



**PROANTIC**  
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Roger Chastel (1897-1981), Oil On Canvas, View Of Notre Dame De Paris, 20th

650 EUR



Signature : Roger Chastel

Period : 20th century

Condition : Bon état

Material : Oil painting

Width : 52 cm

Height : 60,5 cm

Description
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View of Quai de la Tournelle. Work on the material, beautiful contrast rendered by the turquoise-colored Seine. Signed lower left Chastel. Signature to be restored. Good condition. Dimensions: with frame: 60.5 x 52 cm. at sight: 31.5 x 39.5 cm Painter of animated compositions, landscapes, still lifes, engraver, illustrator, painter of tapestry cartoons, sets and theater costumes. Postcubist. His father was a banker and collector. In 1914, Roger Chastel entered the Atelier Cormon at the École des Beaux-Arts in Paris, which he left quite quickly for the Atelier Jean-Paul Laurens at the private Académie Julian. Having been mobilized in 1916, he was released in 1919 and enrolled at the Ranson Academy. At the same time, encouraged by the caricaturist Sem, he published fashion drawings and

Dealer
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humorous drawings in newspapers, among others in the *Gazette du Bon Ton*. He exhibited for the first time in 1924, at the Salon d'Automne. Despite the difficulties, he decided in 1925 to devote himself entirely to painting. In 1928, he settled permanently in Saint-Germain-en-Laye. He has participated in a number of group exhibitions, including: the Salons d'Automne, des Tuileries, des Surindépendants, then 1935 Temps present at the Petit-Palais in Paris; 1936 at the Carnegie Institute in Pittsburgh; 1938 at the Venice Biennale; 1946 Les Quatre Murs at the Galerie Maeght; 1951 Menton Biennale and first São Paulo Biennale for which he received the Grand Prize; 1953 second Biennale in São Paulo; 1956 at the Guggenheim Museum in New York; the Salon des Réalités Nouvelles in Paris, which devoted a tribute to him in 1992. He has shown his painting in numerous personal exhibitions in Paris on numerous occasions, notably at the Luxembourg Museum, in 1984 a posthumous retrospective was organized at the Art Museum Modern City of Paris. In France, he received the Painting Prize from the Georges Bernheim-Darnétal Foundation and the Grand Prix National de Peinture in 1932, the National Prize for Arts in 1961. From 1963 to 1968, he was an attentive and attentive teacher at the École des Beaux-Arts in Paris, where he offered his students a benevolent opening to the most contemporary means of expression. In 1968, he was elected a member of the Institute of Fine Arts. In 1938, he executed Pax Genetrix one of the four decorative panels offered by France for the Assembly Hall of the Palace of the League of Nations (SDN) in Geneva, the other three being due to Édouard Vuillard, K.-X. Roussel, Maurice Denis. His own works immediately indicate Cubist influence. In 1929-1930, he returned to a neorealist figuration, at a time when, for historically diverse reactionary reasons, a disaffection towards the aesthetic advances of the beginning of the century was frequently manifested. At this time, he became involved

with the great collector Paul Guillaume. On the eve of the Second World War, he took from Cubism the multiplicity of plane projections of each object, but in a freer graphic design and in sensitive colored ranges. He seeks the balance of colored planes, in an austere and restrained range, where a stridency often bursts out, akin to the muted scales of Braque. His paintings are present in the collections of several museums: Baltimore, Boston, Luxembourg, Paris (National Museum of Modern Art and at the Musée d'Art Moderne de la Ville de Paris), Pontoise, Pittsburgh, Sao Paulo, Tunis and Turin.