

Joseph BERNARD (1866-1931)

JEUNE FILLE À LA CRUCHE, état petite nature (1910)

Bronze, H : 63.5 cm, L : 20.5 cm, D : 30.5 cm

Artist edition signed «J. Bernard», inscribed «N°17» and «C» for the Copyright, cast by «C. Valsuani Cire Perdue Paris» (seal)

Circa : 1920-1931

Reduction of the model exhibited at the Salon d'Automne in 1912.
28 examples known cast for the sculptor, fifty announced.

During a period dominated by a declining academism and Rodin, la *Jeune fille à la cruche* was a true break in Modernity, by its simplicity and geometric shapes which open a new way to abstraction. It is a reaction to Rodin's manner by the smoothness of its lines by the curve of the left arm. Bernard was then interested in the Cézanne' ideas developed previously only in paintings, to separate Nature in balls, cones and tubes : its approach is visible here through the jug, the hair, arms and legs.

If Maillol became famous, with the *Méditerranée* at the Salon in 1905 and Bourdelle embodied the French Modern School with the *Héraclès* at the Salon in 1910, Joseph Bernard, who had a discrete career beginning, will be there equal with the *Jeune fille à la cruche* which was the highlight of the Salon in 1912. This continued, for Walter Pach selected it for the Armory show in 1913 in New-York where it was exhibited along with Maillol, Brancusi and Marcel Duchamp.

Major model of the sculptor, it was an immediate editorial success with the first edition of the sketch by A.A. Hébrard (50 planned examples but less than 40 cast). Hébrard organized the first personal exhibition of Bernard in 1908. However, the artist, who thought the editor was hard for payment, edited himself the reduction of the model exhibited at the Salon with the founder (50 planned examples, 28 casts identified).



Jeune fille à la cruche,
New York, Armory
Show(1913)

