



Collage By Claude Massé (1934 - 2017).



250 EUR

Signature : Claude Massé (1934 - 2017).

Period : 20th century

Condition : Parfait état

Material : Paper

Length : 29,7 cm.

Height : 21 cm.

Description

Made with 22 labels from Maison champenoise Octogénaire, 2 labels from BanyulsBrut, several cut-outs forming a stylized face, a cut-out of an African statuette. Important scribbling in black felt pen. On the back: 5 labels from Maison champenoise Hérard. Dedicated, signed and dated April 9, 2014. Maximum dimensions: 29.7 cm x 21cm. 70s brushed aluminum key frame (31 cm x 23.6 cm x 3.6 cm). Perfect condition. Claude Massé (1934 - 2017) visual artist, author, promoter of Art Brut. Son of writer Ludovic Massé (1900-1982) and art enthusiast, he met dozens of painters, sculptors and writers. Many, like Jean Dubuffet, became his friends. His godfather is Tristan Tzara and he posed many times for Raoul Dufy from 1947 to 1952. He became fascinated by Art-Brut

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and his meeting with Nataska was a revelation. Beginning in 1959, he built up a very important collection of this marginal Art which he called "Art Autre", much of which would be part of which was donated in 1999 to the Musée de la Création Franche in Bègles. Jean Dubuffet suggested he put together a selection for presentation at the Fondation de l'Art-Brut de l'Art-Brut in Lausanne. Director of the Musée d'Art Moderne de Céret from 1966 to 1972, where he organized fourteen major exhibitions. Fourteen major exhibitions, he made friends notably with Claude Viallat, Marc Chagall and Pablo Picasso. Cork is a rot-proof material that reassures Claude Massé in his need for the tangible. Claude Massé began sculpting cork in 1979, giving birth to a population of singular characters: the Patots, an army of strange little men with staring eyes and bruised by strange scars. The Patots represent an impure form of art, which makes them more alive than life. At any moment you expect them to start moving, to shake en masse like an army. The Patots are invaders, settling on our territory on our territory and dominate us. Smiling, grumbling, sneering corks, peaceful stringy fellows with begging eyes or tutelary geniuses bloated with straps and nails, they're there, still staring at us. This is an art of silent forms, born of the cry of a tree whose skin is being torn off. After years of creating with his favorite material, Claude Massé is heading, in 2010, in a completely different direction, more graphic but just as original: Champagne labels. "From cork to Champagne, there's only one step." This is the calming, soothing period of collages, aerial as much as that of the Patots was close to the earth. "Collage remains first and foremost a game, it's pieces that you fit one on top of or under the other with more or under each other, with varying degrees of success. A multitude of possibilities are open to this creation. He went on to produce almost 4,000 collages. An art of papers thickened with raw

drama of blood, earth and gold. Claude Massé speaks silently of the cries of the world. "The collage essentially on brown kraft envelopes, a color that reverberates throughout my work. my work. I proceed as follows, I draw on the blank right-hand side of the label, then I cut out without precision...precision..." Claude Massé speaks to us of the people of those who are the most numerous: the anonymous, he speaks to us of what unites humanity in diversity and the multiple, that is to say each one of us. each and every one of us. Claude Massé celebrates the individual in his or her originality and connection. Each of his collages serves as a link with the previous and the next, as well as with the support. The material of the collages also makes the link: old wine labels, old newspaper cut-outs, etc.... Her plastic work is presented in numerous exhibitions and public and private collections and private collections in France and abroad. An important collection of works (sculptures/collages/books) is preserved at La Pinacothèque de Bordeaux, run by her son Christophe Massé.