PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

# French Romantic School, Portraits Of Young Men, Double-sided Drawing



490 EUR

Period : 19th century

Condition : Bon état

Width : 28.5

Height : 24

## Description

French Romantic School, mid-19th centuryPortraits of Young Men, double-sided drawingin brown ink, brown ink wash, black ink, black ink wash and pencil on paper24 x 28,5 cmPresented in passe-partoutThis double-sided sheet brings together several portrait studies of young men, executed around the mid-nineteenth century in the tradition of the French Romantic School. The work is distinguished by the variety of techniques employed -- brown and black ink, wash and pencil -- revealing an artist who simultaneously explores multiple expressive registers on a single support. The juxtaposition of these media lends the faces a quality that is at once precise and atmospheric, characteristic of the Romantic taste for individual psychology and the capture of the fleeting moment.The

## Dealer

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double-sided nature of the sheet evokes the context of a studio sketchbook or a working session drawn from life: these portraits were not intended for public presentation, but represent exercises in observation and physiognomic study, bearing witness to an assiduous practice of drawing from the model. The variety of poses and expressions suggests either several different sitters, or the same subject captured at distinct moments.The French Romantic School, which reached its height between 1820 and 1850, placed individual expression, sensibility and psychological truth at the heart of its approach. In the field of portraiture, it broke with Neoclassical idealization to focus on the singularity of features, the liveliness of the gaze, and the physical presence of the sitter. Masters such as Géricault, Delacroix and Chassériau practiced drawing studies assiduously as a space of freedom and experimentation, outside the constraints of official commissions.These anonymous studies belong to the tradition of intimate, unstaged portraiture that flourished in Parisian studios during the 1830s and 1850s. They bear witness to a solid artistic training -- most likely acquired at the École des Beaux-Arts or in a private atelier -- even though it remains impossible, for the time being, to attribute the hand to a known artist.The anonymity of these studies does not diminish their interest: it is common for working sheets from significant studios to circulate unsigned, as artists did not always see fit to initial their exercises. A thorough comparative study -- examining in particular the handling of line, the treatment of shadow and the type of paper -- might, in time, allow a connection to be drawn with an identified body of work.