



Auguste Moreau (1834-1917) The Birth Of Venus



14 600 EUR

Signature : Auguste MOREAU (1834-1917)

Period : 20th century

Condition : Très bon état

Material : Bronze

Width : 29 cm

Height : 104 cm

Depth : 29 cm

Description

The Birth of Venus. Bronze with a brown patina, signed Auguste Moreau. Griotte marble base. France, circa 1900. Dimensions Height 104 cm. Width 29 cm. Depth 29 cm. Description A very rare bronze sculpture signed by Auguste Moreau depicting The Birth of Venus. The goddess is shown nude, in a graceful and animated pose, holding a large conch shell above her head, a universal symbol of her birth emerging from the waves. At her feet, a putto accompanies the goddess during her appearance, reinforcing the poetic and allegorical dimension of the composition. The delicate modeling of the female body, the elegance of the pose, and the restrained sensuality are characteristic of the style of Auguste Moreau, a sculptor renowned for his mythological and decorative figures. The

Dealer

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composition, slender and harmonious, is animated by an upward movement that gives the whole a strong visual presence. The warm brown patina highlights the fineness of the chiseling and the quality of the bronze work. The griotte marble base, adorned with gilt bronze elements, underscores the precious and decorative character of the piece. This sculpture perfectly illustrates the late 19th-century taste for mythological subjects inspired by Antiquity, revisited with elegance and sensuality, and is a choice piece for lovers of French bronzes and decorative

art.

Biography

Auguste-Louis Mathurin Moreau was a French sculptor born on 22 February 1834 in Dijon and died on 11 November 1917 in Malesherbes. He belonged to a family of artists that was particularly active in the 19th century and was part of what is known as the Moreau dynasty, one of the most important families of sculptors of that period. He was the son of the sculptor and painter Jean-Baptiste-Louis-Joseph Moreau. He grew up in an environment entirely devoted to artistic practice. His father's workshop was his first place of training, where he learned drawing, modelling and the handling of form at an early age, following a traditional method of transmission based on observation and repetition. This artisanal and artistic education had a lasting influence on his approach to sculpture. From a very young age, Auguste-Louis Mathurin Moreau devoted himself to sculpture and completed his training through academic study. Like many artists of his generation, he moved to Paris to refine his skills and to enter the official artistic circles. He adopted the visual language of 19th-century academic sculpture, inherited from Neoclassicism and adapted to the tastes of the Second Empire and later the Third Republic. He began exhibiting at the Salon des artistes français in 1861. He presented his works there regularly for more than fifty years, until 1913. Unlike some members of his family, he neither sought major monumental commissions nor official distinctions. His career was marked by steady

production rather than spectacular success. His work consists mainly of decorative sculpture, primarily in bronze, but also in plaster and terracotta. He explored subjects that were highly appreciated in the 19th century: genre scenes, female figures, allegories, children, putti and pastoral themes. His style is characterised by clear compositions, elegant poses and careful attention to detail and finish. Auguste-Louis Mathurin Moreau fully embraced the tradition of edition sculpture. Many of his works were cast in multiple examples and distributed to a bourgeois clientele, which contributed to the wide circulation of his work, but also to later confusion regarding his identity, as his name was often shortened to "Auguste Moreau". He worked in the shadow of his brothers, notably Mathurin Moreau and Hippolyte Moreau, who enjoyed greater fame and received official commissions. This family proximity partly explains why his work, although abundant, was long less studied and sometimes imprecisely attributed. Nevertheless, his sculptures entered several French public collections, particularly in regional museums, and continue to appear regularly on the art market today. They are appreciated for their quality of execution and for their representative character within late 19th-century French decorative sculpture. Auguste-Louis Mathurin Moreau ended his life far from the bustle of Paris. He died in Malesherbes on 11 November 1917, during the First World War. His death marked the end of a long and discreet career, firmly rooted in the French academic tradition.