

## Galerie Miranda & baudoin lebon: extended partnership and spring 2025 programme

From February to July 2025, Galerie Miranda and baudoin lebon will pursue their collaboration in Galerie Miranda's space located at 21 rue du Château d'Eau in the 10th arrondissement of Paris. The two entities will continue to share the walls with a spring programme that provokes fresh encounters between their respective rosters and catalogue. The first exhibition will present original lithographies by Jean Dubuffet from the 1940s and 50s, in dialogue with contemporary experimental photographs by Chuck Kelton. The second collaborative exhibition is a 'treasure hunt' of rare photographs from the baudoin lebon archives, curated by Miranda Salt. The exhibition takes as its starting point a vintage print of the iconic portrait by Robert Mapplethorpe of Sam Wagstaff, museum curator and impassioned photography collector, then invites us to rediscover selected 'treasures' from the baudoin lebon collection: vintage works by both renowned artists - Eugene Atget, Charles Aubry, Comtesse de Castiglione, Luigi Ghirri, Charles Jones, Lisette Model - as well as fascinating curios such as Pierre Juster's large format photographs of insects, taken in 1954 with Agfa Scientia color film that was created especially for scientists.



Chuck Kelton  
*Picture of a World #19, 2015*  
Photogram and chemigram 50 x 40 cm  
Unique,

12 February - 26 April 2025

## Chuck Kelton x Jean Dubuffet: *Something to fall into*

Vernissage 11 February 6-8pm

Made in very different historical and cultural contexts, the vintage lithographies by Jean Dubuffet - painter, sculptor and founder of the art brut movement - resonate in many ways with the contemporary experimental photographic works by Chuck Kelton, master darkroom printer. Both bodies of work consider questions of process, matter and surface; the artistic gesture vs. chance. Upturning the conventional practice of their medium, each artist evokes nature through abstraction. There is also a shared quest for a humble art form, a modest yet universal beauty. The exhibition title is a handwritten note found in Chuck Kelton's preparatory notebooks, that describes the emotion he seeks to create with his works. Interestingly, just as Dubuffet was a passionate collector of art brut, Chuck Kelton is also an avid collector and an American museum recently installed his personal collection of African masks, acquired over several decades, alongside his own experimental chemigrams.<sup>1</sup>



Jean Dubuffet  
*Solitudes, December 1953*  
3 color lithography 38,5 x 48 cm  
Artist proof, signed by the artist



Chuck Kelton  
*A World Apart PE31, 2022*  
Photogram and chemigram 50 x 40 cm  
Unique

### Jean Dubuffet and printmaking

Painter and sculptor, founder of the art brut movement, Jean Dubuffet's lithography is a lesser-known aspect of his opus. Yet his printmaking was prolific: Dubuffet began making prints in the mid-1940s, achieving a total output of some 1500 works, many for illustrated books (such as *Matière et Mémoire* with French writer Francis Ponge, 1944-45). His experimental practice is considered to have "revolutionized lithography"<sup>2</sup>: scratching the lithographic stones with sandpaper, he rubbed them with rags and other unconventional materials to achieve the varied effects he desired. Dubuffet's unorthodox approach reached its zenith with the *Phenomena* series of 1957-62, comprising 362 compositions sorted into twenty-four albums, creating an alternative universe that seems to capture the ever-changing forces of nature. Turning drawing into an improvisational act, he sought the effects of chance and accident by pressing dirt, fruit peelings and leaves onto the printing surfaces, that he rubbed with burning rags, and onto which he spilled chemicals.

For Dubuffet, printmaking provided "the chance to get away from it all, to be free from influences and ruts and in a position of complete freedom and independence." In this form of expression, Dubuffet appreciated "the modesty, the unrecognized beauty...[the possibility of] creating on the perfect grained surface, accidents, material effects that lithography has not yet

<sup>1</sup> *Transformations, An Exhibition of Chemigrams by Chuck Kelton*, Mana Museum, New Jersey, 2024

<sup>2</sup> WYE, Deborah, *Artists and Prints: Masterworks from The Museum of Modern Art*, New York: The Museum of Modern Art, 2004, p. 134



seen”, opening up a whole register of unexpected nuances compared to the usual, uniform black of lithographic ink. The prints allowed Dubuffet to obtain astonishing images: with the *Phénomènes* series, he considered himself to be a simple 'revealer' of a world to which our daily gaze blinds us. On the stone or the zinc surface, the artist magnified discarded elements - plant and dust fragments - transforming them until we lose scale and identity, to the point of discovering a dazzling cosmogony.” - Daniel Abadie, art historian (1945-2023).

The Paris exhibition will propose signed original lithographs by Jean Dubuffet from his landmark series *Matière et Mémoire* and *Phénomènes*, from the collection of baudoïn lebon.



