

SAVE THE DATE 23 – 30 JANUARY 2022
BRAFA ART FAIR
TOUR & TAXIS – BRUSSELS
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After more than a year of suspension of international fairs due to the health context, the team of the Alexis Pentcheff Gallery is particularly impatient to return to the aisles of the BRAFA, a prestigious fair in which the gallery has participated with enthusiasm for many years.

In the heart of the Brussels winter, the vast halls of Tour & Taxis welcome this warm event, which gathers more and more collectors over the years.

This year, the gallery will have the privilege of presenting an exceptional and unpublished surrealist work by Salvador Dali, imagined for the historic Dream of Venus Pavilion at the World's Fair in New York in 1939.

In the rest of our selection, the southern ports, which have always inspired artists, and which are one of the gallery's favorite subjects, will be honored, from Collioure to Saint-Tropez, via Marseille, notably under the colors of Henri Martin, Albert Marquet or of André Lhote.

Some muses will also light up the walls of our stand: Jeanne Manguin arranging a bouquet of flowers in a painting with explosive colors painted in 1906 or a sensual model painted by Moïse Kisling on a green background.

GALERIE ALEXIS PENTCHEFF

BRAFA 2022

BRUXELLES / 23-30 JANVIER

The image is a reproduction of Salvador Dalí's 1929 painting 'The Great Masturbator'. It is a surrealist work characterized by Dalí's signature style. In the foreground, a man with a pale, elongated face and a crown of thorns lies on a white cloth. His body is distorted, with a large, green, tentacle-like appendage emerging from his groin. This appendage is entwined with a large, purple, phallic shape that has a face and a crown. In the background, a large, pale, elongated face with a crown of thorns is visible, and a large, green, tentacle-like appendage emerges from its groin. The background is a deep blue, with a large, green, tentacle-like appendage emerging from the bottom right. The overall composition is highly symbolic and dreamlike.

An exceptional surrealist work of
Salvador Dali realized in the framework of
the World's Fair in New-York in 1939



Salvador DALÍ (1904 -1989)

Le rêve de Vénus , 1939

Project for a living painting
for the *Dream of Venus* pavilion,
New-York World's Fair, 1939

Oil on canvas
lined on cardboard,
signed and dated 1939
on the top right corner,
40,5 x 50,5 cm.

Provenance :
Former Alain de Léché collection
Private collection, France

An exceptional surrealist work of Salvador Dali realized in the framework of the World's Fair of New-York in 1939



In June 1939, Dali imagines for the World's Fair of New York a surrealist work in the form of a whole pavilion, an architecture like Gaudi's, ephemeral and interactive, called The Dream of Venus.


On the building's baroque façade, a Boticelli Venus sits alongside sculptures of mermaids, while a fish head served as the entrance window, topped by a pair of spread legs. Inside, visitors were immersed in a dreamlike world of installations, including two pools that hosted an aquatic show of nude naiads and a room in which one could watch Venus sleeping.

Shortly before, an exhibition at the Julien Levy Gallery in New York (from March 21 to April 18, 1939) had been organized as a prelude to the great surrealist coup d'éclat that was the pavilion at the World's Fair, which was to make French surrealism better known across the Atlantic and which in fact one of the first installations of the history of art.

Between popular fairground attraction, theater, architecture, painting and dance, the Dream of Venus Pavilion was intended to be a true immersive artistic experience.

The painting that we present, illustrating the room of Venus, testifies to the American adventure of Salvador Dali and the evolution of its practice towards a contemporary art such as one will experiment it after the war in the second part of the XXth century.

Coming from a private collection, it formerly belonged to the viscount Alain de Léché.



Continuation of the BRAFA 2022
selection Alexis Pentcheff Gallery



Henri MANGUIN (1874 -1949)

La bouquetière, 1906

Oil on canvas,
signed lower left
and dated 1906,
92 x 73 cm.

Provenance :
Private collection, France

History :
Acquired from H. Manguin
by H. Bonan, Tunis, 1939
Sale, Paris, Palais Galliera,
1967, n°67
Coll. Mrs Joseph King, 1981
Gallery Urban, Paris.

