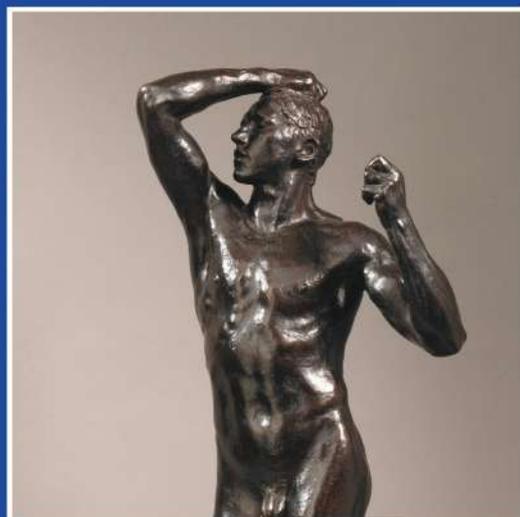


UDB

SCULPTURES 1830-2000



«Quelques oeuvres ...»
Singe perché, Age d'Airain,
Petite Vénus ...

Michel Poletti
Alain Richarme

M. Poletti - A. Richarme

SCULPTURES 1830-2000

« Quelques œuvres ... »

Singe perché, Lalanne,

Âge d'Airain, Rodin

Petite Vénus Vitrix, Renoir...

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*AN IMPRESSIVE SET OF BRONZES AND PLASTER
BY BARYE*

Among the Barye's pieces for TEFAF 2023 we selected the two mythological groups, those preferred by the artist in his collection of edited bronzes since he had highlighted them during his application to the Institute. *Theseus fighting the Minotaur* and *Theseus fighting the centaur Bienor* have become iconic, as has the timeless *Turkish horse*, which has established itself as one of the most beautiful representations of this animal.

Accompanying these pieces and a very rare example of the *Venus arranging her necklace*, the original plaster of *Lion devouring a wild boar*, plaster retouched with wax is a true testimony of the creative process of the artist. Indeed, Barye modeled first in wax, moulded the wax to get a plaster which he retouched with wax and so on. This is the main reason why he complained of being very slow in his work...



Antoine-Louis BARYE (1795-1875)

LES LIONS DE MARSEILLE :

Set of two sketches

LION TERRASSANT UN SANGLIER

H: 34 cm, L: 47 cm, D: 19 cm

LION TERRASSANT UN BOUQUETIN

H: 40 cm, L: 47 cm, D: 23 cm

Original plasters with wax retouches, stamped «Barye»
on a small wax plate.

Circa 1867



In 1867, Barye received his last public commission, for the entrance of the Palais Longchamp gardens, in Marseille. The sculptor was old and we don't know any other artists from this time who could have accepted this such important challenge at 73 years. But Barye was really familiar with the monumental scale and the quaternary conception after *Paix, Guerre, Force* and *Ordre* for the Palais du Louvre.

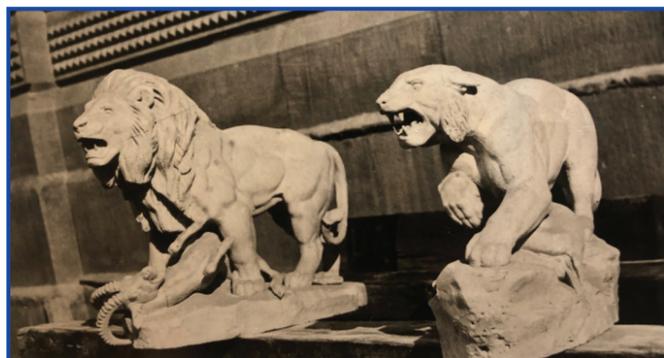
Then, he conceived four groups, with two lions and two tigers, set on pillars, at an ideal height to discover in the same view the beasts and the Palace behind. As usual, the sculptor imagined his models with two hands high sketches (our examples) and the result was very fine with strong models which will support the enlargement. Plaster sketches were then executed by Barye's practioneers, and, following the tradition of this kind of production, the monumental groups were carved in Calissane stone, in situ by the practioneers.

Unfortunately, the stone of the sculptures was damaged through time. The large plaster sketches was currently in the Fine Arts Museum of Marseille, which means that our initial sketch models are the last testimonies of this commission in private hands.

Palais Longchamp, Marseille
The four groups by Barye at the entrance, on the right and left of the portal (postcard above).

Palais Longchamp, Marseille
Lion dévorant un sanglier, in situ, after an old picture (low right).

Fine Arts Museum, Marseille : plaster sketch used for the stone carve (below).





Antoine-Louis BARYE (1795-1875)

LION DÉVORANT UN SANGLIER (c. 1874)
Original plaster with wax retouches.

H : 15,6 cm, L : 29,3 cm, D : 15 cm

Plaster coming from the Barye sale

(n°588 : "Modèle en bronze avec son plâtre"),

Stamped with the «Barye» sale seal on a small wax plate.



Lion s'élançant sur un sanglier,
from the Centrepiece of the
Duc d'Orléans, Walters Art
Gallery

With an unprecedented version, this model follows the idea of the *Lion running on a boar* from the Centrepiece for the Duke of Orléans. By its composition, its dynamism, powerful representation full of surface details, it is one of the most achieved groups depicting a romantic fight in the Barye collection. It belongs to the 47 new models last minute added in the Barye catalogue circa 1874, to be edited from a chief-model with this purpose.

We think the lifetime edition is only about few examples, a smaller number than what we estimate in 2000 in the catalogue raisonné. After the publication of the book, only two examples have been identified over 22 years, including the one reproduced in the catalogue raisonné, recently proposed on the market. Usually, the renowned models by Barye were still requested during his time, moreover when they were also exhibited by depositaries; the new models, produced at the end of his career, were unexploited and some were only cast in one example for the after death sale.

This plaster belonged to the after-death sale of the artist in 1876 where it is identified under the number 588, «plâtre avec son chef-modèle en bronze»³ and we included in the Barye Retrospective at the Fine Art School in 1889. The darkest parts are wax retouches, which belong completely to the creative process of the sculptor, who complained that he was very slow for that.



Lion dévorant un sanglier, unpre-
cedented model, former UDB
collection.



Antoine-Louis BARYE (1795-1875)

THÉSÉE COMBATTANT LE MINOTAURE (1843)

Bronze, H : 45.2 cm, L : 25.8 cm, D : 16.5 cm

Artist cast and first edition (1838-1845) signed in the mould «Barye».

