura ermeneutica di

Pier Augusto Breccia.

L'Altro Libro, 1999, Di Renzo Editore.

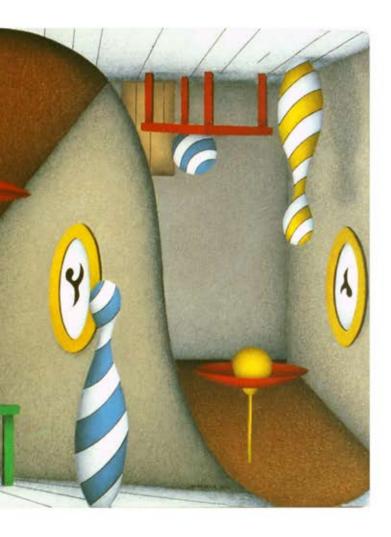
Introduction to Hermeneutic Painting, 2004

Gioco, Simbolo e Forma, 2007



Hermeneutic wave, 2011. Oil on canvas, 200 x 120 cm.

## HERMENEUTIC PAINTING: AN INVITATION



When defining an artist, referring to schools, movements or trends is unavoidable. However, the case of Pier Augusto Breccia is different in several respects.

Breccia's artistic education was fifteen years in the medical world, "an experience of science and a gymnasium of humanity", which Breccia continued in his art as a "new branch of the same tree".

And yet, it is not only his unusual artistic education that sets Breccia apart, but above all his style, which does not resonate with any other artist, making analogies impossible. Here, the first characteristic of Breccia's art emerges: making itself recognisable as something "never seen before". Not (or not only) because of Breccia's originality, but because everything in his work seems to commemorate the physical world and at the same time, everything presents itself as other. On the one hand, every single element of space whether an object, architecture, a panorama or simply a point of view - seems real and familiar. As such, it touches one's perception of identity, which senses every time it comes across things which it already recognises there. On the other hand, when you look at the wider context, or simply when crossing Breccia's spaces, those same familiar elements seem equally impossible and unreal. The space seems purely rational and irrational at the same time; the perspective is apparently precise but elusive; the anatomy is detailed but arbitrary; the technical rigour of colours, lines and chiaroscuro contrasts with the unreality or impossibility of those elements. Everything is defined with precision and everything is improbable.

Breccia was simultaneously constructive and deconstructive. He broke up the elements of an object, of its space, of its own continuity and its colours, while also offering a paradoxical reconstruction which continually points beyond itself but within itself. This is how to understand the never seen before in Breccia's work: when the security of your own identity remains suspended

in the never seen, in otherness, in something other than ourselves (with our knowledge, conventions and habits).

According to modern hermeneutic philosophy, it is precisely the continuous suspension of identity in otherness that forms the very structure of human thought and therefore that stimulates thought to the interpretive process. In the same way, the hermeneutic art of Breccia does not propose meanings, but it offers a space which urges us to look for new ones: a new space of meaning.

In fact, it is space itself that is the common denominator of Breccia's works, in which the dialogue between identity and otherness truly gives rise to interpretation. That primary element of intellectual capacity, the space that Breccia depicts, is completely free of the dimensional constraints of physical reality. Breccia's is the same space where thought is formed, which consequently precedes our ability to measure external physical space. In any case, as mentioned above, despite the arbitrary use of perspective, the space seems real, as if offering itself to a physical exploration even in its most unfathomable depths. This makes Breccia's works seem like openings onto something. The use of light and chiaroscuro reinforces the sense of opening and works alongside the use of perspective. There is no light depicted in Breccia's works, and it is therefore impossible to identify any source of light from inside the paintings. A legitimate search, prompted by the fact that there is such an abundance of light in Breccia's canvases to make even starry black universes seem luminous. The surprising fact is that it is physical, real light that Breccia succeeds in bringing to his spaces. This derives from a technique developed by Breccia where a superstructure of minuscule grooves of varying depths allows light to be reflected or absorbed. The final effect is an apparent propagation of physical light within the painted space, precisely demonstrating the capacity of the space to be crossed physically.

These considerations bring us to a second fundamental element of Breccia: since the space appears possible, it invites us to enter without having to leave our own rationality "outside the canvas". In any case, a purely rational exploration of Breccia's space continually defies reason, revealing its nature of immeasurable space, that is otherness. So, the space invites reason, which finds all the elements to already be well known, yet connected according to a new metric, or more precisely a new reason, which remains elusive since its exactness never finds verification in space. Everything seems to go as it should for a reason, but not one that is precisely defined.

Here, once again, the hermeneutic space seems able to accommodate the structure of thought itself: "a thinking space" (to use Breccia's term) capable of understanding reason itself and even capable of leaving it free to resound unchanged into an unfathomable void. So, the immunity of the hermeneutic space to the scrutiny of reason can lead to a "vacant horror", the void in which reason precipitates, or can likewise evoke a sense of mystery and wonder, which perhaps is the single common ground, so that one's own identity opens up to a dialogue with otherness.

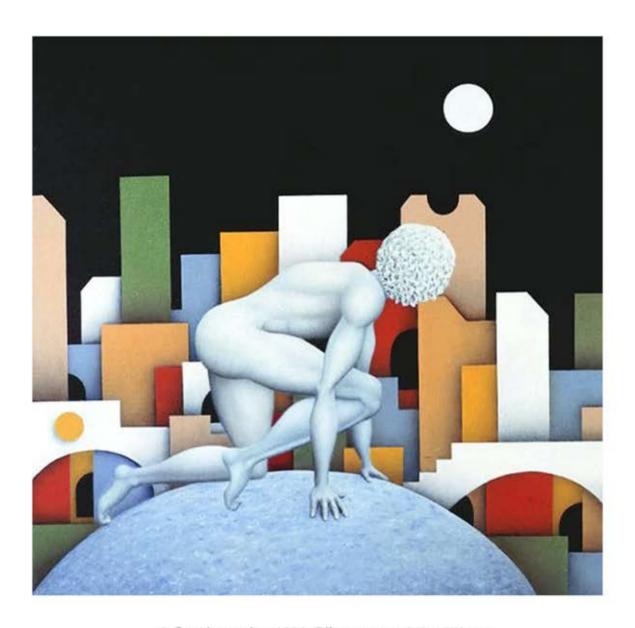
We find here another fundamental characteristic. If the depth of the space can contain the free fall of reason, at the same time the sense of harmony and balance, which characterises all of Breccia's works, invites a dialogue, preparing the space to welcome a possible agreement. The harmony in Breccia's works is subtly diffused like an elusive material which joins opposing forces together, not just through lines and volumes, but also through colours which, when properly understood, act more like well-balanced weights than colours. This harmony conditions the mental space to understand. And since understanding is nothing more than an interpretive agreement in the dialogue between identity and otherness, it takes place precisely in the form of harmony in the etymological sense of "means of conjugation". Harmony is therefore the only method capable of connecting the continually changing perspectives in Breccia's space. Breccia called this harmony "dyadicity" (as opposed to duality), which he defines in an image as poetic as it is intellectual: "the binary code with which eternity marks all its appearances."

# PLATES

We have learnt to recognise and sense beauty in those things which have the implicit consensus of our habits and which in fact satisfy us only because we find an atmosphere of our 'native country' in them. We breathe, more or less distractedly, an apparent air 'of family' ... Instead there is something never seen before which concerns the very mode of being, which presents itself to the world and in the world as conceptually elusive forms of perennial otherness.

With respect to this, beauty is not something which we can define or understand, as beauty itself defines and understands us."

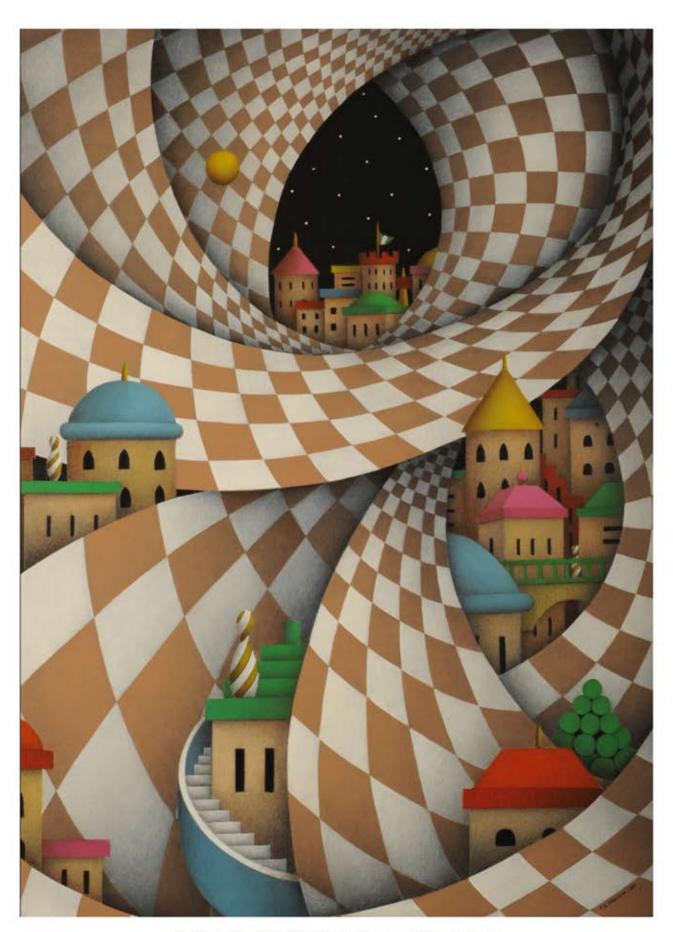
Introduction to Hermeneutic Painting by Pier Augusto Breccia.



1. Starting point, 1996. Oil on canvas, 140 x 160 cm.



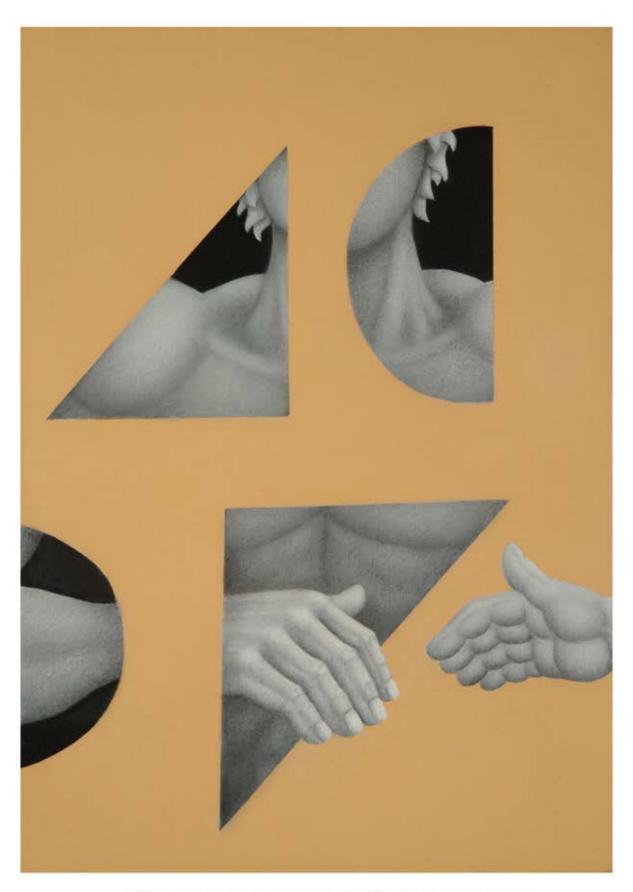
2. Toy library, 2003. Oil on canvas, 100 x 140 cm.



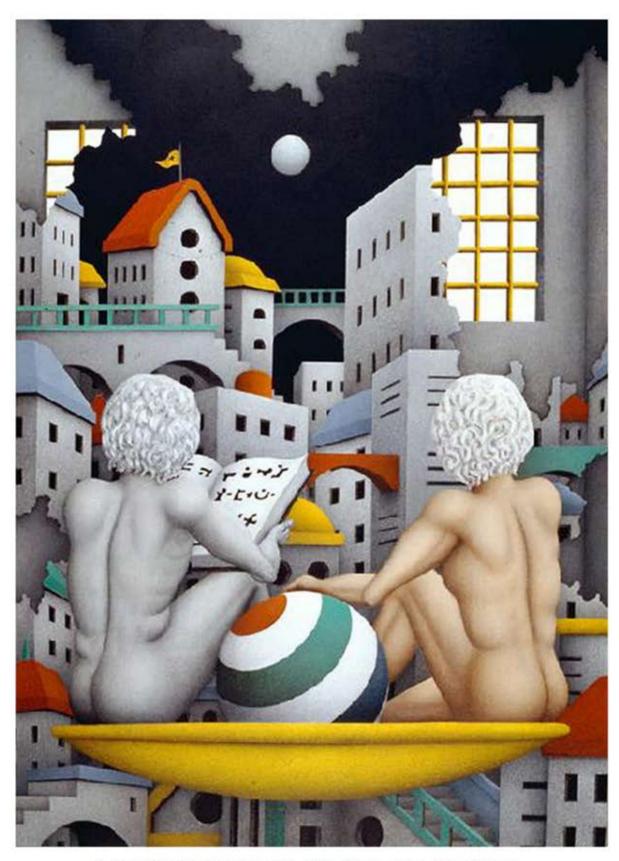
3. Gust of wind, 2015. Oil on canvas, 100 x 140 cm.



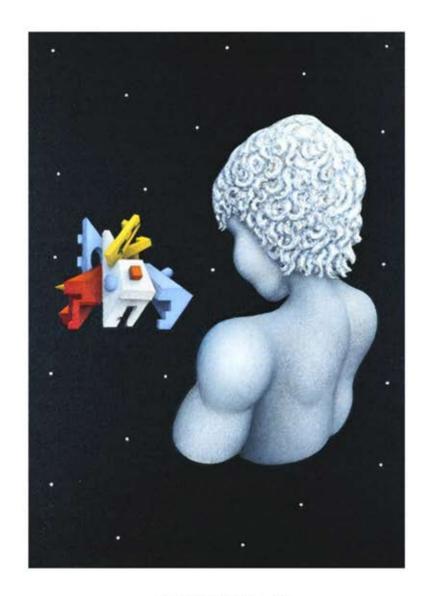
4. The weight of colour, 2017. Oil on canvas, 100 x 107 cm.