Exhibitions :
Manguin, Galerie de l'Ely-
sée, Paris, 1938, n°2.
Norton Gallery and School
of Arts, Florida, 1981.

Bibliography :
Lucile and Claude Manguin
(dir.), Henri Manguin, cata-
log raisonné de l'oeuvre
peint, Ides et Calendes,
Neuchâtel, 1980, reproduced
under no. 245 on p.117

Henri Manguin, the painter of happiness

Manguin is one of the early Fauves, represented in the outrageous hall of the 1905 Salon d'automne by five of his paintings. The whole of its work is characterized by the happiness which emerges from it, that of its happiness family happiness that can be read in his paintings.

In a southern light, Henri Manguin paints his wife Jeanne, his favorite model, arranging an opulent bouquet of flowers whose tones echo her toilet.

Of an exquisite freshness, this painting gives us us to see the family intimacy of the painter, the happiness and the quietude of a spring morning in the South. An outstanding colorist, Manguin opposes here warm tones that he declines in the lower part of the painting and for the toilet of Jeanne, to cooler tones that blossom in the background.

Henri MARTIN (1874 -1949)

Le port de Collioure

Oil on canvas, signed lower left, 73 x 85 cm.

Provenance :
Estate of the artist
Private collection, France



Henri Martin in Collioure

In 1923, Henri Martin bought a house in Collioure. He went there every summer until the beginning of the war. In July, he left Labastide-du-Vert, his southern resort, to go a little further south, to this small port that the Fauves had adored.

The painter Henri Marre was a childhood friend of Henri Martin. They were both students at the Toulouse School of Fine Arts and he is a lover of Collioure, where he likes to live part of the year. He took his friend into the narrow streets of the picturesque little port, which also held the artist's interest. Henri Martin ends up not only buying a house there but also to rent a studio on the port.

From pictorial emotions to artistic friendships, since the Fauves, this is how Collioure conquered the painters, like Saint-Tropez at the same time. Sunny and picturesque, in the hollow of the Vermeille coast and influenced by nearby Spain, Henri Martin's motives were not limited to the return of anchovy fishing on the quays animated by blue and pink silhouettes, but his sensitivity also led him, as in Labastide which he loved so much, to the old stones of the houses.

Albert MARQUET (1874 -1947)

Marseille, le Vieux Port et Notre-Dame de la Garde, 1916

Oil on canvas, signed lower left, 54 x 73 cm.

History:

Purchased by Druet from Marquet in 1916
Galerie Druet, Paris (on the back of the
frame, label of the Gallery Druet n° 11031)
Galerie Schmit, Paris, 1967

Exhibitions :

Buenos Aires, Argentina, Amigos del Arte, 1926
Oslo, Norway and Helsingfors, Finland, 1927
La Rochelle, 1927
Paris, Schmit Gallery, May 17 - June 17, 1967

Bibliography:

Exhibition catalog, Schmidt Gallery, May 17 - June 17, 1967, No. 43 in the catalog and reproduced on p.55



Albert Marquet, Marseille at the time of the First World War

In 1905, responding to Manguin's invitation to Saint-Tropez, Marquet stayed for a while at the Villa Demi re. Camoin joined him, marking the starting point of a studios coastal journey. The two artists traveled along the sea, went to Agay to paint with Valtat and Cross, and visited Marseille.

It was during the First World War, between 1916 and 1918, that Marquet returned to the city, renting a studio on the Rive-Neuve quay overlooking the port. From this point of view, he could devote himself to the observation of a teeming life, which was organized around the basin, crowned by the Pont bridge that connects the two banks of the harbor.

Here, however, Marquet switches sides and stands in front of his studio, on the town hall side, to observe, in the background the misty silhouette of Notre-Dame de la Garde.

In the foreground, Marquet captures (notably through attitudes and movements) an instantaneousness that gives substance to the pictorial reality, to the point of pictorial reality, to the point of conferring to him, in a way a little paradoxically, a character of universality and permanence.



