Jacinto Salvado (1892-1983) Portrait Of Young Man Oil On Canvas, Catalan Spanish Painter



650 EUR

Signature : Jacinto Salvado

Period : 20th century

Condition : Des craquelures visibles sur les photos

Length : 46cm

Width : 38cm

Description

Very beautiful modern portrait in the spirit of Foujota, Picasso, of the Paris school of the beginning of the 20th century Jacinto Salvado 1892 1963 format 46cm by 38cm Jacinto Salvado (Mont-Roig del Camp, 1892 - Le Castellet, 1983) is one Spanish painters who participated in the avant-garde movements attached to the School of Paris,. The value of his work in the context of renewal trends among the European avant-garde has now been reviewed. in an exhibition at the Museo Nacional Centro de Arte Reina Sofía presenting some of the most emblematic pieces of his career. The years of training of this artist are marked by his contact with the Noucentisme in Barcelona. His early interest in the fresco technique gave him his first job after arriving in Paris in 1919, a city he had already visited earlier

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when his vocation had not yet been decided. Working for the painter Marcel Lenoir, Salvadó gradually began to make a name for himself in contact with the artists of his generation. His training with the sculptor Antoine Bourdelle during his years of study at the La Grande Chaumière academy will be enormously rewarding, he will visit avant-garde art exhibitions and meet Jacques Lipchitz and Ossip Zadkine. José Dalmau will be the first to offer Salvadó a personal exhibition, in 1921. Back in Paris, he began to work for one of the fathers of Fauvism, André Derain, who had represented Salvadó dressed in a harlequin costume. Picasso would later ask the Catalan artist to pose for him in the same way, giving four portraits that achieved great fame. As payment, Picasso sold three of Salvadó's pieces to a merchant he knew. His participation in the Salon des Tuileries on the recommendation of the critic Waldemar George led the artist to sign an exclusive contract with the prestigious Bing gallery. During the thirties and part of the forties, Salvadó combines abstraction and figuration. In 1931, he returned to Spain where he began to search for his own personal language far from any artistic connection. Through the Allianz association in Zurich, where he would move later, he will come into contact with a specific generation of artists of which Salvadó will be part and among which names like Max Bill, Jean Arp, Sophie Taeuber-Arp, Paul Klee and Le Corbusier. During these years, the Spanish artist consolidates a geometric painting which will be his style until the mid-fifties, when he reintroduces the figure. After his experience from 1948 to 1956 at the Salon des Réalités Nouvelles and his switch to informalism which led to a loss of media coverage, Salvadó rediscovered geometric abstraction at the start of the 1970s. The decisive influence of the painter Auguste Herbin and a renewed desire lead the artist to create the best work of all his production. The color takes hold of his canvases and the geometric compositions are reinforced and filled

with personality. He organizes numerous exhibitions in Spain and abroad. His style now seems to be fully realized and full of freedom and innovation, continuing to the end of his days. the importance of Salvadó in the development of the avant-garde, an artist who knew how to find the style that allowed him to finally register in the history of Spanish art.