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Jean Puy (1876-1960), Sailing Ships At The Port Of Les Sables-d'olonne



7 000 EUR

Signature : Jean PUY (1876-1960)

Period : 20th century

Condition : Très bon état

Material : Oil painting on cardboard

Width : 32

Height : 24

Description

Oil on panel. 24 x 32 cm. Signed lower left.
Framed. This bright and vibrant work by Jean Puy, entitled *Voiliers au port des Sables d'Olonne*, delicately captures a lively port scene, bathed in a soft and warm light. The viewer's gaze is immediately drawn to the large yellow sails, raised in the wind, which punctuate the composition. These imposing sails create a structuring verticality, contrasting with the horizontal lines of the quay and the sea horizon. In the foreground, characters sketched by touches of bright color breathe life and movement into the scene, anchoring the work in a human and everyday dimension. Puy's luminous palette, dominated by pastel tones, creates a dialogue between the bright yellows of the sails and the deep blues of the boat hulls and the reflections of

Dealer

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the water. A few touches of red and orange warm up the composition, giving the whole a peaceful chromatic harmony. True to the legacy of Fauvism, Jean Puy demonstrates here a more figurative and serene approach than some of the bolder works of this movement. Born in Roanne in 1876, Jean Puy studied at the École des Beaux-Arts in Lyon from 1895 to 1897 before joining Tony Tollet's studio. In 1898, he moved to Paris. After a disappointing first experience at the Académie Jullian, he enrolled at the Académie Camillo, where he worked in the studio led by Eugène Carrière. It was in this context that he had a decisive encounter with Henri Matisse. The latter, with Albert Marquet, Henri Manguin and Charles Camoin, formed the famous "Moreau group" within Gustave Moreau's course at the École des Beaux-Arts. Close to these artists, Puy participated in their first group exhibition at Berthe Weill in 1904 and exhibited regularly at the Salon des Indépendants from 1900 to 1912. Although associated with Fauvism, notably at the famous Salon d'Automne in 1905, he presented his works in a room adjoining those of his friends Matisse, Marquet, Camoin and Manguin. He nevertheless retained the essence of the movement: an exaltation of colour and light, as well as a freedom of gesture.