



**PROANTIC**  
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## Nude Seated In A Chair - Oil On Cardboard - Elisabeth Hahn - Modern Art



950 EUR

Signature : Elisabeth HAHN

Period : 20th century

Condition : Bon état

Material : Oil painting on cardboard

Length : 53

Width : 40,5

### Description

Nude Seated in a Chair. ARTIST: Elisabeth HAHN TECHNIQUE: Oil on cardboard PERIOD: Circa 1960 DIMENSIONS without frame: 40.5 x 53 cm DIMENSIONS with frame: 52.5 x 65.5 cm AUTHENTICITY: Original work signed lower right Sold with frame Study of a young woman on the reverse Elisabeth HAHN was born in Dortmund, Germany, where she began her artistic studies. In 1953, she settled in Paris. She continued her studies at the École des Beaux-Arts in the studios of Jean Souverbie and Edmond Heuzé between 1954 and 1959. Since 1962, she has exhibited regularly at the Salon de l'Art Libre, the Salon de l'Union des Artistes, and in important Parisian galleries: Galerie Raymond-Creuzé, Galerie Cimaize de Paris, and Galerie Everarts. She also exhibits regularly in

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Germany at Königswinter-Oberpleis. In her figurative paintings, she always seeks to place color and line at the service of the subject, eliminating any details that might detract from the overall expression. Elisabeth Hahn's painting fully deserves to be rediscovered. This is all that can be found about Elisabeth Hahn's life, which is little considering she was active throughout the second half of the 20th century and perhaps even longer. The essential point is that she benefited from rigorous training at the École des Beaux-Arts with renowned professors, at a time when France was a leading force in the art world. She also exhibited in major galleries, some of which brought their artists to the Musée d'Art Moderne and into major collections. For the rest, her works speak for themselves, first and foremost, color, colors! The harmony of her palette is ever-present, and while it may change or evolve over the years, the balance remains. Her compositions are always perfectly judged; Elisabeth Hahn masterfully controls space in her paintings. And while she doesn't dwell on details, her drawing is confident, sometimes vigorous; some of her paintings have an expressionist quality, perhaps due to her background. She tackles all the themes of painting: portraits, nudes, scenes of daily life, still lifes, and landscapes. She is an observer of the world around her; she knows how to capture gestures and emotions, and she shares them with us on her canvases. We can recognize her workers, whether they are fishermen or factory workers; there is no exaggeration or caricature, no allegory. Her characters are familiar to us; she conveys their essence.