Circa : 1843-1845

Provenance:

Barye studio (...)

Georges Petit Gallery (...)

UDB Collection, Paris (...)

Charles Janoray Collection



Thésée combattant le Minotaure, second version, Former UDB Collection.

Barye should have had many enemies among the Salon Jury, for this first version of *Thésée combattant le Minotaure* was refused in 1843, like the other bull studies he also worked on during this period and related to this theme.

Yet, here we are in the most perfect example of a subject chosen in Antiquity, History or the Holy Scriptures, usually privileged by academic sculptors. Actually, romantics were refused at the Salon as early as 1834, because of the great success of this trend and the subsequent commissions following it. Concerning Barye Louis Philippe acquired the *Lion au serpent*, to which he added the *Lion assis* des Tuileries, and the Duc d'Orléans commissioned the impressive *Surtout de table* with its five hunts modelled by the artist.

Barye had to be proud of his mythological group, since in his application letter to the Fine Arts Academy, *Thésée combattant le Minotaure* appears in the «Collection of bronzes by Barye», and is one of the two models he highlights with *Thésée combattant le centaure Biénor*. Although this subject has been dealt with extensively by his confreres, it is undoubtedly Barye's version that became iconic.

Perhaps it could be explained by his great ability to make credible the difficult artistic representation of the mythological couple «monster-human being». Here – in an X-shaped composition – the intelligence of the game of legs obscures the monstrosity of the Minotaur and directs the attention to the upper part of the sculpture, where the action is concentrated, with the sword and the face to face that opposes Bestiality to Civilization.

This is the first version, on a rectangular terrace, with unmasked nudities. In the second version, which dates perhaps from the late 1850s, the terrace was enriched with a profile and the nudities were attenuated under the pressure of the prude bourgeoisie of the time.

We think today that Barye exploited the two versions in concomitance, and this without real success, because of the few examples produced in comparison with his second mythological group, *Thésée combattant le centaure Biénor*. And, because of the signature coming from the mould and its cast characteristics, we place this example in the first period of artist casts so in 1843-1845.

It is the Maison Barbedienne that really popularized the model, especially at the turn of the century, and only in the second version, of which it exists also an enlargement.



Antoine-Louis BARYE (1795-1875)

THÉSÉE COMBATTANT LE CENTAURE BIÉNOR
sketch (1846-1848)

Bronze, H : 34,2 cm, L : 37,8 cm, D : 11,6 cm

Lifetime cast signed «A.L. Barye», Barye studio,
depository [-editor?] mark «Edt Delesalle».

Circa : 1848-1857

Only two lifetime casts identified by us with the Delesalle mark, the other being the «Thésée combattant le Minotaure» at the Louvre Museum.

At the end of the 1830s, Barye is mostly known as an animal sculptor. Concerned of being restricted to this field, he exhibits, at the Salon in 1843, a piece inspired by antique myths, *Thésée combattant le Minotaure*. However the modernity of the treatment and the entangled bodies displease the jury, that refuses him to exhibit his example.

Nevertheless, for his triumphant return at the Salon in 1850, the artist renews with mythological theme by successfully exhibiting the sketch *Thésée combattant le centaure Biénor*, that he was working on since 1846.

At the apex of his career, he realized the transposition into an in the round sculpture of the fight between the centaur and Theseus. His interpretation is the perfect opportunity for using dynamic contrasts, that Barye appreciates to the point of becoming characteristic of his romantic expression : oppositions in the shapes, the characters and movements.

Among the best artist examples, like this one, we can admire the delicacy and precision of the fingers, the clear disdain and the frowned eyebrows of the Greek hero, entangled in the fight, even if the outcome is obvious.

Our example is remarkable by the artistic intelligence used to highlight volumes with precise cuttings and by its perfectly preserved patina, a deep brown enhanced by beautiful lacquered depths.

The lifetime production starts at the beginning of 1850 with some rare artist examples editions until 1857, when Barye acquired his edition studio, the production barely increased. For this model, most of the casts were done after his death by F. Barbedienne, which makes our example a very rare one in lifetime cast.



Antoine-Louis BARYE (1795-1875)

CHEVAL TURC N°2 right foreleg up

Bronze, H : 28,4 cm, L : 29,3 cm, D : 11,3 cm

Lifetime cast signed «Barye», Barye studio, engraved painted mark
«Doria»

1875 or before

Provenance :

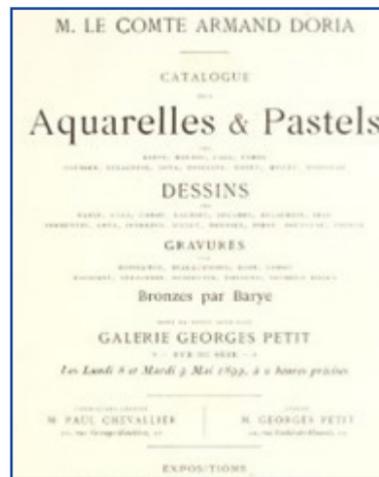
After death Barye sale in 1876 (n°322)

Purchased by the Comte Doria (engraved and painted mark)

Rétrospective Barye at the Fine Arts School in 1889, n° 125.

First after death sale of the Comte Doria on May in 1899.

Model possibly in pair with «Cheval turc n°2, antérieur gauche
levé, terrasse ovale»



Iconic model from the «La Collection des bronzes de Barye», deeply Romantic subject inspired by Géricault's painting, the Turkish Horse is closed to the models from Antiquity, Renaissance and Classical period.

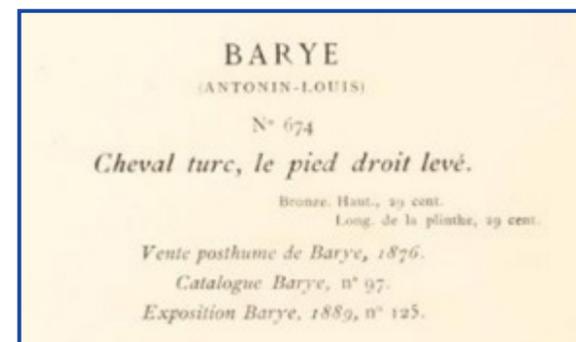
It is considered as a true reference in the History of Sculpture. Indeed, anatomy perfection surprised by its truth and nervousness : «the horse should have four large parts : forehead, chest, rump, and legs ; four long : neck, upper lines, belly and hips ; four short : kidneys, ears, pastern and tail» from a note by Barye published by R. Ballu.

