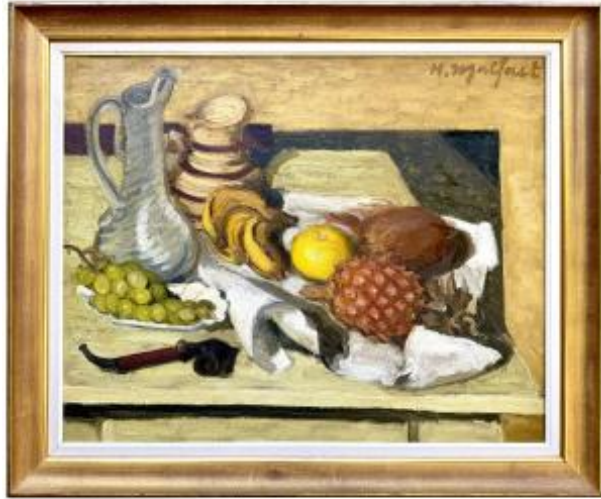




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Hubert Malfait (astene, 1898 - 1971, Sint-martens-latem) - "exotic Fruits And A Smoker's Pipe"



8 500 EUR

Signature : Hubert Malfait, Astene 1898 - 1971
Sint-Martens-Latem, Peintre belge, Signature : signé en haut à droite « H. Malfait »

Period : 20th century

Condition : Très bon état

Material : Oil painting

Width : 94 cm

Height : 78,5 cm

Depth : 6 cm

Description

Hubert MalfaitAstene 1898 - 1971

Sint-Martens-LatemBelgian Painter'Exotic Fruits

and a Smoker's Pipe'Signature: signed top right

'H. Malfait'Medium: oil on canvasDimensions:

image size 65 x 80 cm, frame size 78,5 x 94

cmBiography: Malfait Hubert was a Belgian

painter who belonged to the third Latem School.

He was born in 1898 in Astene, Belgium, as the

son of the local municipal secretary Jules

Malfait.Growing up amidst influential figures like

Emile Claus, Valerius De Saedeleer, and Albijn

Van den Abeele, who were friends of his father,

Malfait developed an early affinity for art. During

the war years, he studied at the Gent Academy of

Fine Arts alongside Jules De Sutter.A pivotal

moment in Malfait's career occurred in 1924

during the exhibition "Laethemsche

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Kunstenaarskolonie," where he met critics André De Ridder, Paul-Gustave van Hecke, and Georges Marlier. This led him to become an integral part of the avant-garde expressionist group around Gustave De Smet, Frits Van den Berghe, and Constant Permeke. Progressive Brussels galleries strongly supported him, considering him the flagbearer of a new generation of expressionists. Despite economic challenges and the bankruptcy of Le Centaure, Malfait's primary supporter, in 1932, he continued to shape the Brussels art scene. Emmanuel de Bom defended him, asserting the vitality of expressionism. Malfait reemerged in 1934 with an exhibition at Galerie Louis Manteau. In the 1930s, Malfait was a prominent figure in the Gent art scene, showcasing his works at venues like Ars and later at Galerie Vyncke-van Eyck. The economic crisis and Le Centaure's bankruptcy affected Malfait, but he resurged in 1934 with an exhibition at Galerie Louis Manteau. The war years marked a shift in Malfait's exhibitions, with major solo shows occurring in 1944. He exhibited paintings in Galerie Brueghel and drawings in Galerie Apollo. The Museum voor Schone Kunsten in Oostende organized an extensive retrospective just before his death in 1971. Malfait's artistic evolution saw him transition from impressionism to expressionism, influenced by Eugène Laermans and Jakob Smits. His classical expressionist period began in 1923, characterized by archetypal figures in village scenes influenced by French post-cubism. In the 1930s, Malfait's work became more abstract and playful, inspired by fauvism. His post-1935 period reflected renewed humanism, emphasizing empathy, especially towards children. Travel experiences in Bretagne, South France, and the Netherlands influenced his color palette. In his later years, Malfait embraced themes of nudity, field labor, and equestrian motifs. His art became more abstract, synthesizing elements and adopting a lyrical tone. Hubert Malfait's journey in art spanned various styles, leaving behind a legacy

that celebrated expressionism, color exploration,
and a deep connection with human
experiences. He continued to evolve as an artist
until his death in Sint-Martens-Latem, in 1971,
leaving behind a legacy of contributions to the
Belgian modern art scene. Today, his paintings
are housed in both private and public collections.