



Jules-émile Zingg "baie De Somme"

5 900 EUR



Signature : Jules ZINGG (1882 - 1942)

Period : 20th century

Condition : Bon état

Material : Oil painting

Width : 61cm

Height : 38cm

Description

Jules-Emile ZINGG Montbéliard, August 25, 1882 - May 4, 1942, Paris "La Baie de Somme" Oil on canvas, 38x61cm Size with original frame: 55x78.5cm. Signed lower right The painting is in perfect condition. Original frame (this one has its original wear and patina) This oil on canvas by Jules-Émile Zingg, in its elegant panoramic format (38 x 61 cm), appears as a pictorial meditation of rare subtlety on the silent spaces of the northern coastline, most probably inspired by the Baie de Somme, whose suspended atmosphere of diffuse light, effaced horizon and maritime poetry it restores with remarkable economy of means. The work immediately stands out for its extreme chromatic refinement. Here, Zingg abandons all descriptive naturalism in favor of a range of muted tones - grayed mauves,

Dealer

Neustadt Galerie

Tableaux, objets d'art du Grand Est

Tel : 0388350218

Mobile : 0678528266

28 avenue de la Marseillaise

Strasbourg 67000

pearly pinks, opaline blues, sandy ochres - that transform the landscape into a veritable tonal score. This palette, with its almost musical delicacy, evokes less the precise topography of a place than its atmospheric sensation: that of a bay at low tide, where wet expanses, sandbanks and calm waters merge into a single luminous breath. The composition is based on a deliberately pared-down construction, almost Japanese in its sense of emptiness and spatial breathing. The boats, reduced to a few dark silhouettes floating in the distance, punctuate the horizon with meditative discretion. On the right, the presence of a seawall, lantern or pier suggests minimal human activity, but this remains secondary to the silent immensity of the landscape. Triangular and vertical forms - beached sails, piles or masts - introduce a sober graphic rhythm, structuring the space without ever breaking its serenity. This simplification of masses, this tendency to essentialize forms, brings Zingg closer to a post-impressionist sensibility tempered by an intimist vein, where the Nabi heritage and certain lessons from Maurice Denis or Vuillard seem discreetly filtered out. However, Zingg retains a personality of his own: his eye remains deeply attached to the rural world and French landscapes, which he transposes here into an almost contemplative vision, where nature becomes a space of silence. The small floral bouquet in the foreground, an almost unexpected detail, acts as an intimate and poetic note, introducing a fragile presence into this vast mineral and watery expanse. This delicate motif humanizes the composition without weighing it down, reminding us that with Zingg, even the most stripped-down landscapes remain shot through with a profoundly human sensibility. Thus, this canvas can be understood as a mature work, in which Jules-Émile Zingg seeks not so much to depict the Baie de Somme as to capture its inner essence: a geography of silence, light and suspension, where the boundary between sky, land and sea dissolves into an

almost spiritual vision of the landscape. It admirably illustrates the painter's ability to transform a coastal motif into a poetic experience, in a vein of rare elegance.