



**PROANTIC**  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

G. Scot / 50s / Der Kreis / The Circle / Drawing / Kunst Und Stil Der 50er Jahre / Zeichnung



220 EUR

Signature : G. SCOT

Period : 20th century

Condition : Parfait état

Material : Paper

#### Description

Drawing from the 1950s by G. Scot, depicting a naked man in a graceful pose, inspired by ancient Greek aesthetics. The figure, with elegant curls and draped in a light fabric, plays the bouzouki, a traditional instrument of Mediterranean culture. The work is distinguished by its precise line and delicate nuances, which bring to the composition a softness and elegance characteristic of this period. The mischievous expression of the man and the classical staging recall the poetic and stylized world of artists such as Jean Cocteau. This drawing embodies a modernized vision of the classical ideal, mixing masculine sensuality and Mediterranean atmosphere, in a style specific to G. Scot.

29 x 23 on view

#### Dealer

**ARTYGEORGES**

Peinture ancienne & moderne

Tel : 0471689602

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Montclard

Anglards-de-Salers 15380

39 x 33 with frame

This type of work fits well into the context of Der Kreis (The Circle), a Swiss magazine from the 1940s to the 1960s that disseminated homoerotic art at a time when homosexuality was still largely stigmatized. Der Kreis published artworks, photographs, and articles celebrating the beauty and expression of love between men, in both an artistic and social framework. G. Scot's drawings took their place as open representations of male sensuality, contributing to a visibility and aesthetic celebration rare for the time. The fact that Der Kreis published such illustrations shows its pioneering role in creating a space for the expression of homoerotic art. Scot's works, such as this one, provided not only an artistic dimension but also a visual affirmation of homosexual masculinity and sensuality, integrating themes of desire and sacrifice in a subtle and respectful way, within a non-pornographic framework. These drawings, accompanied by the writings of the magazine, supported a community that recognized itself in these images and found in Der Kreis a place of belonging and resistance.