André Lhote
Nu au bateaux

Oil on canvas, signed lower right, 60 x 48 cm.

Provenance :
Private collection, France

André LHOTE (1878 -1962)

André Lhote was born in Bordeaux in 1885 into a modest family. He joined a cabinet making workshop where he learned ornamental wood carving and then began to take courses at the School of Fine Arts in his native city. In 1905, he decided to devote himself to painting and left the sculpture workshop, despite his parents' advice to the contrary. He was introduced to the paintings of Gauguin and Cézanne which seemed to him to be a revelation of modernity in painting. He met Jacques Rivière (1886-1925), the future director of La Nouvelle Revue Française, who became one of his close friends.

In 1907, Lhote was admitted to the Salon d'Automne, which he attended every year. He also exhibited at the Cercle de l'Art Moderne in Le Havre from 1909 and the following year the Druet Gallery gave him his first private exhibition.

Around 1912, his research, inspired by primitive art and Romanesque frescoes, led him to develop a new formal approach
new formal approach: cubism, which he appropriated in a rather personal conception. He exhibited in Stockholm in 1913 and then at the Galerie Vildrac in the spring of the following year.



André Lhote
Port méditerranéen

Oil on paper lined on canvas, stamped lower right, 69 x 86 cm.

Provenance :

Collection André Lhote Collection Simone Lhote Private collection, South of France

From 1917, Lhote taught painting at the Atelier libre, boulevard du Montparnasse and joined the group of synthetic cubism. Between 1918 and 1921, he also taught at the Atelier d'Études, boulevard Raspail, at the Académie moderne, rue Notre-Dame des champs and at the Académie Montparnasse.

At the end of the First World War, he began his activities as an art critic, notably with the Nouvelle Revue Française (the painter was integrated into the "Young French Painting" group) and took a position, in his writings and conferences, on polemical issues concerning modern painting. In 1921, Lhote exhibited at the Rosenberg Gallery.

In 1925, he opened the André Lhote Academy on rue d'Odessa, in the Montparnasse district, which received students from all over the world, including Tamara de Lempicka, Hans Hartung, etc. He taught there until the end of his life.

Lhote discovered the village of Mirmande in the Drôme and began to revive it. He set up his summer academy there, attracting painters and lovers of old stones.

On the occasion of the 1937 International Exhibition of Arts and Techniques, Lhote composed two large panels for the Palais de la Découverte: The Gas and The Derivatives of Coal. The following year, he discovered the village of Gordes where he bought a house. He will welcome Chagall during the war.

After the Second World War, he settled in La Cadière d'Azur. He travels to Egypt, Brazil...

In the 1950s, he executed a large decoration for the Faculty of Medicine in Bordeaux, published several essays and received the Grand Prix National Prize of Arts. Many retrospectives are devoted to him, including by the National Museum of Modern Art. The artist died in January 1962.