JEAN DUBUFFET  
*Femme et son petit (Webel 28)*  
*Matière et Mémoire*, 14/10/1944  
3 color lithography 34 x 24 cm  
Edition N° 5/10



JEAN DUBUFFET  
*Sophisticated Lady*, 30/10/1944  
Black lithography 26 x 18 cm.  
Edition N° 6/10

## Chuck Kelton and cameraless photography

Chuck Kelton makes unique, camera-less photographs, working in full daylight outside of the darkroom and spending weeks, sometimes months, sketching and preparing each work. A master printer, Kelton is also a passionate collector of photographs, practical manuals and tools from the history of photography. He explores 19th century techniques and chemistry such as gold chloride and selenium, that he combines with bleach and developer to coax a lush palette of colours from light sensitive, traditional silver gelatin papers. Describing his approach as "calligraphy with chemistry", Chuck Kelton combines chemigram and photogram techniques: the image in a photogram is the result of exposing photographic paper to light — writing with light — whereas the image in a chemigram is the outcome of exposing photographic paper to developer and fixer — writing with chemistry. Kelton often folds the paper in two - a transgressive act in photography - creating a visual break that is understood by the viewer as a horizon line creating depth of field in the artist's misty palette.

Chuck Kelton's works are evocative of other media such as watercolor, oil painting, drawing - and, on this occasion, lithographs. Kelton invites us into a romantic world that seems nonetheless on the edge of calamity. His imagery is delicate and composed but also the product of improvisation and accident, resulting in highly atmospheric and timeless images:

“I’m looking for spectacular images, something I haven’t seen before, something that references photography and a hundred other things both historical and visual. A moment where chaos seems to undermine harmony. A moment where you feel threatened and peaceful, a visual dialogue between oppositions; irrational and rational, belief to disbelief, something at once known and unknown.”  
(quoted in interview published in LensCulture, 2016)

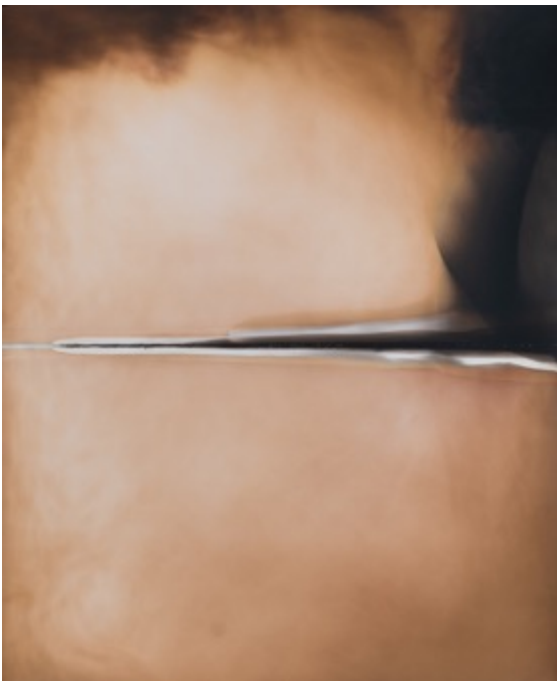
The exhibition will present unique photograms and chemigrams by Chuck Kelton from 2015-2024.



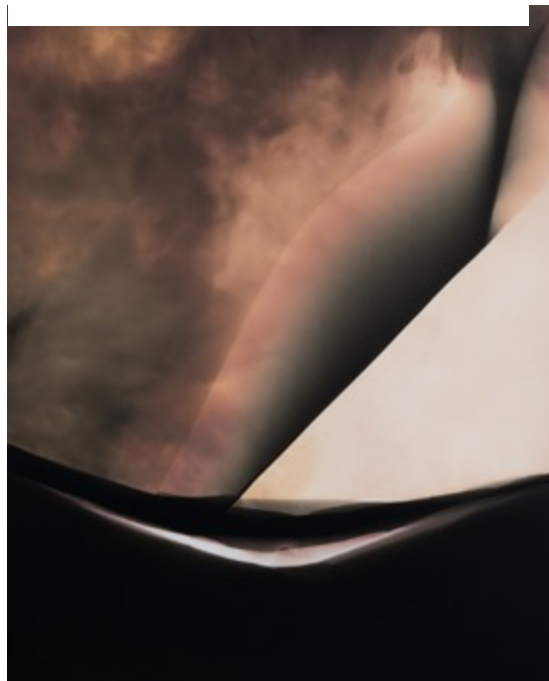
Chuck Kelton  
*A World Apart PE36, 2022*  
Photogram and chemigram 50 x 40 cm. Unique.



Chuck Kelton  
*Two Worlds, PE14, 2020*  
Photogram and chemigram 50 x 40 cm. Unique



Chuck Kelton  
*A View, Not from a Window, PE53, 2020*  
Photogram and chemigram 50 x 40 cm. Unique.



Chuck Kelton  
*Two Worlds, PE14, 2016*  
Photogram and chemigram 50 x 40 cm. Unique.

## ARTIST BIOGRAPHIES

### JEAN DUBUFFET (1901-1985, France)

Jean Dubuffet was born on July 31, 1901, in Le Havre, France. He attended art classes in his youth and in 1918 moved to Paris to study at the Académie Julian, which he left after six months. During this time, Dubuffet met Raoul Dufy, Max Jacob, Fernand Léger, and Suzanne Valadon and became fascinated with Hans Prinzhorn's book on psychopathic art. He traveled to Italy in 1923 and South America in 1924. Then Dubuffet gave up painting for about ten years, working as an industrial draftsman and later in the family wine business. He committed himself to becoming an artist in 1942.

