



Rare Venetian Console With A Moorish Figure Supporting A Shell - Late 17th, Early 18th Century



4 800 EUR

Period : 17th century

Condition : Etat d'usage

Material : Painted wood

Description

A very interesting and decorative Venetian ceremonial console table dating from the 1700s, carved in wood (lime and softwood), representing a kneeling Moor, supporting a large shell-shaped top. This sculptural furniture, emblematic of Venetian Baroque taste, combines decorative exuberance, refined polychromy and technical virtuosity. The figure is tinted in black, his lips and eyes enhanced with polychromy, emphasizing the expressiveness of the face. He is dressed in a green drape with deep and marked folds, the base is also blackened. The figure is partly seated on a rock. The top, of an irregular shape evoking a scallop shell, is lacquered in sandy tones with pearly reflections. The whole is of massive proportions and a great visual impact. The assembly is particularly careful: the arms are

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attached to the body using pegged mortise and tenon joints, demonstrating high-quality craftsmanship. The top is attached by a wrought iron thread shaped with a file, held in place by a nut embedded in the wood. A typical manufacturing technique of the 17th and 18th centuries. Despite visible wear, wormy parts and old wood-boring holes, the whole is in a very good state of preservation for the period, not redecorated subsequently, which makes it a most interesting collector's piece. The wood has been treated and stabilized by a professional, ensuring the longevity of the work today. Dimensions: Height: 98 cm Width: 94 cm Provenance This collector's piece comes from an elegant Parisian collection, where it appeared among other European sculptures from different periods. Its rarity and authenticity make it a precious testimony to Venetian Baroque decorative art.

Context and Comparisons In Venice, Moorish figures appeared frequently from the end of the 17th century onwards in prestigious decoration and furniture. Used both as free-standing sculptures and as supports for consoles or torchères, they reflected the attraction to exoticism and splendor in the City of the Doges. These subjects have a long history in European decorative art, dating back in particular to the sculptures of Andrea Brustolon (1662-1732), a famous Venetian cabinetmaker and sculptor. He was one of the first to elevate the figure of the Moor to the status of an architectural and ornamental support in ceremonial works. His influence persisted for a long time in Venetian and European decorative arts.