Pierre Brochet, Toutmosis III, 1992



400 EUR

Signature : Pierre Brochet (1922-2016)

Period : 20th century

Condition : Très bon état

Material : Paper

Description

Pierre Brochet (1922-2016)
Toutmosis III, 1992
Heliogravure by Pierre Brochet with his dry stamp
Image: 16.5 x 11 cm; Sheet: 38 x 29 cm
Provenance: artist's studio

Pierre Brochet, born on December 10, 1922 in Auxerre, spent his childhood in the family property, surrounded by five brothers and sisters. He comes from a wealthy family whose father is a painter and playwright. His brother François is also a famous sculptor from Auxerre. After the baccalaureate, his steps lead him to the family nursery, in Vitry near Paris, where his future as a landscape gardener will take shape. Activity that he carried out together with the practice of

Dealer

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photography, his great passion from 1937. , the quality of the papers not being what it used to be. Everyone strives to overcome these drawbacks by looking for other ways, which old literature or course manuals could offer to helpless practitioners: carbon, platinum, greasy inks, gum bichromate, toning, pinhole. The name of Pierre Brochet often appears in the discussions of specialists who wish to approach him to question him on these abandoned processes of which he seems to hold all the keys. In 1981, a retrospective exhibition was organized at the Nicéphore Niépce museum in Chalon-sur-Saône. The following year, Brochet led a charcoal printing course. The resurrection of old processes has just started. In 1983, he created his heliographic engraving workshop and produced a portfolio of ten engraved plates from the original prints by Charles Nègre. The Association for Old Photography (APA) was born naturally from this favorable situation. Brochet, as a French specialist in old photographic processes (bichromate gum, charcoal or platinum printing), is the founder. Holding his troops in hand, he gives through his many courses the taste and the means to revive these little-known techniques. Pierre Brochet's preference goes to heliographic engraving where he is an authority. In addition to his personal images, he knows how to put his talent at the service of the greatest photographers (Salgado, Weiss, Dieuzaide, Nègre, Atget), enhancing their works by these prints carried by the most beautiful art papers, guaranteeing an image almost palpable, with striking relief, eternal by the quality of the pigments it contains. "In original engraving or photographic aquatint engraving on copper, manual wiping and crushing by the rollers of the press cause a modification of the plates, and, consequently, of the proofs. Some numbers will be preferred over others by amateurs. » Brochet produces for the APA a portfolio published in seventy copies: Appel aux sources, a polemical plea to the aid of little-known photographic processes, and

comprising thirty photogravure prints executed in his studio, signed by the authors. In 2004, he published with Béatrice Seguin: Mariette in Egypt or the metamorphosis of ruins.

Pierre Brochet in public collections

Musee Carnavalet, Paris
Bibliotheque nationale de France, Paris
Centre Pompidou, Paris
Bibliotheque historique de la Ville de Paris
Musee Rodin, Paris
La Maison de Monet, Giverny
Musee Nicephore Niepce, Chalon-sur-Saone
Photo Elysee - Musee cantonal pour la photographie, Lausanne
Musee francais de la photographie, Bievres
Galerie Le Chateau d'Eau, Toulouse
Centre national de la photographie, Paris
Ecole nationale superieure de photographie, Arles
Centre photographique d'Ile de France
Mission du Patrimoine, Paris
Institut national de l'information geographique et forestiere, Saint-Mande
Villes de Montpellier, Pithiviers, Saint Florentin, Grasse