



PROANTIC

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Post-cubist Triptych - Trees - Pierre Gougerot - 1959



3 000 EUR

Signature : Pierre GOUGEROT (1931-2016)

Period : 20th century

Condition : Bon état

Material : Oil painting on paper

Width : 200

Height : 100

Description

Pierre GOUGEROT (1931-2016) The Trees (triptych) circa 1959 3 oils on kraft paper mounted on Isorel. 100 x 65 cm each (approximately 100 x 200 cm in total) Annotated on the back of the stretcher "P.GOUGEROT, 69 r. Caulaincourt" Provenance: purchased from the artist's studio on rue Caulaincourt Very good condition but a scratch in the lower right corner of the middle panel (see photo) Possibility of buying them separately (1200 euros each) but a bit of a shame because as a triptych, they have an incredible presence! An early work by Pierre GOUGEROT, dating from his post-Cubist period. Executed in the late 1950s while he was attending the Frochot Academy, where he studied under Jean Metzinger and was strongly influenced by the art of Roger de la Fresnaye, Giorgio Morandi,

Dealer

Marie Watteau

19th and 20th century works of art

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and Bram Van Velde. He then formed close friendships with Cottavoz and Olivier Debré, who would have a lasting influence on him. While remaining figurative, his painting would henceforth position itself on the edge of abstraction. A secretive artist, he nevertheless exhibited his works at the Paris Biennale (Malraux, 1961-1963) - at the Salons de la Jeune Peinture (1961 to 1964) - at the Salon des Grands et Jeunes (1964) - in the United States ("20 Young Painters of the School of Paris" 1963-1964) - at the Kriegel Gallery ("Three Young Painters", 1983) - at the Simone Badinier Gallery (1965) - at the Salon des Réalités Nouvelles (1967 - 1989) - at Galerie 7 (rue de Miromesnil, 1968) - at the Jacob Gallery (Extra-groupe) - in the Halle au Blé, in Alençon ("Figuration d'Aujourd'hui" 1973-1974) - at the 1st Contemporary Art Biennale (Brest, 1979) - at the Gustave Courbet Museum (purchase of a work by the Museum) - at the Bernay Museum (with Ubac and Olivier Debré, 1985) - at the Plateau d'Assy (with Tal Coat and Bram van Velde, August 1989) - at the Etienne de Causans Gallery (rue de Seine, 1989) "Shortly before the last war, a little boy uses for the first time in the street the box of oil paints that his parents have just given him. It's near the rue de l'Abreuvoir in Montmartre. A man with a wooden leg buys the paint and takes him to his studio to pay him. It was Gen Paul, it was Gougerot, it was his first client, the one with whom he would work ten years later. In the meantime, before military service, he finds a small job at the Frochot Academy where he meets and works with Jean Metzinger. Then, almost by chance, he finds himself in Gen Paul's studio, where they spent several years of friendship and diverse literary and pictorial encounters. He then moved to his current studio on rue Caulaincourt. Bores, Tal Coat, Pignon, and the painters of the Lyon School, Truphemus and Cottavoz, became part of his circle and guided his artistic approach. Then came the shock: Nicolas de Staël, who managed

to move beyond abstraction and return to
figuration, confirming to Gougerot that one could
paint in opposition to the "gang of abstraction
before!" What followed was the tireless
continuation of this style, a rigor that makes his
painting unclassifiable, erasing the influences of
La Fresnaye, Morandi, and Bram van Velde to
return to his true sources: Romanesque frescoes,
African art, and Persian and Egyptian antiquity.
Pierre Gougerot doesn't need to sign his canvases;
his painting is unique. - Raymond Lansoy