



**PROANTIC**  
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## Roger Desserprit, Preparatory Drawing For Sculpture, N ° 2



950 EUR

Signature : Desserprit

Period : 20th century

Condition : Bon état

Width : 23 cm

Height : 32 cm

### Description

**ROGER DESSERPRIT (1923-1985)** Roger Desserprit started painting in 1938 and joined the Ecole des Beaux-arts in Paris in 1941. He discovered the works of Derain, Vlaminck, etc. in the galleries of Boulevard Saint-Germain. Its first period is quite close to Cubism. Both painter and sculptor, it was through the poet André Frénaud that he got to know Bazaine, Ubac and Vieira da Silva, whose workshops he regularly attended. It was at the latter that he met the Uruguayan Carmelo Arden Quin, initiator of the MADI group founded in 1946 in Brazil. A group exhibition was organized in 1950 at the Colette Allendy gallery. Desserprit will then work with Gregorio Vardanega and José Bresciani. Meets Michel Seuphor, Marcelle Cahn, Arp, Herbin and Felix Del Marle. In 1949, he participated in the

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French ceramics and painting of the featase.

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young Salon des Réalités Nouvelles (Founded in 1946). He is a member and treasurer of the show and receives support from Fernand Leger, Sonia Delaunay, Pevsner, Herbin and Kupka. In 1951, the Espace Groupe manifesto created by André Bloc appeared: the 23 signatories, including Vasarely, Schoffer, Jacobsen and Desserprit, claimed a synthesis of the arts, plastic creation must be functional and be part of a real space: "An art become spatial through the sensitive and modulated penetration of light into the work, an art whose design and execution are based on the simultaneity of aspects in the three dimensions not suggested but tangible. »1951: Special exhibition of Desserprit at Colette Alendy's: Luminous Structures and Reliefs. Complimentary comments by Michel Seuphor. It was in the 1970s that he found his style with more flexible lines, free from interior formalism, light worked with space and abolished the notions of measurement and technicality. His works are present in the collections of the Museum of Modern Art of the city of Paris, Musée des Ursulines de Macon, Musée de Grenoble. This drawing is a preparatory study for a sculpture. The representation of the volume is typical of the drawings of sculptors.