Male Nude Academic Study - Drawing Signed Geltzer, Dated 1863



850 EUR

Signature : Geltzer

Period : 19th century

Condition : Etat d'usage

Material : Paper

Description

A 19th-century academic drawing, signed Geltzer and dated 1863, depicting a young male nude standing in a relaxed pose, leaning against a wooden studio support. Executed in black chalk or graphite on paper.The young man is shown standing, his body slightly turned and inclined toward the right side of the composition. He leans against a vertical wooden support topped with a rounded horizontal cushion and resting on a cross-shaped base.His left arm is bent, with the elbow resting on the support and the hand raised toward his shoulder. His right arm crosses the front of his torso, with the hand resting on the same support.His legs are crossed, with most of his weight carried by one leg, creating a subtle shift in the position of the hips and shoulders.His head is gently inclined and turned to the left, his

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eyes lowered. His youthful features and short, wavy hair contribute to the calm and introspective character of the composition.This relatively relaxed pose contrasts with the more dramatic attitudes sometimes encountered in 19th-century academic figure studies. Nevertheless, it provides an opportunity to examine the anatomical changes caused by the distribution of body weight, the slight twisting of the torso, and the positioning of the arms.The artist builds the figure through fine, closely spaced hatching, occasionally crosshatched, varying the density of the strokes to create transitions between illuminated areas and shadows.Particular attention is given to the shoulders, arms, chest, abdomen, hands, knees, and crossed feet.The contours are reinforced in the darker areas, while lighter passages are modeled through delicate shading.The wooden studio support is also carefully rendered, with its grain and structural details indicated through precise lines.A fig leaf conceals the model's genitalia. It has not been established whether this detail belongs to the original composition or was added at a later date.Historical Background and Academic TrainingThis drawing belongs to the tradition of academic figure studies practiced throughout European art academies during the 19th century.The study of the human body was a fundamental component of artistic education. Students generally progressed from copying engravings and prints to drawing plaster casts of classical sculptures, before eventually working from live models.Male nude studies, traditionally known as académies, were essential exercises for developing an understanding of anatomy, proportion, balance, foreshortening, and the modeling of the human form.The composition presented here emphasizes a relaxed standing position, with crossed legs and a lateral support.This arrangement recalls the classical principle of contrapposto, inherited from ancient Greek and Roman sculpture, in which the body's weight rests primarily on one leg, producing a

natural shift in the alignment of the hips and shoulders.Such poses allowed students to study the relationship between anatomical structure, balance, and the distribution of muscular tension.The careful treatment of light and shadow also illustrates the importance of tonal modeling in 19th-century academic drawing.No engraving corresponding precisely to this composition has yet been identified. The drawing may therefore have been executed from a live model or copied from an academic print that has not yet been located.A Group of Three Academic DrawingsThis work belongs to a group of three male nude academic studies of identical dimensions, all signed Geltzer and dated either 1862 or 1863.One of the other compositions, entitled The Soldier at Rest (Le Soldat au repos), reproduces a drawing by Marc Antoine Hervier, engraved by Alexis-François Girard during the early 19th century.Research has established that this particular engraving was used as a teaching model at the Academy of Fine Arts in Bruges, Belgium.The Bruges Museums preserve two academic drawings based on the same composition, executed by students of the Academy in 1833 and 1838.These documented examples confirm that the original engraving formed part of the artistic training practiced at the Bruges Academy during the first half of the 19th century.The presence of the same composition among the three drawings signed Geltzer raises the possibility that the artist may also have studied at the Bruges Academy.However, this remains a working hypothesis. No archival documentation has yet been found confirming the artist's identity or enrollment at the institution.Signature and DatingThe drawing bears the handwritten signature "Geltzer" and the date 1863 in the lower left corner.The artist's full identity and career have not yet been established.Condition and FramingThe drawing is in good overall condition for its age.Some minor age-related creases, small tears, surface marks, and localized imperfections to the paper are

present, as visible in the photographs.The anatomical details, fine hatching, and subtle tonal variations remain well preserved.The drawing is presented in a later gilt frame with a decorative mat and is protected under glass.DimensionsFramed height: 77 cm (30.3 in)Framed width: 57 cm (22.4 in)Visible drawing height: 61 cm (24 in)Visible drawing width: 42 cm (16.5 in)