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Sculpture - Diana The Huntress , Jean - Antoine Houdon (1741-1828) - Bronze



3 600 EUR

Signature : Jean - Antoine Houdon

Period : 19th century

Condition : Parfait état

Material : Bronze

Height : 81 cm

Description
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Important bronze proof with brown patina ,  
representing the goddess "Diana the Huntress",  
after the sculptor Jean-Antoine Houdon .In  
Roman mythology , "Diana" is the goddess of  
procreation , hunting , wilderness and the night  
.Daughter of "Zeus" and "Leto", twin sister  
of "Apollo", she is associated with the Moon , as  
opposed to her brother who is associated with the  
Sun .She is likened to the goddess "Artemis" in  
Greek mythology ."Diana" is shown standing ,  
holding her bow in one hand and her arrow in the  
other . Houdon justified his choice , which did not  
conform to the mores of the time , by saying that  
for him , the nudity of the gods , who have perfect  
bodies , was not immodest , unlike that of men  
.Early edition sculpture , signed "HOUDON" on  
the naturalistic terrace . Second half of the 19th

Dealer
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century , circa 1880 . Very good condition and patina . The work is close to the neoclassical movement in its fidelity of the face to Antiquity. The purity and simplicity of the overall effect is also classicist , as is the linear purity of the contours . The serenity and sincerity of the whole still mark this return to Antiquity . Height : 81 cm

Jean - Antoine Houdon (1741-1828)

Jean - Antoine Houdon , born March 20 , 1741 in Versailles , famous French sculptor , he is one of the most important statuary of the 18th century , renowned for the realistic rendering of his works . His father's position as concierge at the Royal School for Protected Students undoubtedly facilitated his early career . A pupil at the Royal Academy before the age of fifteen , a boarder at the Royal School for Protected Students (1761-1764), then at the French Academy in Rome (1764-1768), admitted to the Royal Academy in 1769 , he was accepted as a member in 1777 , on presentation of his *Morphée* (Louvre) . In 1793 , he was among the first to renounce his title and academic privileges , but was elected a member of the new Institut in 1795 , and successfully applied for the Legion of Honor in 1803 . Neither his two trips to Germany (1771 and 1773) , nor his trip to the United States (1785) , nor his marriage (1786) , nor even the turmoil of the revolution disrupted his creative activity , the most visible manifestation of which was the regularity with which he exhibited at the Salons : from 1769 to 1795 , he presented a fairly large number of sculptures every two years .

Highly skilled in marble , Houdon also had a great talent for shaping clay and plaster . His work is characterized by realism and precision in the representation of bodies , particularly busts , in which he excelled and which he knew how to bring to life . According to Grimm , "Houdon was perhaps the first sculptor who knew how to model eyes". If it were necessary to prove that it is possible to be an artist of genius while leading a perfectly ordered life , bitterly defending his material interests and demonstrating an

opportunism tempered with indifference to the political events of his time , Jean Antoine Houdon's life would be enough to prove it .