Barye has modelled first two versions with rectangular profile bases, the easier to find on the market. Then, after he got back his models from his editor Martin in 1857, he conceived two versions on ovale bases, like the example here. Then, in this original dimension for the *Cheval Turc n°2*, by a fine change of left foreleg and right foreleg. It remains four versions of the *Cheval turc* which could be exhibited as pairs, which was the case for our example, modelled circa 1857 and cast before 1875.

Barye altered the treatment, becoming more realistic in his two last versions. The sculptor is then at the height of his career and implied in several monumental commissions. After 1854, he was also Professor of drawing at the Natural History Museum, which explains his evolution from Romanticism to Realism. This example with a richly shaded green brown patina has all characteristics of the fine chiselling by the studio from the best period, during the decade when Barye cares him-self of his editions.



Our example belonged to the artist studio before the after death sale of the sculptor in 1876. The bronze joined the Count Armand Doria Collection, important parisian collector who kept a remarkable set of Barye bronzes but also drawings and paintings by this artist.



Antoine-Louis BARYE (1795-1875)

NÉREÏDE ARRANGEANT SON COLLIER

Bronze, H : 30.4 cm, L : 16.5 cm, D : 13.4 cm

Lifetime cast signed «Barye», Barye studio.

Circa 1865

Provenance :

Former Lemoyne-Baudet collection.

Version of Venus with her necklace and marine tiara, model made for large candelabras in the renaissance style



Minerve, Junon and Vénus are the components of the low part from the nine lights candelabras, adorned with figures, masks and chimeras . Each goddess is depicted with her attributes, Juno with a peacock, Minerva with the owl and sword and Venus with a dolphin. Both first figures are represented in simple and independent gesture, back to the candelabra's pillar, whereas Venus is modelled in a serpentine way, to suit with the other goddesses. Those were easy to isolate, to cast and were included in the Barye catalogues after 1862. They got a great editorial success. The last, Venus was only carefully proposed once, without price in the catalogue in 1862, certainly because of its important moulding and cast complexity.

This is then, by its ascending serpentine line - from the crossing legs, one arm arranging her necklace and one arm holding the mirror - one of the most beautiful female study by Barye. This is, with Angélique from the *Roger et Angélique* group, his most complex female figure and the best circle quadrature approach for a figure. From the belly, the most astonishing is the perfect treatment of volumes and surfaces. Venus became Nereid, with shells and starfishes crowning her head, the dolphin taking importance and the sea waves around the base.

The composition wealth, fine details explain that Barye, in a letter to Marcello, complained of his difficulty and slowness to create, sum up in these words : « Je vois que je suis bien peu de choses, je ne me sens pas capable de remplir mon sujet à ma satisfaction. Ah ! Je voudrais remanier mon sujet de fond en comble, dès qu'il est fait, il faut qu'on me l'ôte de devant les yeux ; on abime, passé un certain moment, et lorsqu'on s'en aperçoit, c'est fait ».

About the edition, none chief-model is listed in the after death sale catalogue in 1876 and two examples are included in the « bronzes inédits » chapter; which means, regarding Barye, that it could be a « bronze cast from the plaster which has served as a model ». Currently, we have identified three lifetime casts, including this one and a posthumous example cast from the plaster.

We wonder what the reality of the edition by Delafontaine is, for we have never seen an example with his mark, perhaps because the model was too complex to cast.



Trois femmes à la vasque,
former UDB collection



J.L Ernest MEISSONIER (1815-1891)



CHEVAL AU TROT

Bronze, H: 39.4 cm, L : 6.3 cm, D : 20.5 cm

Authentic example signed «Meissonier», edition by the artist's children, cast by «Siot-Decauville Fondateur Paris» (seal), edition of few examples, this one numbered «4» in a circle as usual. Circa : 1900-1920

Museum reference: Fine Arts Museum, Bordeaux.

Painter of the Imperial epic, since he has followed the army of Napoleon III in Italy, Meissonier began, after 1860, small sculptures in wax or plastiline to help him for his painting compositions.

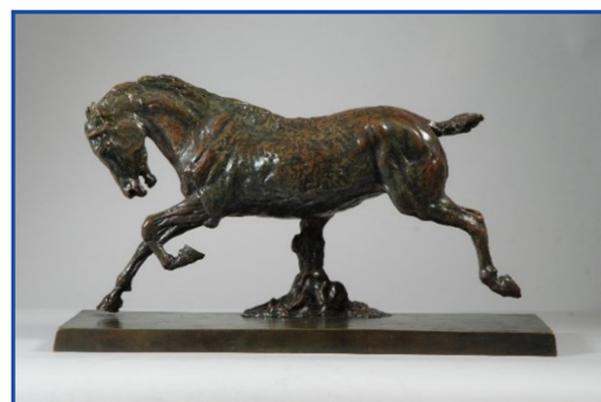
The *Cheval au trot*, with the *Cheval blessé* and the *Cheval au galop*, is one of the three main anatomical studies of this animal he had appreciated very much. The sculptor was so interested in the horse movement that he created a small iron railway in his garden to study it with precision. He seems quite satisfied with the result: « I achieved, with lots of work, to understand completely the tread, which is delicate and the trot which is easy. But for the gallop, I have tried hardly to look with attention, but I was never satisfied of my studies.”

While paintings by Meissonier were often criticized by Modern artists, his sculptures - his wax sketches - which look like misleading first try, were very appreciated.

This enthusiastic approach was enhanced posthumously, because the models were known only by posthumous editions led by the family, widow, and children. This one belongs to the nine models edited by the children with the Siot-Decauville foundry at the end of the 19th century - with the *Cheval au galop*, not included in their catalogues.

It is important to consider the innovative aspect of these sketches' editions, which will become the strategy of the Hébrard Gallery at the beginning of the 20th century.

Siot-Decauville proposed perfect casts, a new kind of edition, with numbered and limited examples. For this model, only few examples are identified including the one at the Fine Arts Museum in Bordeaux which is numbered "1" and ours "4".



