



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Pierre Deval (1897-1993) - A Nap On The Blue Towel

550 EUR



Signature : Pierre Deval (1897 - 1993)

Period : 20th century

Condition : Très bon état

Length : 11,5

Width : 17

Description

Pierre Deval (1897-1993) A Nap on the Blue Towel Watercolor and ink on paper, signed lower right. 11.5 x 17 cm Provenance: The artist's studio
Pierre Deval (1897-1993) - Painter of poetic modernity between Lyon and the South of France Born in 1897 in Lyon into a family of silk merchants with international connections, Pierre Deval discovered drawing at a very young age and taught himself the craft. He set up his first studio just a stone's throw from his family home, and his early studies were informed by copying the old masters, particularly at the Museum of Casts. He was deeply influenced by the work of Rodin, whose expressive power, the sensuality of the figures, and the purity of the lines he admired. Passionate about literature, music, and poetry, he adopted a sensitive and meditative approach to

Dealer

Galerie Alexis Pentcheff

19th & 20th centuries paintings

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painting. After a brief stint in the military, which was cut short for health reasons, he moved to Paris in 1921 to further his artistic training. He studied at the Cormon studio and later took classes with Émile-René Ménard and Lucien Simon at the Académie de la Grande Chaumière. In the capital, he moved in avant-garde circles thanks to his friend Jacques Rigaut and founded the journal **Promenoir** alongside Jean Lacroix and Jean Epstein. Although short-lived, the journal attracted contributions from major figures such as Cendrars, Cocteau, and Fernand Léger. In 1922, his painting **Ariane** attracted attention at the Salon and earned him a residency grant at the Villa Abd-el-Tif in Algiers. Over the course of two years, Deval explored Algeria, traveling as far south as the southern tip of the country and spending time in Morocco. He distanced himself, however, from the Villa's academic and colonial ethos, asserting a personal modernity that was sometimes poorly received locally, as evidenced by the scandal caused by his painting **La Plage**. There he met Albert Marquet, with whom he became close friends. Upon his return, he married Henriette, his traveling companion, and settled in Paris on the Quai Saint-Michel, in the same building as Marquet and Jacqueline Marval. In 1925, the couple discovered the Orvès estate in La Valette-du-Var. This 18th-century country house, surrounded by gardens and springs, became their haven of peace and the center of their lives. The place attracted artists and writers: Henri Bosco, Pierre-Jean Jouve, and Willy Eisenschitz all stayed there. While living in seclusion in the South of France, Deval maintained close ties with the art scenes in Lyon and Paris. He exhibited regularly in galleries (Carmine, Druet, etc.) and participated in the Salons. Although influenced by the avant-garde, he remained faithful to a classical, refined, and sensitive style of figurative art, devoted primarily to the depiction of women. His models, often anonymous, inspired a sensual, dreamy world tinged with Mediterranean elegance. The

bankruptcy of the family business in 1930 left him without financial resources, but Deval managed to maintain the estate through commissioned portraits, which he created without considering them a fully integral part of his body of work. He continued to exhibit actively throughout the 1930s, with the help of the critic and collector Georges Besson, who was his staunch supporter for two decades. During World War II, the Orvès estate was requisitioned by German forces. The couple was forced to flee, and the gardens were devastated. After the Liberation, a long restoration process began. In 1951, a falling-out with Besson distanced him permanently from Parisian art circles, but Deval continued to exhibit in Toulon, Lyon, Geneva, and Aix-en-Provence. He spent the final decades of his life on his estate, surrounded by his family and a landscape he never ceased to interpret with tenderness and modesty. The Toulon Museum of Fine Arts dedicated a retrospective to him in 1971. Pierre Deval died in 1993, nearly 100 years old, in the heart of Provence, whose light and silent grace he so skillfully captured. Discover more works by this artist on the gallery's website: <https://www.galeriepentcheff.fr/fr/peintre-pierre-deval#Oeuvres>