

**Musée
Marmottan
Monet**

ACADÉMIE DES BEAUX-ARTS

**8 march
18 june 2023**

**NEO -
ROMANTICS**
1926-1972

PRESS RELEASE
January 2023



NEO- ROMANTICS

CURATOR
Patrick Mauriès,
art critic and historian

1926-1972

Sir Francis Rose
L'Ensemble 1938
Huile sur toile 200,5 x 350,5 cm
Londres, England & Co
© Estate of Sir Francis Rose/photo-
graph © England & Co

The Musée Marmottan Monet presents from March 8 to June 18, 2023, the exhibition « The Neo-Romantics 1926-1972 ». Nearly one hundred works from private and public collections will be brought together to (re)discover one of the first post-modern movements based on the questioning of abstraction and the return to the figure. Curated by Patrick Mauriès, the exhibition will honor the artists who participated in this movement, such as the French Christian Berard (1902-1949), the Russians Pavel Chelitchew (1898-1957), Eugene (1899-1972) and Leonid Berman (1898-1976) and the Dutch Kristians Tonny (1907-1977). First gathered in Paris in the 1920s, they participated in the American, English and Italian art scene, creating bridges between Picasso, surrealism, the figurative artists of the twentieth century and the living arts for which they created memorable shows.

Kristians Tonny*Autoportrait*

s.d. Huile sur toile

95 x 75 cm

Collection particulière

© studio Christian Baraja SLB

In February 1926, an exhibition at the Galerie Druet in Paris created a sensation in the art and fashion world. It presented a group of young painters who observed the dissipation of modernist abstraction and decided to return to a new form of figurative art. It is possible to consider this as the first postmodernist movement in the history of art. They included Christian Bérard and Thérèse Debains (1897-1975), both French; Russians Pavel Tchelitchew, Eugene and Leonid Berman; and Dutchman Kristians Tonny. Art critic Waldemar George immediately grasped the importance of this exhibition and dubbed the artists the “Neo-Romantics” or the “Neo-Humanists.” Ten years later, James Thrall Soby, a major American modern art collector, published a seminal work, the only





Kristians Tonny

D'après Van Eyck (Gertrude Stein)

1930-1936

Encre noire sur tempera sur Manosite collée sur carton
61 x 45,4 cm

Hartford, Wadsworth Atheneum Museum of Art, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund
@ Allen Phillips / Wadsworth Atheneum

book to date on this group, *After Picasso*—a significant title as it placed front and center the tremendous influence and towering figure of Picasso (notably his Blue and Rose periods) and the ambition (or impossibility) of moving past him, to forge new paths. A more accurate characterization would be to call them “Neo-Mannerists,” as suggested by André Chastel, who draws a parallel with the difficulties painters had to overcome in the face of the overwhelming legacy of Leonardo da Vinci and Michelangelo. Although they were friends, these artists did not create a formal movement and went on to pursue different paths, primarily because of World War II. While Bérard remained in Paris, where he died prematurely, the Berman brothers and Tchelitchev traveled to the United States, where they remained for many years before returning to Europe—notably to Rome, where Tchelitchev and Eugene Berman finished their careers.

With its decidedly cosmopolitan outlook, “Neo-Romanticism” also involved such diverse figures as Gertrude Stein (who wrote about it in *The Autobiography of Alice B. Toklas*), Alfred Barr, Lincoln Kirstein, George