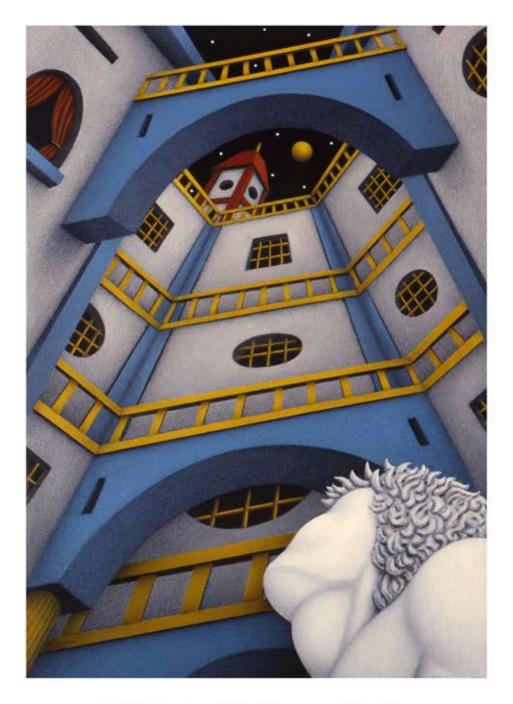
5. With an outstretched hand, 2017. Oil on canvas,  $70 \times 100$  cm.



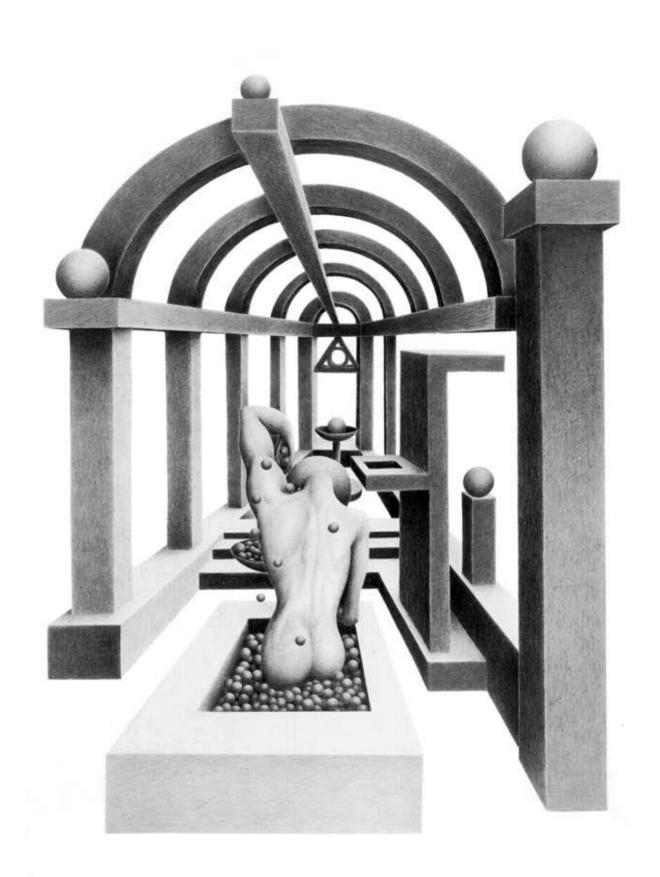
6. Equation in two unknowns, 1997. Oil on canvas, 140 x 200 cm.



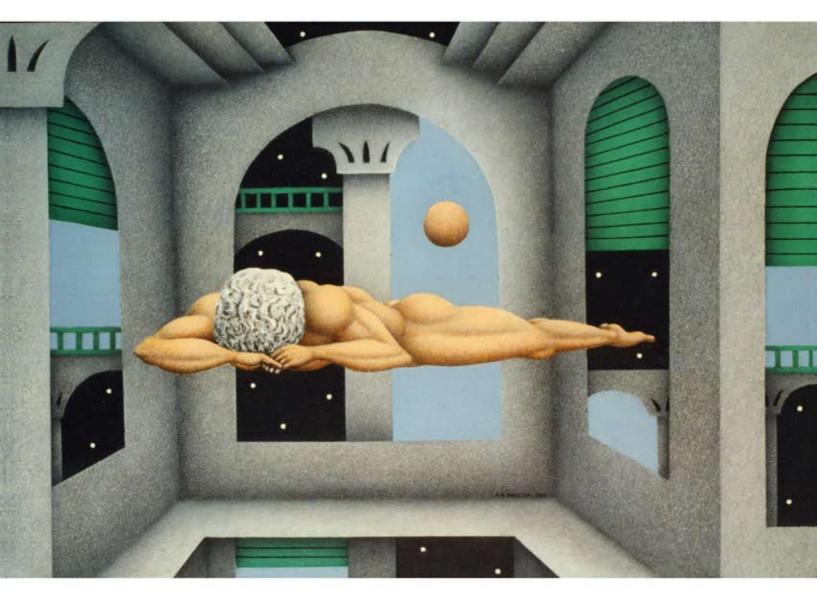
7. **Life enigma,** 1998. Oil on canvas, 70 x 100 cm.



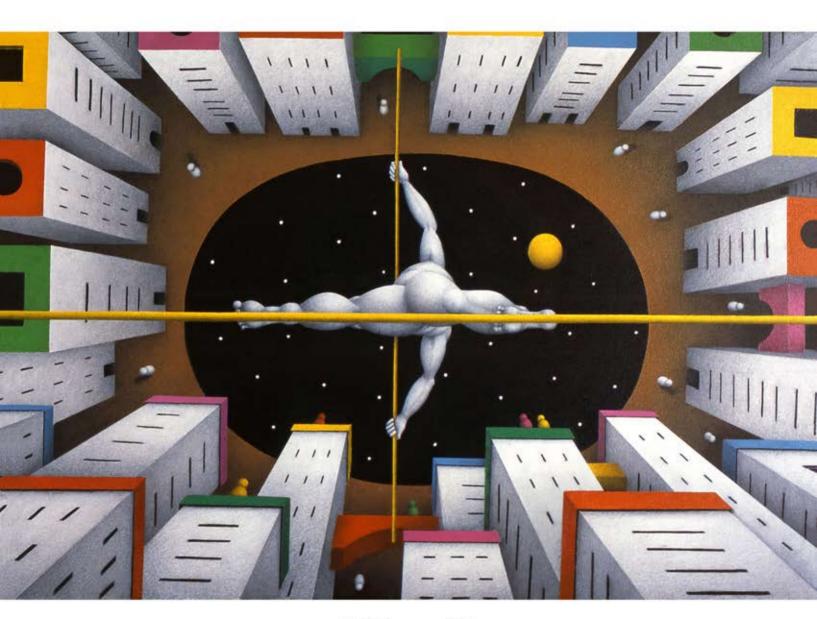
8. Enlightening, 2005. Oil on canvas,  $70 \times 100$  cm.



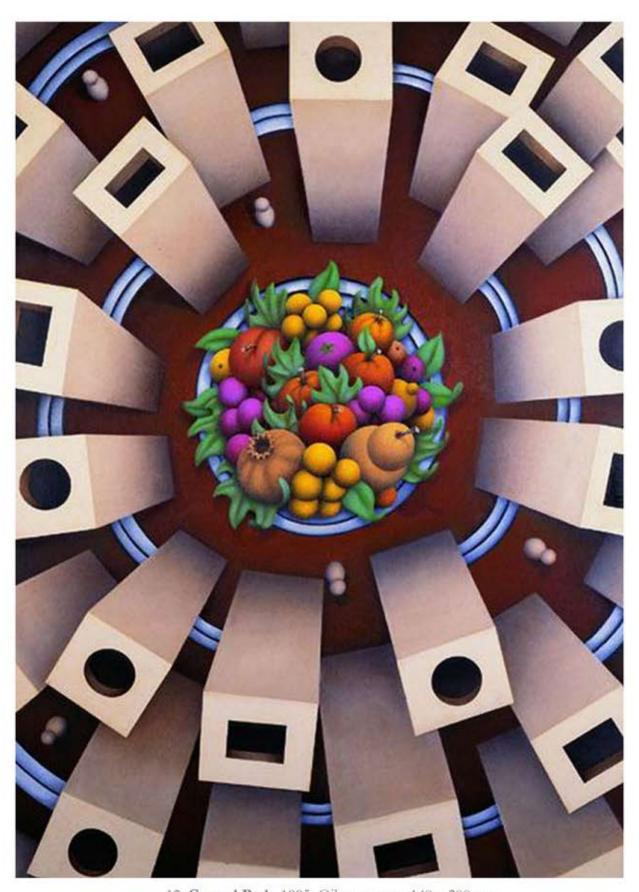
9. Catharsis, 1980. Pencil on paper,  $50 \times 70$  cm.



10. The pillow of dreams, 2000. Oil on canvas,  $100 \times 70 \text{ cm}$ .



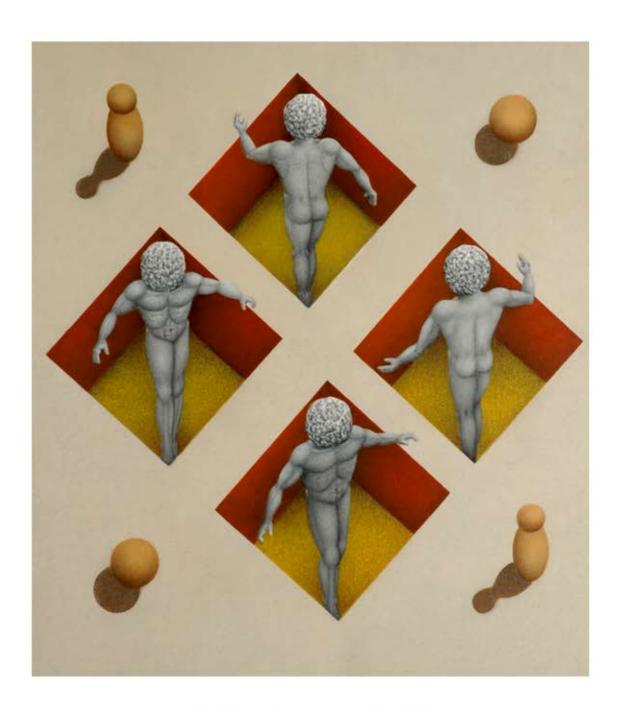
11. **Twin towns**, 2011. Oil on canvas, 140 x 100 cm.



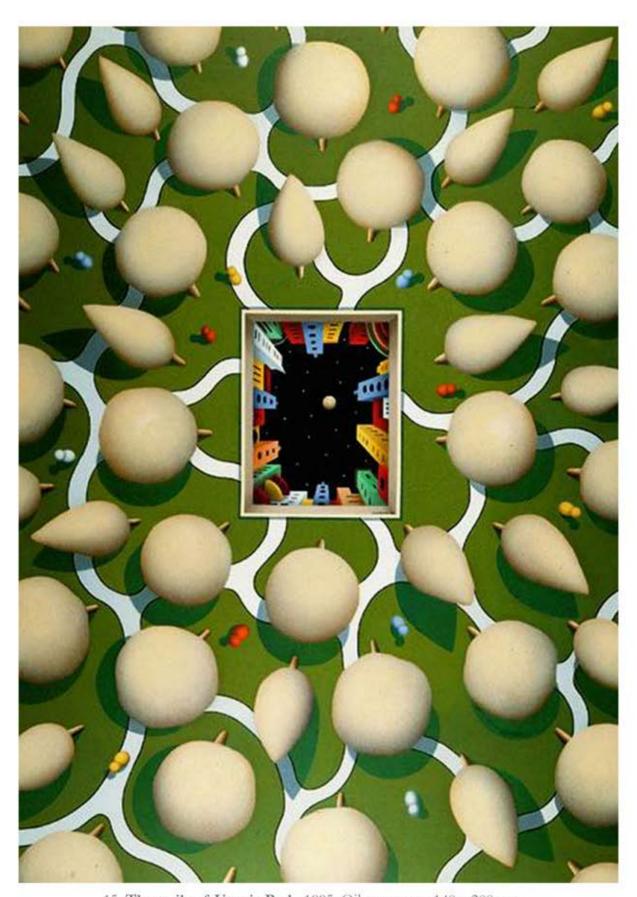
12. Central Park, 1995. Oil on canvas, 140 x 200 cm.



13. Tornado, 2014. Oil on canvas, 160 x 220 cm.



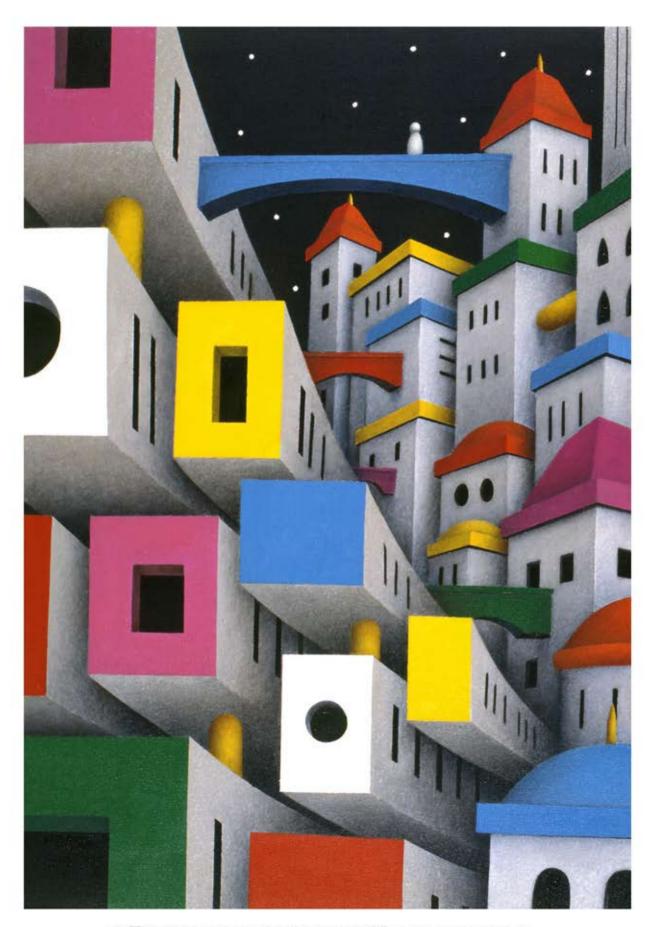
14. **Discontinuous continuity**, 2015. Oil on canvas, 100 x 113 cm.



