

Akim Monet Fine Arts, LLC



Eugène DELACROIX (1798 - 1863)

Étude de nus masculins
Study of male nudes

Brown ink on paper

9 1/2 x 13 3/8 in (24 x 34 cm)

n.d. (possibly circa 1845)

Stamped with Delacroix estate mark LUGT 838a in red ink lower right

PROVENANCE

Probably Delacroix Estate Sale Hôtel Drouot, Paris, 22-27 February 1864
Galerie 18, Paris
Vincent Price Collection, California

EXHIBITED

Disruptive selection, Fall 2019, Popcorn Gallery Akim Monet Fine Arts, Los Angeles

NOTES

The figures in the present drawing hold a pose reminiscent of several subjects in Delacroix's monumental masterpiece in the Musée des Beaux-Arts, Lyon, *The last words of Marcus Aurelius*, 1844,

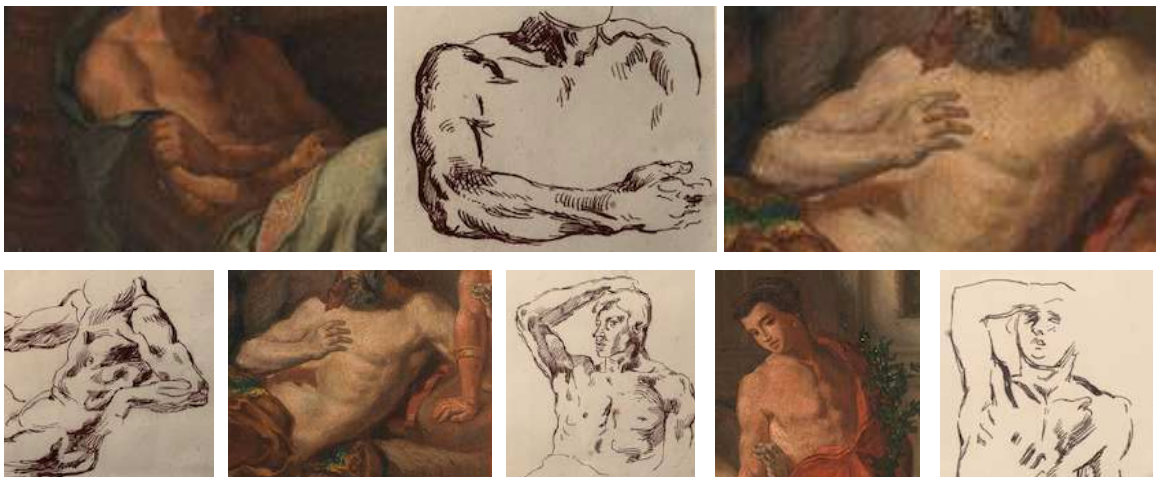
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in which the emperor reclines and his son stands close-by. Although it is not possible to directly relate this particular drawing to the famous painting, judging from the more than 6,000 drawings, watercolors, and prints Eugène Delacroix left to be sold upon his passing in 1863, the very prolific master draughtsman is sure to have produced many works around this important painting and the several variations he executed, most notably among which a subtle easel-size re-interpretation conserved at the Santa Barbara Museum of Art.



Eugène Delacroix, "The Last Words of Marcus Aurelius," undated, oil on canvas, 25.6 x 31.7 inches (The Van Asch van Wyck Trust)