Dubuffet's first solo exhibition was held at the Galerie René Drouin, Paris, in 1944; the Pierre Matisse Gallery gave him his first solo show in New York in 1947. During the 1940s, the artist associated with André Breton, Georges Limbour, Jean Paulhan, and Charles Ratton, and his style and subject matter owed a debt to Paul Klee. From 1945, he collected Art Brut, spontaneous, direct works by untutored individuals such as the mentally ill and children. He additionally founded the organization Compagnie de l'Art Brut (1948–51) together with writers, critics, and dealers from Dada and Surrealist circles. For the first public Art Brut exhibition at Galerie René Drouin in 1949, Dubuffet published a manifesto in which he proclaimed the style's superiority over officially recognized art.

From 1951 to 1952, Dubuffet lived in New York. He then returned to Paris where a retrospective of his work took place at the Cercle Volney in 1954. His first museum retrospective occurred in 1957 at the Schloß Morsbroich (now Museum Morsbroich), Leverkusen, West Germany. Dubuffet exhibitions were subsequently held at the Musée des arts décoratifs, Paris (1960–61); Museum of Modern Art, New York, and Art Institute of Chicago (1962); Palazzo Grassi, Venice (1964); Tate Gallery, London, and Stedelijk Museum, Amsterdam (1966); and Guggenheim Museum (1966–67). In 1981, the Guggenheim Museum observed the artist's 80th birthday with an exhibition. He was also the subject of a major retrospective at the Centre Georges Pompidou (2001). Dubuffet died on May 12, 1985, in Paris.

### Collections (selected):

Albright-Knox Art Gallery, Buffalo, Ohio, USA	Musée Collection Berardo, Lisbon, Portugal
Art Institute of Chicago, Illinois, USA	Musée d'Art Moderne et Contemporain, Saint Etienne, France
Australian National Gallery, Canberra, Australia	Musée d'arts de Nantes, France
Des Moines Art Center, Iowa, USA	Musée des Arts Décoratifs (Donation Dubuffet), Paris, France
Fondation Beyeler, Basel, Switzerland	Musée des Beaux-Arts, Lyon, France
National Galerie, Sammlung Scharf-Gerstenberg, Berlin	Centre Georges Pompidou, Paris, France
Museum Ludwig, Cologne, Germany	Museum Jorn, Silkeborg, Denmark
Guggenheim Museum, New York, USA	Museum of Fine Arts, Dallas, Texas, USA
Henie Onstad Kunstsenter, Hovikodden, Norway	National Gallery of Art, Washington (DC), USA
Hirschhorn Museum & Sculpture Garden, Washington DC	National Gallery of Victoria Melbourne, Australia
Institute of Arts Museum, Detroit, Michigan, USA	Open Air Museum, Hakone, Japan
Kunstsammlung Nordrhein Westfalen, Dusseldorf, Germany	Peggy Guggenheim Collection, Venice, Italy
Stedelijk Van Abbemuseum, Eindhoven, Netherlands	Albertina Museum, Vienna, Austria
Les Abattoirs, Toulouse, France	Kunsthau, Zurich, Switzerland
Louisiana Museum, Humlebaek, Denmark	Sprengel Museum, Hanover, Germany
Metropolitan Museum of Art New York (NY), USA	Städel Museum, Frankfurt, Germany
Milwaukee Art Museum, Wisconsin, USA	Stedelijk Museum, Amsterdam, Netherlands
Moderna Museet, Stockholm, Sweden	Kunstmuseum, Basel, Switzerland
MoMA (Museum of Modern Art, New York (NY))	Tate Modern, London, England
Musée Cantini, Marseille, France	

**CHUCK KELTON (1952, USA. Lives and works in New Jersey)**

Born in New York, Chuck Kelton graduated from Kansas City Art Institute in 1975 and then received an MFA in Photography from Ohio University in 1977. Kelton went on to work with some of the greatest photographers of the era with the foundation of Kelton Labs, including Lillian Bassman, Danny Lyon, and Mary Ellen Mark. However, Kelton's own work has as much in common with the abstract expressionists as it does with these photographic legends. Chuck Kelton is a virtuoso artist creating chemigrams, an artwork involving a complex alchemy of darkroom chemicals, toners composed of precious and semi-precious metals, combined with unconventional methodologies such as the folding of the light sensitive paper itself. He is also a master of photograms, using light to create form. These techniques are combined in his unique cameraless works to evoke imagined landscapes. Through his manipulation of chemicals and light, Kelton creates worlds much like our own, however touched by ethereality and enigma. In these planetary compositions, he explores the reproduction of landscape and nature, as well as the vast possibilities of photographic printing.

Collections

Bibliothèque Nationale de France, Paris, France  
Getty Museum, Los Angeles, USA  
International Center of Photography, New York, USA  
Museum of Fine Arts, Boston, USA  
New York Public Library, New York, USA  
Norton Museum of Art, West Palm Beach, Florida, USA

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