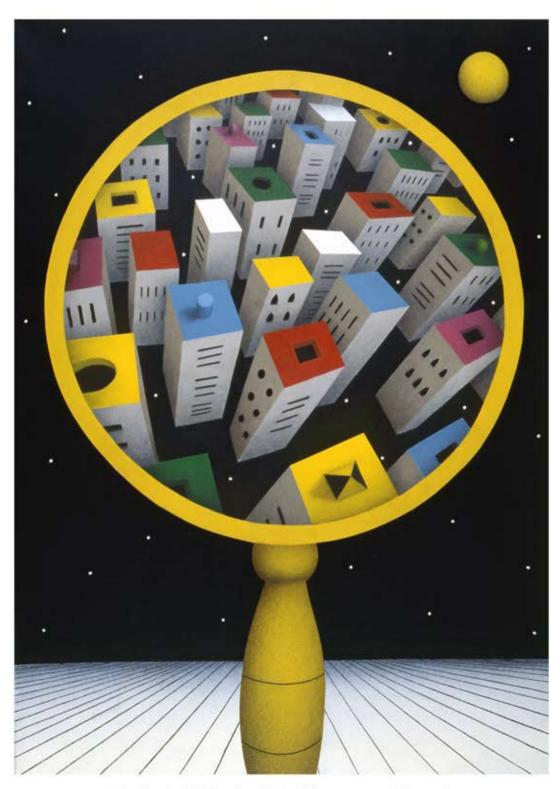
15. The trails of Utopia Park, 1995. Oil on canvas, 140 x 200 cm.



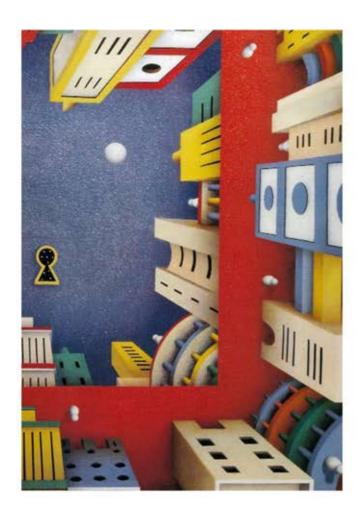
16. Blooming town, 2010. Oil on canvas,  $100 \times 140$  cm.



17. The place and the elsewhere, 2010. Oil on canvas,  $70 \times 100$  cm.



18. The invisible city, 2010. Oil on canvas, 100 x 140 cm.



19. The door of antithesis, 1997. Pastel and pencil on paper, 70 x 100 cm.

20. In vino veritas, 2006. Oil on canvas, 70 x 50 cm.





21. Videocity, 2010. Oil on canvas, 100 x 68 cm.



22. Lightness, 2001. Oil on canvas, 70 x 50 cm.



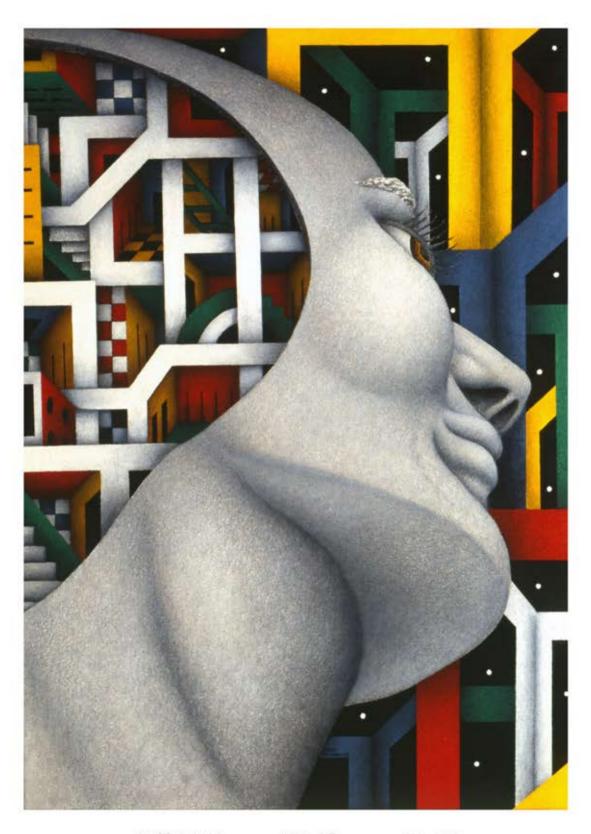
23. **Vacuitas**, 2004. Oil on canvas, 100 x 70 cm.



24. Elective Affinities, 2003. Oil on canvas, 70 x 50 cm.



25. The city of Pindar, 2010. Oil on canvas,  $70 \times 100$  cm.

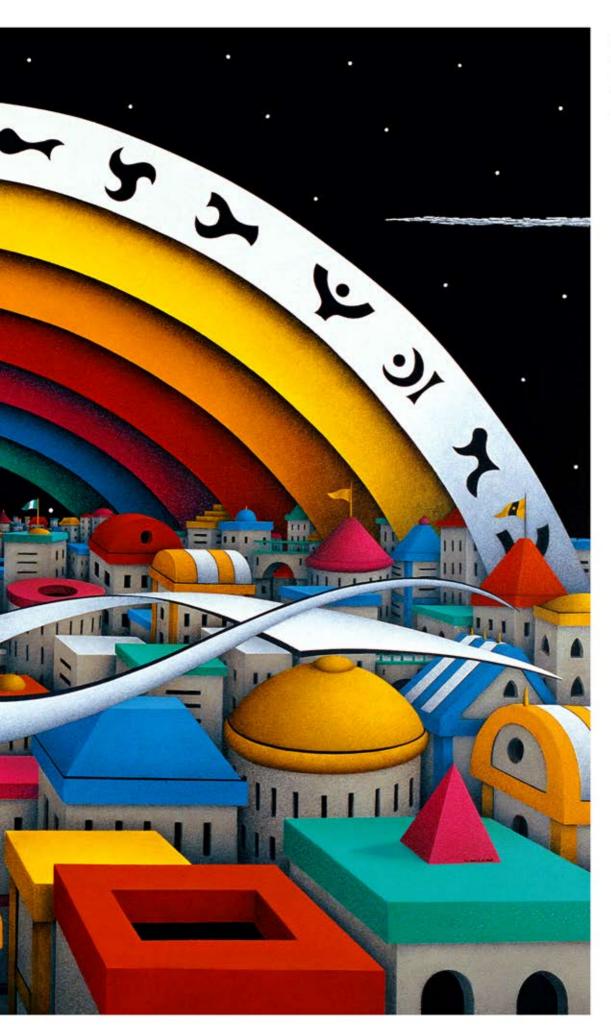


26. Thinkable space, 2000. Oil on canvas,  $70 \times 100$  cm.

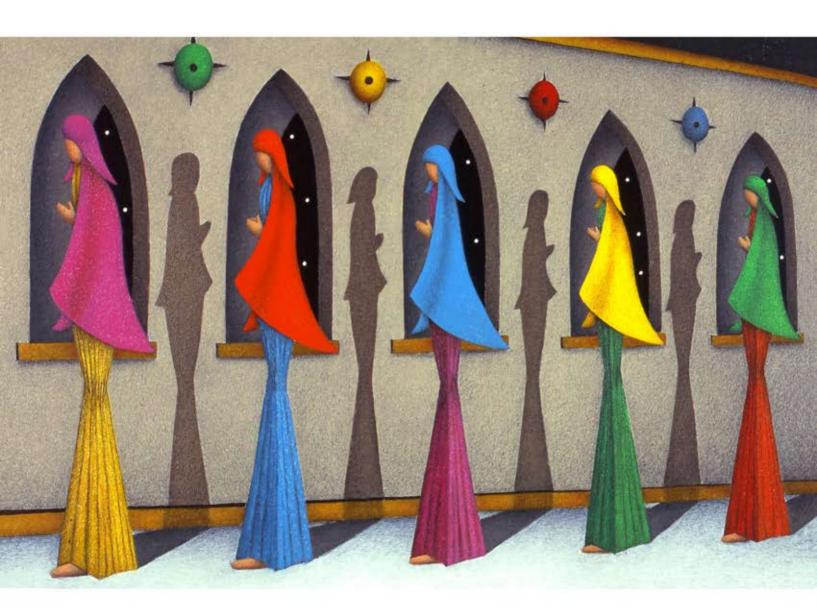


27. The sleep of the just, 2010. Oil on canvas, 140 x 100 cm.

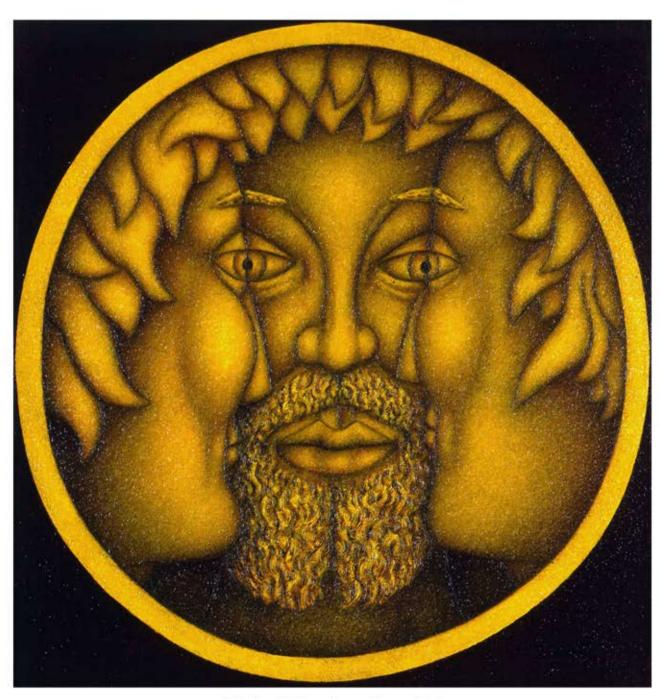




28. The city of the Verb -Jerusalem, 2006. Oil on canvas, 280 x 200 cm.



29. Path of prayer, 2011. Oil on canvas,  $100 \times 70$  cm.



30. The hidden face of love, 2010. Oil on canvas, 71 x 73 cm.





31. Praying people, 2009. Oil on canvas, 200 x 140 cm.



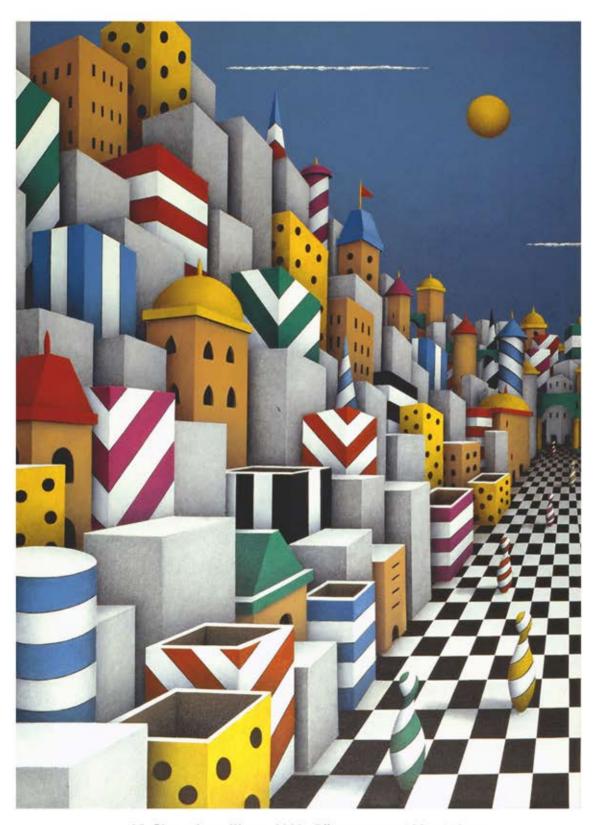
32. Fine serveware, 2008. Oil on canvas, 100 x 70 cm.

33. La mensa del magnifico, 2008. Olio su tela,  $100 \times 70 \text{ cm}$ .

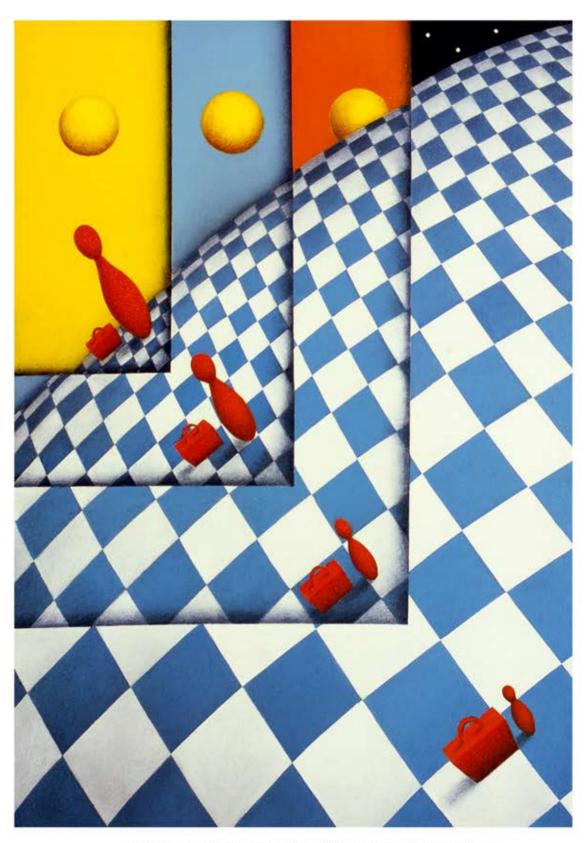




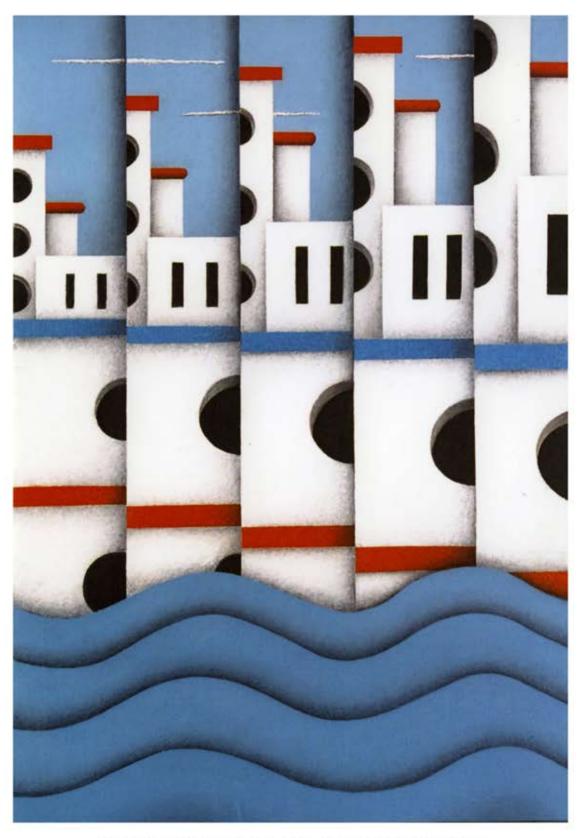
34. The bridge on the ephemeral, 2008. Oil on canvas, 140 x 100 cm.



