



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Ernest Laurent (1959-1929) Attributed To, Study Of A Woman Seen In Profile, Large Red Chalk



2 000 EUR

Signature : Ernest LAURENT (1959-1929) attribué à

Period : 20th century

Condition : Très bon état

Material : Paper

Length : 54

Width : 39

Description

Ernest LAURENTGentilly 1859 - Bièvres
1929Study of a woman seen in profileCirca
1900-1920Sanguine54 x 39 cm sheet80 x 63 cm
framedVery good conditionBeautiful old flat
frame in natural woodThis magnificent sanguine
is entirely characteristic of the style and graphic
technique of Ernest Laurent, inherited from the
neo-impressionist tradition. The use of free and
irregular hatching allows for a rendering that is
both synthetic and allusive. The artist finely
renders the model's complexion through subtle
contrast work in sanguine. His graphic style also
evokes the art of Henri Martin, an artist of whom
he was a close friend.Ernest Joseph Laurent, born
in Gentilly on June 8, 1859 and died in Bièvres
on June 25, 1929, was a French painter and
lithographer. A student of Henri Lehmann at the

Dealer

Galerie Thésée

Paintings, drawings & prints

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Sur rendez-vous

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École des Beaux-Arts in Paris, Ernest Laurent was strongly influenced by the Impressionists and became friends with Georges Seurat, Edmond Aman-Jean, and Henri Le Sidaner. This encounter with the founder of Neo-Impressionism would have a lasting impact on his painting and drawing style, some of whose characteristics he would adopt. In 1885, his *Annunciation*, exhibited at the Salon, was purchased by the French government, allowing him to travel to Italy. From Rome, he went to Assisi, where he had a profound mystical experience that would have a lasting influence on his art. In 1919, he was elected a member of the Académie des Beaux-Arts and was also a professor at the École des Beaux-Arts until 1929. Heir to both Impressionist and Neo-Impressionist techniques, his work is tinged with symbolism linked to his deep religious devotion. This aspect of his life would go against the materialism of Seurat, from whom he would gradually distance himself. Although he mainly painted female portraits, which would be among his favorite themes, Laurent would also be the author of remarkable lithographs, which took on a melted appearance, and which would be published, among others, in *L'Estampe moderne* in 1897 and the *Gazette des beaux-arts* in 1901.