



Aristide Maillol (1861-1944), Woman Kneeling On Her Left Knee, 1927

680 EUR



Signature : Aristide Maillol

Period : 20th century

Condition : Très bon état

Material : Paper

Length : 42

Width : 53

Description

Aristide Maillol (1861 Banyuls-sur-Mer - 1944
ibid.),

Woman kneeling on her left knee, with her elbow
on her right knee (Femme
agenouillée sur le genou gauche, le coude posé
sur son genou droit), 1927.

Etching, 21 x 27 cm (image), 42.5 cm x 53 cm
(frame), monogram stamp on the
right below the image, numbered 70/150 on the
lower left, WVZ Guerin 327,

framed under glass with passe-partout

- strong, clear print in excellent condition

- Birth of a new classic -

In the tradition of classicist outline engravings,
Aristide Maillol shapes the female figure solely

Dealer

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through a contour line.

However, this does not result in a two-dimensional figure; rather, the figure gains a sculptural spatiality that testifies to Maillol's sculptural thinking.

Precisely because no surrounding space is suggested, it unfolds its physical volume from within itself.

The posture of the figure forms a unified shape that

encloses it, which is why an additional line connects the foot to the hand.

This self-containedness makes the figure appear as an autonomous form and

elevates it to a symbol of eternal beauty. The symbolic character is underlined

by the fact that the figure has only contour lines and that the formation of a concrete individuality has been dispensed with.

This gives the figure a universal validity, which was Maillol's aim with his 'new classic'.

About the artist

Aristide Maillol, often referred to as the "Cézanne of

sculpture," is considered a pioneer of abstract sculpture. In 1895, he turned

his attention to sculpture and developed his later monumental works from small

wooden and terracotta figures. In 1902, he became known through an exhibition

at Ambroise Vollard's gallery. The female nude became his central theme: In his

harmoniously proportioned, calm, and minimalist figures, he sought a timeless,

allegorical form of expression that clearly distinguished itself from Rodin's

dynamic, dramatic imagery. A key work is *La Méditerranée* (1905), in which

Maillol's Mediterranean roots and his pursuit of simple, clear forms come to

the fore. Rodin himself admired Maillol's "purity, clarity, and craftsmanship" and saw him as a "genius of sculpture." His graphic work--drawings, etchings, lithographs, and especially woodcuts--also follows the same focus on clear lines and simple contours. His book illustrations, for example for Verlaine and ancient authors such as Virgil and Ovid, are significant. Maillol's influence on European sculpture was considerable; artists such as Lehmbruck, Kolbe, Breker, Brâncusi, and Henry Moore followed his renewal of the classical formal language. He also had a lifelong friendship with Henri Matisse.