Cheval au galop



Emmanuel FREMIET (1824-1910)

GORILLE ENLEVANT UNE FEMME
Second version (1887)

Bronze, H: 49.6 cm, L : 32.4 cm, D : 32.5 cm

Lifetime cast signed «E. Fremiet», More Studio stamped «4»,- rare
Circa : 1890

*Model Exhibition : «Gorille du Gabon»- Salon of 1887
(original plaster life size, Fine Arts Museum, Nantes).*



The first version of the model, which caused scandal because of the lustful aspect of the subject, was refused at the Salon in 1859. It was finally imposed by the head of Fine Arts Administration under Napoléon III, the Comte de Nieuwerkerke, who chose a specific place to show it hidden by a black curtain, outside of the Salon. The plaster model was destroyed with malice in the artist's studio in 1861. Frémiet, who had never forgotten his sculpture for which he wish have been placed in the Jardin des Plantes, proposed a second version, also in life size. The new group was accepted and exhibited with a plaster example at the Salon in 1887 where it was purchased by the French State immediately. Frémiet's dream of seeing it in the Jardin des Plantes wasn't accomplished but the artist got the authorization to cast one example for the Universal Exhibition in 1900, example commissioned by a rich American collector.

The French state authorizes the artist, who remained editor of his models, to propose a reduction of the subject included in his catalogue. The success was then limited, for we think less than twenty lifetime examples were cast, which is very few for this kind of edition. The posthumous edition by Barbedienne is not more important. This example numbered "4" is a lifetime cast by the More Studio.



First version of the subject



Auguste RODIN (1840-1917)



ÂGE D'AIRAIN (1875-1877)

Bronze, richly shaded dark brown patina
H: 63.8 cm, L: 22 cm, D: 18 cm
Bronze signed «A.Rodin», «Alexis Rudier
fondeur Paris»(mark), patina by Jean Limet,
inside relief seals «A.Rodin»
and «M» (For Musée A.Rodin).
Cast in 1922

The *Age d'Airain* is the first life-size figure which makes Rodin known, first to his peers, then to the Administration of Fine Arts, critics, and amateurs finally as one of the hopes of his generation.

The young artist modelled his sculpture between 1875 and 1877. He has conceived it as «a study of nude, a good figure, correct drawing, precise style and fine modeling». During his first trip to Italy in 1876, he discovered similarities with Donatello's *David*, and was rather satisfied with his current work, which was well advanced but not completed.

The *Age d'Airain* is in the spirit of the Florentine Revival works of the second half of the 19th century, like the *David* by Mercié, the *Chanteur Florentin* by Dubois, the *Vainqueur au coq* by Falguière and later *L'Arlequin* by Saint Marceaux.

But Rodin's sculpture appears above all as resolutely modern because, unlike those of his colleagues, he avoids anecdote and refuses the «utensils & accessories», usual in the 19th century, which gives his work a timeless aspect. It simply represents a man who awakens to life, with a movement of legs still undecided, but a musculature is more defined in the torso and belly, while the arms that rise above the head reinforce the attitude of awakening or birth to life...

His study is apparently so close to Perfection that, when the plaster is exhibited «life-size» at the Salon in 1877, Rodin is accused of having mould the body of his model, Auguste Neyt, a young Belgian of twenty years, and of having wanted to deceive the jury. At this time, this is a serious accusation for a young artist who tries to impose himself. To exonerate himself, he brought in confreres who followed him in his way of working (Boucher, Dubois, Falguière, Carrier-Belleuse, etc.) and the scandal fell back. The State even commissioned an example of it in 1880. It is the example kept in the Musée d'Orsay.

Provenance:

Musée Rodin (1922)
Baron Morimura V (Tokyo, 1923)
Sotheby's (New York, 11 nov. 1999)
Jan Krugier (Genève)
François Ditesheim (Neuchâtel)
Collection UDB



At the beginning of the 20th century, Rodin followed a logic of enlargement and reduction, he made two reductions of that model, the medium model in 1903-1904, and the small model the third of the size in November 1904. These are not only mechanical reductions, but modelling reworked by his assistant, Henri Lebossé.

EDITION ÂGE D'AIRAIN, SMALL MODEL

The reduction, third of the size, dates from November 1904. Five copies were cast during Rodin's lifetime between 1907 and 1917 by Alexis Rudier, the second edition for Auguste Neyt (LENORMAND ROMAIN Antoinette, *Catalogue de l'oeuvre édité en bronze*, 2007).

It is also listed some 32 examples between 1918 and 1968 by Alexis then Georges Rudier, all not numbered as those of Rodin .

OUR BRONZE « M »

Our example bears the usual internal stamp «A. Rodin» that Alexis Rudier affixed before the cast and the much rarer stamp «M» affixed in the same way in relief at the same foundry: M for museum probably specifies the reference book of the said museum.

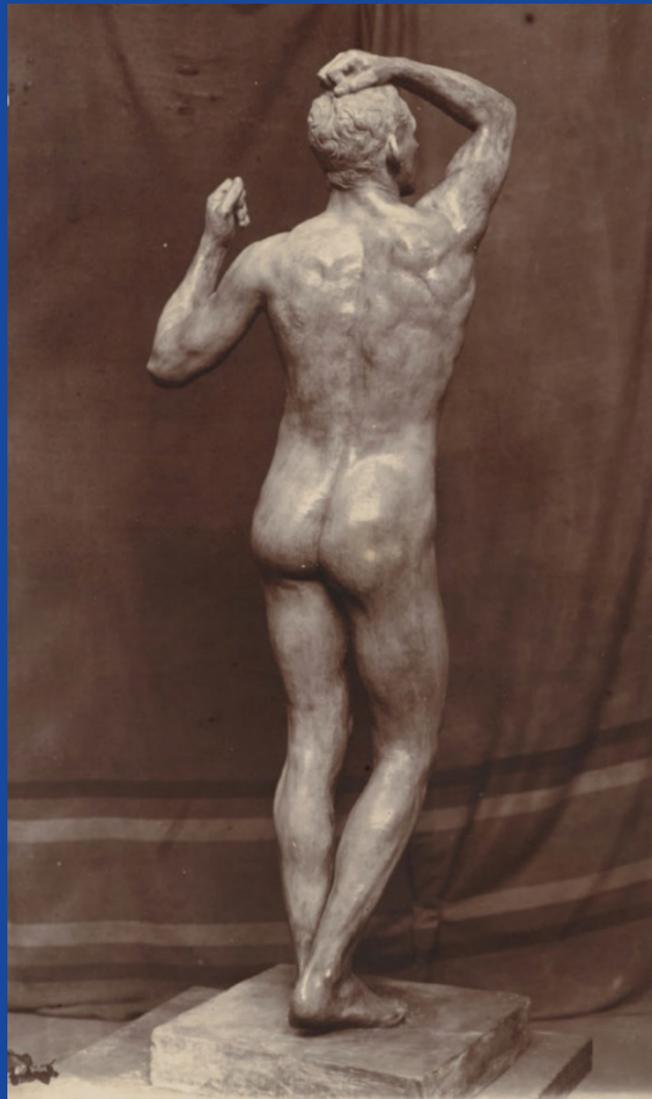
The *Catalogue de l'oeuvre édité en bronze* published in 2007 also specifies that, in the public collections, it is listed only about ten pieces with this «M». This mark, the only one that distinguishes a posthumous bronze example from a lifetime one, seems to have only been used for few years (circa 1920-1925?).

