

REMBRANDT BUGATTI

JAGUAR ACCROUPI

Bronze, richly shaded dark brown patina

H : 10,5 cm, L : 19,8 cm, D : 11,8 cm

Lifetime cast signed "R.Bugatti", old cast and edition by "A.A Hébrard" numbered "31".

Cast between 1911 and 1914

Other exhibition references:

Salon d'Automne (large model, 1908)

Provenance:

Former Garnier collection; Millon Sale, 23 nov.2010; Particulary collection, UDB, Paris

Bronze à patine brun sombre richement nuancé

H : 10,5 cm, L : 19,8 cm, P : 11,8 cm

Épreuve ancienne signée «R.Bugatti», fonte et édition ancienne de «A.A Hébrard» numérotée «31».

Fondu entre 1911 et 1914

Autres références d'exposition :

Salon d' Automne (Grand modèle, 1908)

Provenance :

ancienne collection Garnier; Vente Millon, 23 nov. 2010; UDB; collection particulière, Paris; UDB.



Rembrandt Bugatti was fascinated by large wild animals from an early age. In 1903–1904, he saw his first elephants and wild animals at the Jardin des Plantes in Paris, establishing his name among the ranks of observer-sculptors, following in the footsteps of Antoine-Louis Barye. However, his greatest discoveries were those he made through a highly sensitive and instinctive approach to the animals he encountered daily at Antwerp Zoo from 1906 onwards, considered at the time to be the richest in Europe, with the arrival of African species from the Congo. Regardless of the Belgian climate and the language he did not master, it was through this idea of visual exchange and complicit gestures with the animal that the Italian master established his encounter with the animal being. His early impressionist style fully reflects this mirrored emotion.

The first big cats were lions, lionesses and panthers. It was not until 1907 that jaguars appeared, initially in the form of a group Deux jaguars "père et fils". The following year, he gave the animal a more anatomical and contemplative aspect in his Jaguar assis, which quickly transformed into a predator with a Jaguar accroupi, in its observation phase before pouncing on its prey. It was a perfect exercise in expressing the restrained power of the muscular animal. This American feline is known for its ferocity and its approach technique. It is incisive in close combat. The Amazonian Indians of the Rio Napo made it a mythical animal, naming it Yaguara, which means "the wild beast that kills its prey with a single leap". The founder Hébrard was immediately captivated and certain of the success of this sculpture, for which he announced an edition of fifty examples.

Our example, from a private collection, bears the number "31" and was cast during the artist's lifetime between 1911 and 1914. The founder Hébrard chose a brown marble that perfectly matches the warm patina of this bronze.