



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

André Édouard Marty - On The Shore, 1921 - Ink And Ink Wash On Paper

3 000 EUR

Signature : André Édouard MARTY (1882-1974)

Period : 20th century

Condition : Très bon état

Material : Paper

Length : 27 cm.

Height : 10,5 cm.



Description

In this scene reduced to the essentials, Marty manages to suggest a story without words: that of an expectation, a memory, or simply a suspended moment. It is a work to be contemplated slowly, where each element seems weighed, measured, to better let the space, the light and the silence speak. André Édouard Marty (1882-1974), a master of Art Deco elegance André Édouard Marty is a French illustrator and painter mainly known for his illustrations delivered to the major publishing houses and major periodicals of the Art Deco era. (Vogue, Harper's Bazaar, Femina, La Gazette du Bon Ton, Vanity Fair...) A student of Fernand Cormon at the École des Beaux-Arts in Paris, he participated in several Salons from the beginning of the 20th century, notably at the Salon des Artistes Français. He quickly

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distinguished himself with an elegant, refined style, mixing an Arcadian softness with the contemporary charm of the Roaring Twenties. Alongside his illustrations, Marty also created decorative motifs for the applied arts: textiles, ceramics, and luxury objects. A collaborator of Paul Poiret, his style is characterized by clarity of composition, a pronounced taste for narrative, and a graceful stylization of figures. Although less famous today than some of his contemporaries such as Boutet de Monvel or Georges Barbier, he remains a key figure in the visual refinement of the Belle Époque and the interwar period. A work of silence and introspection This drawing by Marty perfectly embodies the understated elegance that defines his work. Through an economy of graphic means--diluted ink washes, in a limited range of browns, grays, and beiges--the artist captures a meditative and intimate atmosphere. The vaporous, melted aspect of the treatment gives the whole an ethereal dimension, bordering between dream and memory. The horizontal composition evokes the Japanese print (ukiyo-e), with its possible division into triptychs, its linear simplicity and its refined relationship between sea, land and sky. We also find the legacy of the Nabis, in this desire to synthesize reality to extract a silent, almost sacred poetry. A landscape inhabited by solitude The landscape seems empty, almost abstract: a calm sea, rocky masses in superimposed flat tints, an immense and cloudless sky. But very quickly, it is a discreet presence that attracts the viewer's attention: a woman standing in the water, accompanied by a small dog. Placed on the far right of the scene, this tiny figure, lost in the immensity, becomes an anchor point. Standing, motionless, gaze turned towards the horizon, her hand as a visor to withstand the last reflections of the setting sun, the woman seems absorbed in a silent, melancholic contemplation. The dog, attentive at her side, adds a note of familiar tenderness, and subtly anchors the scene in everyday life.