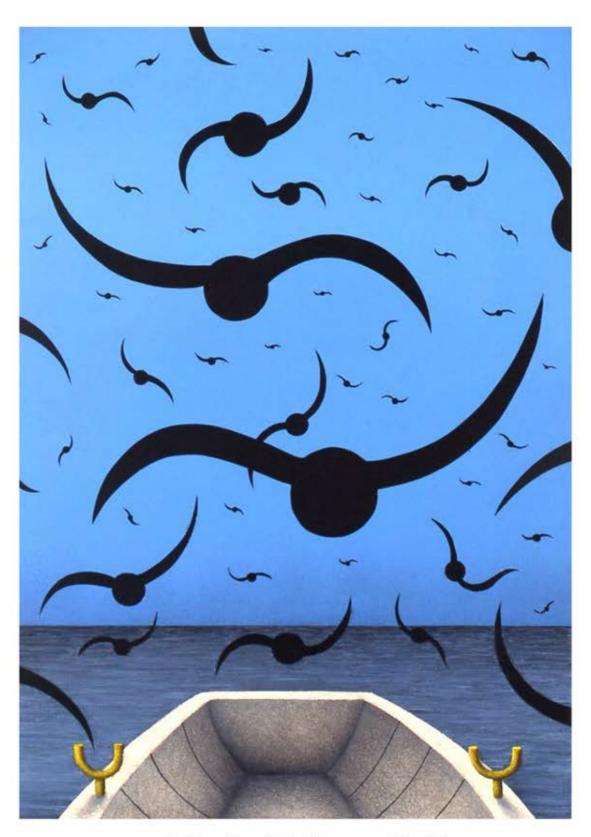
35. Shopping village, 2008. Oil on canvas,  $100 \times 140 \text{ cm}$ .



36. Inverse proportions, 2012. Oil on canvas,  $70 \times 100$  cm.



37. Sinking in perspective, 2004. Oil on canvas,  $70 \times 100$  cm.



38. Propellers, 2004. Oil on canvas, 70 x 100 cm.



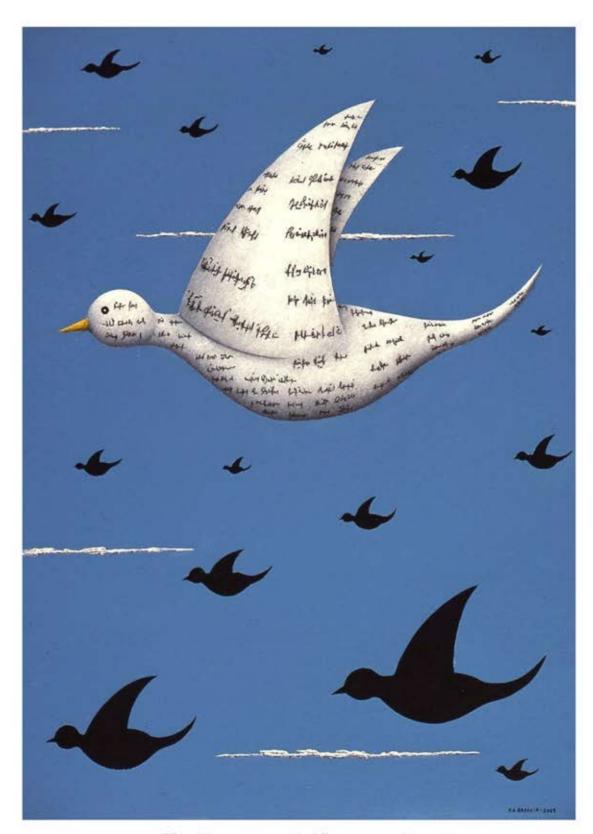


39. The sea of fecundity, 2011. Oil on canvas, 280 x 123 cm.





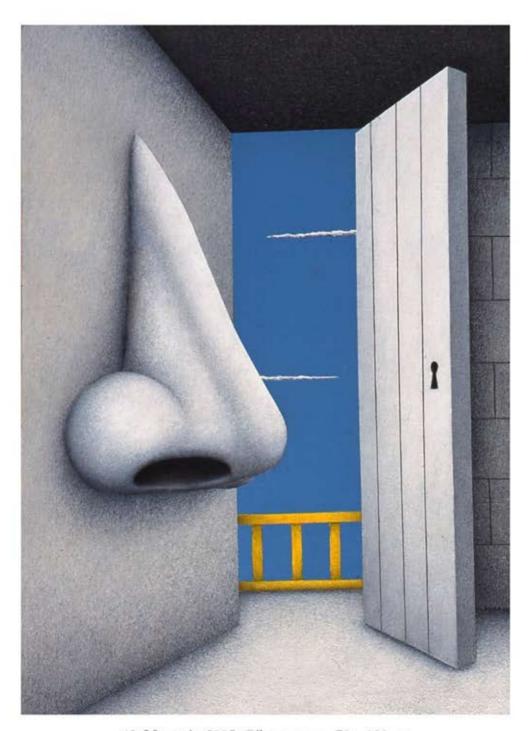
40. Full immersion, 2011. Oil on canvas, 280 x 123 cm.



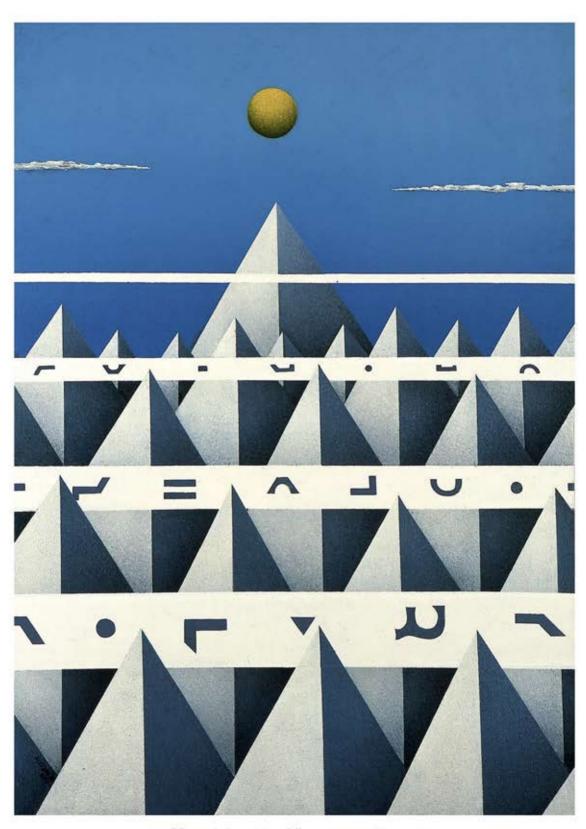
41. Headline news, 2005. Oil on canvas, 70 x 100 cm.



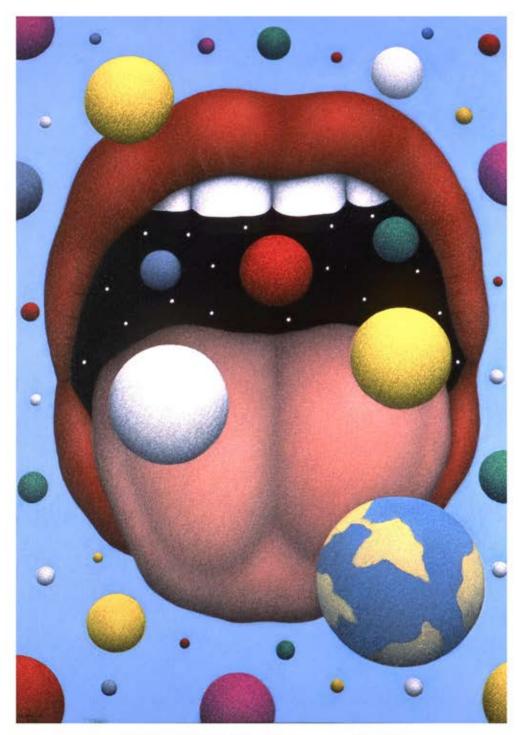
42. Le monde, 2004. Oil on canvas,  $100 \times 70 \text{ cm}$ .



43. New air, 2005. Oil on canvas, 70 x 100 cm.



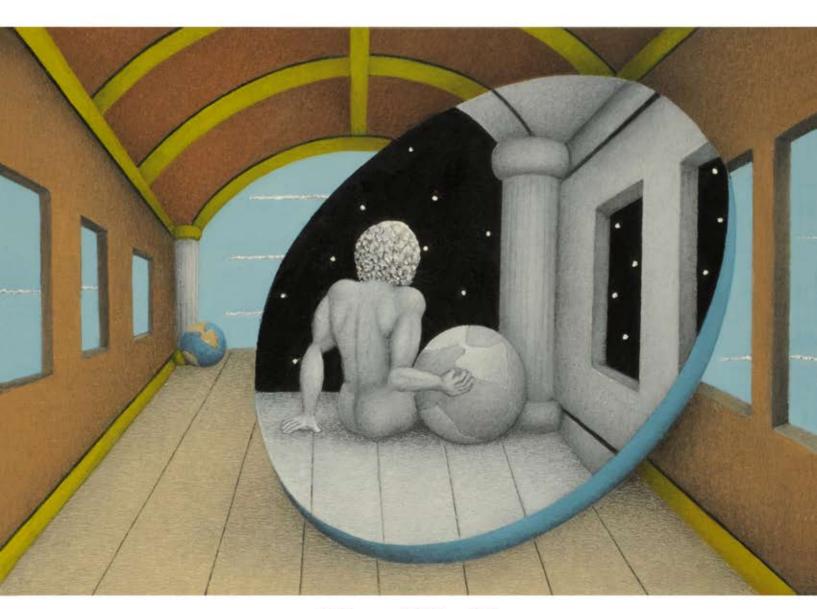
44. Hymalaia, 2003. Oil on canvas, 70 x 100 cm.



45. The mouth, 2003. Oil on canvas,  $70 \times 100$  cm.



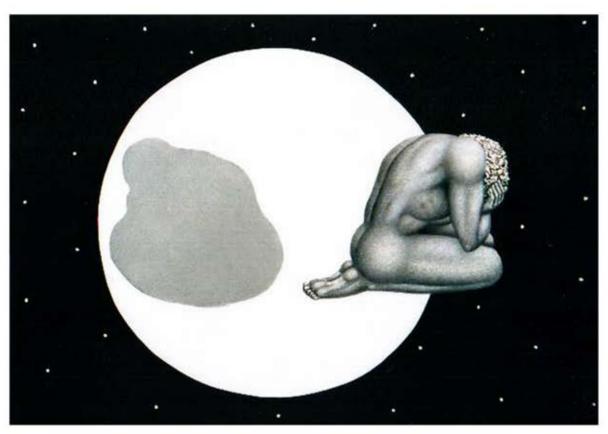
46. **The snail**, 2001. Oil on canvas, 100 x 70 cm.



47. The eye of Galileo, 2017. Oil on canvas, 50 x 70 cm.

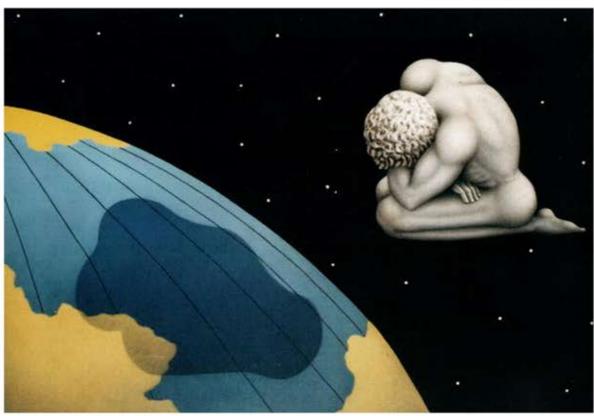


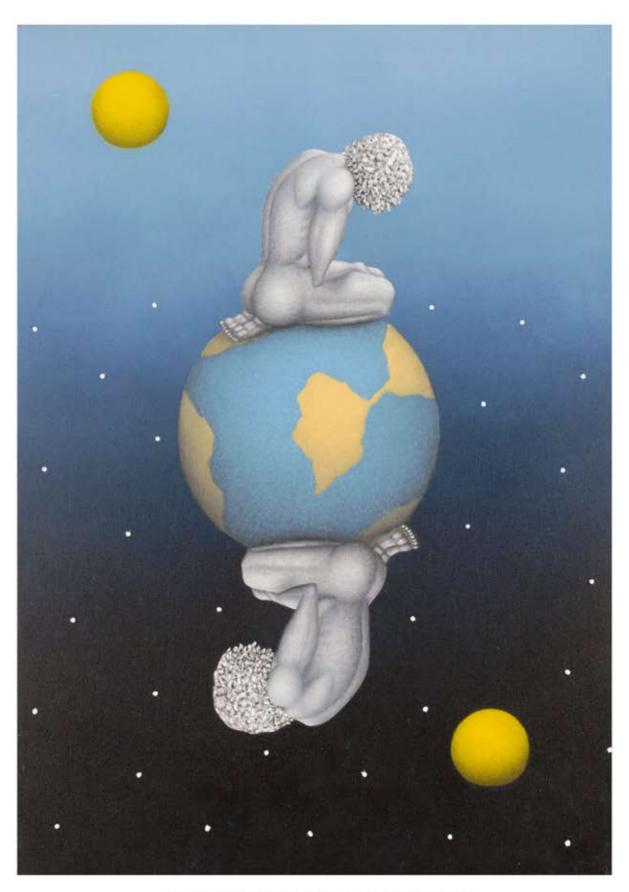
48. **Contact**, 2005 Oil on canvas, 70 x 100 cm.