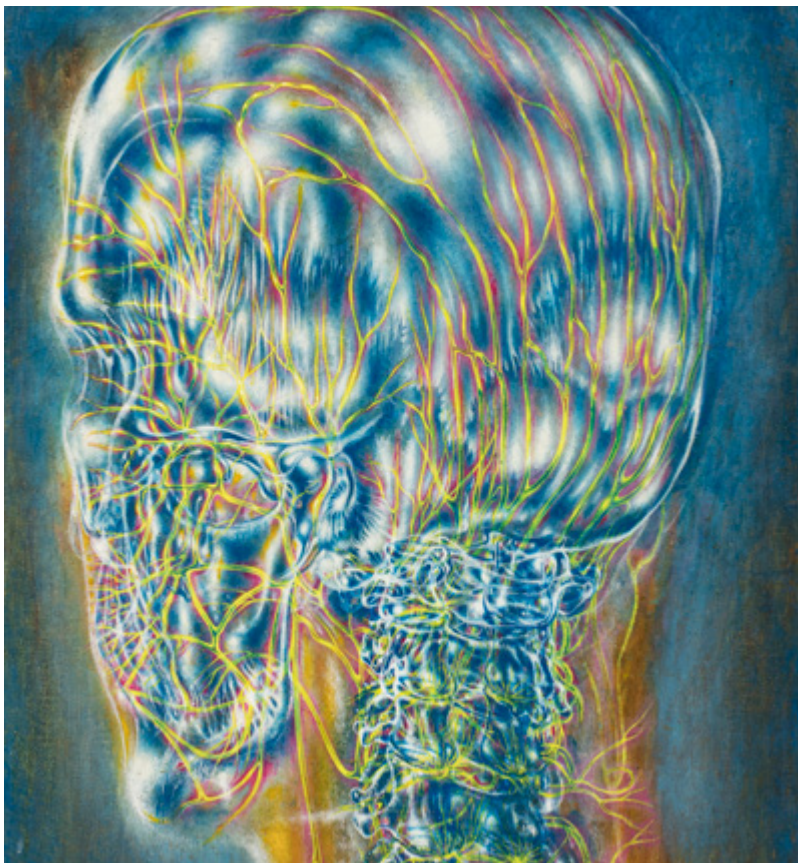
Balanchine, the musician Virgil Thompson, Chick Austin of the Wadsworth Atheneum, George Platt Lynes, Joseph Cornell and the gallerist Julian Levy in the United States; and in England, Edward James, Cyril Connolly, Edith Sitwell, Cecil Beaton, Peter Watson, as well as two newcomers, Lucian Freud and Francis Bacon. Berman and Tchelitchev were also important figures on the Italian art scene in the 1960s, rediscovering Chirico, who had been a major artist in their early years, and his brother Alberto Savinio. Finally, as members of fashionable society at the time, these painters were also linked to such notable figures as Christian Dior (who organized their second exhibition), Marie Laure de Noailles, Marie Blanche de Polignac (Jeanne Lanvin’s daughter), Elsa Schiaparelli and Helena Rubinstein (whose apartment on Île Saint-Louis was decorated by Tchelitchev).

Eugène Berman*Scène de la Vie des Bohémiens*

1936 Huile sur panneau 124,5 x 151,8 cm

Hartford, Wadsworth Atheneum Museum of Art

@ Allen Phillips / Wadsworth Atheneum



Marginal in appearance only, this little-known chapter in the history of modern art not only connects Picasso, Surrealism and the major figurative painters of the twentieth century (which also includes Balthus)—but also different art forms, including painting, opera and ballet, for which they produced memorable shows.

Pavel Tchelitchew*Interior Landscape*

1947 Huile sur toile 80,6 x 65,4 cm

New-York, Michael Rosenfeld Gallery

@ Courtesy of Michael Rosenfeld Gallery LLC

PRESS VISUALS



Christian Bérard
Deux autoportraits sur la plage
 1933
 Huile sur toile
 79 x 114 cm
 Collection particulière
 © studio Christian Baraja SLB



Christian Bérard
Portrait d'une femme (Hélène Anavi)
 1948
 Huile sur toile
 60 x 50 cm
 Collection particulière
 © studio Christian Baraja SLB



Christian Bérard et Jean-Michel Frank
Paravent à quatre feuilles réalisé pour l'appartement de Claire Artaud
 1936
 Huile sur toile, bois moulé doré
 105 x 212 cm
 Paris, Alexandre Biaggi
 © Francis Amiand



Eugène Berman
Dormeurs près de statue et campanile
 1932
 Huile sur toile
 92,1 x 73 cm
 Collection de Georgy et Tatiana Khatsenkov
 © Maxime Melnikov



Eugène Berman
Scène de la Vie des Bohémiens
 1936
 Huile sur panneau
 124,5 x 151,8 cm
 Hartford, Wadsworth Atheneum Museum of Art
 © Allen Phillips / Wadsworth Atheneum



