



---

The Old Man And His Mail, Théodore Van Elsen, Drawing 1930s



450 EUR

Signature : Theodore van Elsen (1896-1961)

Period : 20th century

Condition : Très bon état

Material : Paper

Width : 34.5

Height : 40.5

Description

"The Old Man and his Mail" drawing in Indian ink and pencil on paper by Theodore Van Elsen, in a burl frame. 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 Well-endowed King- The Swing of Her Dreams- The Yoyo of his Ladies- The Woman and the Cauldron Professions :- The Earthmovers of the Seine- The Strongman of the Halles- The Luxembourg Cart- The Impatient Taxis- The Grumpy Policeman Portraits :- The Untamed Shrew- The Bon 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

Dealer

**La Tour Camoufle**

18th, 19th & 20th century Furniture, paintings, decorative objects, jewels

Tel : 0143063630

1 Avenue Paul Deroulede

Paris 75015

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