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19th Century, Venus De Milo

9 000 EUR

Period : 19th century

Condition : Bon état

Material : Marble

Height : 98

Description

19th centuryVenus de MiloMarble, height cm 98The sculpture in question is a refined 19th-century white marble reproduction of the famous Venus de Milo, one of the most iconic masterpieces of Greek sculpture, now housed at the Louvre Museum in Paris. The original, dating from around 130 B.C. and discovered in 1820 on the island of Milos by a farmer and French officers, is conventionally attributed to the sculptor Alexander of Antioch. The work belongs to the Hellenistic period, though it skillfully blends elements of the classical tradition of the 5th and 4th centuries B.C., such as the expressive composure of a Praxiteles-style face and the sinuous, chiasmatic posture derived from Lysippos. The goddess, originally identified as Aphrodite or perhaps Amphitrite, is depicted

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standing with a bare torso and a richly draped garment that wraps around her hips, flowing downward in deep folds that emphasize the body's rotational dynamism. The absence of the arms--which were already missing at the time of discovery or during the hectic stages of its transport to France--has paradoxically become the work's defining feature, transforming it into an absolute symbol of ideal beauty and evocative classical fragmentation. During the 19th century, the French crown's acquisition of the Venus sparked a full-scale cultural propaganda campaign led by the director of the Louvre, which aimed to glorify the work in order to overshadow the loss of the Parthenon sculptures returned to England and the masterpieces seized by Napoleon and returned to Italy. This institutional fervor soon translated into an extraordinary global dissemination of its iconography. The Venus de Milo became the quintessential educational and academic model, endlessly replicated for art academies, museums, and private collections throughout Europe. While the Louvre's casting workshops produced official plaster casts, specialized art workshops responded to the massive demand from the upper middle class by creating marble reproductions of various sizes, often intended to adorn the grand halls and winter gardens of private residences. The version in question, standing 98 centimeters tall, fits perfectly into this collecting phenomenon of the Grand Tour and the 19th-century Neoclassical revival, presenting itself as a scaled-down version of exceptional technical skill. The nineteenth-century sculptor reproduced with philological fidelity not only the characteristic mutilation of the arms--now an integral part of the visual myth of the goddess--but also succeeded in rendering the softness of the marble skin in contrast to the chiaroscuro of the drapery, demonstrating how the cult of antiquity continued to shape the aesthetic tastes and interior design of the era.

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