Léon Detroy (1859-1955) - Portrait Drawing, Pencil On Paper



2 300 EUR

Signature : Léon DETROY (1859-1955)

Period : 19th century

Condition : Bon état

Material : Paper

Description

Léon DETROY (1859-1955)Portrait--study of a head in profilePencil on paperSigned lower right22.5 x 17 cmMinimal traces of soiling at the top and on the left, visible in the photos.Born in Chinon in 1859 to a father who was a doctor, Gabriel Léon Detroy grew up in a family environment conducive to awakening his calling for painting, which was strongly encouraged by his maternal uncle, a close associate of Camille Corot and Gustave Courbet. He went on to enroll at the École des Beaux-Arts in Paris in Jean-Paul Laurens's studio. He exhibited at the Salon des Artistes Français, where his works were regularly praised by critics. Léon Detroy's life was marked by numerous trips between the south of France, Italy, and North Africa, while remaining rooted in the Creuse Valley.In the early 1880s, Léon

Dealer

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Detroy discovered the Berry countryside, which would become one of the most prolific settings for landscape painting in the late 19th century. The picturesque sites of the Creuse Valley--praised in particular by George Sand in her novel *Promenades autour d'un village* (1857)--attracted a succession of landscape painters, including Armand Guillaumin and Claude Monet, who stayed there in 1889. The term "Crozant School" first appeared in 1864 to describe these colonies of artists who stayed there until the mid-20th century.A leading figure in this artistic hub, Léon Detroy is best known for his paintings and landscapes, which convey a sensitive experience of nature. He incorporated the principles of Impressionism and, working alone, painted the atmospheric variations of a stripped-down natural world in luminous, broad brushstrokes. Following the rhythm of the seasons, the artist captured the lyricism inherent in the rocks, waters, forests, and pastures of the Berry region. In 1912, he purchased a house-studio in Gargilesse (Indre)--which he had been renting for twelve years--located very close to the one where George Sand liked to retreat.He was no stranger to pencil drawing, as he produced numerous sketches and studies from life. The graphic quality of the portrait we are presenting attests to his classical training. Léon Détroy's signature evolved over the course of his career. The "D" located in the lower right corner of the sheet we are presenting can be compared to the initial "D" of "Detroy" found in the lower right corner of another charcoal portrait of a woman in profile located in Italy (ill. 1). We can therefore surmise that the artist traveled to Italy, where he was able to study the masters of the Quattrocento