Our example was cast in 1922. It was purchased on January 23rd, 1923 by Baron Morimura V from Tokyo. Later, it joined the collection of Jan Krugier and that of his business partner before UDB acquired it.



Porcelaine Noritake - Baron Morimura





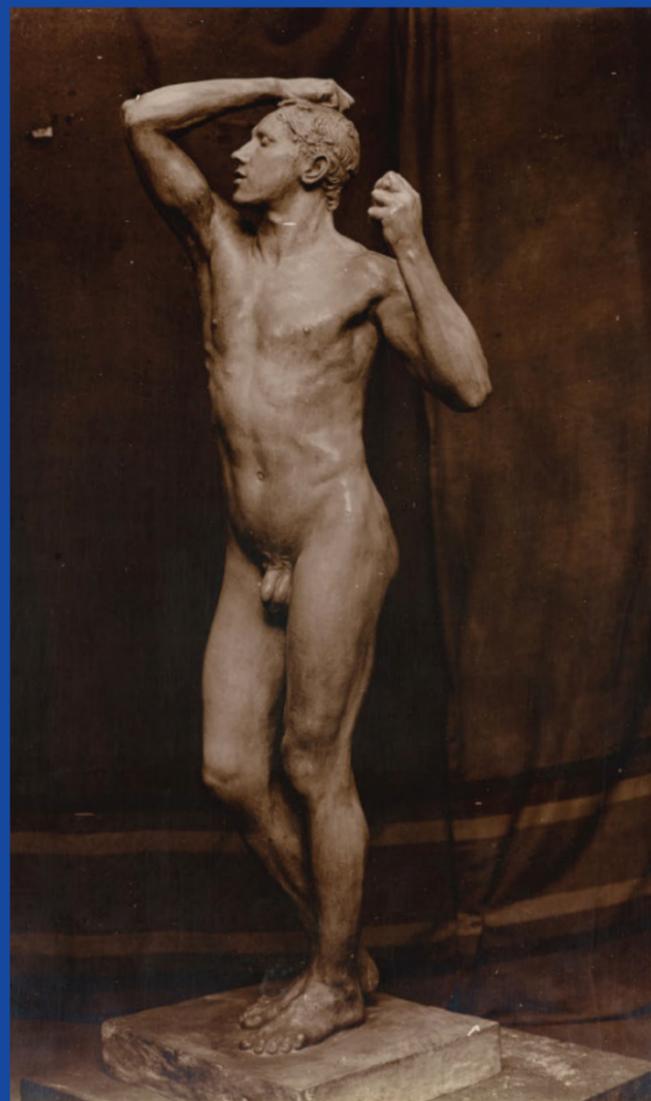
Âge d'Airain, picture by Jean Limet, Paris, Musée Rodin.

Eugene Rudier (1875-1952), son and nephew of founders, worked for Rodin from 1902 at the age of 27. He quickly became his favorite founder, captured most of the production and created an authentication mark, the «A. Rodin» relief seal.

After the death of the sculptor, to keep the clients of the Museum, he produced casts of great qualities.

After Eugene, it was his nephew, Georges Rudier, who took over, and we note that the first bronzes produced are also sumptuous cast and patina.

Âge d'Airain, picture by Jean Limet, Paris, Musée Rodin.



Rodin was very concerned about his patinas, which he considered difficult to achieve because of the hollows and bumps treatment of his sculptures, particularly visible here on the back of the model.

At the very beginning of the 20th century, he worked with Jean-François Limet (1855-1941), painter and photographer, who became his favorite «colour maker» for patina with bluish reflections, emerald green, and lilac shades found here on the terrace.



MAIN DE DIEU (before 1905)

Reduction of the large marble moulding.

Bronze, H: 15,5 cm, L: 16,7 cm, D: 15,2 cm

Authentic example by the Rodin museum signed «A.Rodin»,
«A.Rudier. fondeur.Paris» mark and inside relief seal «A.Rodin»

Cast in 1943

Comité Rodin inclusion advice :

Provenance :

Former Eugène Rudier collection.

One of both examples cast in 1943, included in the 5
examples identified of this version

The *Main de Dieu* is a plaster assembly from 1895 of the right hand from a *Bourgeois de Calais*, Pierre Wissant and a couple coming out from the material. The artist is at the climax of his art and keeps an astonishing number of pieces (fragments and small models) that will increase by this technic.

Moreover, while he began what is called "the production decade", during which he played on dimensions and materials, Rodin wish a first life size marble example of the subject (before 1905). Then, from this first marble, he conceived a half size reduction - mechanical reduction without practitioner intervention - for a bronze edition in this dimension, including our example.

«Main de Dieu», «Main du créateur», it could be seen symbolically as the sculptor's hand, while Rodin is successful, considered as the greatest artist of his time.

About the edition, the model was only executed in 5 examples. Ours is special, for it was achieved by Eugène Rudier, favourite founder of Rodin and it comes from his own personal collection.

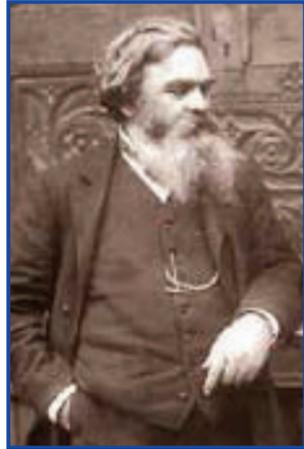
After 1917, Eugène Rudier was at once founder and dealer of Rodin's artworks, buying bronzes at the Hotel Drouot to sold those again. He was also collector, mostly of bronzes cast by himself, which are always fine quality casts.



Main de Dieu, marbre, Paris,
Musée Rodin.



Alfred BOUCHER (1850-1934)



VOLUBILIS

Complete version from 1896, with forest landscape
Seaside shore, with sailing boat
High relief in white marble, probably from Carrara
H : 62.5 cm, L : 22.9 cm, D : 23.6 cm
Artist edition signed «A.Boucher» from a variant close to
the *Philosophie de l'Histoire* theme.
Circa : 1900

One of the rare known examples of the complete Volubilis in this size (J. Piette), for which, in all dimensions, it could exist about fifteen examples Jacques Piette inclusion advice, author of the catalogue raisonné.

