PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Lyne Seybel (1919-2009) : Paris, Place Des Vosges



700 EUR

Signature : Lyne Seybel (1919-2009)
Period : 20th century
Condition : Très bon état
Material : Oil painting
Length : 65
Height : 46
Depth : 2

Description

Lyne SEYBEL (1919-2009)

Paris, Place des Vosges

Oil on canvas
Format: 46 x 65 cm
Signed lower right.
In perfect condition.
Without frame

Provenance: Artist's family

Painting sold with invoice and certificate of authenticity.
Fast and careful shipping with insurance.

Lyne SEYBEL (1919-2009)

Dealer

GALERIE ART EN SEINE
Tableaux Impressionnistes et Modernes Ecole Normande
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Her drawing vocation is present from her childhood, using notebooks that she always carries with her, capturing the movements of life, the colors, the poetry of the moment, the humor of people. It is a "Woman passing by bicycle", "Rue Mouffetard", "Children playing in the garden", "Fishermen pulling boats on the beach", "The black sweeper", the "Green boat on the sea" ...

She then follows, as a free student, the courses of the Beaux-Arts and the Ecole du Louvre, draws a lot after the Antique in the galleries of the Louvre Museum, travels Paris in all weathers with her easel.

During various trips, she meets Pierre BONNARD in Deauville who is very interested in her notebooks and ardently encourages her to continue.
In Le Cannet, she sees again this great master with whom she has long conversations on the play of light and colors, the expression of her sensitivity, the resonances of the soul.

She then painted "The Little Girl of Light", "The Lunch of the Sun", "Lolita with the Red Bun", "From the Balcony of Eze-sur-Mer", "The Banks of the Seine at Bougival", "Storm in Honfleur", "The Church of Auvers"...

She attended the FROCHOT Academy in Pigalle, where TOULOUSE-LAUTREC had worked so much; she perfected her drawing, so that each work in itself became a real little painting.

Among the works she produced at this time, we can cite "Naked Woman on a Sofa", "The Black One", "Alice with the Curly Bun"...

She worked at the Grande Chaumière in Montparnasse and especially in the studio of André LHOTE, where Henri GOETZ supported her. He understood her views and her personal

way of painting, where the rich material radiates the inner light of a constructed subject, in colors in happy or sometimes daring harmonies.

During her stays in Normandy, the mist that a few rays of sunlight pierce before flooding the landscape fascinates her. She paints "Boats at Barfleur", "Low sea", "Green boat at Saint-Vaast", "Mist in Cotentin"...

In Auvergne and more particularly in Cantal, it is the layers of bright colors that overlap and punctuate the landscape: "The mountains", "Beyond St Urcize", "the fields", "Daybreak in Auvergne"...

During this period of work, she is encouraged to show herself in painting salons in Paris. She becomes a member of the Artistes Français et Artistes Indépendants.

Her works are noticed and she is asked to exhibit both in Paris and in the provinces and abroad. During her various personal exhibitions, she is always very moved to see that she brings a message of joy, happiness, and deep harmony to an audience of all nationalities.

She then stayed more and more often in Venice, where she soaked up the mists of light where pale golds succeeded and mixed with the pink mother-of-pearl of sunrises. It was not unusual to see her, in the early morning, her easel set up, fixing on the canvas the fleeting nuances, the lightness of the air, the diaphanous colors ("Dawn in Venice", "Light", "San Giorgio morning" ...). From now on, for some, the early mornings will not fail to evoke Lyne's works.

On the other hand, the warm and flamboyant tones of twilight in Venice aroused in her an exuberance of colors in an almost theatrical setting ("Evening in Venice", "The Mauve Gondolier", "A Camellia on the Lagoon",

"Midnight Carnival", "Summer Evening on the Grand Canal", ...)

In Auvergne, where she would go every year, she entered into a dialogue with nature. The fields are for her a source of deep emotions, through the multiplicity, the movement of colors, the transparency of the air, the musicality of the light. She perceives at each step an immense song that is structured and rises, imbued with tenderness, resonances, the clarity of the soul. She paints "Summer landscape", "Fields in spring", "Purple fields", "End of summer" ....

On the Normandy coast, she finds this soft musicality of colors, the transparency of the air, the iridescent light.