



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

French School, 18th Century, Venus And Cupid

3 800 EUR



Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 58

Height : 40

Description

French School, 18th century Venus and Cupid Oil on canvas, 40 x 58 cm - framed, 55 x 71 cm In the golden shadow of a heavy drape falling over a makeshift bed, the figure of Venus lies at rest, captured in sleep with a sense of abandon that accentuates the softness of her flesh and the sensuality of her pose. Her body, stretched out horizontally, is only partially wrapped in a white sheet that slips between her legs, leaving her breast and belly exposed and bathed in warm light. Beside her, Cupid--winged and smiling--leans toward the sleeping goddess with an amused air, his bow and quiver held at his side, while a bright pink cloak slips from his shoulders. At the foot of the makeshift bed, two white doves--animals sacred to the goddess of love--scratch about in the grass, their discreet

Dealer

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presence evoking the theme of love and Venus's domestic sphere. On the right side of the composition, the landscape opens up into an airy vista--a stretch of coastline and a clear sky that fades from shades of blue to the golden hues of sunset--offering a naturalistic breathing space to the intimate scene in the foreground. The work is a product of the cultural climate of 18th-century French painting, a century that regarded love mythology and the female nude as among the favored subjects of large-scale decorative art and easel painting. The extraordinary success François Boucher enjoyed at court and among the Parisian aristocracy established an iconographic and stylistic model that was imitated and reinterpreted by numerous painters in his circle and by his followers. One need only think of **The Birth of Venus**, now in the Wallace Collection in London; **The Odalisque**, housed at the Wallraf-Richartz Museum in Cologne; or **The Maenad Playing the Flute** at the Pushkin Museum in Moscow: works that share with our painting the same predilection for sinuous female figures, pearly complexions, and atmospheres suspended between dream and sensuality. Boucher's painting, at the height of its maturity around the middle of the century, is in fact characterized by an elegant and voluptuous style, in which the female body becomes the absolute center of the composition, rendered with an almost porcelain-like softness. The scenes are permeated by a diffused luminosity devoid of dramatic contrasts; the colors blend into light and delicate shades--pinks, blues, and golds--while the figures entwine with one another or with the drapery surrounding them in fluid compositions. It is precisely in this artistic language--characterized by theatrical grace and decorative taste--that we recognize the artist behind our painting, a painter of the French school capable of fully assimilating Boucher's influence, confidently rendering--with technical skill and chromatic sensitivity--the ideals of beauty and amorous lightness so beloved by the

society of the time.