

# Bertrand Lavier

## Brushstroke n.7

14.04.2026  
25.04.2026

**Since the late 1960s, Bertrand Lavier has developed one of the most incisive and influential bodies of work in contemporary art. Emerging in the wake of postwar movements that questioned authorship and representation, Lavier's practice deliberately collapses distinctions between painting and sculpture, object and artwork, readymade and gesture. This presentation at MASSIMODECARLO Pièce Unique marks his second in the space, and sixth personal exhibition with the gallery.**

Among Bertrand Lavier's most emblematic works are his "*objets peints*," (painted objects) in which he applies thick, expressive brushstrokes directly onto industrially produced objects — refrigerators, cameras, tables — coating them in paint that evokes gestural abstraction while leaving their functional form entirely visible. With works such as *Charles Eames Chair* (2002) or *SMEG* (2002), Lavier disrupts the hierarchy between modernist painting and everyday commodities. By painting the object rather than depicting it, he short-circuits traditional representation and transforms the pictorial act into both surface and subject.

In 1986, Bertrand Lavier painted the window of Lucio Amelio's Pièce Unique gallery, located rue Jacques-Callot in Paris, turning the gallery's façade into an artwork, thus activating the window as both surface and sign, extending his exploration of painting's physical presence into the public realm.

Today, at MASSIMODECARLO Pièce Unique, Bertrand Lavier continues to question conventions of exhibition and perception, turning the painterly gesture itself into an artwork.

Installed in the window, *Brushstroke n.7* is a sinuous steel bar, fixed to the wall at a single point, representing a brushstroke. This new work reveals the core tension that runs through Lavier's practice: the transformation of a Pop-inflected image into a sculptural object.

Oscillating between mediums and refusing to belong definitively to either painting or sculpture, *Brushstroke n.7* does not simply cover a surface—it gives new—both literal and figurative—dimension to the artist's emblematic gesture: the painted stroke.

Extracted from the flatness of the canvas, this gesture—synonymous with artistic creation—is no longer a mere sign on a surface but a physical entity transposed into real space: a gesture turned form.

*Brushstroke n.7* introduces a dialogue with the legacy of Roy Lichtenstein's *Brushstrokes*. While Lichtenstein transformed the expressive mark into a Pop image—a stylized, reproducible sign—Lavier pushes the gesture toward undeniable materiality.

*Brushstroke n.7* possesses volume, weight, and presence, anchoring the painted sign in the tangible world.

The viewer is invited to experience this shift directly: the evolution of a flat, malleable stroke from medium to subject, from painted fiction to sculptural fact.

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**Bertrand Lavier**

Bertrand Lavier (born in 1949 in Châtillon-sur-Seine, France) is one of the major figures of contemporary European art. Based between Paris and Burgundy, he interrogates the traditional boundaries between painting and sculpture, reality and representation, object and artwork.

His work is distinguished by his “objets peints,” industrial readymades—everyday objects coated with thick impasto. By applying paint directly to the object rather than onto a flat surface, Lavier overturns the conventions of representation: the object is no longer depicted but transformed. This hybridisation produces a perceptual tension that questions the hierarchies between art and everyday life, craftsmanship and industry, abstraction and function.

His approach relies on relation and context: for Lavier, an artwork exists fully only within the exhibition, conceived as an ensemble in which each element generates meaning through its resonance with the others. Through both conceptual and material exploration, Lavier probes—with humour and rigor—the very limits of what an artwork can be.

His works appear in major public collections, including the Centre Pompidou in Paris, MOCA Grand Avenue in Los Angeles, the National Museum of Modern Art Tokyo, and the Stedelijk Museum Amsterdam.

**Artwork details**

Bertrand Lavier

*Brushstroke n.7, 2026*

Acrylic on metal

130 × 32 × 35 cm / 51.18 × 12.60 × 13.78 inches