

# · AGNEWS ·

EST. 1817

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**Eugène Carrière** (Gournay-sur-Marne 1849–  
1906 Paris)

*Le Fondeur*

Signed, on stone (upper left): 'Eugene Carriere'

Marked, drystamped (lower left corner):  
'EXPOSITION DE 1900 | MUSEES |  
CENTENNAUX | EXEMPLAIRE NO. 126  
[126 is stamped in blue ink]

Inscribed, on stone (lower left): 'IMPRIMERIES  
CHAIX & DE MALHERBE, EDITEURS –  
1900'

Colour lithograph printed in black and gray

47 ¼ x 31 ⅜ in. (1200 x 795 mm.), wide margins

A superb, richly-inked impression of this large,  
scarce lithograph.



## **Provenance**

Matthew Rutenberg collection, New York, until 2019.

## **Literature**

Loys Delteil, *Le Peintre-Graveur Illustré (XIXe et XXe siècles) 1906-1931*, 31 volumes, Paris, 1906–1931, vol. 8, cat. no. 41.

Eugène Anatole Carrière was a French Symbolist artist of the *Fin de siècle* period. His paintings are best known for their brown monochrome palette. He was a close friend of the sculptor Rodin and his work influenced Picasso. Some see traces of Carrière's monochrome style in Picasso's Blue Period.

Eugène Carrière's success came late in his career. Initially trained as a commercial lithographer, his decision to become an artist was inspired by a visit to Paris in 1868. His formal education under Alexandre Cabanel at the *École des Beaux-Arts* was interrupted by the Franco-Prussian war, during which he was taken prisoner. After completing his studies and achieving acclaim as a painter in the early 1880s, Carrière was often forced to use his skills as a printmaker to make a living and support his family. It was during this

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difficult time that he met the artist Auguste Rodin, who became a lifelong friend, a relationship about which Camille Maclair wrote: 'Rodin paints in marble, Carrière sculpts in shadow'. Maybe the present picture was inspired by one of the foundry workers Carrière might have observed in the foundries that cast Rodin's sculptures. In 1890 the two friends, together with Pierre Puvis de Chavannes founded the Salon de la Société nationale des Beaux-Arts. The same year, Carrière finally adopted lithography as an artistic medium. His sophisticated knowledge of the technique enabled him to achieve the characteristic sfumato style of his paintings in print through subtle wiping and scraping.