



**PROANTIC**  
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Jean Puy (1876-1960) Landscape Near The Artist's House. Fauve, Rouanne, Volland, Marquet

390 EUR



Signature : Jean Puy (1876-1960)

Period : 20th century

Condition : Bon état

Material : Pastel

Length : 32

Height : 21

Description

Superb drawing by Jean Puy in pastel and charcoal representing a landscape near his house, signed lower right + old label on the back of the drawing and its reproduced facsimile "H-66 = 866 58200227- Landscape near the artist's house, colored drawing 32x21. Sheet size without frame: 21x32cm at sight: 20.5x31cm and frame included: 36x47cm This is therefore a magnificent drawing by Jean Puy in charcoal and pastel which represents his house in a landscape near a hill. Typical drawn work of the artist, we immediately recognize his powerful and rapid style thanks to his large pencil strokes and his subtle coloring where here yellows dominate with touches of green, red and blue. Indeed, whether he draws landscapes, nudes, still lifes etc... his technique is always very recognizable, see the

Dealer

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Limoges 87000

example of a still life in the last photo for comparison. I no longer present Jean Puy who is today part of the small clan of true French Fauve painters who exhibited in the cage in 1905 alongside Marquet, Derain, Vlaminck, Valtat, Matisse, Dufy, Camoin, Othon-Friesz and Manguin. Jean Puy born on November 8, 1876 in Roanne (Loire) and died on March 6, 1960 in the same city is a French painter close to Fauvism. Jean Puy was born into a family of industrialists. From 1895 to 1897, he was a student of Tony Tollet, at the École des Beaux-Arts in Lyon. He moved to Paris in 1899 where he entered the Académie Julian and frequented the studios of Eugène Carrière and Gustave Moreau. He met André Derain, Henri Matisse, Albert Marquet, Henri Manguin and Charles Camoin with whom he maintained a long friendship, and with whom he exhibited at the Salon d'Automne in 1905 where Fauvism was born. Success came between 1900 and 1905, following exhibitions at the Salon des Indépendants, the Salon d'Automne and at Berthe Weill who championed young artists. From 1905, with his entry into Ambroise Vollard, one of the great Parisian art dealers, came fame. It was at the request of this dealer that he joined the group known as the École d'Asnières, painting decorations for vases, table services, even buttons and tin-coated earthenware tiles, at the studio of André Metthey. The motifs were mainly figurative. There he painted female nudes and exhibited his pieces at the Salon d'Automne in 1907. He collaborated with the ceramist until 1910, producing several dozen pieces. Through Vollard, commissioned by major Russian collectors to select works representative of contemporary artists, paintings by Jean Puy joined the Moscow palace of Shchukin, a major collector who had been assembling a significant collection of French painting since 1891. It was also thanks to Vollard that Jean Puy entered the Hahnloser collection, who were among the most active distributors of French art in Switzerland. Little concerned with this fame, around

1907-1910, he decided to turn away from avant-garde painting. Little by little, he changed his style to work on large, balanced works in the years 1910-1914. He was mobilized during the First World War for 2 years in the 300th Territorial Infantry Regiment after camouflage in Bar-le-Duc. After briefly trying his hand at pointillism, he turned to Fauvism for a while but without the radicalism that can be observed in his friends. The path that this independent artist sets for himself is determined by an intense love of life, reality and nature. It is through a nature transformed by the idea and the sensation that Jean Puy conveys human emotion. After the First World War, he moved towards an intimate painting orchestrated in a personal chromatic range, "a painting that resembles chamber music" as George Besson would say. As for Antoine Terrasse, he writes "the drawing, sometimes sharp, is always perceptible under the color. He remains precise in his nudes, very expressive paintings of the sensuality of a painter more attached to the direct and spontaneous sensation of nature than to any form of transposition. His works are present in many museums in France and abroad (Moscow, Saint Petersburg, Switzerland, etc.) And there are many books on his work. This drawing is in good original condition, delivered in a modern frame. Drawing guaranteed authentic