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## Large Painting By Michel Bron Valentin Visionary Painter Of The Strange And Monsters

2 000 EUR



Signature : Michel Bron (1938-2010)

Period : 20th century

Condition : Très bon état

Material : Oil painting on cardboard

Length : 120

Width : 80

### Description

Important composition representing a singular universe full of monsters and fantastic animals, here the imagination of Michel Bron\* has blossomed on a cardboard panel.

We love it or hate it, personally I love it and it is precisely the interest of our profession to unearth for our clients gems of artists little known on the national scene.

Like Leopold Chauveau's monsters that no one knew about before the exhibition at the Musée d'Orsay, I think that collectors would snap up Michel Bron's work following a major retrospective.

Michel Bron was exhibited around 1975 at the Braumüller gallery.

He is described as the masterful watchmaker of the time of the strange.

### Dealer

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He invented robots, dolls, totems of witchcraft.  
Being for him is only a set of cogs, wires,  
accumulators, attached parts, a soulless  
mechanism, where the babies have the faces of  
centenarians and men are cosmonauts heading  
towards the great unknown of impossible  
dimensions. All explore the fantastic space of  
interior truths which have never ceased to haunt  
the greatest creators since forever and which  
belong to the secret tradition of the art of painting  
At the time when it is given to us, by cosmic  
conquests and atomic exploration, to design new  
frontiers for our intelligence source André  
Parinaud.

Biography: Painter and designer Michel Bron  
(1938-2010) known as "Valentin" Painter but also  
poet and musician, libertarian above all. Figure of  
the 14th arrondissement of Paris, he had lived  
there since 1982.

In his workshop in the 6th he created his universe  
made up of strange characters, during the open  
days of his workshop visitors were able to admire  
a courtyard of miracles from which emerge  
paintings and drawings hung on the walls or  
propped up on tangled easels.

Under the large drawing table, dozens of pairs of  
shining eyes seem to be scrutinizing you, leering  
at you.

Uncertain shapes lurk.

A phantasmagorical universe populated by  
beggars with terrifying grins and disturbing  
contortions, succubi, monsters. And, at the turn of  
a drawing board, faces much more serene, of  
great tenderness.

A limitless imagination.

A merciless look at humankind.

In any case, an unusual work, far from fashions  
and well-trodden paths; a work of extreme  
precision down to the detail of the costumes and  
the often medieval decor, in an admirably  
controlled chiaroscuro.

Valérie talks about her father: "Born in Paris on  
January 21, 1938, raised by his mother alone, he  
often experienced boarding school: a childhood

that was not always rosy. However, as they lived in the Louvre area, the museum was their kindergarten. He talked about how he had been influenced by paintings like Rubens' The Fair (or Village Wedding) and, of course, by Flemish and Dutch painting.

Later, we can assume that he observed the faces, the strange and truculent characters of the Halles, while he lived in these areas. He was a true autodidact.

Attending a graphic arts school for a while, his drawing teacher told him: "You don't need to take lessons!" He was gifted with a prodigious visual but also auditory memory, which allowed him to play several instruments including the lute (mandol). he loved the 14th arrondissement as a sort of intellectual and artistic extension of Saint-Germaindes-Près which he had frequented a lot in the 1950s.

Source: François Heintz