



The Well-endowed King, Theodore Van Elsen, Drawing From The 1930s



700 EUR

Signature : Theodore van Elsen (1896-1961)

Period : 20th century

Condition : Très bon état

Material : Paper

Width : 34.5

Height : 40.5

Description

"The Well-endowed King" Indian ink and pencil drawing on paper by Theodore Van Elsen, in a burl frame. Erotic drawing accompanied by a dedication in french : "Once again I thank you both for the good meal. After this good meal I felt like this. See you tomorrow, your dear Theo. L'ivresse de Fleurette, 26 Boulevard Voltaire, Paris" Dimensions with frame : HT : 40.5 cm LG : 34.5 cm Dimensions without frame : HT : 25 cm LG : 19.5 cm Drawing from a studio collection including these other works : Erotic drawings :- The Swing of Her Dreams- The Yoyo of his Ladies- The Woman and the Cauldron Professions :- The Luxembourg Cart- The Earthmovers of the Seine- The Fort des Halles- The Impatient Taxis- The Grumpy Policeman Portraits :- The Untamed Shrew- The Old Man and his Mail- The Bon

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Vivant Theodore van Elsen (1896-1961) Painter, engraver, draftsman, illustrator A sharp look at the human condition: Born in Java in 1896 and died in Paris in 1961, Theodoor van Elsen -- also known as Theodore van Elsen -- is a draftsman with a singular talent, mainly recognized for his humorous illustrations. From the years 1920, he collaborated with several emblematic illustrated newspapers such as *Le Journal*, *Le Rire*, *Ric et Rac* or *Le Hérisson*. His style is distinguished by a wry humor, often bawdy, always incisive. He unsparingly sketches the failings of human nature with a biting irony. Beyond his press cartoons, van Elsen also distinguished himself in publishing, putting his expressive style to the service of major literary works such as Zola's *L'Assommoir*, Bernanos' *Un crime* or Murger's *Scènes de la vie de Bohème*. His illustrations, often done in ink wash, reveal a deep empathy for misery and daily struggles, translated into poignant and lively genre scenes. In 1929, he exhibited several striking paintings at the Salon des Humoristes: "Le Travail", "Elle est bien mince" and "Gueux", all lucid, sometimes bitter, always human looks at his time. In 1930 he exhibited three other works there, in 1931 two drawings and in 1944, 6 drawings including "l'heureux clochard" and "t'as fait du progrès". Reference Bénézit Volume 5 page 104