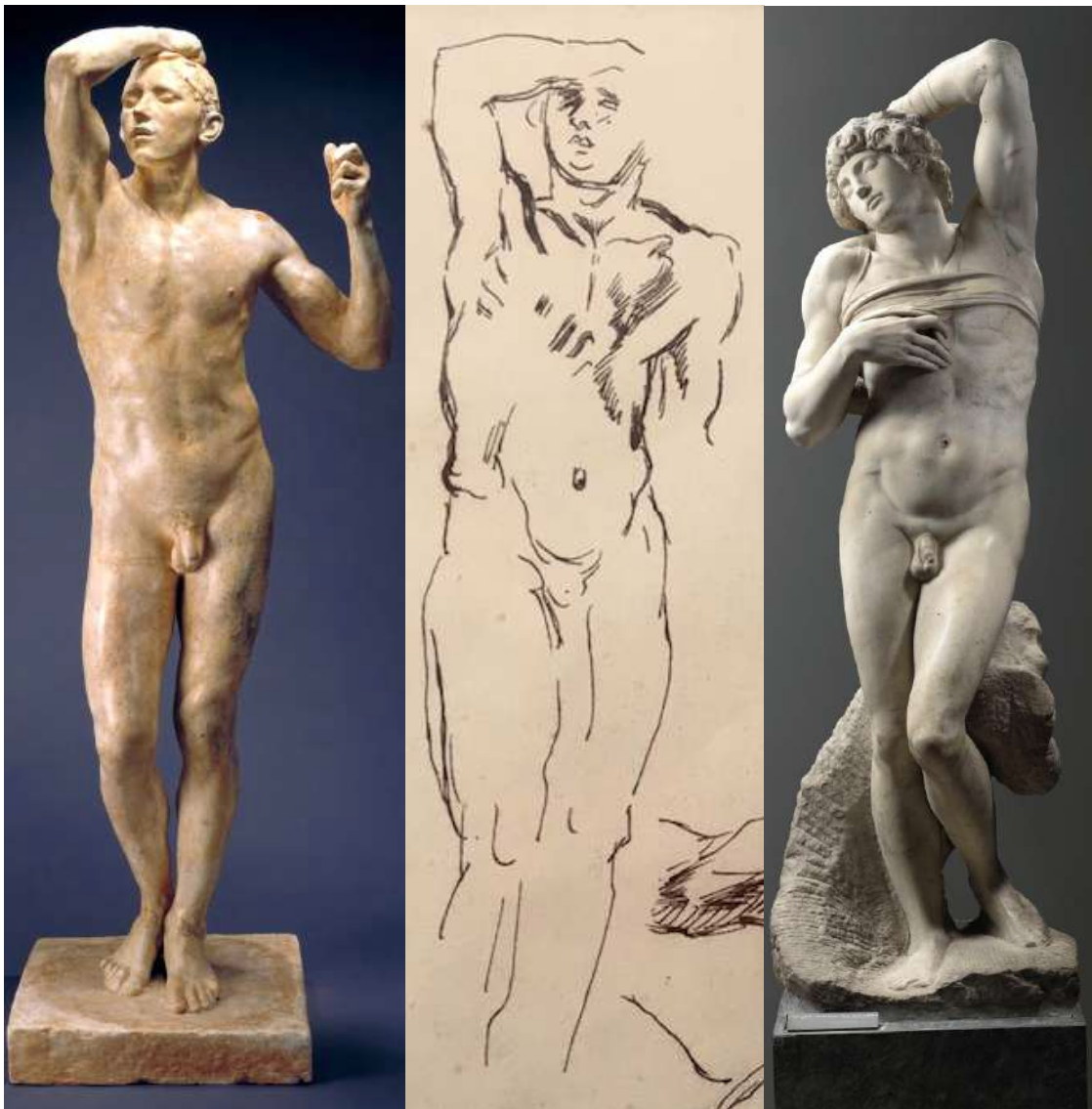
Details of the above painting: Eugène Delacroix, "The Last Words of Marcus Aurelius"
 Details of the present drawing: Eugène Delacroix, "Study of male nudes"

Even as Auguste Rodin is thought of as the father of modern sculpture, the question often arises as to whether Eugène Delacroix was the father of modern art. Commenting for the BBC about a recent blockbuster exhibition held at London's National Gallery, "Delacroix and the Rise of Modern Art," critic William Cook concluded:

Delacroix was the enfant terrible of early 19th Century French art. He shunned the conservative conventions of France's academic art establishment. A rebel with a cause, he inspired a generation of great artists. Impressionism and Post-Impressionism are inconceivable without him. 'We all paint in Delacroix's language,' said Cézanne. 'You can find us all in Delacroix.'

Coming from Cézanne, these words carry an immeasurable weight.

In regards to Rodin, although the visual correspondences amid works by both artists are numerous, as between *L'Âge d'airain* (The Age of Bronze) and the present drawing, inferring a direct influence would be erroneous -already just because The Age of Bronze was executed well after the passing of Delacroix. Nevertheless, both masters explored the "non-finito" and thus strongly referred back to Michelangelo, thereby entertaining a common affinity for this technique.



RODIN *The Age of Bronze*

DELACROIX detail present work

MICHELANGELO *Dying slave*



Eugène DELACROIX, *Etude de nus masculins*, Brown ink on paper, 9 1/2 x 13 3/8 in (24 x 34 cm), n.d. (possibly circa 1845)

ESTATE STAMP

The present work is stamped with Delacroix estate mark LUGT 838a in red ink lower right



Left : Stamp LUGT 838a in the Frits Lugt repertory : *Les Marques de collections de dessins & d'estampes* (Collectors' Marks on Drawings and Prints) <http://www.marquesdecollections.fr/detail.cfm/marque/6699/total/1>

Right : Stamp LUGT 838a on the present work



Félix NADAR (1820-1910) Portrait of Eugène Delacroix

"A picture is nothing but a bridge between the soul of the artist and that of the spectator" (E.D.)

"A fine suggestion, a sketch with great feeling, can be as expressive as the most finished product" (E.D.)

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