



PROANTIC  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

---

## Léopold Survage (1879-1968) "footballer" Graphite, Signed And Workshop Stamp Lower Right



900 EUR

Period : 20th century

Condition : Etat d'usage

Material : Paper

Width : 19

Height : 26

### Description

Léopold SURVAGE, Léopold Frédéric Léopoldovitch Stürzwage (1879-1968) born in Moscow "Footballeur" graphite, signed and stamped lower right, dated 36. Of multiple origins (Finland, Denmark, Russia) naturalized French in 1927. The Russian years His father, Léopold Édouard Stürzwage, is a citizen of Villmanstrand (now Lappeenranta in Finland). Léopold Survage was baptized into the Protestant religion. In 1886 he lost his mother, and the following year entered the Saint-Pierre et Saint-Paul school. On leaving high school, he worked in his father's piano factory from 1897 to 1900, becoming an apprentice piano maker. Fascinated by drawing and painting from an early age, he entered the Moscow School of Fine Arts in 1899 with Constantin Korovine and Leonid Pasternak, and

### Dealer

Art & antiquités Mouttet

Sell/Buy paintings and antiques

Tel : 0033 6 16 39 07 20

49 av Thiers

Nice 6000

visited the Shchukin private collection: Manet, Gauguin, the Impressionists, Matisse and others. In 1903, he painted his first known work: Moscow, and took part in various exhibitions, including the "Stephanos" exhibition in 1907-1908 at the Stroganov School House and the "Valet de Carreau" exhibition in 1910-1911. Meanwhile, his father had gone bankrupt. He liquidated his business and, with the little money he had left, moved to Paris on July 12, 1908 with Hélène Moniuschko, whom he had married on January 20, 1908 in Serguiev Possad. They separated in 1911 and divorced in 1918. The Paris School

From Moscow, he knew the famous harpsichordist Wanda Landowska, who introduced him to the Pleyel company as a piano tuner[3]. He met up again with Archipenko, whom he had seen in Moscow, and attended courses at the Académie Matisse and the Académie Colarossi.

First exhibitions from 1911 onwards, and in 1914 the principles of "colored rhythm", by which an analogy is found between colored visual form and music, are established[4]. Introduced by Guillaume Apollinaire to the circle of Baroness Hélène d'Oettingen, with whom he had a love affair until the end of the First World War[5], and Serge Férat in 1911, he met André Salmon, Picasso, Gino Severini, Robert and Sonia Delaunay, etc. His autograph can be found on the book of the same name. His autograph appears on one of the sheets signed by guests at the memorable banquet given in Apollinaire's honor on December 31, 1916, at the Ancien Palais d'Orléans on Avenue du Maine[6]. At the Salon des Indépendants in 1914, he showed colored rhythms, which he wanted to realize in film, anticipating the research into abstract cinema that would be brought to fruition by Viking Eggeling and Hans Richter[7]. Apollinaire extolled "Le Rythme coloré" in Les Soirées de Paris in 1914. In 1915, Surville moved to Saint-Jean Cap Ferrat with the Baroness d'Oettingen, and remained on the Côte d'Azur until the end of the war. Here he met his future

wife, Germaine Meyer, sister of pianist Marcelle Meyer and pianist herself[8]. In a letter to Léopold Zborowski dated December 31, 1918, Modigliani wrote: "Je fais la bombe avec Surville au Coq d'Or... The champagne is flowing". Apollinaire organized Surville's first French exhibition at Galerie Bongard in 1917, featuring thirty-two of his paintings. In 1920, Surville registered the statutes of the "Section d'Or", of which he was founder with Albert Gleizes and Archipenko, Braque. Serge Férat, Fernand Léger and Louis Marcoussis were on the board. The association organizes exhibitions in France and abroad. In 1921, he took part in the exhibition "Les Maîtres du cubisme" at the Galerie de L'Effort moderne. Albert Gleizes reproduces a work in his book *Du cubisme et des moyens de le comprendre*. He married Germaine Meyer on July 7, 1921. In 1922, he exhibited with Léonce Rosenberg and took part in the first Section d'Or exhibition in Italy, followed by a group show at Galerie Weill with Henri Hayden, Auguste Herbin, Irène Lagut, Jean Metzinger and Severini. From 1922 onwards, Surville worked for Serge de Diaghilev's Ballets Russes, designing sets and costumes for Igor Stravinsky's opera *Le Renard*, to a libretto by Boris Kochno based on a tale by Pushkin. He also designed a set for *L'École des femmes* at the request of Louis Jouvet, but without success. In 1927, Samuel Putnam's article on Surville in the *Chicago Evening Post* preceded a one-man show in Chicago at the Chester Johnson Galleries. From then on, he pursued an international career, holding numerous solo and group exhibitions in France and abroad. He produced fabric designs for Chanel and religious compositions such as the crucifixion for Turku Cathedral in Finland in 1930. In 1937, he produced a series of monumental panels for the Palais des chemins de fer at the Exposition des Arts et Techniques in Paris: *Liaisons postales et télécommunications*, *L'Optique-Horlogerie*, *La Précision mécanique*. These canvases, measuring 15.5 meters by 4

meters, were awarded the gold medal. He devoted himself to monumental painting in the 1950s-1960s: a fresco on the theme of Peace at the Palais des Congrès in Liège, which led him to spend eighteen months in Belgium in 1958, designed Le Coq et le Cheval cartoons for the Manufacture des Gobelins and illustrated literary works. He was made an Officer of the Legion of Honor on March 12, 1963. He died of illness in 1968[9]. His tomb is in the Bois-Tardieu cemetery in Clamart[10].

Selected works

La Marchande de poisson, 1913, oil on canvas, Musée d'art moderne de Céret, Céret

Mature morte à la tasse, 1913, Musée national d'art moderne, Paris

Rythme coloré, 1913, watercolors on paper, Cinémathèque française, Paris

Rythme coloré, 1913, watercolors on paper, Museum of Modern Art, New York

Les Usines, 1914, Musée des beaux-arts de Lyon, Lyon

Composition, 1915, Musée des beaux-arts de Béziers, Béziers

La Côte d'Azur, 1915, Museum of Modern Art, San Francisco

Landscape, 1915, Musée d'art moderne de la Ville de Paris, Paris

Villefranche-sur-Mer, 1916, Musée national d'art moderne, Paris

The Baroness of Oettingen, 1917, Musée national d'Art moderne

The City, 1919, Musée du Petit Palais, Geneva

City, 1921, National Gallery of Prague, Prague

Leaf and House, 1927, Musée-bibliothèque Pierre-André-Benoit, Alès

Fish Merchant, 1927, Musée d'Art moderne de Céret, Céret

Dream, 1928, Galerie nationale de Prague, Prague

Cubist landscape, 1929, Musée-bibliothèque Pierre-André-Benoit, Alès

Composition aux trois figures, 1930, Musée municipal de Nevers, Nevers

Pax, 1958, Palais des congrès de Liège, Liège