



Alfred Dehodencq (1822-1882) Portrait Of The Artists's Son, Edmond. Oil On Canvas, Circa 1870



7 500 EUR

Signature : Alfred DEHODENCQ (1822 - 1882)

Period : 19th century

Condition : Bon état

Material : Oil painting

Length : 54

Width : 46

Description

Edme Alexis Alfred Dehodencq Paris 1822 - 1882 Portrait of the artist's son, Edmond Dehodencq Oil on canvas Cent 1870-7555 x 46 cm canvas 74 x 66 cm frame Beautiful Spanish solid wood frame, 19th. Provenance : Private collection, Paris Condition report : We point out three small restorations (small lacks of material , no tears) in the middle upper right, at the level of the dark background. The rest of the painting is in very good condition, retaining its impasto and pictorial material. Original canvas and stretcher. A famous painter father, a prodigious son Alfred Dehodencq (1822-1882) occupies a singular place in 19th-century French painting. Trained in the studio of Léon Cogniet, he quickly distinguished himself dramatic subjects and a vibrant palette, inspired by his long stay in a long stay in Spain

Dealer

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and Morocco between 1849 and 1863.

This immersion in Iberian light and traditions made him a bridge between the flamboyant romanticism of Delacroix and the frank modernity of Édouard Manet - two artists with whom he shares a taste for deep black, sharp contrasts. This portrait depicts his son Edmond Dehodencq, nicknamed "the Mozart of painting" during his lifetime for his exceptional precociousness (he exhibited at the Salon from the age of 11). Edmond showed remarkable talent from an early age, promising a brilliant career.

Unfortunately, like the Austrian composer to whom he was compared, he died prematurely at the age of 27, leaving behind the image of a genius cut down in his tracks. A work in the Hispanic tradition of the 1870s, this painting is fully in keeping with the vogue for Spanish painting in French art in the 1860s and 1870s.

Since the opening of Louis-Philippe's Spanish Gallery and artists' travels to the Pyrenees, Vélasquez, Zurbarán and Goya have become major references for an entire generation. Their lessons are found here: The dark, almost black background, which isolates the figure and focuses the light on the face; the free, unctuous brushstrokes, particularly in the treatment of the white collar and the book's pages; the restricted chromatic range - browns, blacks, off-whites - heightened by the brilliance of the red-covered book. Dehodencq, his Sevillian and Madrid years, mastered this aesthetic with an ease that brings him as close to Manet - whose Olympia and Fifre draw on the same sources - as to Carolus-Duran or Bonnat, who were in fact his friends. An intimate family portrait: The absence of a signature on this suggests that it was intended to remain within the family circle, never intended for exhibition or sale. This hypothesis is reinforced by young Edmond's natural, relaxed pose: chin resting on hand, pensive gaze, the attitude of a child caught in a reverie rather than frozen in a formal

posture. posture. There is a discreet tenderness a discreet tenderness, that of a father observing his son with moved attention. The half-open book, a classic attribute of study and intellectual promise, takes on a poignant resonance here the tragic fate of the model. This portrait thus portrait thus constitutes a precious testimony: a document of an artist's the intimacy of an artist too often reduced to his orientalist scenes, it also illustrates the enduring Spanish influence on French the talent of a young prodigy whose untimely death has deprived. Some comparative works Our research at the Musée d'Orsay has enabled us to find a reproduction of a painting (see photos) very similar to ours, almost a variant. We find the young artist, seated at his desk, his gaze thoughtful and melancholy.