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## Studies Of Female Figures And Angels, Preparatory Work For A Fresco - Atelier Of Enrico Reffo



150 EUR

Period : 19th century

Condition : Bon état

Material : Paper

Width : 43cm

Height : 32cm

### Description

Studies of female figures and angels, preparatory work for a fresco - Atelier of Enrico Reffo

Pencil on paper, 43 x 32 cm

This sheet, folded in two and used as a working notebook, presents on two pages studies of a kneeling woman in prayer: one in a three-quarter pose and one seen from behind, with particular attention to the drapery and the volumetric rendering of the folds. The other two pages develop a sequence of child figures in flight, conceived as angels: from more schematic sketches, devoid of detail, to progressively more defined versions with hair and facial features. All are built on a proportional grid, whose layout was used to transfer the drawing on a larger scale, a common practice in the execution of frescoes and large altarpieces. Small isolated drapery studies

### Dealer

**Antichità di Alina**

Peintures anciennes - Art nouveau - Art déco,  
micromosaïques, porcelaine

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complete the sheet, suggesting a refinement of details in preparation for a final work.

These studies come from the atelier of Enrico Reffo (Turin, 1831 - 1917), painter and teacher, a central figure in late 19th-century academic training in Piedmont, renowned for his production of religious subjects and his meticulous preparation of cartoons for frescoes and altarpieces. Trained between Turin and Rome, Reffo absorbed the Purist taste and a rigorous drawing method, which he passed on to his students through intensive workshop practice. After his death, the atelier and part of the teaching material were inherited by his pupil Luigi Guglielmino, who was also active in creating and restoring religious works, thus preserving his master's academic tradition. The sheet directly illustrates the working method of this school, based on the progression from anatomical study to the plastic definition of the figures, always calibrated to the narrative and decorative needs characteristic of sacred painting between the late 19th and early 20th centuries.