



Walter Firpo (1903-2002) The White House

450 EUR



Signature : Walter Firpo (1903-2002)

Period : 20th century

Condition : Très bon état

Material : Oil painting on paper

Width : 27

Height : 18,5

Description

Walter Firpo (1903-2002) La maison blanche, oil on paper, signed lower left, 18.5 x 27 cm. Walter Firpo, born October 8, 1903 in San Juan (Puerto Rico) and died April 18, 2002 in Créteil, was a French Cubist painter and pupil of Albert Gleizes. He arrived in France in 1914. After taking part in the First World War as an American soldier[1], he found a job as a bank clerk in Nice. In 1929, he met Albert Gleizes[2] and moved to the south of France in 1930[3]. Albert Gleizes would write of this meeting, "Our friendship, based on spirit, was immediate"[2]. In 1930, he met Henri Matisse and Giorgio de Chirico, with whom he became friends[2]. In July of the same year, he moved in for a few days with Georges Manevy at Moly-Sabata. In 1931, Firpo stayed at the Moly-Sabata community, founded

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by Gleizes in 1927. In 1939, Matisse bought a work by Firpo depicting the Esteinc chapel at auction in Nice[4],[5]. After a few years of independence, he renewed his relationship with Gleizes for good in 1946[2]. In 1946, he exhibited drawings and oils on canvas in the salons of the Ministère de l'Information (on the 2nd floor of 25 rue Longue-des-Capucins)[1]. In 1947, Firpo held a joint exhibition with Albert Gleizes and Max Papart entitled 30 non-figurative paintings. In 1950, Edgar Mélik responded with the exhibition Ponts coupés. 30 inobjective realist paintings. Firpo had visited Mélik in the late summer of 1947 with American friends[6]. He had then come to the private exhibition organized by Mélik in Cabriès on Saturday, October 25, 1947[7]. From 1950 to 1953, he moved to a Protestant community, which constituted a period of sacred art (La création du monde; La lutte de Jacob; Le signe de Jonas). In 1952, he exhibited with Matisse, who wrote to him on the occasion: "I am certain that your harmoniously expressive works will make a pretty and much appreciated room. I see your beautiful values on the walls warmed by the Marseille sun"[5]. In 1968, on the subject of the daily life of a port, Firpo wrote: "I considered the port and its activity as a polarized, oscillatory vibrating system that could relate to the very genesis of forms"[5].