



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

émilie Charmy (1877 - 1974), View Of The Pantheon (paris)

14 000 EUR



Signature : Émilie CHARMY

Period : 20th century

Condition : Parfait état

Material : Paper

Width : 38 cm

Height : 31 cm

Description

31 x 38 cm. Signed lower right. Charcoal, with white chalk highlights and wash. In "View of the Panthéon," Émilie Charmy captures the Parisian atmosphere through an expressive drawing. The roofs and chimneys, sketched in sharp, angular strokes, guide the eye toward the Pantheon's dome, majestic at the center. The muted palette--grays, beiges, and touches of white--conveys a wintry light and a melancholic mood. Charmy favors impression over precision, imparting a sense of movement and spontaneity to the scene. This drawing reveals her modern outlook on the city, oscillating between architectural structure and freedom of gesture to seize the living essence of the urban landscape. In 1898, Émilie Charmy left Saint-Étienne and settled in Lyon with her brother Jean and trained

Dealer

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with the painter Jacques Martin (1844-1919). She exhibited for the first time in Paris at the Indépendants in 1903 and moved, in 1904, with her brother to Saint-Cloud. She practiced the genre of still life which she exhibited regularly at the Indépendants from 1903 to 1914 (except in 1910) and at the Salon d'Automne from 1905 to 1912. Charmy participated in several group exhibitions in Berthe Weill's gallery. It was during these, which brought together Matisse and Girieud, that in 1906 she met her future companion Charles Camoin. She traveled to the Mediterranean during the summer of 1906 in his company. From 1904 to 1912, Charmy produced still lifes, landscapes and figures with structured shapes. In 1912, as her relationship with Camoin deteriorated, she met Georges Bouche (1874-1941) whom she joined in Auvergne during the summer. Charmy then adopts flat areas of green and lively brushstrokes for the trees, favoring a shallow depth in his landscapes. Despite her poor critical success, Louis Vauxcelles described her as "one of the most remarkable women artists of our time" (Éclair, June 23, 1921).