



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Original Illustration In Black Felt-tip Pen And Color By Reiser (1941-1983), Signed Lower Right



4 750 EUR

Signature : REISER

Period : 20th century

Condition : En l'etat

Width : 26,4 cm

Height : 30,3 cm

Description

Original illustration in black felt-tip pen and color by REISER (1941-1983), signed lower right--from the Cornette de Saint Cyr auction in Paris--a copy of the lot description will be provided to the buyer. - Dimensions: 30.3 cm x 26.4 cm (visible area). Jean-Marc Roeiser, known as Reiser, born on April 13, 1941, in Réhon, Meurthe-et-Moselle, and died on November 5, 1983, in the 4th arrondissement of Paris, was a French editorial cartoonist and comic book author known for his biting satirical cartoons. Reiser came from a modest family: his mother, Charlotte Roeiser, was a housekeeper, and he never knew his father's true identity--perhaps the soldier Pierre Roussillon, as his mother claimed. He dropped out of school at age 15 in 1956, worked for a time as an apprentice at Couleurs Lefranc,

Dealer

N°7 GALLERY

Antiquités - tableaux - art

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La Fontaine

Verneil-le-Chétif 72360

and then joined the wine merchant Nicolas, where he remained for four years until 1960[1]. Self-taught in drawing, Reiser began his career as an illustrator in 1958 by publishing in various minor magazines, such as **Blagues** (under the pseudonym JIEM) and **La Gazette de Nectar**, the in-house newsletter at Nicolas (under the pseudonym J.-M. Roussillon). He submitted his drawings to Cavanna as early as 1958 and published in Cavanna's magazine, **Les Cordées** (formerly **Zéro**). In 1960, he helped launch the monthly magazine **Hara-Kiri**, founded by Cavanna, Georges Bernier (Professeur Choron), and Fred (Fred Othon Aristidès)--a magazine that would become one of the jewels of 1960s underground culture. After returning from military service in 1963, he stopped signing his drawings with his pseudonym Jiem (short for "J.M.," the initials of his first name) and began using his last name instead. In 1966, he joined the magazine **Pilote**, where he collaborated with Gotlib, Alexis, Mézières, Mandryka, and others. In May 1968, he drew for **Action**, alongside Siné and Wolinski. After **Hara-Kiri Hebdo** was banned in 1970 due to its disrespectful announcement of General de Gaulle's death (the famous "Tragic Ball in Colombey: One Dead"[2]--an iconoclastic conflation of the general's death and the fire at a dance hall in Saint-Laurent-du-Pont in Isère, where 146 people perished)--he naturally began contributing to **Charlie Hebdo**, its successor, starting with the very first issue. Throughout his career, Reiser also published in **La Gueule ouverte** (he took a keen interest in environmental issues, particularly solar energy), **BD**, **Charlie Mensuel**, **Métal hurlant**, **L'Écho des savanes** (the latter in collaboration with Coluche), and **Le Monde** (summer 1978[3]). His body of work is extensive. His eponymous characters, such as Gros Dégueulasse and Jeanine, are well-known, but his true heroes are ordinary people navigating highly original storylines. His drawings have been compiled into numerous collections: **Ils sont*

moches*, *La Famille Oboulot en vacances*,
Les Oreilles rouges, *La Vie au grand air*,
Vive les femmes, *Vive les vacances*, *La
Vie des bêtes*, *On vit une époque formidable*,
Les copines, *Phantasmes*, etc. The *Sales
Blagues* series, published in *L'Écho des
Savanes* and continued by Vuillemin, continues
to attract a large readership....