

MARBLE STATUE OF SUSANNA BY ACHILLE BIANCHI

Dimensions (Statue): H: 36 in / 92 cm | Dia: 14 in / 35 cm

10446

Butchoff Antiques, 154 Kensington Church Street, London, W8 4BN
T: 00 44 (0) 20 7221 8174 info@butchoff.com www.butchoff.com



Susanna
by Achille Bianchi

Sculpted from white statuary marble, the seated figure of the Biblical Susanna, seated in a state of half-undress as she bathes, her gaze directed to her dexter covering her bosom from unwelcome glances, her delicate features, purity and beauty enlivened with extraordinary realism. Raised on a verde antico circular pedestal with carved details. The figure signed and dated 'Achille Bianchi fece / Roma 1886.'
Italian, dated 1886

Literature:

Achille Bianchi (1837-1889)

Bianchi trained at the Accademia di Belle Arti di Brera under Benedetto Cacciatori, later continuing his studies in Florence and Rome. From 1880 onwards, he settled permanently in Rome. Following a

successful exhibition in Oporto-where he was awarded a prize for his sculptures Ildegonda and Desdemona (now in the Galleria d'Arte Moderna, Milan).

His marble sculpture Pia de' Tolomei is held in the collections of the Province of Milan. Bianchi exhibited widely, including in Florence in 1861 (Alpinolo), at the Promotrice di Belle Arti in Turin in 1859 (Alpinolo, marble statuette) and 1865 (Pia de' Tolomei), as well as internationally in Paris (1867) as well as London (1873 and 1874) and in Rome (1879).

Angelo de Gubernatis' Dictionary of Italian Living Artists published in 1889 recounts Bianchi's biography, singling out his 'Susanna' as one of his best-known works.

Susanna and the Elders

Susanna and the Elders is a subject from the apocryphal Book of Daniel that has long captivated artists through its compelling blend of virtue, voyeurism, and moral tension. The story centres on Susanna, a chaste and beautiful woman who is spied upon while bathing by two elders who falsely accuse her of adultery when she rejects their advances. This narrative of injustice, dignity, and ultimate vindication has been masterfully explored by painters including Tintoretto as well as Artemisia Gentileschi who emphasized both the dramatic tension and sensual elements of the scene.

Sculptural depictions are rarer, appearing more frequently throughout the 19th century. Bianchi's interpretation has an emotional impact, with the moment of confrontation and Susanna's vulnerability translating powerfully into three-dimensional form, particularly in marble.