



Jean-pierre Malessauna (born In 1935) - "seated Woman"

4 800 EUR



Signature : Jean-Pierre MALESSAUNA (Né en 1935)

Period : 20th century

Condition : Parfait état

Material : Bronze

Width : 30 cm

Height : 32 cm

Depth : 45 cm

Description

Bronze cast with green patina. Lost wax casting - Bears the foundry mark "Susse Fondateur Paris" under the right buttock. Numbered 1/8. Signed "Malaussena" under the right buttock. Circa 1970/1980. Dimensions: Height: 32 cm Width: 30 cm - Depth: 45 cm. Biography: Jean-Pierre Malausséna was born in Algeria in 1935 where his French family had been established since 1862. He arrived in Paris at the age of 10. Born deaf, his parents enrolled him in the Dr. La Pall Specialized Institute where he was taught spoken and written French. He learned French Sign Language (LSF) by spending time with deaf friends. He created his first clay sculpture, which he titled "Mother and Child," at the age of 10. Upon returning to North Africa, he entered the National School of Fine Arts in Algiers, where he

Dealer

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remained for four years. A scholarship allowed him to be admitted to the preparatory class for the sculpture section of the École des Beaux-Arts in Paris in 1956. He stayed there until 1964, attending classes in the studios of Adam, Janniot, Leygue, and Yenrenc. He won several prizes and was twice a finalist for the Grand Prix de Rome. However, one of his professors refused to award him the first Grand Prix de Rome because of his deafness. Jean-Pierre Malausséna has participated in numerous exhibitions in France and abroad and has received many awards (Galerie Colette Dubois, Paris; Galerie Hisaka, Nu Mazu-shi, Japan; Taylor Foundation Prize and Susse Prize, Rodin Museum, Paris; 2004 Sudo Art Museum, Tokyo; 2006 Ueno Art Forum, Tokyo). He has been named a Knight of the Order of Academic Palms, a Gold Medalist of Arts, Sciences and Letters, and a Commander of the International Order of Arts. Jean-Pierre Malausséna's work is distinguished by the contrast between gold and black, as well as by the juxtaposition of different materials. For him, sculpture is a powerful means of expression and communication. Regarding his sculptures, he states: "I use different materials: primarily bronze and resin for the bodies. The supports are mostly pieces of wood of various shapes." From this confrontation arises an emotion that I translate with a single word: "shadow," "gossip," "youth," "expectation," for example. As for female bodies, it is to Paul Belmondo that I owe the advice to draw them for at least two hours a day. (Paris-Manaus Gallery)