

FORBES > LIFESTYLE > ARTS

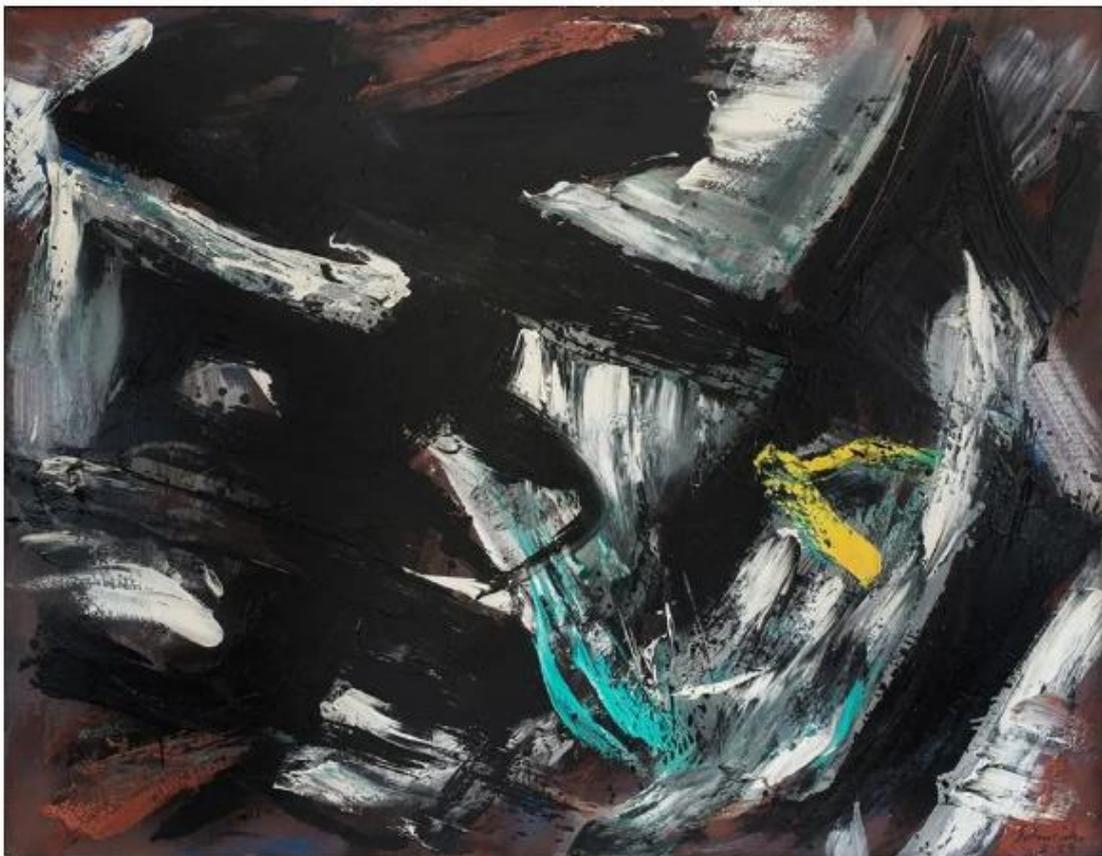
Intrepid Gestural Brushstrokes Command Our Gaze At TEFAF-Maastricht

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Gérard Schneider 'Opus 35 D' (1959) oil on canvas, signed and dated lower right, 114 cm X 146 cm. APPLICAT-PRAZAN

Brazen bursts of teal and yellow erupt from a mostly black, white, and umber canvas executed in vigorous brushwork. The mind's eye dances as our gaze delights in the fierce lyrical abstraction. Glints of the vivid colors harmonize subtly within the broad white strokes.

Gérard Schneider's *Opus 35 D* (1959) demands return visits to the **Applicat-Prazan** of Paris at **TEFAF-Maastricht**. The Swiss-born, Paris-based artist, celebrated as a pioneer of lyrical abstraction, a post-war movement aligned with Abstract Expressionism, developed a potent language of line and mastered a vibration of fervid saturation and deliberate yet subtle pastels.

Schneider (1896-1986), a contemporary of Hans Hartung and Pierre Soulages, worked for Swiss painter Alfred-Henri Blailé (1878–1967), learning decorative painting. He was accepted at the Beaux-Arts de Paris in 1918 while supporting himself by restoring paintings to earn a living, and exhibited for the first time at the Salon d'automne in 1926. He began dabbling in non-figurative painting, eventually eschewing nature, and embarked on a journey into Abstraction in the early 1940s. From 1945 until the end of his career, he named all his paintings *Opus* followed by a number referencing classical music.

The 37th edition of Europe's preeminent art fair opened to the public today at Maastricht Exhibition & Conference Centre (MECC) and closes on March 14, after invitation-only preview days on March 7-8. Conquering centuries of art history, as well as design and jewelry, the fair welcomes elite global art buyers and renowned institutions who seek out carefully curated and intensely vetted artworks. Since 2020, covering **TEFAF-Maastricht** has been a highlight of my year, and this year's fair dazzled with what I regard as a robust showcase of masterworks across genres, styles, and geographies. I revere all art in its contemporary and contemporaneous contexts, and I'm especially drawn to the unique dialogue between Modern and Contemporary, where evolution is relentlessly dynamic.