49. The conscience of Adam, 2004. Oil on canvas, 70 x 50 cm.

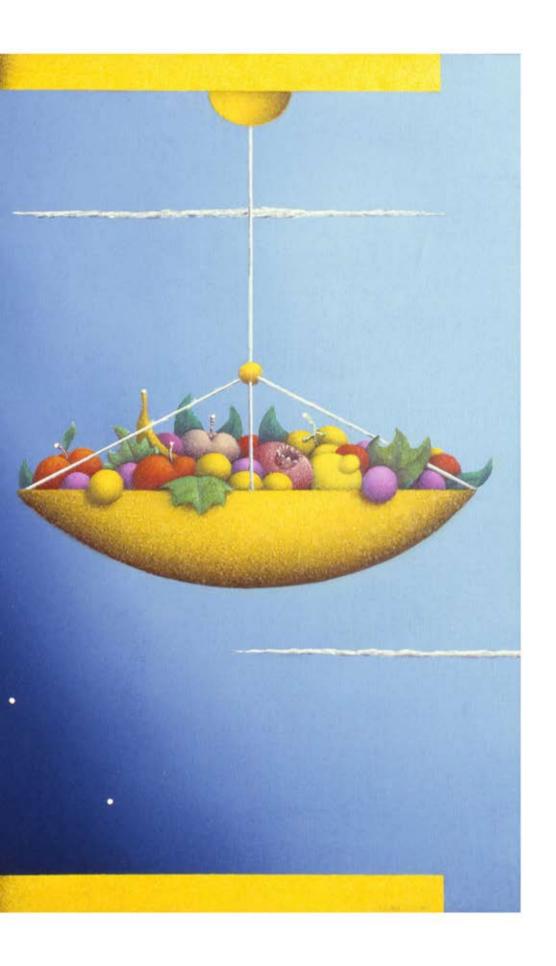
50. The shadow, 2003. Oil on canvas,  $100 \times 70$  cm.



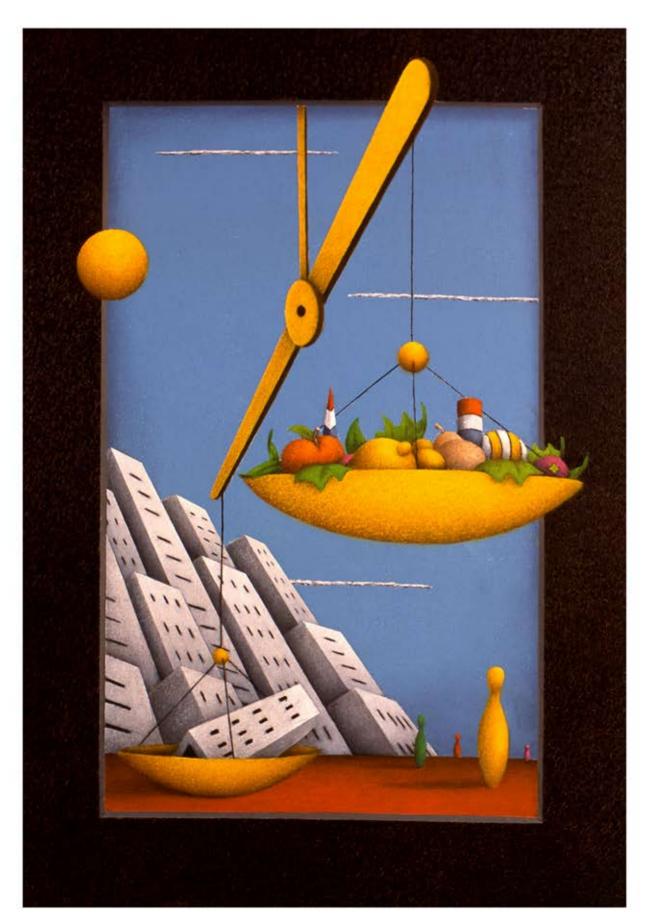


51. Antipodes, 2008. Oil on canvas,  $70 \times 100$  cm.

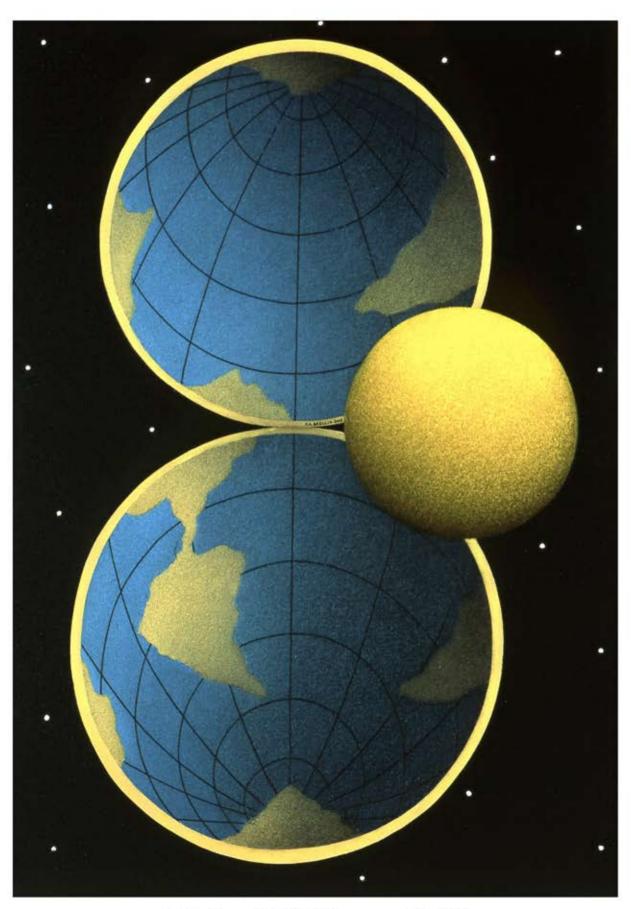




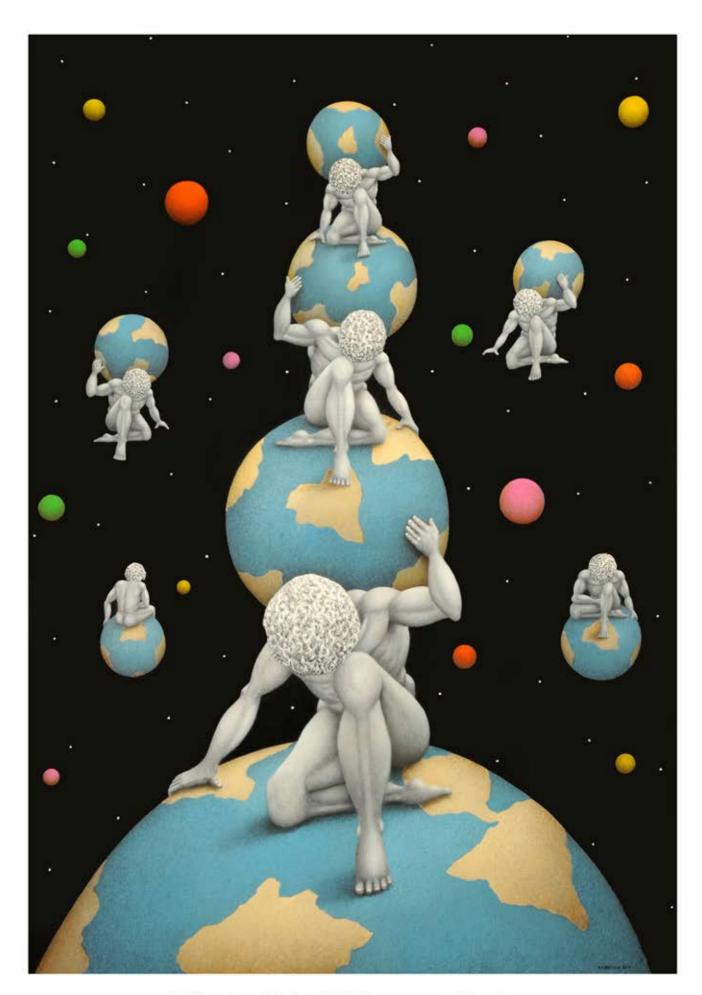
52. Cosmic scales, 2007. Oil on canvas, 140 x 100 cm.



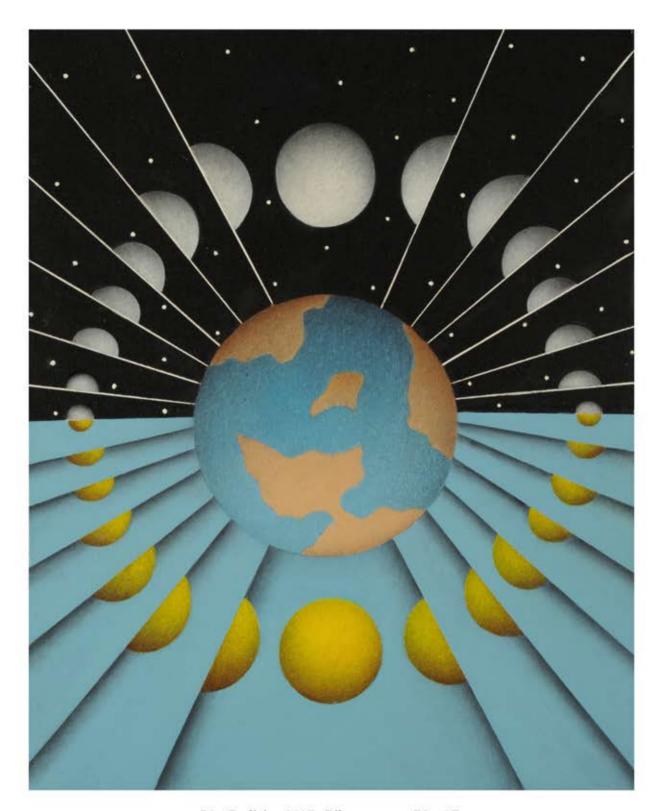
53. Expropriation, 2011. Oil on canvas,  $70 \times 100$  cm.



54. Inside world, 2003. Oil on canvas,  $70 \times 100$  cm.



55. Cosmic solidarity, 2016. Oil on canvas, 140 x 200 cm.



56. Cyclicity, 2017. Oil on canvas,  $70 \times 87$  cm.

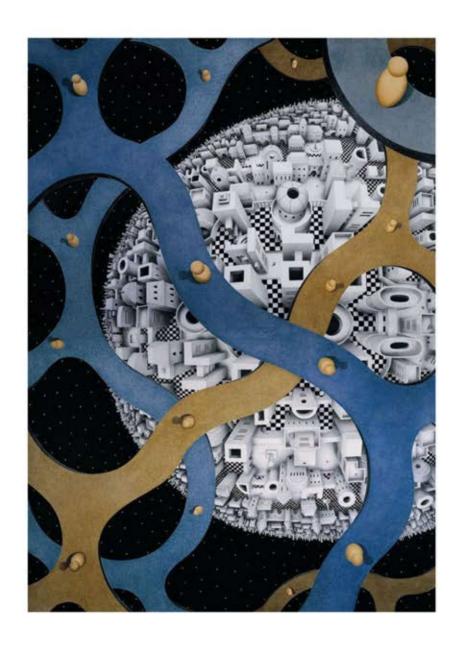




57. Off the waves, 2015. Oil on canvas, 145 x 100 cm.



58. Semantic circuit, 2004. Oil on canvas, 100 x 140 cm.



59. Exodus, 1994. Pencil on paper, 100 x 140 cm.

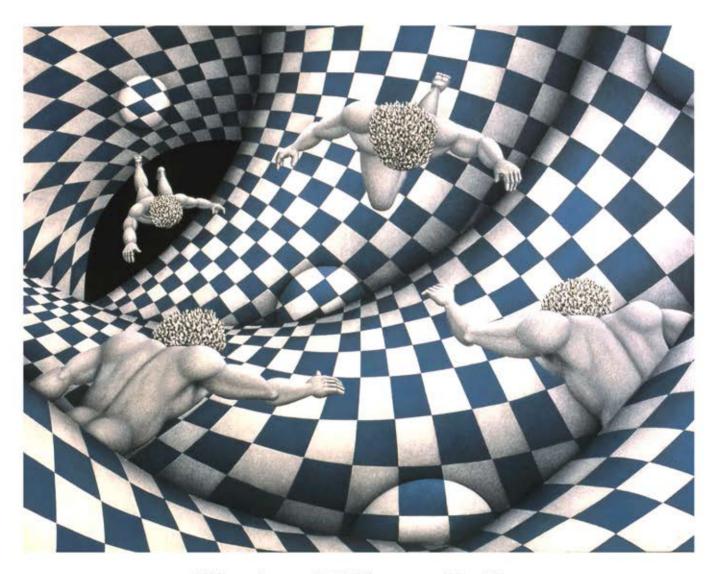




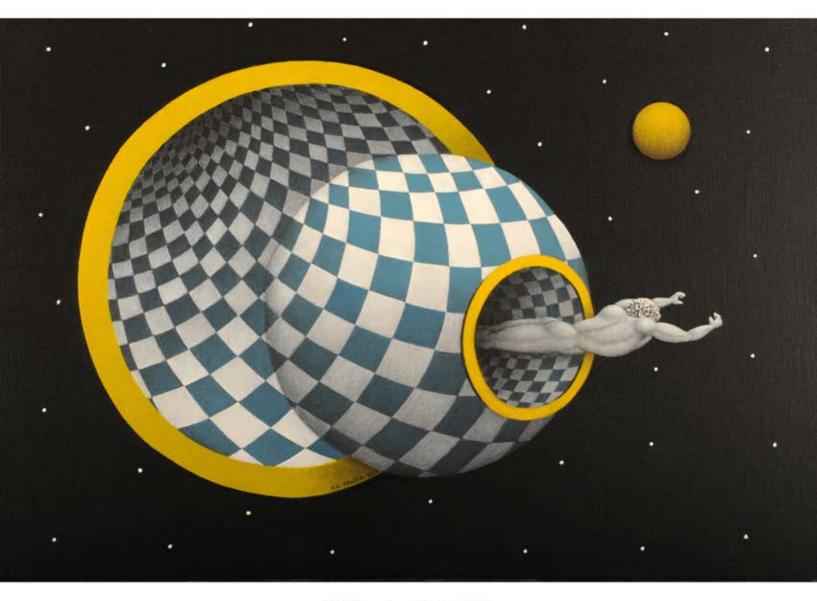
60. The great whirlpool, 2014.
Oil on canvas, 155 x 120 cm.



