PROANTIC
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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.