

OPENING OF THE NEW GALLERY ARS BELGA | MATTHU - BOGHOSSIAN IN BRUSSELS

CHARLES POLLOCK / PIERO DORAZIO

AN EXHIBITION ON ABSTRACTION AND FRIENDSHIP

DATES	10 September – 5 January 2026
OPENING HOURS	Wednesday to Saturday, 11 am – 6 pm
VERNISSAGE	Thursday 10 September, 5 pm – 9 pm
VENUE	Ars Belga Matthu - Boghossian, 2 rue Saint-Georges, 1050 Brussels

Rome, the early 1960s. Charles Pollock arrives for a sabbatical year with his wife Sylvia, on the advice of Clement Greenberg, who gives him a few names to look up. One of them is Piero Dorazio. What follows is a friendship of nearly three decades.

Ars Belga | Matthu-Boghossian inaugurates its programme with the first exhibition to bring together Charles Pollock (1902-1988) and Piero Dorazio (1927-2005), realised in collaboration with the Charles Pollock Archives and the Associazione Archivio Piero Dorazio.

The exhibition takes the friendship itself as its subject. Charles Pollock was the eldest of the five Pollock brothers, the one who went first to New York to study with Thomas Hart Benton and who drew his youngest brother Jackson into that orbit. By 1960 he was working at a deliberate remove from the American mainstream. Dorazio, twenty-five years his junior, was already a central figure in Italian abstraction.

In Rome it was Dorazio who made things possible: he helped Pollock find the right materials, introduced him to the right printer, made a difficult arrival easier. Out of that year came the *Rome Series*. Pollock's daughter Francesca remembers her father as reserved and Dorazio as warm and talkative, and remembers that in front of the paintings their conversation never seemed to end.

A few years later, Dorazio invited Pollock to the renowned Ivy League University of Pennsylvania as artist-in-residence in 1965 and again in 1967, and the friendship widened into a circle that included Barnett Newman. The letters carry the affection as much as the shop talk.

On May 1965 Pollock thanks Dorazio for a small painting given as a gift: ***"We love the little painting you brought us - it already has a special place."*** Fifteen years later he is still sending letters to keep him informed of his work:

"I send you two color prints of recent paintings. I hope these will give you some idea of what I am doing."

CHARLES POLLOCK TO PIERO AND GIULIANA DORAZIO, DECEMBER 1980

Dorazio built his canvases from dense, overlapping grids of colour, bands crossing and layering until the surface seems to vibrate with light. Pollock worked more slowly toward structure, colour built through repetition and restraint. Different in method, both treated colour as architecture rather than atmosphere.

The exhibition coincides with the Archivio Piero Dorazio's preparation of the artist's catalogue raisonné, and with renewed scholarly attention to an oeuvre held in the collections of the Museum of Modern Art, New York, Tate, London, and the Centre Pompidou, Paris.

PRESS IMAGES

High-resolution files of the four works below are attached to this email.

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**PIERO DORAZIO**

Di tutti i colori, 1970

Oil on canvas, 195 × 230.5 cm

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**PIERO DORAZIO**

Untitled, 1965

Oil on canvas, 22 × 27 cm

Dated and dedicated to Charles Pollock on the reverse

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**CHARLES POLLOCK**

92', 1967

Acrylic on canvas, dimensions to follow

© Charles Pollock Archives, courtesy Galerie Dina Vierny

**CHARLES POLLOCK**

NY 23, 1969

Acrylic on canvas, 212 × 126 cm

© Charles Pollock Archives, courtesy Galerie Dina Vierny

AVAILABLE ON REQUEST

Further artworks from the exhibition, together with archival material, correspondence between the two artists, exhibition photography and documentation from the Charles Pollock Archives and the Associazione Archivio Piero Dorazio, can be sent on demand.

THE ARTISTS

PIERO DORAZIO

Co-founder of Forma 1 in 1947 and one of the most original figures of twentieth-century Italian art, Dorazio divided his career between Europe and the US, exhibiting at the Venice Biennale, documenta and MoMA's *The Responsive Eye*.

CHARLES POLLOCK

American painter and eldest brother of Jackson Pollock, Charles Pollock taught design at Michigan State before turning to abstraction, producing the Chapala series and settling first in Rome, then Paris.

ABOUT ARS BELGA | MATTHU - BOGHOSSIAN

THE GALLERY

Located at 2 rue Saint-Georges in Brussels, Ars Belga presents a programme of curated exhibitions and participations in major international art fairs (including Abu Dhabi Art, Art Genève, and BRAFA). Our programme focuses on postwar and contemporary art, with sustained interest in Belgian Surrealism, Postwar and Contemporary Korean Art, Kinetic and Op Art, self-taught Brazilian art, along with American and European Conceptual and Minimal Art.

Our gallery mission is centred on rediscovery, bringing renewed visibility to artists overlooked within the broader narrative of art history - a commitment marked this year by the opening of our new Brussels space.

ADVISORY

Alongside our gallery activity, we offer tailored strategic advice to private collectors, artists and family estates on building and managing collections, helping our clients preserve their patrimony and integrate art within a wider wealth strategy.

VINCENT MATTHU - FOUNDER

For almost two decades, Vincent Matthu has helped to build a number of private collections, sourcing off-market works of quality and significance, while maintaining absolute privacy and discretion. His expertise in Belgian Surrealism, Postwar and Contemporary Korean Art, American and European Conceptual and Minimal Art, makes him a highly respected consultant who brings a unique and varied understanding of the art market.

NICOLAS BOGHOSSIAN - CO-FOUNDER

With an academic background in Art History and Economics, Nicolas joined Ars Belga in 2019 and became a partner in 2022. Specializing in Post-War and Contemporary Art, he developed his expertise at Christie's, London. Known for his comprehensive market knowledge and strategic insight, Nicolas is a trusted advisor with a proven track record in building exceptional international collections.

PRESS ENQUIRIES

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