



"blaas Eugen Alfons De, Gouache And Watercolor"



1 500 EUR

Signature : BLAAS Eugen Alfons de (1843-1931)

Period : 19th century

Condition : Très bon état

Material : Paper

Width : 42 cm

Height : 58 cm

Description

Eugen Alfons de Blaas (1843 Albano Laziale - 1931 Venice) Study for the painting

"Confidences" Gouache and watercolor. Signed lower right. Dimensions: H. 58 cm, W. 42 cm.

Dimensions with frame: H. 66 cm, W. 49 cm.

White wood frame with glass. Eugen Alfons de

Blaas was an Italian artist of Austrian origin,

specializing in genre painting, female portraits,

and landscapes in a style blending realism and

romanticism. Born in the province of Rome, he

settled in Venice in his youth, as his father had

been appointed professor at the Academy of Fine

Arts of the Serenissima. He learned his craft from

his father, a history and fresco painter, and also

by attending the Academies of Rome, Vienna,

and Paris. He traveled to Belgium and France and

settled for a time in England. Between 1875 and

Dealer

Galerie Chabert

Paintings, drawings and engravings of the 19th and 20th century

Mobile : 0613808951

Agen 47000

1892, he exhibited at the Royal Academy in London, the Grafton Gallery, and the New Gallery. Considered a major figure in 19th-century portraiture, he excelled in female portraiture, particularly in depicting alluring water carriers. His wife, Paola Prina, often served as his model. Through his Venetian scenes, he skillfully introduced subtle games of seduction between men and women. The quality of his work has earned him exhibitions in numerous private collections and museums: Vienna, Venice, Trieste, Melbourne, Sydney, Nottingham, and Leicester. This large drawing, painted in gouache and watercolor, is a study for the composition entitled *Confidences*, an oil on panel, executed in 1885 and sold at Christie's on December 4, 2002. Gone is the young man in the background; our drawing here focuses on the water carrier and her friend, depicted conversing and plotting, all titillated by the interested gaze of the young Venetian, who is absent here. The poses and attitudes of the Italian women are very similar in both versions. However, variations remain in the rendering of the folds, the choice of colors, and certain details, such as the inverted position of the water carrier's clasped hands. The dynamic composition concentrates on the interaction of the two companions, captured in a photographic snapshot that illustrates their complicity. They seem swept away and entwined in a choreography where one can't help but glance back while the other displays a flushed and joyful expression, tinged with mischief. The painter's palette shifts from green to blue, from ochre to pink, and is illuminated by patches of white that highlight the stockings and petticoats of these young women. The water carrier, the center of attention, is adorned with a white halo around her head, a detail typical of the artist's style in his sketches. The composition leaves the viewer with a playful feeling, imbued with freshness and innocence.