



PROANTIC
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Painting By Pierre Molinier (1900-1976) The Red Roofs Landscape Of The Lot Et Garonne Bordeaux



1 400 EUR

Signature : Pierre Molinier (1900-1976)

Period : 20th century

Condition : Restauré anciennement

Length : 46,1

Width : 37

Description

I offer you a series of 6 unpublished paintings by the famous painter Pierre Molinier* (1900-1976) from a Breton estate and purchased from the heirs at Drouot around 1950 -1960.

Painting representing village houses with roofs painted here in Southwest red, in a

Fauvist/Impressionist style, circa 1920-1930.

The colors are fresh and shimmering.

signed lower left (difficult to read).

damaged on the back and therefore restored very anciently at the level of the large roof and must have been pinned or nailed to a wall in the past.

This painting is authentic and an invoice will be attached which will show the provenance of these paintings.

delivery included in chronopost d+1 with insurance and delivered against signature for

Dealer

A Brocannique

Antique dealer, Asian and world antiquities

Tel : 0297253637

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19 rue de la motte

Pontivy 56300

France.

Europe EUR50.

Rest of the world EUR100.

*Pierre Molinier, born April 13, 1900 in Agen and died March 3, 1976 in Bordeaux, was a French photographer, painter and poet. is best known for his erotic paintings and for his photomontages, stagings of his own body and transvestite self-portraits, which express his cult of androgyny and his fetishism of the legs. His singular and enigmatic work influenced European and North American body art artists in the early 1970s, and continues to hold the attention of artists, critics and collectors today. In 1919, Pierre Molinier settled in Bordeaux as a painter. He practiced this profession as a house painter until 1960. From the 1920s to the end of the 1940s, his painting was figurative and presented classic themes: landscapes of Lot-et-Garonne, still lifes, portraits - in particular of his daughter Françoise -- and self-portraits. His work from nature as well as his search for structure, color and light in landscapes brings him closer to Impressionism, while his portraits rather evoke Expressionism. Member of the Society of Independent Artists of Bordeaux from 1928, he exhibited regularly at its salons. At the end of 1951, during the 20th Salon des Indépendants in Bordeaux, he presented *Le Grand Combat*, a half-abstract, half-figurative painting evoking contorted bodies and entwined limbs. This painting deemed indecent will be veiled during the exhibition and becomes the reason for a shattering break with Bordeaux society. At the beginning of 1955, Molinier sent reproductions of his paintings as well as poems to André Breton. The latter gave him an enthusiastic welcome, assured him of his support and offered to exhibit him in Paris. Pierre Molinier exhibited 18 canvases at the À l'Étoile sealed gallery, from January 27 to February 17, 1956, including *Le Grand Combat*, *Succube*, *Comtesse Midralgar*, *Les dames voilées*; the catalog is prefaced by Breton. Subsequently, Molinier composed the

cover of the 2nd issue of the magazine *Le Surréalisme* even then, invited by Breton, exhibited a canvas at the 8th Exposition internationale du Surréalisme dedicated to Eros.

A member of the surrealist group from 1955 to 1969, Pierre Molinier nevertheless remained on the fringes of surrealism. Breton distances himself after receiving an excessively pornographic greeting card from Molinier. From the 1960s, Pierre Molinier devoted himself entirely to his plastic and photographic work, in particular to self-portraits using a photomontage process. His process consists of taking photographs of himself dressed - shaved, made up, often masked with a wolf and dressed in a few black accessories: basque or corset, gloves, stockings and pumps with stiletto heels, sometimes veil or fishnet or high hat -de-forme -- as well as photographs of friends and snapshots of models, then cutting out the silhouettes or body elements and recomposing them in a final photograph of the collage, an ideal image of itself. Pierre Molinier focuses on his own body and his work is entirely dedicated to eroticism. Evidenced by a short film by Raymond Borde in 1962 (Molinier, 21 min), which will be publicly screened in Bordeaux in 1966 during the Film Festival organized by Alain Natalis and Jean-Pierre Bouyxou (whose poster reproduces the work of Pierre Molinier entitled *Le Grand Combat N°2*), and an interview conducted by Pierre Chaveau in 1972 published in 2003. In 1974, Pierre Molinier took part in the exhibition *Transformer. Aspekte der Travestie* which takes place at the Kunstmuseum in Lucerne (Switzerland). Following this exhibition, he contacted the artist Luciano Castelli, of whom he produced a series of photographs in Bordeaux. The following year, he met Thierry Agullo, another young artist who became, at the same time as a close friend, the privileged model for two other series: the first on the theme of indecency; the second, on the theme of the androgyne, made up of 60 shots of Thierry

Agullo as Thérèse taken at the end of February 1976. Pierre Molinier killed himself by shooting himself in the mouth on March 3, 1976. In November 2015, Artcurial is organizing an auction of the very important Emmanuelle Arsan collection of her works. Source of the biography: Wikipedia