



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Venetian School, C. 1550, Titian's Workshop. Venus And Cupid.



8 800 EUR

Signature : Atelier de Tiziano Vecellio dit le Titien

Period : 16th century

Condition : Très bon état

Material : Oil painting

Length : 65.8 cm, 88 cm avec le cadre

Width : 52 cm, 72 cm avec le cadre

Description

Venetian School, c. 1550, workshop of Titian.
Venus and Cupid. Re-stretched canvas, 68.5 cm by 52 cm. Antique frame measuring 88 cm by 72 cm. Illegible monogram in the lower left corner. In a theatrical interior opening onto a landscape, a young nude woman is depicted reclining, accompanied by Cupid. Stretched out on rich fabrics in warm tones, she strikes a pose that is both relaxed and artfully composed: her upper body slightly raised, one leg bent and the other extended, forming a long diagonal that structures the entire scene. The sophistication of her hairstyle, adorned with blue ribbons, as well as her jewelry--a bracelet and a ring--accentuate the precious and sensual nature of the depiction. The deep red of the wall hanging and the golden-yellow drapery form a colorful setting

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around the figure's fair complexion. The view of the landscape on the right adds depth and light to this composition, which is centered primarily on the female nude. Through its subject matter, its color palette, and above all the design of the reclining figure, the work follows in the tradition of the Venetian female nude developed by Titian and his workshop in the mid-16th century. In particular, it bears a remarkable resemblance to the first *Danaë* painted by Titian for Cardinal Alessandro Farnese in 1544-1545, now in the Museo e Real Bosco di Capodimonte in Naples. In this first version, Danaë is also accompanied by Cupid and adorned with a bracelet and a ring. The similarity pertains more specifically to the construction of the body: the positioning of the torso, the raised knee, the extension of the leg, the modeling of the abdomen, and the figure's overall posture. The composition, however, is not a copy of the *Danaë*. The Titianesque model appears here to have been freely reinterpreted and adapted for a depiction of Venus and Cupid. This practice of creating variations on the female nude is characteristic of the work of Titian and his circle. During the 1550s, the master developed several compositions combining a reclining Venus, Cupid, and a view of a landscape, the various versions of which attest to the circulation and transformation of models within his studio. The work can thus be dated to the Venetian art scene around 1550, in Titian's studio or immediate circle, at a time when the master's mythological inventions were undergoing numerous variations and reinterpretations. Traces of earlier layers, now difficult to distinguish, are visible in the paint layer in the lower left corner. Their state of preservation does not, at present, allow for a definitive interpretation.

Titian's Workshop In the mid-16th century Titian (c.1488/1490-1576) ran a particularly active studio in Venice, fulfilling numerous commissions from Italian and European clients. Working alongside the master, several assistants participated in the execution of

the paintings and had access to a vast repertoire of compositions and models created by Titian. Mythological subjects and female nudes were among the motifs most frequently reworked and adapted by the studio. A single figure could thus be transposed into a new composition, with changes to gestures, accessories, drapery, or the landscape. The first **Danaë**, painted by Titian for Cardinal Alessandro Farnese in 1544-1545, is one such major model. The motif of the reclining nude woman was revisited and transformed in several later compositions by the master and his associates. The term "Titian's Workshop" thus refers to a work produced within the painter's immediate circle and closely dependent on his artistic innovations, even when the master's personal involvement cannot be established. In this **Venus and Cupid**, dated around 1550, the conception of the female nude and its remarkable resemblance to the model of the Farnese Danaë allow us to situate the work within this context of dissemination and reinterpretation of Titian's artistic innovations.