Lyne Seybel (1919-2009): Nana



2 200 EUR

Signature : Lyne SEYBEL (1919-2009)

Period : 20th century

Condition : Parfait état

Material : Oil painting

Length : 92

Height : 65

Description

Lyne SEYBEL (1919-2009) Nana Oil on canvas Dimensions: 65 x 92 cm Signed lower right Painting in perfect condition. Unframed Provenance: Family of the artist. Sold with invoice and certificate of authenticity. Although originally from Bourges, Lyne SEYBEL has always lived in Paris, sharing her time there with Normandy, the Côte d'Azur near Eze, Auvergne and Venice, which she is particularly fond of. Her vocation for drawing has been present since her childhood, using notebooks that she always carries with her, capturing the movements of life, the colors, the poetry of the moment, the humor of people. It is a "Woman passing by bicycle", "La rue Mouffetard", "Children playing in the garden", "Fishermen pulling boats on the beach", "The black sweeper", the "Green boat on the sea"

Dealer

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... She then follows, as a free student, the courses of Fine Arts and the Ecole du Louvre, draws a lot from the Antique in the galleries of the Louvre Museum, travels Paris in all weathers with her easel. During various trips, she met Pierre BONNARD in Deauville, who took a great interest in her notebooks and ardently encouraged her to continue. At Le Cannet, she sees again this great master with whom she has long talks on the play of light and colors, the expression of her sensitivity, the resonances of the soul. She then painted "The little girl of light", "The sun lunch", "Lolita with a red bun", "From the balcony of Eze-sur-Mer", "The banks of the Seine at Bougival", "Storm at Honfleur », « The church of Auvers »... She attends the FROCHOT Academy in Pigalle, where TOULOUSE-LAUTREC has worked; perfects his drawing there, so that each work in itself becomes a real little painting. Among the works she produced at this time, we can mention "Nude woman on a sofa", "La noire", "Alice au chignon curly"... She worked at the Grande Chaumière in Montparnasse and especially in André's studio. LHOTE, where Henri GOETZ supports him. He understands his views and his personal way of painting, where the rich material radiates the inner light of a constructed subject, in colors in happy or sometimes daring harmonies. During her stays in Normandy, the mist pierced by a few rays of sunlight before flooding the landscape fascinates her. She painted "Boats in Barfleur", "Basse mer", "Green boat in Saint-Vaast", "Mist in Cotentin"... In Auvergne and more particularly in Cantal, it is the sheets of bright colors that overlap and punctuate the landscape: "The mountains", "Beyond St Urcize", "the fields", "Sunrise in Auvergne"... During this period of work, she was encouraged to show herself in painting salons in Paris. She became a member of French Artists and Independent Artists. Her works are noticed and she is asked to exhibit both in Paris and in the provinces and abroad. During her various personal exhibitions, she is always

very moved to see that she brings a message of joy, happiness and deep harmony to an audience of all nationalities. She then stays more and more often in Venice, where she soaks up the mists of light where pale golds succeed and mingle with the pink mother-of-pearl of the sunrises. It is not uncommon to see her, in the early morning, her easel erected fixing on the canvas the fleeting nuances, the lightness of the air, the diaphanous colors ("Aube à Venise", "Lumière", "San Giorgio matinal" ...). From now on for some, the early mornings will not fail to evoke the works of Lyne. On the other hand, the warm and flamboyant tones of the twilights in Venice arouse in her an exuberance of colors in an almost theatrical decor ("Soir de Venise", "le gondolier mauve", "Un camellia sur la lagune", "Minuit Carnaval ", "Summer evening on the Grand Canal", ...) In Auvergne where she will go every year, she dialogues with nature. Fields are for her a source of deep emotions, through the multiplicity, the movement of colors, the transparency of the air, the musicality of light. She perceives at each step an immense song which is structured and rises, imbued with tenderness, resonances, clarity of the soul. She paints "Summer Landscape", "Fields in Spring", "Purple Fields", "End of Summer".... On the Normandy coast, she rediscovers this soft musicality of colors, the transparency of the air, the iridescent light. Nicole Lamothe, art critic will write: "She meditates in front of her chosen places, most often the sea, and its infinity which encourages dreams and escape". "Being an artist is an absolute, vital necessity. Lyne SEYBEL bears witness to this. His work, aesthetic enjoyment is also an object of meditation in front of Beauty. There is a pleasure in walking with her in Venice or Paris, along the ports or the beaches, to which she imprints an unknown dimension in a beautiful discretion of the palette and a light design, which is often blurred by the vapors of a mist. enveloping. She possesses the gift of transmitting the fluidity of water, of instilling

light into matter, operating a transfiguration of reality without distorting it".