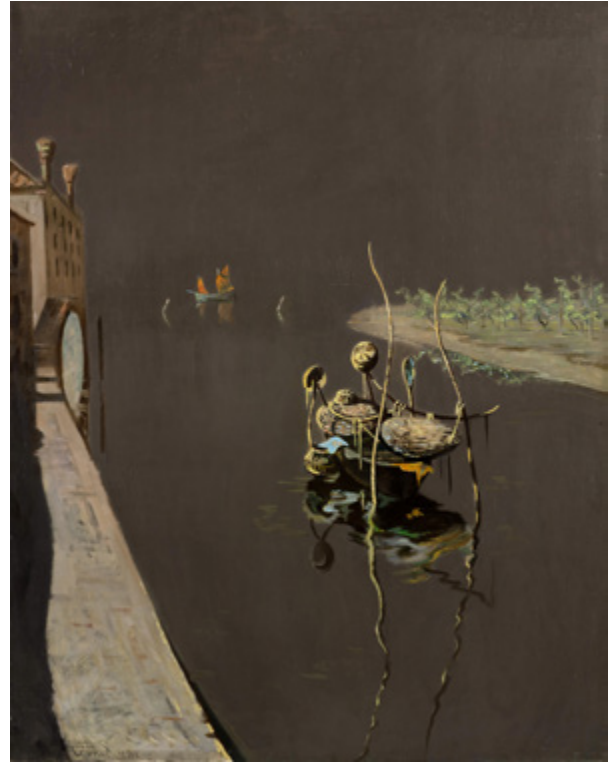
Eugène Berman
À la recherche des nuages évanouis
 1940
 Huile sur toile
 59 x 72 cm
 Paris, Alexandre Biaggi
 © Francis Amiand



Eugène Berman
Sunset (Medusa)
 1945
 Huile sur toile
 146,4 x 114,3 cm
 Gift of the North Carolina State Art Society (Robert F. Phifer Bequest) in
 honor of Beth Cummings Paschal, G.74.8.2
 Raleigh, North Carolina Museum of Art
 © Raleigh, North Carolina Museum of Art



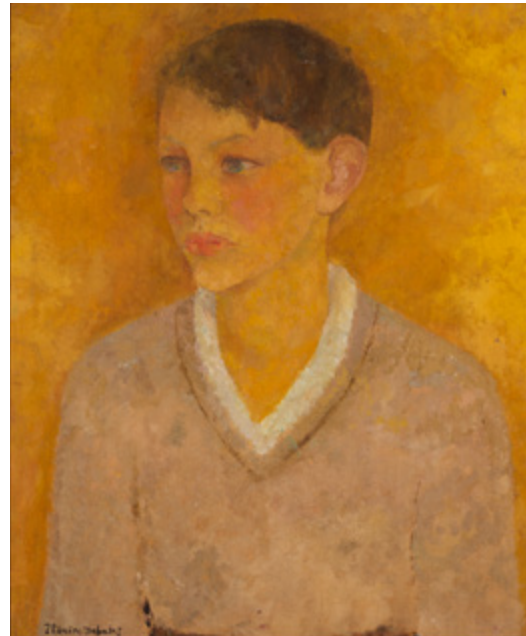
Eugène Berman
Médusa
 1968
 Huile sur toile
 30 x 40 cm
 Collection particulière
 © studio Christian Baraja SLB



Léonide Berman
Malamocco, Lagune Vénitienne
 1948
 Huile sur toile
 91,5 x 71 cm
 Collection de Georgy et Tatiana Khatsenkov
 © Maxime Melnikov



Thérèse Debains
Portrait de jeune femme (Autoportrait ?)
 vers 1948
 Huile sur panneau
 48 x 38 cm
 Collection particulière
 © studio Christian Baraja SLB



Thérèse Debains
Portrait de jeune garçon
 s. d.
 Huile sur panneau
 58 x 50
 Collection particulière
 © Photo François Fernandez Nice ADAGP 2022



Sir Francis Rose
L'ange et le prince
 1932
 Huile sur isorel
 114 x 88, 5 x 5 cm (avec cadre)
 Collection particulière
 © studio Christian Baraja SLB



Sir Francis Rose
L'Ensemble
 1938
 Huile sur toile
 200,5 x 350,5 cm
 Londres, England & Co
 © Estate of Sir Francis Rose/photograph © England & Co



Alexandre Serebriakoff
Intérieur, Le vestibule - Rue Casimir Delavign
 1947
 Aquarelle, crayon graphite et encre noire et brune rehaussé de gouache sur papier vélin
 33,6 x 45,1 cm
 Monaco, Nouveau musée National Monaco
 © NMNM / Marcel Loli



Pavel Tchelitchev
Nu
 1926
 Huile, sable et café sur toile
 99,5 x 64 cm
 Collection de Georgy et Tatiana Khatsenkov
 © Maxime Melnikov



Pavel Tchelitchev

Interior Landscape

1947

Huile sur toile

80,6 x 65,4 cm

New-York, Michael Rosenfeld Gallery

@ Courtesy of Michael Rosenfeld Gallery LLC



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D'après Van Eyck (Gertrude Stein)

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