61. Long wave, 2015. Oil on canvas,  $100 \times 140 \text{ cm}$ .



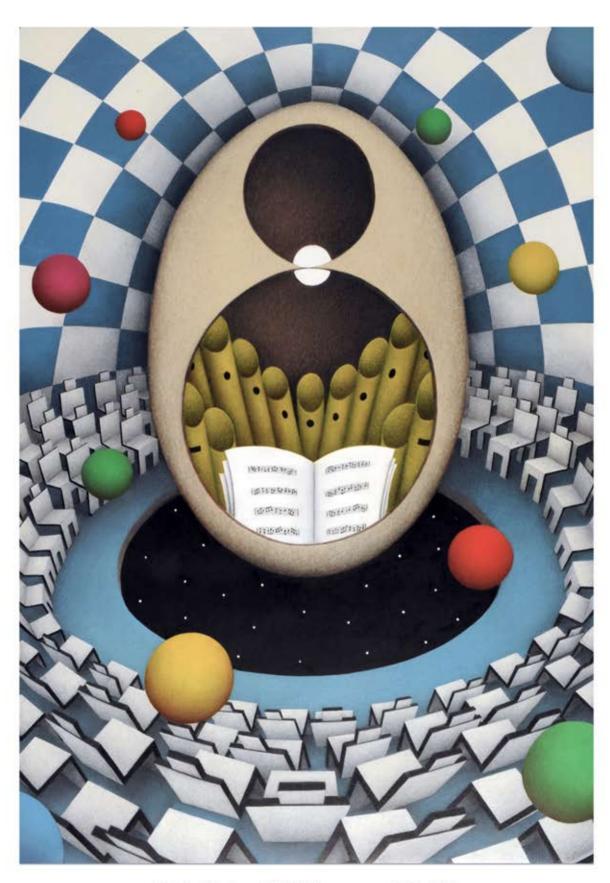
62. The swimmers 2014. Oil on canvas, 155 x 120 cm.



63. Cosmic rebirth, 2015. Oil on canvas, 100 x 70 cm.



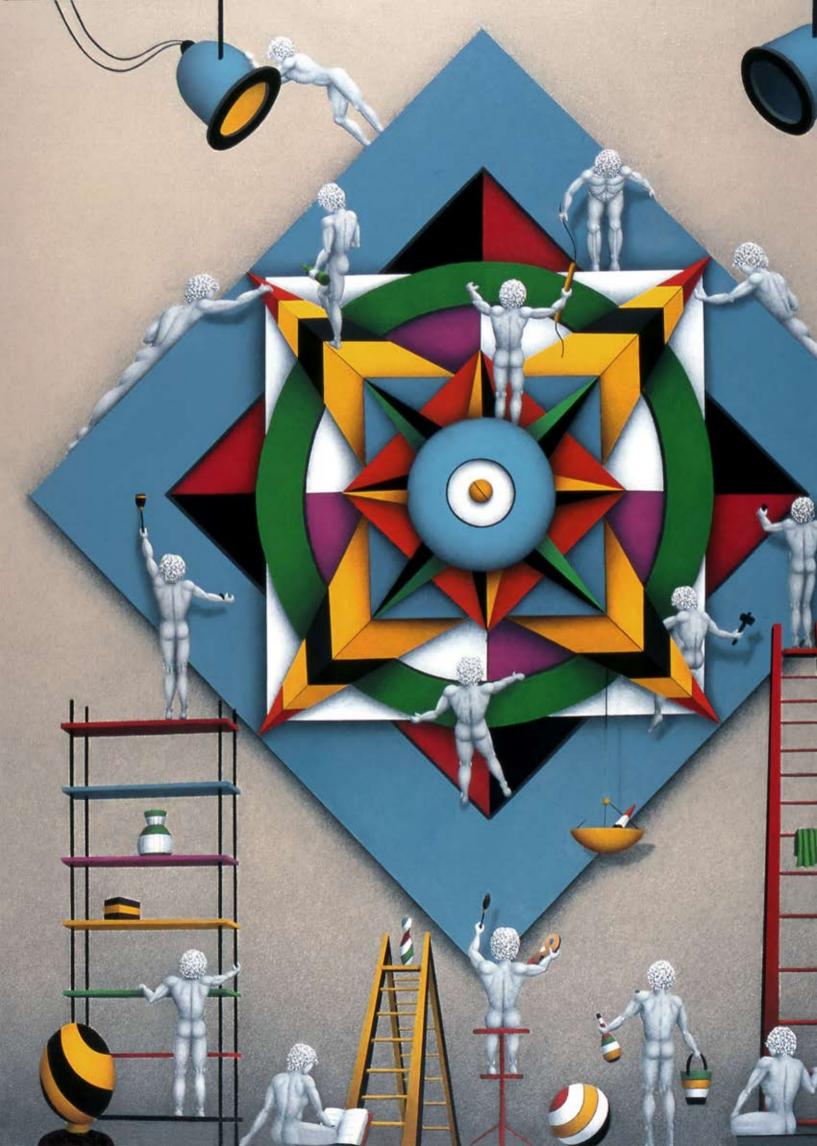
64. Rotations, 2015. Oil on canvas, 126 x 136 cm.



65. Auditorium, 2015. Oil on canvas, 140 x 200 cm.

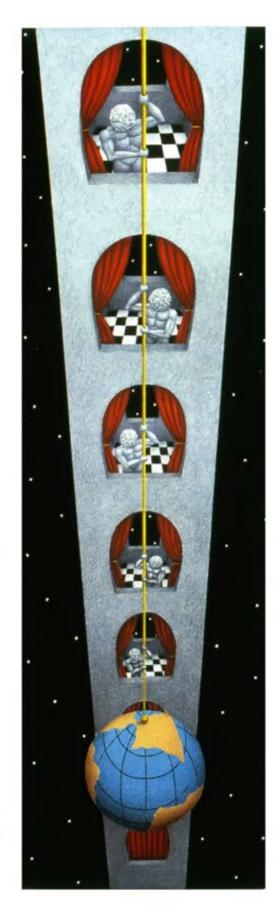


66. Inner universe, 2014. Oil on canvas, 140 x 155 cm.





67. Back stage, 2011. Oil on canvas, 186 x 220 cm.

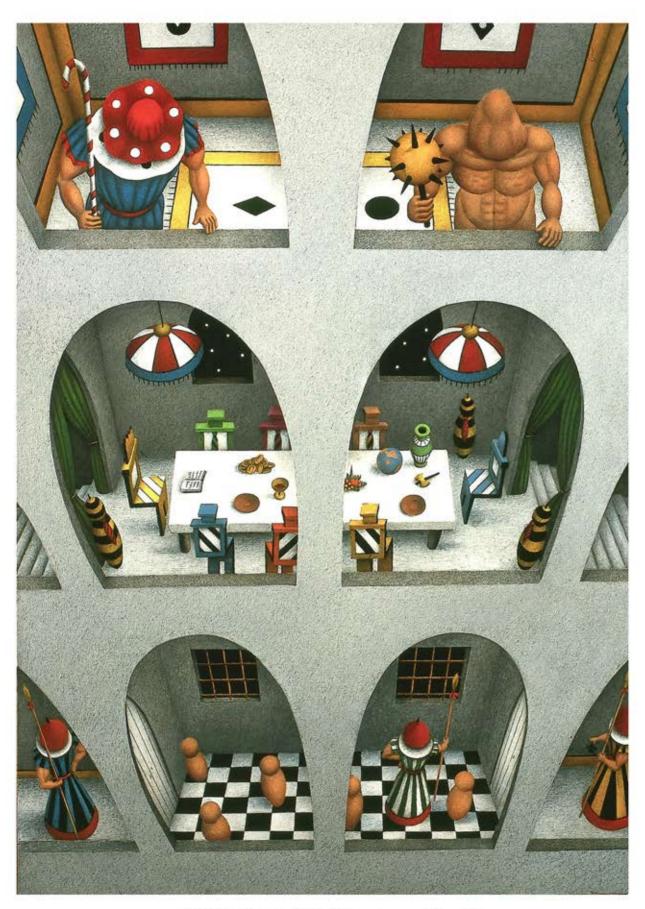


68. The weight of the world, 2013.
Oil on canvas, 40 x 110 cm.





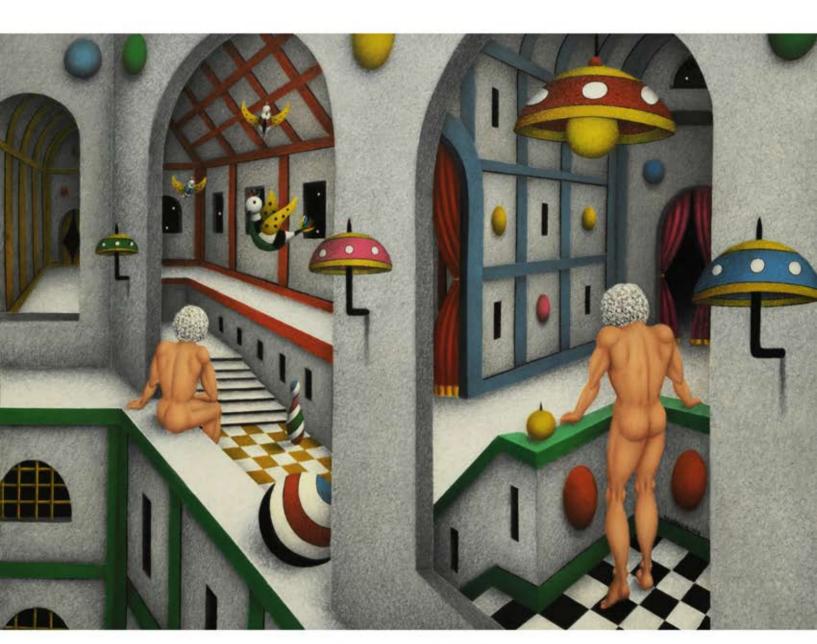
69. Imagination and power, 1998. Oil on canvas, 400 x 280 cm.



70. The palazzo, 2013. Oil on canvas,  $100 \times 140$  cm.



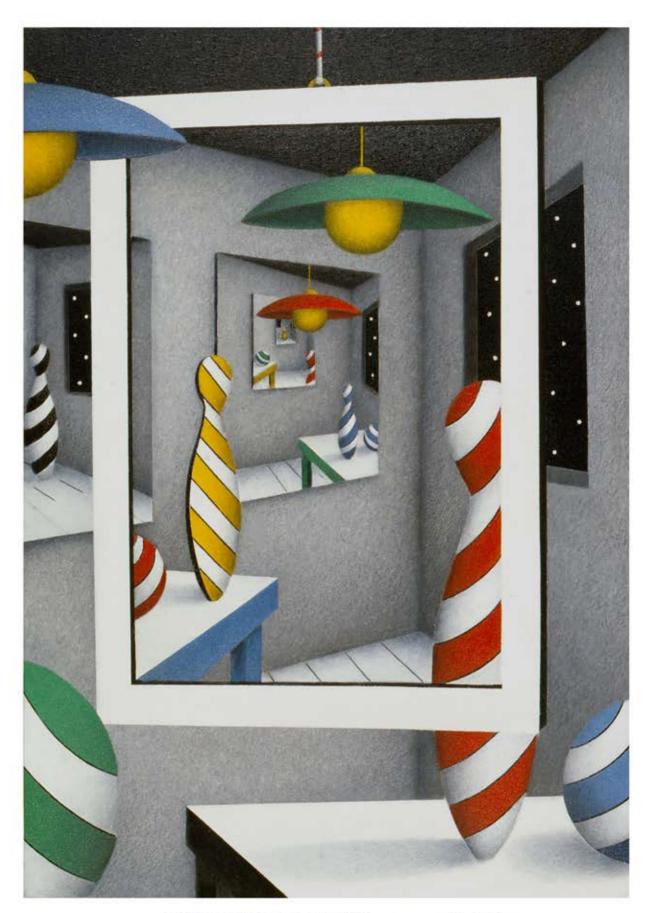
71. The vertigo of power, 2015. Oil on canvas, 100 x 140 cm.



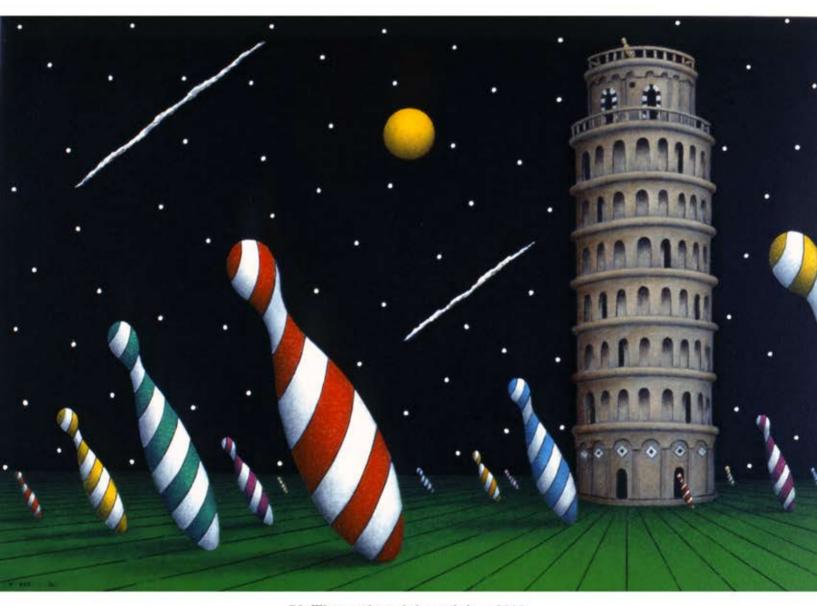
72. **States of mind**, 2016. Oil on canvas, 100 x 140 cm.



73. The intrusion of the town, 2015. Oil on canvas,  $100 \times 70 \text{ cm}$ .



74. Suspended space, 2010. Oil on canvas, 70 x 100 cm.



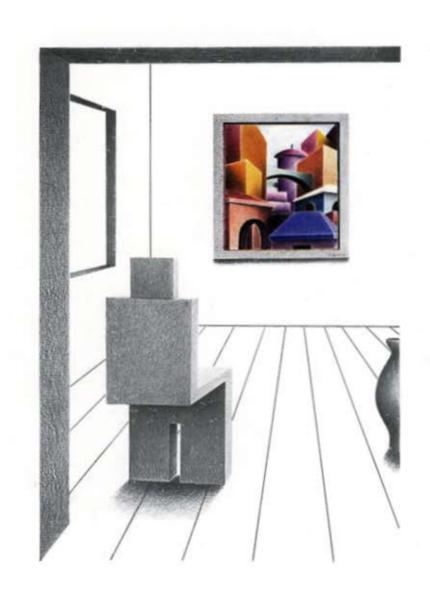
75. The truth and the opinion, 2010. Oil on canvas,  $100 \times 70$  cm.



