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Painting By Claude Viseux (1927-2008) Atomic Composition Dated 1958 Painter Sculptor



1 200 EUR

Signature : Claude Viseux (1927-2008)

Period : 20th century

Condition : Bon état

Material : Oil painting

Length : 75

Width : 63,5

Description

Important framed oil on canvas by the painter and sculptor Claude Viseux* (1927-2008) representing an atomic composition. The former owners thought it was a marine organism, normal for Bretons, in fact this painting like the two other paintings by Pierre Beston de Camboulas and the painting by Achille Richard which come from an estate in Port Manec'h near Nevez/Pont Aven. This canvas is 12F format (61cm x 50cm), the frame has wormholes, but the frame has been treated. Delivery possible by chronopost for: France 40EUR Europe 90EUR Others 150EUR *Claude Viseux is a French painter, sculptor and engraver, etcher and lithographer born on July 3, 1927 in Champagne-sur-Oise and died on November 9, 2008 in Anglet. In 1946, living at the Maison des provinces de France in the Cité

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International University of Paris with the architect Michel Dépruneaux who would remain his lasting friend, he entered as a free auditor at the École nationale supérieure des beaux-arts in Paris to study architecture in the studio of Georges Gromort and Louis Arretche. Claude Viseux abandoned architecture in favor of painting in 1950, the date of his first gestural paintings. His meetings with the architect Jean Prouvé in 1951 - with whom he collaborated on the pavilion for the centenary of aluminum, a removable exhibition hall built in 1954 on a quay of the Seine in Paris, then in 1956 on the design for Abbé Pierre of the House of Better Days, a mobile dwelling of approximately 50 m2, mass-produced and low cost, with the sculptor Constantin Brancusi in 1952 - are to be situated in his personal search for a new form of expression, an approach that places him alongside Corneille, Pierre Alechinsky and Robert Lapoujade within the second School of Paris. His first solo exhibition was held at the Vibaud Gallery in Paris in 1952. His instrumental paintings, based on random tools, date from 1953: elastic bands coated with color, stretched and released on the canvas, the trace of which becomes the act of painting. It was the subject of the inaugural exhibition of Daniel Cordier's first gallery in 1956. It was in the years 1959-1960 that the sculpture of Claude Viseux, described as "protean, dreamlike, fantastic" - a friend of Max Ernst, Man Ray, Francis Ponge and Henri Michaux, he did not disavow a kinship with Surrealism - replaced painting, his first creations being objects found on the seaside that he petrified in wax on the one hand, and imprints of stones and algae cast in bronze on the other.