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Edouard Detaille, Study Of A Horse's Head, 1897, Drawing



400 EUR

Signature : Edouard DETAILLE (Paris 1848 - 1912)

Period : 19th century

Condition : Bon état

Material : Paper

Length : 23 cm

Height : 36 cm

Description

Edouard DETAILLE
(Paris 1848 - 1912)
Study of a horse's head in profile and
three-quarter view
graphite pencil and black ink on paper
1897
36 x 23 cm
traces of folding on the sheet, slight sun exposure
on the border, on the back a sketch of knives and
pieces of bread
annotated by the collector and dated 'Detaille 1er
juin 1897' top left
unframed
Provenance: Georges Lemaire collection, by
descent

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Dealer

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Édouard Detaille, an Academist artist and illustrator, was a pupil of Ernest Meissonier and was best known for his military scenes. Renowned for his historical realism and eye for detail, he devoted himself particularly to the study of uniforms, to the point of being asked by the Ministry of War to design certain outfits. Deeply involved in the artistic life of his time, he took an active part in the Salons de peinture, was elected a member of the Académie des beaux-arts in 1892 and chaired the Société des artistes français from 1896 to 1900.

In this drawing, Detaille demonstrates great mastery of the execution of the horse, a skill that recalls his talent for military scenes. The stroke is rapid, the vivid lines capture the very essence of the movement, almost the soul of the animal. In 1897, the artist worked on his major Salon painting, Les Funérailles nationales de Louis Pasteur, in which two horsemen appear in the background on the left of the composition. The posture of the horses in this work is strikingly similar to that in the present drawing.

A few words about the Georges Lemaire collection (Bailly 1853 - 1914 Paris):

A member of the Société des artistes français from 1887, Georges Lemaire soon became a member of the jury.He attended many of the sessions, and his presence is attested to, among other things, by the numerous reports in which he appears alongside the greatest artists of his time.

He soon set about methodically collecting the sketches and sheets of paper left by his colleagues at the end of these sessions.Between 1892 and 1913, he compiled them in his personal collection.

These sheets clearly reflect the artists' urgency to create, produce and represent what they were

observing, or perhaps their need to escape during the long sessions they attended.

A collection that is plural in terms of the number of artists it features, it also has several common denominators that help to make it utterly unique. Firstly, there is the temporal and spatial context of production: these drawings were all produced in the context of the meetings of the Société des artistes français. There is also the medium, as most of the sheets collected by Lemaire are of the same workmanship: medium-quality paper, most likely distributed at the beginning of the session. The artists sometimes used other printed materials, such as menus, agendas or the society's financial statements.

The drawings in this collection are extremely varied: small sketches, caricatures, attempts to revive style, sometimes close to automatic writing...

Some of the drawings are signed by the artists themselves, while the others are listed thanks to the collector, who took care to note the names of the artists whose sheets he collected.