76. The unreachable space of art, 2006. Oil on canvas,  $50 \times 70$  cm.



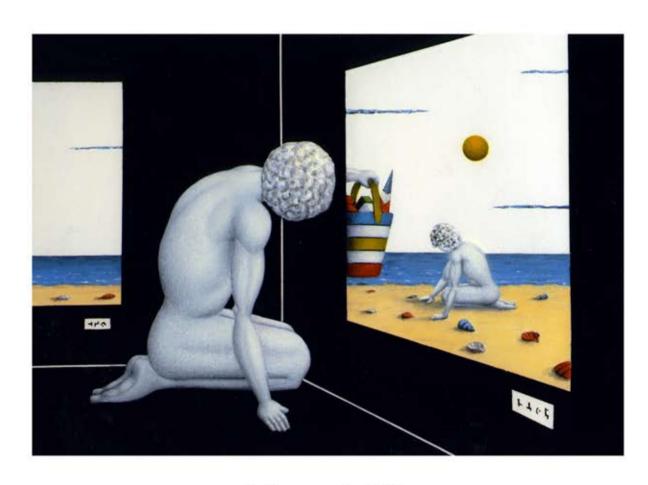
77. Title and signature, 2009. Oil on canvas, 114 x 57 cm.



78. The visitor, 1984. Pencil on paper 50 x 70 cm.



79. **Picture gallery**, 1988. Oil pastel on paper, 100 x 70 cm.



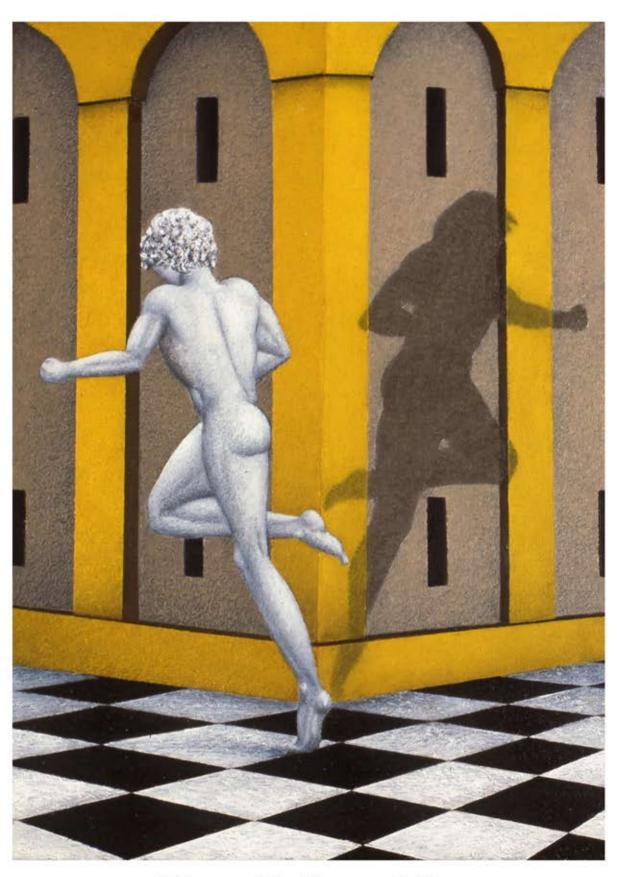
80. The prompter, 2012. Oil canvas, 70 x 50 cm.



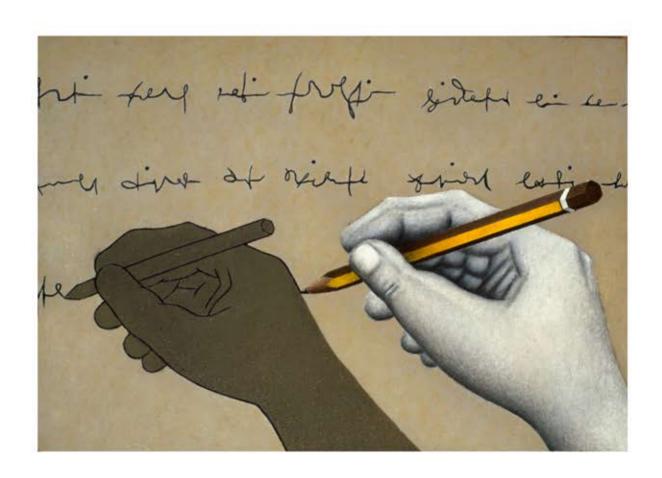
81. Chosen books, 2016. Oil on canvas,  $100 \times 70$  cm.

82. The collector's corner, 2016. Oil on canvas,  $100 \times 70$  cm.





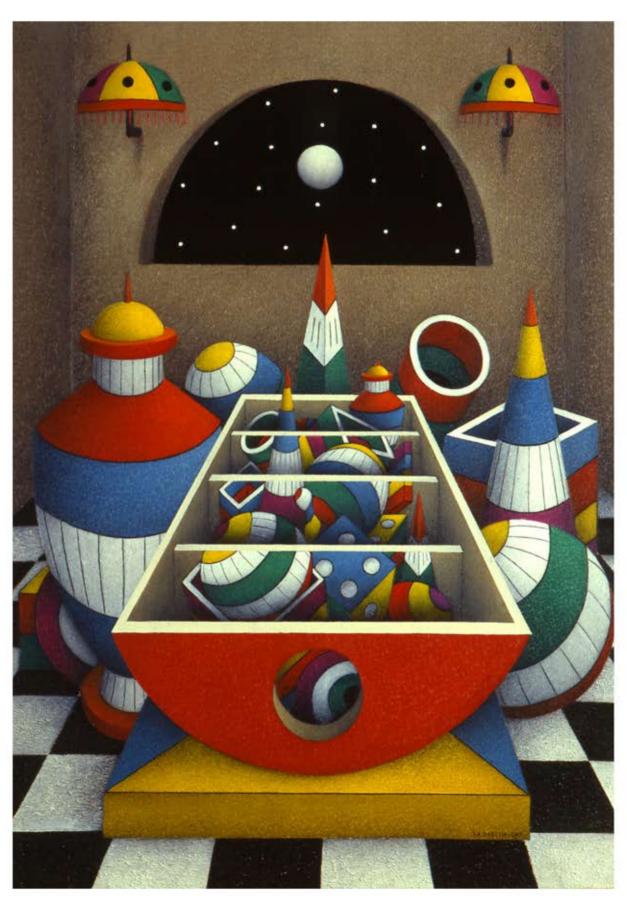
83. Departure, 2011. Oil on canvas,  $50 \times 70$  cm.



84. Shadow by author, 2011. Oil on canvas, 70 x 50 cm.



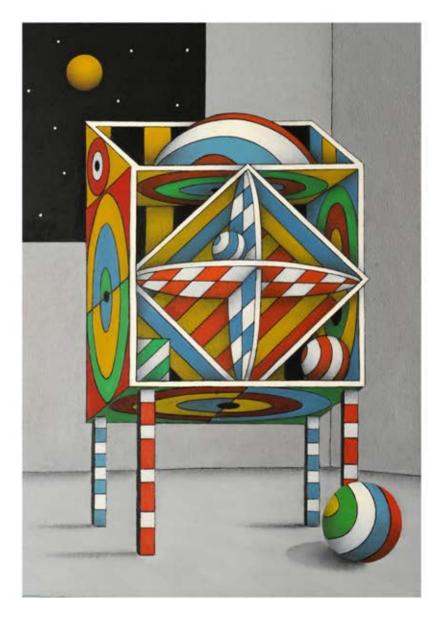
85. Play, symbol and form, 2006. Oil on canvas,  $50 \times 70$  cm.



86. The cradle of ideas, 2007. Oil on canvas,  $70 \times 100$  cm.



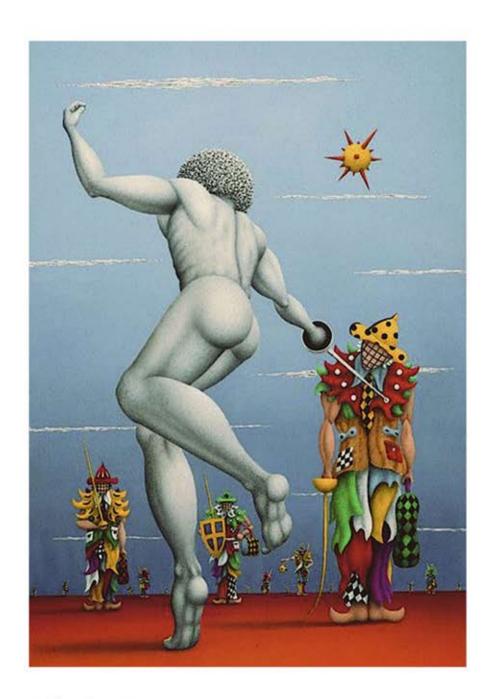
87. **Art box**, 2006. Oil on canvas, 100 x 70 cm.



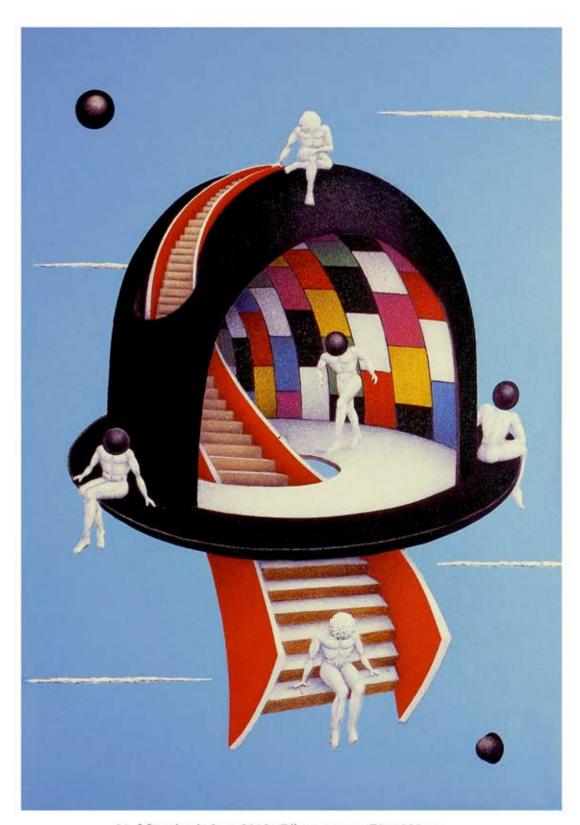
88. The thinking place of Houdyni, 2015. Oil on canvas,  $70 \times 100$  cm.



89. The aviary, 2006. Oil on canvas,  $70 \ge 100$  cm.



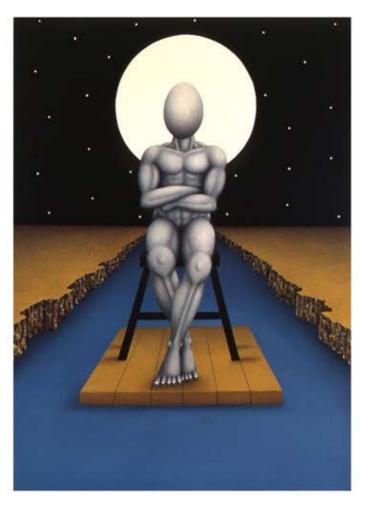
90. **Duality**, 1998. Oil on canvas, 100 x 140 cm.



91. Magritte's hat, 2012. Oil on canvas,  $70 \times 100$  cm.



92. See you later, 2008. Oil on canvas, 140 x 100 cm.



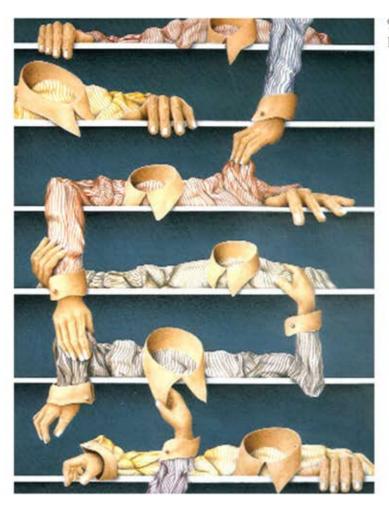
93. The imperturbable composure of the being, 2004. Oil on canvas, 100 x 140 cm.

94. The authoritative fullness of the nothing, 2004. Oil on canvas, 140 x 100 cm.



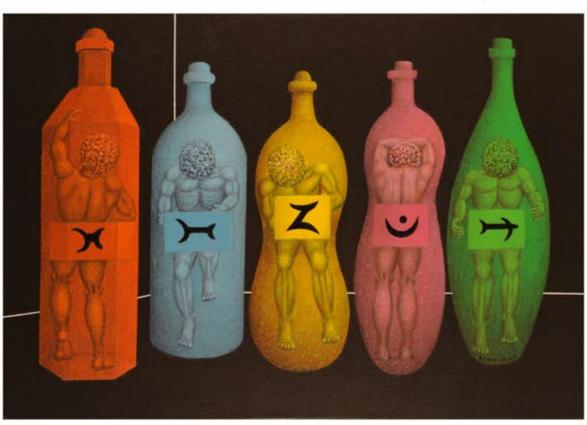


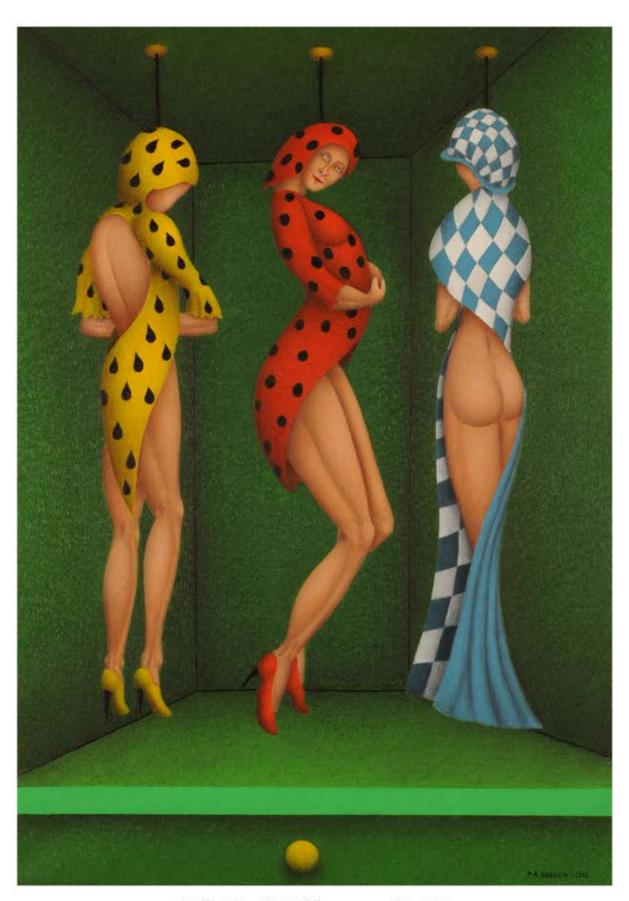
95. Happy family, 2009. Oil on canvas, 50 x 70 cm.



