



## André Maglione (1838-1923) Sunset Over A Fishing Village

3 500 EUR



Signature : André Maglione (1838-1923)

Period : 19th century

Condition : Très bon état

Material : Oil painting on wood

Length : 82 cm

Height : 50 cm

<https://www.proantic.com/en/1268334-andre-maglione-1838-1923-sunset-over-a-fishing-village.html>

### Description

The Marseille native André Maglione who never left his region, that of light, has always been a faithful representative of warm and vibrant nature using his brushes with vigor and almost rage in a sky ablaze with the setting sun, but delicate and subtle in detail, playing with a beautiful wooden panel which shows through depending on the material and which leaves beautiful reserves. A work in warm and intense colors which is offered in a golden, channeled frame which measures 64 cm by 97 cm and 50 cm by 82 cm for the panel alone. It represents a sunset over a fishing village, certainly in Martigues or its surroundings. A great classic painting by an artist who is not fairly represented, and much more beautiful in reality than in the photos which the glazes used by the artist make difficult to achieve. The work is

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#### Galerie Marina

19th and 20th century Provençal School paintings

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signed lower middle left.

Student of Loubon, famous for having left a writing on Monticelli where he recounts his meetings with Cézanne. He painted seascapes in the style of Ziem before dying blind and in the Hospice. At the Museum of Fine Arts of Marseille, Palais Longchamp "View of Martigues from 1885" and at the Museum of Cassis "Marine" A colorist as vigorous as he is delicate, he has in many canvases, fixed impressions of admirable sincerity, effects of an astonishing rendering, remarks Horace Bertin, making this artist, with his friend Suchet, the type of the Marseille Painter, for his passionate temperament, his purely local career and his short-lived anger. This student of Loubon, soon intimate with Monticelli, who exhibited in 1861 at the Marseille salon, proved his character by founding in 1867, Le Cercle Artistique from which he hoped for more effective support than that of the old Société Artistique des Bouches-du-Rhône . His Marines taken on the Etang de Berre, at La Mède and at Les Martigues, are filled with sunshine for the press. But from this Painter, full of naturalness and enthusiasm, who paints as he feels, criticism demands a less cowardly and less hasty execution. The merit of its colors, sometimes compared to fireworks, cannot excuse easy work which borders on sketches. After the revelation of the Impressionists by Louis Leroy, Louis Brès used almost equivalent terms with regard to Maglione in 1874: "the starting point of each of his works was an impression, keenly felt by the artist, but which has not been sufficiently written for the public. On which the "Journal de Marseille" later added: "the execution does not live up to the feeling, it is not enough to give an impression, it would still be necessary to paint the location of the scene and the objects which 'find there'. The two Martigues of the Palais Longchamp strongly felt the influence of Ziem who, according to Jules Charles-Roux, honored Andre Maglione with his friendship. The setting

sun effect rediscovers the golden vapors and  
cloudy serif dear to the Master. In the other view,  
as in Ziem's, the big sky is clear and limpid. The  
flags add their subtle notes, A finely degraded  
range.