



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Albert Coste (1895-1985), *blue Abstraction*, Gouache On Paper, Signed, Framed.



1 200 EUR

Signature : Albert COSTE (1895-1985)

Period : 20th century

Condition : Bon état

Material : Gouache

Width : 48

Height : 65

Description

Albert Coste was first introduced to music by his mother, who was a musician. In 1909, he attended classes at both the Marseille School of Fine Arts and the conservatory of music. A tram accident in 1916 forced him to undergo amputation of the index and middle fingers of his left hand. He was permanently discharged from military service, and his career as a cellist was jeopardized. From then on, he devoted himself more specifically to painting and continued his studies in Paris in Cormon's studio. Starting in 1920, he participated in numerous group exhibitions and Salons in Paris and Aix-en-Provence, where he met Maurice Denis and frequented his studio. Together with Denis, he created the frescoes for the chapel in Thonon. In 1922, he settled in the Aix area while continuing to participate in major

Dealer

Galerie Jeanne Bossert

Art Gallery

Mobile : 0769000386

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group exhibitions in Paris (Indépendants, Réalités Nouvelles, Salon d'Automne, etc.). In 1933, in Aix-en-Provence, the artist held his first solo exhibition, curated by Maurice Denis. In 1935, he was appointed professor at the École des Beaux-Arts in Aix-en-Provence. In 1941-1942, he met Albert Gleizes in Saint-Rémy-de-Provence and remained deeply close to him until his death. Gleizes notably curated the exhibition of his works in 1942 in Aix. For his part, from 1953 to 1956, he organized exhibitions to promote the work of Gleizes and his disciples. He created numerous decorative works for public buildings, particularly the Faculty of Law in Aix, designed by architect Fernand Pouillon. Albert Coste participated in a group exhibition with Gleizes, Delaunay, Villon, Herbin, and Léger, and in 1967 with Calder, Masson, and Messagier. Initially painting still lifes and various subjects in a style reminiscent of Gauguin and the Nabis, he then turned to abstraction, creating compositions very similar to those of Gleizes, which were in line with the general spirit of postwar French abstraction centered around Bissière, Manessier, and Lapidus. His works are now held at the Albert Gleizes Foundation in Paris, the Longchamp Museum in Marseille, the Réattu Museum in Arles, the Carpentras City Museum, and elsewhere. Gouache on paper, signed, framed.