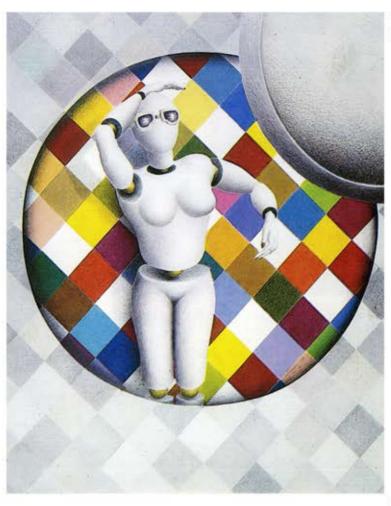
96. **Wearable men**, 1988. Pastel on paper, 52 x 67 cm.

97. **Social drinks**, 2015. Oil canvas, 100 x 70 cm.





98. Fashion, 2014. Oil on canvas, 70 x 100 cm.



99. **Harlequin unmasked**, 1987. Oil pastel on paper, 70 x 100 cm.

100. **Red slippers**, 1987. Oil pastel on paper, 70 x 50 cm.





101. Smile with a tie on, 1987. Pencil and pastel on paper,  $70 \times 100$  cm.



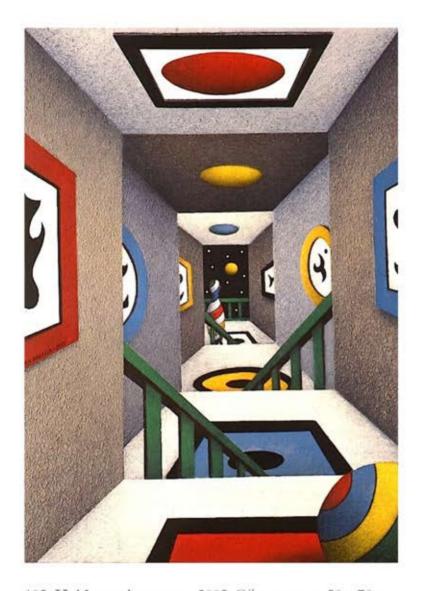
102. **Red roofs**, 2008. Oil on canvas, 140 x 100 cm.



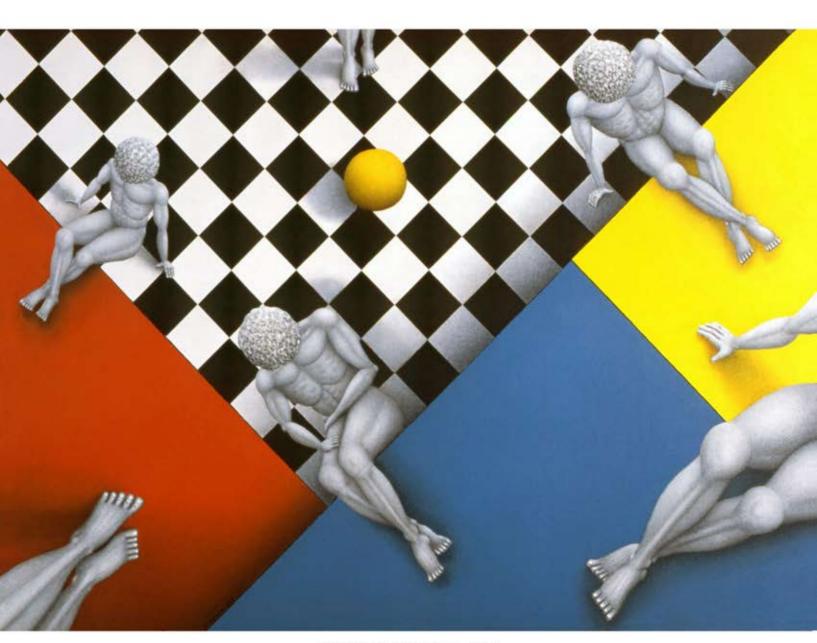
103. Condominium, 2007. Oil on canvas, 100 x 140 cm.



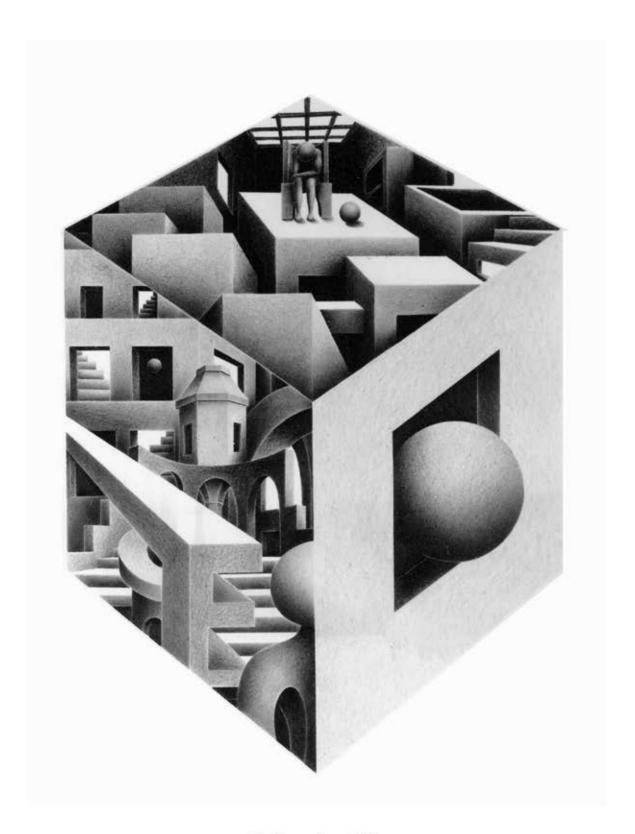
104. Dialectic space, 2006. Oil on canvas, 100 x 140 cm.



105. Heideggerian space, 2005. Oil on canvas, 50 x 70 cm.



106. Subjective space, 2008. Oil on canvas, 140 x 100 cm.



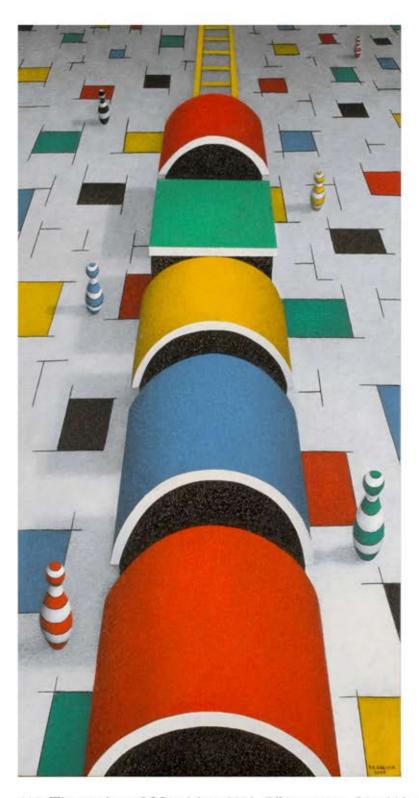
107. Scanning, 1982. Pencil on paper 50 x 70 cm.



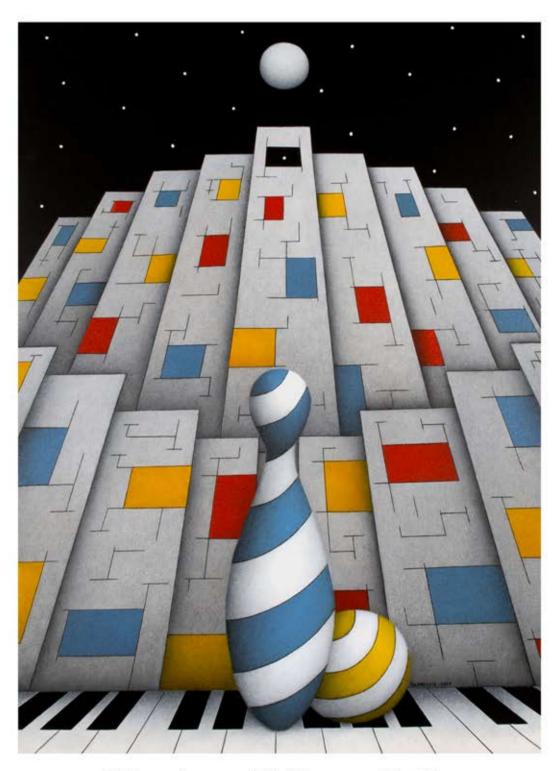
108. The other Mondrian, 2016. Oil on canvas,  $100 \times 70$  cm.



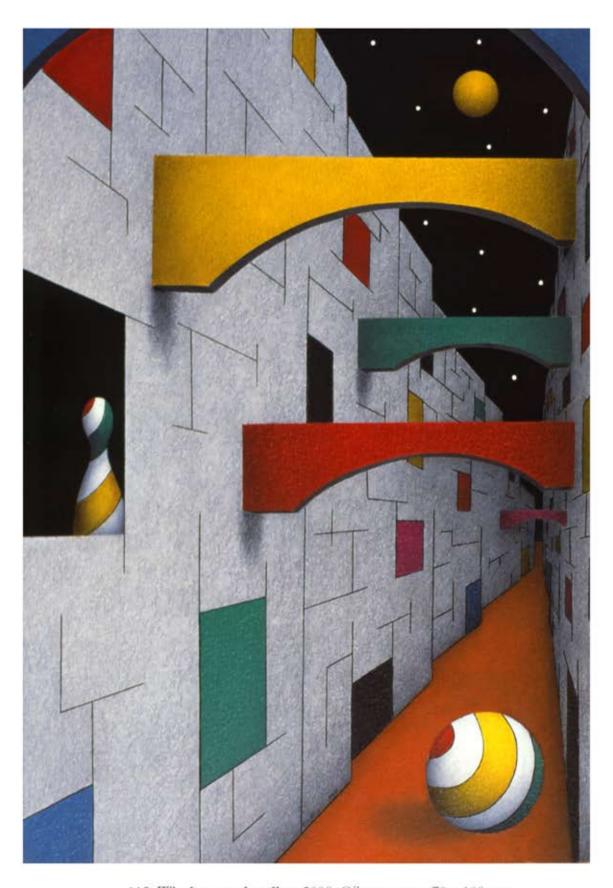
109. Mondrian in 3D, 2016. Oil on canvas, 70 x 100 cm.



110. The station of Mondrian, 2008. Oil on canvas, 56 x 112 cm.



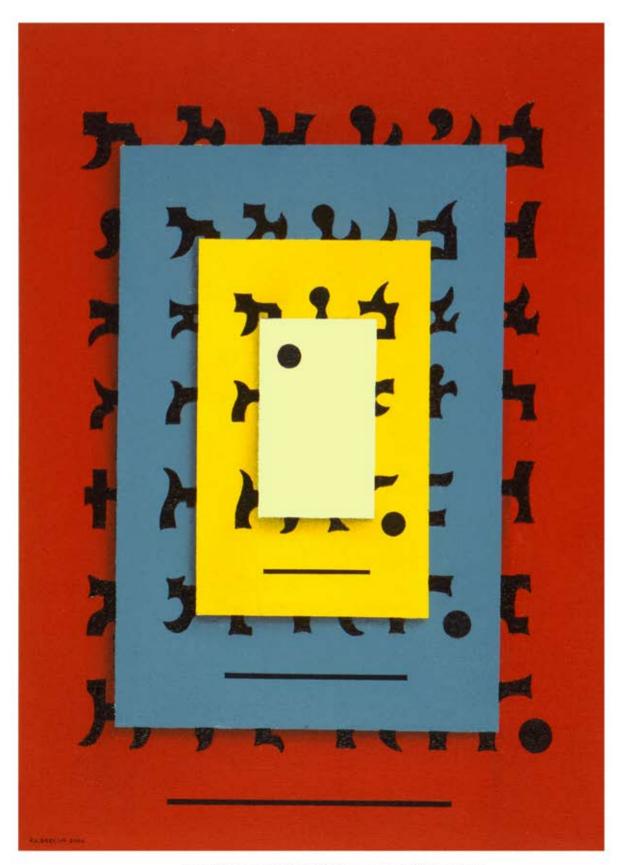
111. Fugue for organ, 2008. Oil on canvas, 100 x 140 cm.



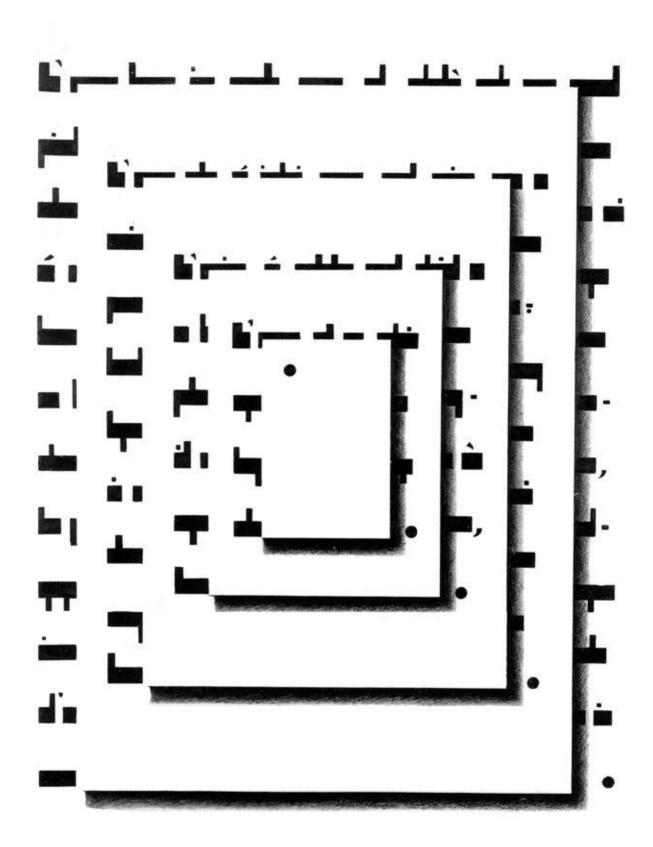
112. Window on the alley, 2008. Oil on canvas,  $70 \times 100$  cm.



113. Mondrian's balcony, 2008. Oil on canvas,  $70 \times 100$  cm.



114. Synthesis, 2000. Oil on canvas, 50 x 70 cm.



115. Synthesis, 1981. Pencil on paper,  $50 \times 70$  cm.



