



19th Century, Aphrodite Crouching On A Column



4 800 EUR

Period : 19th century

Condition : Bon état

Material : Alabaster

Height : 171

Description

19th century Aphrodite Crouching on a Column Alabaster, height 171 cm This 20th-century sculpture in light alabaster, designed to be used as a piece of high-end antique furniture, presents a refined overall display solution thanks to the structural integration between the figure and its imposing supporting column. The base, finely carved with a shaft featuring twisted flutes and surmounted by an eclectic capital, does not serve a merely accessory function, but raises Venus to the level of the viewer's gaze, accentuating her verticality and enhancing the dynamism of the body's rotation characteristic of the subject. The work follows in the tradition of the collecting craze for Doidalsas's Crouching Aphrodite, yet offers an interpretation that distinguishes itself from both

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the rigorous "copie d'après l'antique" of the Roman era and from Renaissance or Baroque interpretations. If one compares this figure with the famous Crouching Venus in the British Museum in London (Lely Collection) or with the one housed at the National Roman Museum in Palazzo Massimo, one immediately notices a different expressive intent: in the alabasters of the Roman Imperial period, the figure expresses an almost tense compactness, an instinctive modesty, and a gesture of self-enclosure aimed at protecting her privacy from the sudden bath. In this version, however, the gesture of the open, slightly raised left hand loses the startled quality of the Hellenistic archetype, taking on a more graceful, almost theatrical and dramatic tone. A further compelling comparison arises with Giambologna's Crouching Venus, now in the Bargello National Museum in Florence. Giambologna had transformed the ancient theme into a Mannerist study of the serpentine line, devoid of conspicuous structural supports to convey the idea of infinite movement. The artist behind this alabaster sculpture combines that lesson in plastic dynamism with an early 20th-century decorative sensibility, linked to the work of Italian ateliers in the Carrara and Florentine regions. The choice to pair the statue with a twisted Solomonic column emphasizes the elegance of the bourgeois interiors of the time, recreating that atmosphere of cultured historical evocation and academic luxury so highly sought after in 19th-century art furnishings. The anatomical rendering is smooth and soft, with a modeling technique that softens the analytical rigidity of classicism to emphasize the uniformity of the alabaster surface. Her hair is styled in billowing waves and gathered into a high chignon that elongates the profile of her head, harmonizing with her delicate face and idealized features. The surface finish is varied with great technical skill: while the body of Venus is polished to an almost silky sheen that reflects light evenly, the rocky base on which she stands

and the details of the column (particularly the fluted shaft) feature a finish that accentuates the contrasts of shadow, creating a pleasing visual distinction between the human figure and the architectural elements.