Volubilis, which is a variation of the *Naissance de la terre*, was directly inspired by the female figure carved by the artist for the tomb of F. Barbedienne. The latter, with Siot-De-cauville, was one of his main editors, for example with *La chasseresse*, *A la terre* and a variation of our subject titled *La Pensée*. Boucher kept the model of the figure, without the torch, in our low relief forest landscape with a volubilis flower in one hand. He was inspired by a poem by René François Sully Prudomme, from *Les solitudes* :

*Au lieu des dahlias, des roses et des lis
Transplante près de moi le gai volubilis
Qui, familier, grimant le long du vert treillage
Pour denteler l'azur où ton âme voyage
Forme de ta beauté le cadre habituel
Et fait de ta fenêtre un jardin dans le ciel*

This subject became a recurring model in his corpus, reused all along his career in simpler versions, half body or just the head. From the complete version, it exists a dozen of examples in all dimensions, this one being among the most nervous and detailed. It is the only one known with a sailing boat in the background, which reminds the theme of the *Philosophie de l'Histoire*.



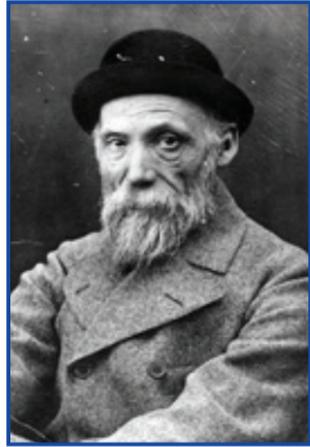
Tomb of F. Barbedienne, cimetière du Père Lachaise.



Diane chasseresse, 1891.



Auguste RENOIR (1841-1919)



*PETITE VÉNUS DEBOUT (summer 1913)
or «Petite Vénus Vitrix»*

Bronze, H : 60.5 cm, L : 31.7 cm, D : 22 cm

Lifetime or authentic cast signed «Renoir», sand cast by Florentin Godard, old edition by Ambroise Vollard, example numbered with roman number «VIII» (one example«XXII» currently identified).

Circa 1913-1939, most probably 1925-1930

This bronze will be included in the forthcoming exhibition in the Hyacinthe Rigaud Museum in Perpignan (June-November 2023).

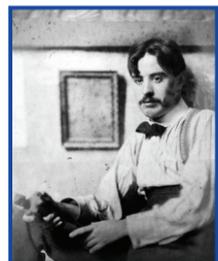
Collaborative work with Richard GUINO (1890-1973)

Ambroise Vollard is not only a discoverer of genius artists at the junction of the 19th and 20th centuries (Gauguin, Cézanne, Van Gogh), he is also a publisher at heart and a mid-wife of talents. It is to him that Maillol owes the start of his career as a sculptor, to him that Picasso owes his first exhibition in Paris in 1901, as well as the suite of prints known as Vollard. He was also the first to have perceived the importance sculptures of the young Catalan .

It is to him that we owe, from 1913, the sculpted transposition of the classic bathers by Renoir because it was on Vollard's intuition and at his request that the painter, then crippled with rheumatism and going blind, agreed to produce these modellings. It was a success, the artist being helped by his pictorial experience, his cane and the indications given to his practitioner for the thing, the sculptor Guino. The visionary models of Renoir have an accuracy, a sensuality, and a real presence «à la Renoir» that those of the practitioner do not have for his own modellings.

The *Petite Venus debout*, a prelude to the *Grande Venus Vitrix* and whose monumentality is striking, is the first of a series of twenty-four sculptures listed in the catalogue *Renoir sculpteur*, fifteen of which are edited by Ambroise Vollard. This was the first to be produced in 1913. This work by Renoir foreshadows the return to Antiquity by representing the Goddess of Love who triumphs over her competitors in the judgment of Pâris; a return to order and style that has already convinced Maillol and Joseph Bernard.

Our bronze is a Vollard-Renoir print from the first edition , numbered "VIII", probably for the 9th proof. The bronze is melted by Florentin Godard, the editor's preferred foundry for Picasso and Maillol among others. This is a cast produced between 1913 and 1939, probably from the middle of the edition, because of its Roman numbering "VIII", while a copy marked "XXII" is identified.



Excerpt from *Renoir sculpteur* by Paul Haesaerts, p. 23 :

«LITTLE VENUS» AND THE «VICTORIOUS VENUS»

"Guino's first work for Renoir was done in the summer of 1913, in Essoyes; it is a standing Petite Venus, 60 cm high.

Vollard says:

«Arriving at Renoir's, I saw him, a ball of clay in front of him:
- I can't resist, he said to me; I'm going to try a little figure.»

This was the first idea for his *Large Venus with an apple*, a head he modeled using pieces of carved wood (on this scale he could still manipulate clay). From this very beautiful head, which came entirely from the hands of Renoir, special prints will be made, while Guino, in the process of working on the *Little Venus*, will copy it by subjecting it, according to the author's wishes, to slight changes.

As soon as he obtained Renoir's agreement in principle, Vollard pressed Guino and dispatched him to the master of Essoyes, already armed with a draft of the projected Venus. It is this work, whose initial indication was given by one of his old drawings, that Renoir persists in correcting. In particular, he makes the stomach and hips heavier, raises the breasts and thus obtains a small, stocky, massive woman, all flesh, a small woman-animal with an exceptionally long trunk.

While being a finished statuette, this *Little Venus* will be used as a starting point for the establishment of a large statue, the *Victorious Venus*, this one larger than life and executed in Cagnes during years 1915 and 1916. "



Jugement de Pâris, Renoir, Paris, Musée d'Orsay.



Rembrandt BUGATTI (1884-1916)



CHIEN ANNANMITE or D'ANNAM (1905)

Raised tail

Bronze, H : 24.4 cm, L : 29.2 cm, D : 14.6 cm

Lifetime cast signed «R. Bugatti», old edition by

«A.A Hébrard cire perdue «(seal).

Circa 1905-1910

Provenance :

(red wax seal under the bronze for

«HM» ?)

Former Alain Lesieutre collection,

«Les Bugatti d'Alain Lesieutre»

exhibition at Galerie Univers du Bronze 2002.

From an identified edition at 7 examples.
Our bronze, unnumbered and dated in the wax «905» for 1905, is
a good candidate to be one of the very first, if not the first.
Certificate of Véronique Fromanger.



