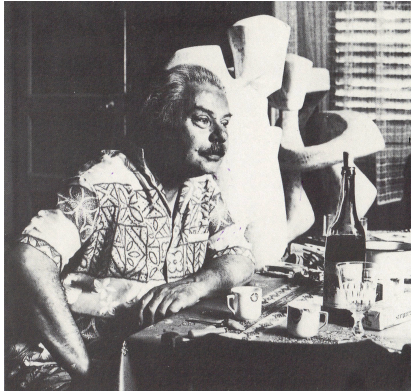


# Galerie E.G.P



## Roger Desserprit

Born in 1923 in France

Roger Desserprit was born on 9 March 1923 in Buxy, Saône et Loire (FR).

From a very early age he was thoroughly interested in drawing and painting. He started studying painting in 1938 and integrated the prestigious Ecole des Beaux-arts in Paris in 1941, at the age of 18.

However, the overwhelmingly classic teaching of the Ecole did not suit the artist. When he later mentioned his years of learning (1941-1943) at the Ecole des Beaux-Arts of Paris, he evokes the Michelangelo plasters that were representing the modernity while the majority of assignments were studies of antiques figures.

His discovery of the movements of the late 19th century and the early 20th century were essentially through his readings (Van Gogh, Gauguin) and by his visits to art galleries in the “*Quartier latin*” that were exhibiting the works of Derain, Vlaminck and so forth.

From 1943, he was often constrained to travel sanatoria where he painted his hands in a way formally close to cubism. Three years of illness will lead him to consider as urgent the encounter with other artists to find “authenticity at an age when confrontations and critics are obligatory and necessary”.

### THE MADI GROUP

It is through his friend, the poet André Frénaud, that he met Ubac, Bazaine and Vieira da Silva. He will regularly be at the latter’s studio where he was introduced to the South American artistic community and in particular to Carmelo Arden Quin, who initiated the MADI movement in 1946 in Brazil.

Next, Roger Desserprit worked with Juan Mêle, Gregorio Vardanega and José Bresciani and will multiply his encounters: Michel Seuphor, Marcelle Cahn, Herbin, Arp, Del Marie.

In 1949 he participated in the *Salon des Réalités Nouvelles* (founded in 1946).

In April 1950, the Colette Allendy Gallery organised a MADI exhibition with works by Arden Quin, Bresciani, Desserprit, Eielson, Vardanega. The exhibition was transferred to the *Salon des Réalités Nouvelles* that year, where a room is dedicated to MADI.

20 West 20th Street, 2nd floor  
New York, NY 10011 | USA  
+ 1 (212) 822 8509

[contact@artegp.com](mailto:contact@artegp.com) | [www.artegp.com](http://www.artegp.com)

20, rue Germain Pilon  
75018 Paris | France  
+ 33 (0)9 81 20 52 57

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MADI theories are based on an abstract aesthetic of geometric type; it is issued from Mondrian plasticism, on the thoughts on concrete art of Van Doesburg.

Roger Desserprit is clearly a part of the avant-garde of his time.

## GRUPE ESPACE AND THE EXHIBITION AT COLETTE ALLENDY'S

In 1951 a non-dated manifesto was published with the help of the publication *Art Aujourd'hui*, a publication founded by one of the members of the group, André Bloc. The 23 signatories including Del Marie, the president Béothy, Desserprit, Gorin, Jacobsen, Lardera, Schoffer and Vasarel as well as architects, claim the integration or the "synthesis of all arts".

With contemporary techniques as well as a non-figurative form of expression that impacted directly the members of the community, the plastic creation must be functional; be in an "Espace Réel" (a real space).

*"An Art that has become spatial by the sensible and modulated penetration of Light in the work of art, an Art for which the conception and the execution is based on the simultaneity of the aspects in the non-suggested but tangible three dimensions."*

It is worth mentioning Desserprit's solo exhibition "Structures et Reliefs Lumineux" in 1951 at Colette Allendy's. Michel Seuphor comments in favour of this exhibition in *Art Aujourd'hui* (serie 2, num.7, July 1951) as well as Georges Boudaille in the magazine *Art* (18 mai 1951).

## THE SALON DES RÉALITÉS NOUVELLES

Since 1949, Roger Desserprit has been exhibited at the Salon that takes place at the Paris Museum of Modern Art and refers to an "abstract/concrete/constructivist/non-figurative art".

Geometric art is predominant. The Committee, renewed in 1947 is composed of the artists Arp, Besançon, Sonia Delaunay, Dewasne, Gleizes, Gorin, and Pevsner.

Roger Desserprit presented several paintings one of which (Structure Blanche (n°1)) caught the eye of Fernand Leger. He will also found the support of Pevsner, Closon, Herbin, Sonia Delaunay and Kupka.

## THE 1970'S WORKS

The 1970's artworks are in line with the artist's evolution.

The lines became more flowing, seemingly liberated from the anterior formalism. The light brings its contribution by its connection to space, abolishing the notions of measure and technique.

Desserprit saw his active role in groups and artistic movement as a necessary stage in his evolution but not a decisive one. The notions of synthesis and harmony are obvious.

Roger Desserprit gave worrying metaphysical interrogations the symbolic answer of the artist, asserting his resolution to be a painter.

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# Galerie E.G.P

## Solo exhibitions (selection)

2010: Galerie E.G.P, Paris (FR)

1998: Galerie Park Palace (Monaco)

1989: Galerie Franka Berndt, Paris (FR)

1978: Château des Fontaine, Université de Picardie (FR)

1957: Galerie Pagani, Milan (IT)

1957: Décoration sculptée dans l'Eglise Saint-Jacques d'Amiens (FR)

1951: Galerie Colette Allendy, « Structures et reliefs lumineux », Paris (FR)

1950: Galerie Colette Allendy, exposition MADI, Paris (FR)

## Salons / Biennales / Awards

1961 - 1963: Salon de la jeune sculpture (FR)

1957: 1<sup>st</sup> price at the Bordeaux Biennale (FR)

1958: Honorary price at the Milan Triennale (IT)

1949-1961: Salon des Réalités Nouvelles (FR)

## Public Collections

Museum of Modern Art, Paris (FR)

Musée des Ursulines, Mâcon (FR)

Musée de Grenoble (FR)



Roger Desserprit, Composition, 1977, Oil on canvas

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