

# The New York Times

## Spring Gallery Guide: Upper East Side

By Jason Farago  
April 26, 2019



For his 1992 work “Paysage — 2CV,” Pierre Buraglio took an entire door of a Citroën 2CV and filled its window with an abstract landscape.

### **Ceysson & Bénétière, ‘Pierre Buraglio: PB. 1978-2018’**

This French gallery’s outpost, now two years old, is presenting the first New York solo of Pierre Buraglio, a lone ranger of European painting and assemblage. His “Masquages Vides” of the late 1970s were cunning “paintings” that, in fact, collaged the color-streaked masking tape used to make earlier works into spare new compositions. (Their quixotic emptiness rhymed with the paintings of Supports/Surfaces, a high-concept approach to abstraction that’s seen a revival in fortunes lately, though he never formally joined that movement.) Later he turned to found objects, such as fragments of window frames and even the whole door of a Citroën 2CV, whose window he infilled with an abstract landscape of blue and green. After decades of neglect in New York, postwar French painting is everywhere these days, and there’s a good reason; long before we realized it, artists like Mr. Buraglio averred that there was no necessary boundary between painterly and conceptual sophistication. **Through April 27 at 956 Madison Avenue, second floor; 646-678-3717, [ceyssonbenetiere.com](http://ceyssonbenetiere.com).**