Giambologna



18 000 EUR

Period : 19th century

Condition : Parfait état

Material : Bronze

Length : 55 cm

Width : 50 cm

Height : 120 cm

Description

Jean de Bologna "The Sabine kidnapping" Signed large bronze group on the terrace. Red marble pedestal titled. First half of the 19th century. Height: 120 cm. marble base (33 cm x 40cm) Exceptional bronze cast, the hair and beards of the three superbly chiselled characters, attributed to Charles Crozatier circa 1830 Charles Crozatier is a foundry-carver, born in Puy-en-Velay in 1795, died in Paris in 1855. He came early to Paris where he studied in the studio of sculptor Cortot, before becoming a founder and having learned the principles of this art at Brézin. During an interval of forty years, he sank a considerable number of works for the public monuments, according to the models of the sculptors of his time. He owes the equestrian statue of Louis XIV after Cartellier, which is placed in the courtyard

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of the Palace of Versailles, the statue of Napoleon, after Seurre, which once stood the column of the great army, the quadriga of the Carrousel arch and a colossal statue of Louis XVI, after Cortot, who is currently in Bordeaux. Crozatier produced at the same time another series of statues and busts reproducing the most beautiful works of Antiquity, as well as vases, girandoles and pieces of furniture according to models of the Renaissance, the times of Louis XIV and Louis XVI, and according to those he asked contemporary artists. The abduction of the Sabines is a major work of the Renaissance by its complexity. Jean de Bologna is a Flemish sculptor born in 1529 in Douai. He spent time in Douai before going on a study trip to Italy to see the ancient works. Michelangelo's work impresses him. His works are marked by a dynamic tension, all curves. In Florence, he joined the patron Bernardo Vecchietti and was introduced to the court of Francis I of Medici. He then becomes a sculptor of the Medici. From small bronze works to large marble and bronze sculptures, he dedicates his works to the glory of the Medici princes. His works are spread all over Europe. He died in Florence in 1608. The abduction of the Sabines was carved in a single marble block by Giambologna between 1574 and 1582, commissioned by Francis I of Medici. It is located in the Loggia dei Lanzi, piazza della Signoria in Florence in Tuscany. The sculpture is 4.10 meters high, placed on a base. The work marks the removal of the Sabines by the Romans, by order of Romulus. The sculpture is all in tension and curves. We find three characters. From top to bottom are represented a Sabine, a Roman and a Sabin. All three are bare, placed on stones characterizing the ground. The spiral composition, called "Figura serpentinata", gives the group an extraordinary dynamism and a multiplicity of angles of view. The whole is balanced by parallel and perpendicular lines, marking strong contra-posto in the Roman. The fluidity of the curves aerates the sculpture by

making it a coherent and dynamic whole. The Sabin is in a squatting position, under the legs of the Roman. He shows a position of submission and fear, as if he was not really aware of what is happening: the horror of the situation surprises him. His hand in front of his face protects him from the jostling that takes place. His left knee is against the pile of stones while the right leg supports the weight of his body. His right hand is on a rock not to lose balance. His anatomy is well visible: we see the ribs, the hair and the shape of the muscles are well marked. His hair is curly. He is wearing a beard and his face is frightened, his mouth is ajar. The standing Roman clearly dominates the situation. His tense body rises to the sky, he is proud. He wears Sabine at the same time as he supports the whole sculpture. By his bearing, the Roman has just caught the Sabine by surprise. This one has brutally lost its balance and tries to find it, it is not still hooked to the Roman. He must, however, provide a constant effort to support Sabine, shown by her slightly bent leg. He is more imposing than the other two characters. His legs are apart, between them is the Sabin. His right leg slightly bent. Her right arm is on the woman's buttocks and her left arm goes around the woman's shoulders to rest on her shoulder. His left buttock is leaning slightly on Sabin's shoulder. His eyes are planted in that of Sabine. His muscles are sculpted in detail. He has curly, short hair, a little mustache. Sabine is the last character, she is in the arms of the Roman, still seeking his balance. His left arm is stretched out to the sky, his fingers open and tense. His body is partly stretched, half elongated, it is held in different points by the Roman. His legs are folded. His head leans back, mouth ajar. His hair is curly and held by a diadem. His knotted body symbolizes the call for help.