



PROANTIC
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Lyne Seybel (1919-2009) - Two Sisters In Venice



220 EUR

Signature : Lyne Seybel (1919-2009)

Period : 20th century

Condition : Très bon état

Length : 27

Height : 34

Depth : 1

Description

Lyne SEYBEL (1919-2009) Two Sisters in Venice, 1977 Pastel on paper Painting size: 21 x 14 cm Signed lower left In perfect condition.

Antique frame included Dimensions with frame:

34 x 27 cm Provenance: Artist's family Original

artwork delivered with invoice and certificate of authenticity. Fast, careful, and insured shipping.

Buy with confidence! Lyne SEYBEL

(1919-2009) Her passion for drawing was present

from childhood, using sketchbooks that she

always carried with her, capturing the movements

of life, the colors, the poetry of the moment, and

the humor of people. These include "Woman

Riding a Bicycle," "Rue Mouffetard," "Children

Playing in the Garden," "Fishermen Pulling Boats

Away on the Beach," "The Black Street

Sweeper," and "The Green Boat on the Sea." She

Dealer

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then attended classes at the École des Beaux-Arts and the École du Louvre as an independent student, drawing extensively from classical works in the galleries of the Louvre Museum, and roaming Paris in all weathers with her easel. During various trips, she met Pierre Bonnard in Deauville, who took a great interest in her sketchbooks and ardently encouraged her to continue. In Le Cannet, she met this great master again, with whom she had long conversations about the interplay of light and color, the expression of her sensitivity, and the resonances of the soul. She then painted "The Little Girl of Light," "Sunlit Luncheon," "Lolita with a Red Bun," "From the Balcony at Èze-sur-Mer," "The Banks of the Seine at Bougival," and "Storm at Honfleur." "The Church at Auvers"... She attended the Frochot Academy in Pigalle, where Toulouse-Lautrec had also worked; there she perfected her drawing, so that each work in itself became a veritable small painting. Among the works she created during this period are "Nude Woman on a Sofa," "The Black Woman," and "Alice with a Curly Bun." She worked at the Grande Chaumière in Montparnasse and especially in the studio of André Lhote, where Henri Goetz offered her support. He understood her vision and her personal way of painting, where the rich texture radiates the inner light of a constructed subject, in colors of pleasing or sometimes audacious harmony. During her stays in Normandy, she was fascinated by the mist pierced by a few rays of sunlight before flooding the landscape. She painted "Boats at Barfleur," "Low Tide," "Green Boat at Saint-Vaast," "Mist in the Cotentin"... In Auvergne, and more specifically in the Cantal region, it is the overlapping swathes of vibrant colors that give rhythm to the landscape: "The Mountains," "Beyond St. Urcize," "The Fields," "Sunrise in Auvergne"... During this period of work, she was encouraged to exhibit in the Parisian art salons. She became a member of the Société des Artistes Français and the Société des Artistes

Indépendants. Her works were noticed, and she was invited to exhibit both in Paris and in the provinces and abroad. Throughout her various solo exhibitions, she is always deeply moved to see that she brings a message of joy, happiness, and profound harmony to an audience of all nationalities. She spends more and more time in Venice, where she soaks up the hazy light where pale golds follow one another and mingle with the rosy pearls of sunrise. It is not uncommon to see her, at dawn, her easel set up, capturing on canvas the fleeting nuances, the lightness of the air, the diaphanous colors ("Dawn in Venice," "Light," "Morning San Giorgio"...). For some, early mornings will now inevitably evoke Lyne's works. Conversely, the warm, vibrant hues of Venetian sunsets inspire in her an exuberance of color in an almost theatrical setting ("Venetian Evening," "The Mauve Gondolier," "A Camellia on the Lagoon," "Carnival Midnight," "Summer Evening on the Grand Canal," etc.). In the Auvergne region, where she travels every year, she engages in a dialogue with nature. The fields are a source of profound emotion for her, through their multiplicity, the movement of colors, the transparency of the air, and the musicality of the light. With each step, she perceives an immense song that takes shape and rises, imbued with tenderness, resonance, and the clarity of the soul. She paints "Summer Landscape", "Fields in Spring", "Purple Fields", "Late Summer"... On the Normandy coast, she rediscovers this gentle musicality of colors, the transparency of the air, the iridescent light.