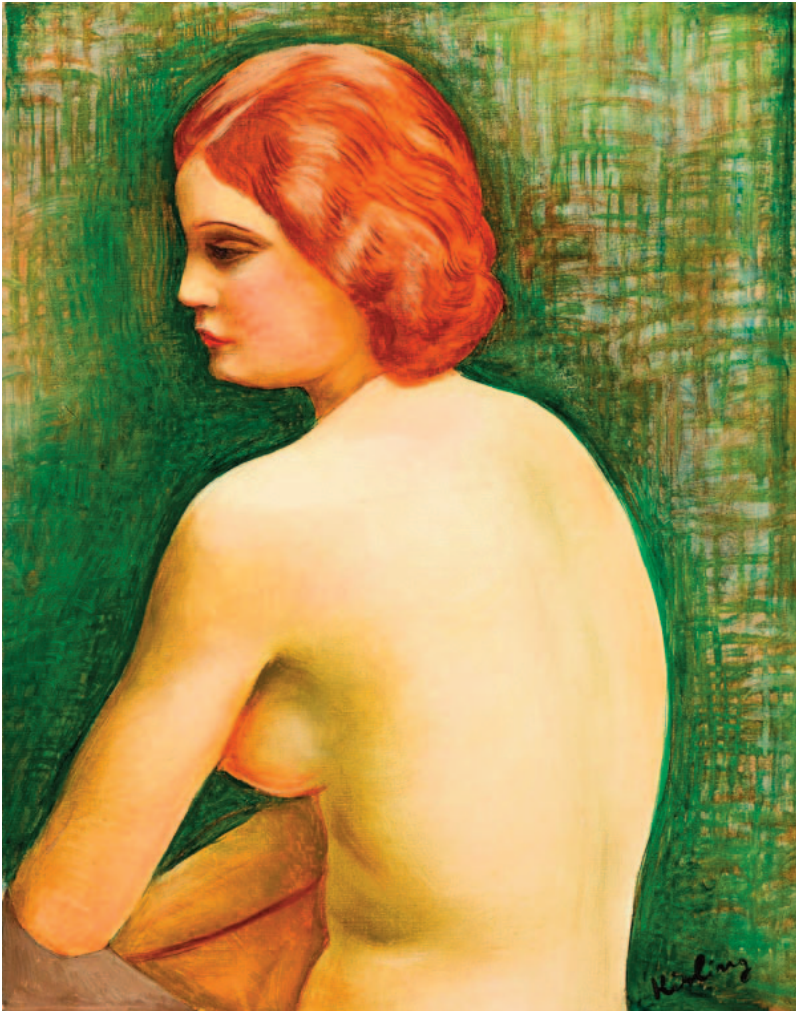


Moïse KISLING (1891-1953)

Nu sur un fond vert

Oil on canvas, signed lower right, 35 x 27 cm.

Provenance:
Private collection, South of France



It was on the advice of Pankiewicz, his teacher at the School of Fine Arts in Krakow, that Moïse Kisling, of Polish origin, arrived in Paris in 1910.

In Montparnasse, he met Juan Gris, Picasso, Soutine and Modigliani, with whom he became particularly close friends. He visited Brittany, intrigued by the profound renewal initiated by the Pont-Aven School.

In 1913, he also went to Céret, which was then called "the Mecca of Cubism", and where Matisse regularly enjoys staying. The young man was influenced by the great artistic figures of the beginning of the century, first and foremost Cézanne, whose lesson was beginning to be understood and applied. Like him, he endeavors to paint still lifes of a great sobriety, which are pretext to the construction by facets of geometrical forms.

But Kisling's inspirations are broader, they intertwine to form his own style, giving birth to melancholic and sensual characters, to explosive bouquets or to resolutely constructed landscapes. At the crossroads of several influences, he develops a singular expression, filled with an enigmatic sensuality, as evidenced by this "Nude on a green background".

In 1919, the Druet Gallery gave him his first exhibition. Shortly after the Second World War and after returning from several years of exile in the United States, far from his family, the painter settled in Sanary in the villa he had built at the end of the previous decade. From the 1920s onwards, several stays in the small seaside town in the South of France had decided the couple to gradually make it their home. It is there that he died in 1953.



Located in the heart of downtown Marseille, the Alexis Pentcheff Gallery was created in 2009 by Alexis and Giulia Pentcheff. Specialized in 19th and 20th century painting, its artistic choices are most of the time guided by the southern light, among the works of talented painters who approached the Mediterranean shores

The gallery has organized more than thirty temporary exhibitions, monographic or thematic, accompanied by catalogs: Auguste Chabaud, "Fauvism and Modernity in Provence", Joseph Inguimberty, Alfred Lombard, "The Spirit of the South", René Gruau, César, Le Corbusier, Maurice Utrillo, Paul Jouve... and has also participated in several international professional events such as the BRAFA in Brussels and the Biennale Paris.

In 2015, the exhibition space on rue Paradis was refurbished and enriched with a specialized bookstore, Le Puits aux Livres, offering a wide range of reference works on painting, sculpture, decorative arts and architecture, as well as a space devoted to antique frames, offering collectors and art lovers a place entirely dedicated to them.



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