Rembrandt BUGATTI (1884-1916)

PETITE PANTHÈRE SE LÉCHANT LA PATTE (1904)

Sienna yellow marble, *H: 18 cm, L: 38 cm, D: 12 cm*

Marble signed «Bugatti», one of the two marble examples for this model

Carved in 1905

Provenance:

Personal collection of the sculptor

Former Ettore Bugatti Collection

Former Ebe Bugatti Collection

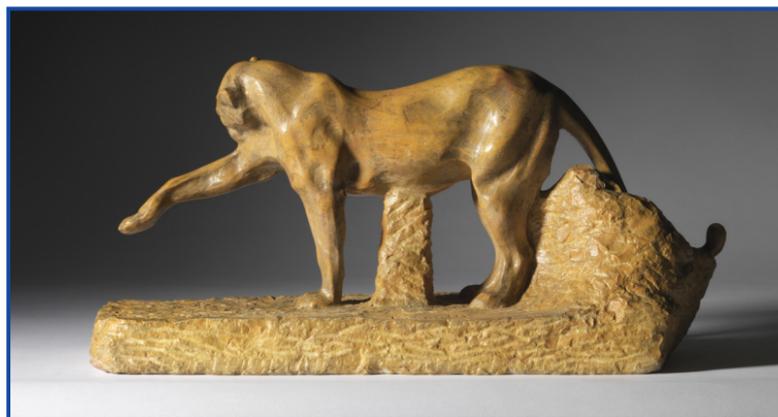
Former private Collection, France

This charming feline, from the first stage of Bugatti's working life was originally conceived as half of a larger group, an example of which is in the Musées Royaux de Beaux Arts, Brussels. Hébrard, however, quite rightly decided to edit this model on its own and it was subsequently cast in an edition of just six examples in bronze.

In keeping with other models produced around this time, Bugatti has modelled spontaneously, moving the clay with his finger tips, instilling the bronze with a feeling of lightness and suppleness. Whilst working in this way, appears almost casual in its execution, it is of course quite the opposite, requiring a natural talent coupled with repeated attempts until the desired affect is achieved. In addition, Bugatti was renowned for the length of time he spent studying his subject, in order to isolate a characteristic stance and attitude that would make a suitable sculpture. Nowhere is this more obvious than with the present model. To combine the stretching foreleg, hunched shoulder and delicate balance of this leopard as it goes about cleaning its coat and fuse these in to an elegant sculpture is truly a work of art.

Two marble versions were made of this model and this remained within the Bugatti family until 1981. In addition, six bronze examples of this model were made and sold through the Hébrard Gallery.

This example is made from Sienna marble which was a highly sought after material and it is still much valued today. It is extremely to carve due to the unpredictability of fault line making sculptures such as this extremely rare.



Rembrandt BUGATTI (1884-1916)

BREBIS MÉRINOS (c. 1912)

Bronze, *H: 20 cm, L: 42 cm, D: 24 cm*

Lifetime cast signed «R. Bugatti», cast by «A.A.Hébrard Cire perdue» (seal), numbered «(1)», from an edition of 4 examples.

Cast in 1912

Provenance:

former Madame Anos Collection (1912).

Bugatti conceived this model in 1912, returning to the domestic subjects of his early career. However, the modelling of this sculpture epitomises his developing style, differing greatly from his farmyard subjects from a decade earlier. Here, the sharp modelling and hatching of the surface of this merino sheep, capture not only the pose of the animal, but the texture of its coat. *Merino sheep* are widely bred around the world and are an economically influential breed, regarded as having some of the finest and softest wool which is finely crimped and soft. The carcass size of this breed is generally smaller than that of sheep bred for meat.

Bugatti conveys not only the form of the animal, but also its stance as mood. Here the sheep lies slightly to one side, its head raised and mouth slightly open as it would appear to bleat. The form and position of the way that the sheep is lying is accentuated by the artist's use of the base, which is tight to the animal, angular in form, the sheep's limbs and body overhanging in places.

This model was exhibited alongside 12 other works by Bugatti at the Grubicy Gallery in February 1912 when the gallery returned to Paris to re-exhibit its Italian Divisionist artists. All were innovative artists inspired by the outdoors and the refraction of light. Also, on display were works by Paul Troubetzkoy and Medardo Rosso.

Just four examples were cast of this rare model, by the Hébrard Foundry. According to the Hébrard archives this cast, numbered one was purchased in 1912 by a Mme Anos. Example number two was cast in 1925 and was subsequently donated to the Musée d'Art Moderne, Paris and the third cast was sold before 1934.



Joseph BERNARD (1866-1931)

JEUNE FILLE A SA TOILETTE (c. 1912)

Bronze, H : 64.1 cm, L : 24 cm, D : 23.5 cm

Artist edition signed «J. Bernard»,
numbered «16», cast by «Valsuani cire perdue Paris»
(seal)

Circa : 1930

Model Exhibition : «État petite nature»
from the Salon d'Automne (1912)

Son of a stone carver, J. Bernard, who wasn't interested in classical study, left school early to follow his father on his work sites where he helped him to restore medieval building in the city of Vienne. After this first apprenticeship, he got a scholarship to study at the Fine Arts School in Lyon in 1881, then in Paris in 1887. Member of the Cavalier studio, he wasn't very involved in, for he disliked moulding which was promoted during the period and he chose to spend most of his time to draw and paint. In 1891, he gave up his studies, was inspired a short time by Rodin and took part in his First exhibition at the Salon in 1892.

He set a studio at the Cité Falguière from 1909 to 1912, where he was the neighbour of Modigliani, Brancusi, Czaky. He refused to work as a practitioner for masters and decided to work by night in a print shop. During the day, he was concentrated on his own models becoming, with Brancusi, one representative of the direct carve. With the *Michel Servet monument* in Vienne, he created one of the largest direct carves produced in France by 20th century sculptor, even the largest.



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.

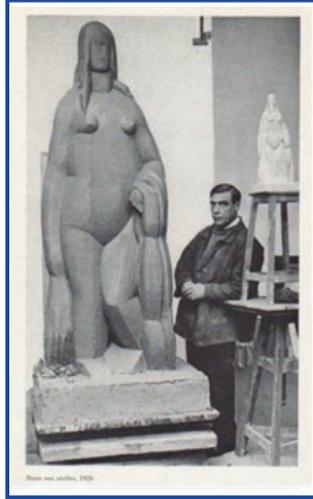
Major model of the sculptor, it was an immediate editorial success with the first edition of the sketch by A.A. Hébrard (50 planned examples but less than 40 cast). Hébrard organized the first personal exhibition of Bernard in 1908. However, the artist, who thought the editor was hard for payment, edited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



Henri LAURENS (1885-1954)



FEMME AU COMPOTIER (1920)

Pinkish terra cotta with natural patina.

