



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Curiosa Drawing Lesbian Homosexuality 20th Century Ink And Watercolor Cahout Alice Rousseau Drouard

800 EUR

Signature : Cahout (pseudonyme d'Alice Rousseau Drouard)

Period : 20th century

Condition : En l'etat

Material : Paper



Description

This drawing by Cahout (Alice Rousseau-Drouard) is in an erotic graphic style inspired by Art Deco and Jugendstil. The drawing depicts three naked women entwined on a rug adorned with geometric patterns and white beaded borders. The three women, with chestnut and brown hair, are depicted engaged in a sexual act, in a swirling motion. The gray background is richly decorated with floral and stylized plant motifs, including blue flowers or half-flowers with striped petals and dark rosettes and rosaces. At the bottom of the composition is a frieze of small white stems and leaves. The work employs very precise black outlines and solid areas of color (blue, black, white, gold, gray). The fluid lines and stylization of the bodies are reminiscent of erotic illustrations from the 1920s and 1930s. The

Dealer

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signature "Cahout" appears in the lower right corner of the drawing. In the lower margin, the artist inscribed the following dedication: "To Mr. Biecot (?) with warm regards, Cahout." Dimensions: 31.8 x 25.7 cm CAHOUT is the pseudonym of Alice Rousseau (1891-1957), wife of Raphaël Drouart. Alice Rousseau was born in Vanves in 1891, the daughter of the editor-in-chief of the newspaper "Le Temps," described by the journalist Henry-Jacques as "slender, dark-haired, full of mischief and fire"; she adopted the nickname Cahout in reference to the rubber in her boots. She attended the Académie Ranson, an art school founded in Paris in 1908 by her uncle Paul Ranson. Several Nabi artists taught there, including Maurice Denis. In 1914, she married Raphaël Drouart, whom she had met at the Académie Ranson. The couple, who were very close, exhibited together on several occasions, such as in 1922 at the Galerie E. Druet in Paris. In 1940, she moved with her husband to a town in Portes-en-Ré, where, far from the hustle and bustle of Paris, she devoted herself to her art and her loved ones. Cahout drew inspiration from her surroundings and nature, and also painted portraits. As both a female artist and the wife of an artist, her work was praised at the time by the press, which described one of her portraits: "The solidity of the composition [...] in no way betrays a feminine hand. And all of this is intelligent, personal, and a great pleasure to behold." Cahout passed away in 1976 at the artists' retirement home in Nogent-sur-Marne, where she had retired with her husband in 1965.