PROANTIC
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Guillaume Alaux (1856-1912) - Portrait Of A Man With A Pipe, Oil On Panel



1 350 EUR

Signature : Guillaume Alaux

Period : 19th century

Condition : Bon état

Width : 25,5

Height : 32,5

Description

Guillaume Alaux (1856-1912)Portrait of a man with a pipeOil on panel, signed upper leftDimensions: 32.5 x 25.5 cmThis portrait of a man with a pipe aptly illustrates Guillaume Alaux's talent for capturing a presence in all its apparent simplicity.The model, depicted at mid-bust, slightly inclined, stares at the viewer with a direct, almost familiar expression. The pipe, hat and suspenders situate the figure without ever confining him to a simple type: the individual takes precedence, with a strong, immediately perceptible presence.The brushstroke is free and lively, particularly in the treatment of the face, where skin tones vibrate with subtle plays of matter and light. The deliberately neutral background isolates the figure and reinforces the intensity of the gaze. This

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economy of means, combined with a confident execution, lends the work a discreet but real modernity.While Guillaume Alaux is best known for his landscapes of the South-West, particularly of the Bassin d'Arcachon, his portraits reveal another, more intimate and particularly successful facet of his work. Here, the academic construction inherited from his training is put at the service of a supple execution, where the spontaneity of the brushstroke enlivens the composition.This work displays a sensibility close to the genre painting of the late 19th century, where attention to the individual, to his expression and presence, takes precedence over any search for effect. The painting thus evokes a real character, almost literary, whose story the viewer is invited to imagine.Guillaume Alaux (1856-1912) was a painter from Bordeaux, born into a family of artists that included painters and architects, including his nephew Jean-Paul Alaux, a well-known figure on the Bordeaux scene.Trained at the École nationale des Beaux-Arts in Paris, he studied under Léon Bonnat and Henri Gervex. He developed a solidly constructed painting style, attentive to reality, and first made a name for himself as a landscape painter, notably through his views of the Bay of Arcachon and the Bordeaux countryside.While he excelled in the pastel technique, Guillaume Alaux also approached portraiture with great freedom. Behind his rigorous academic training, his work reveals a supple, lively touch, sensitive to light and the vibration of skin tones. His portraits strike just the right balance between mastery and spontaneity, giving full rein to the sitter's presence.He exhibited at the Salons des Artistes Français, then at the Société Nationale des Beaux-Arts, establishing his work in the artistic landscape of his time.A particularly successful character portrait, this work stands out for the quality of its execution and the strength of the sitter's presence. Guillaume Alaux's portraits appear less frequently on the market than his landscapes, which reinforces the interest of this

composition.By its format, immediate legibility and expression, this painting is both accessible and singular, equally suited to an intimate hanging or a more structured collection.