H: 36,8 cm, L: 12,4 cm, P: 8,2 cm

Lifetime example with the «H.L.» monogram, paper label from the Galerie Simon, from an edition planned at 10 examples.

Before 1941

Henri Laurens, worker's son, was born in Paris in 1885. Self-taught man, he trained alone for modelling and drawing that he began when he was a kid. He became an apprentice with a stonecarver, specialist of decoration for building fronts, while Laurens went to evening lessons at the « Père Perrin », rue Turgot.

Before meeting Georges Braque in 1911, Henri Laurens created his first sculptures influenced by Rodin. His first exhibition was at the Salon des Indépendants in 1913. Picasso organized a meeting between Laurens and Léonce Rosenberg who, enthusiastic, purchased some of his sculptures and accepted to organize his first personal exhibition in 1916.

Without being linked to any artistic movement, he will first be interested by Cubism before give it up in the 1920'.

His œuvre could be separated in two main periods, one with cubist inspiration pieces from 1910 to 1920, when he used carboard and stone and a second one after 1920 when he developed a new manner with smooth lines. He worked then clay, smooth material which suits perfectly with his complex sculpture, allowing monumentality which is perfectly illustrated by our model.

Discrete person, Laurens will only get success after the Second World War. His influence could be felt with artists like Moore or Lobo and Giacometti who considered him as one of the most important sculptors of the 20th century.

THE MODEL

The *Femme au compotier* was conceived initially in stone. On a rectangular base, Laurens overlays different plans to construct a high relief which should be read from the right to the left. It goes from a geometric abstraction to a fine profile with female figure, like a mask, and different objects, which remind a egyptian sarcophage.

From the front, the body of the figure is freely interpreted, with drawn arms, holding a compote dish where we guess there should be fruits. The lines, straight or curved, draw a complex composition. The vertical lines throw up the figure, like a stele, whereas the round shapes give a larger impression. Laurens has chosen very few details : one eye, the mouth, the breast, the left arm crinkled sleeve which outline the context.

Laurens has produced terra cotta reductions of some stone monuments from before the First World War. These are affordable editions. He could then be in contact with a new kind of customers, interested by his manner. The lines are smoother and the figuration is stronger from the front point of view ; but the *Femme au Compotier* belonged again to the strictness of the previous cubist period.



Henri LAURENS (1885-1954)

ONDINE (1932)

Terra cotta with pinkish patina, *H: 16.7 cm, L: 44.8 cm, D: 12.5 cm*
Lifetime unnumbered example signed with the «HL» monogram.

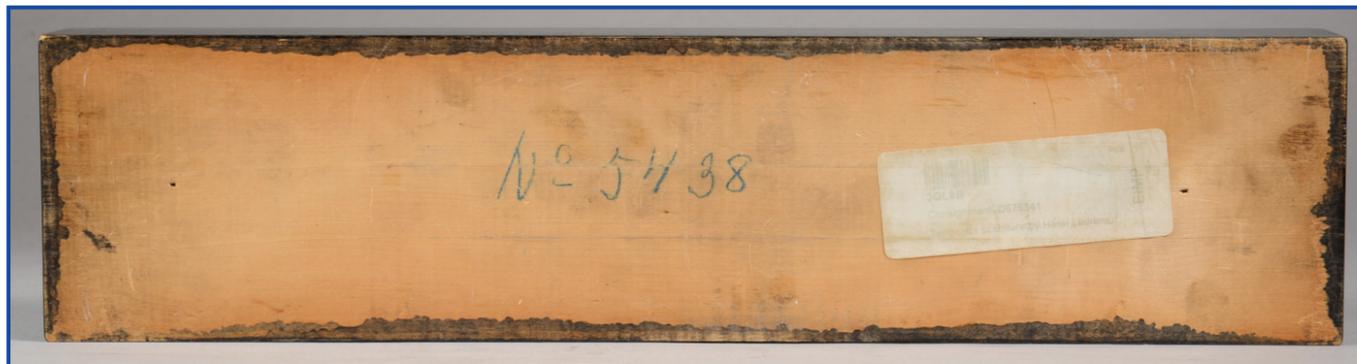
Before 1954

Terra cotta edition at 6 or 8 examples + EA,
On black wooden base (french customs label under and
Inventory Galerie Leiris number 5438).

At the beginning of the 1930s, the Art movements punctuated the Art History in France, like Fauvism, Primitivism, Futurism, movements which didn't stay on the long term, except for Surrealism, led by André Breton.

Laurens, a passionate enthusiast of Cubism, seen in Sculpture like « modelling in sights » didn't break this evolution. It could be surely seen with the serie of *Ondines*, nymphs in German mythology, which was modelled before his serie about the *Sirens*.

With the disappearance of "these different sights" in one figure, the main characteristic of the artist is there the movement research and a delicate modelling which underlines the naiad's smooth lines. Lightness and Grace are finely expressed by the terra cotta material which suits perfectly to the Laurens' creations.



François POMPON (1855-1933)

**PANTHÈRE NOIRE ears down
or «Panthère mouchetée, oreilles couchées.»[?]**

Black ink on carbon copy paper, with pencil

With reference mark, glued on paper

H : 47 cm, L : 66.5 cm

Drawing signed twice with cursive writing «Pompon» and

«F.Pompon» in the low right corner.

Circa 1927

Provenance :

Former Courty Collection.

Marked on the back «Exposition Rétrospective Pompon, Musée des Beaux-Arts, 1964, Dijon, n° 236 from the catalogue»

Drawings by Pompon are rare, except some small sketches and preparatory documents (sometimes with measurements) from book notes approximately 8 cm and 14cm long.

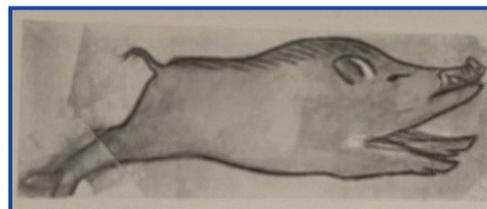
Then, our ink drawing *Panthère Noire oreilles couchées* is currently, with the *Sanglier* one in charcoal (1925) from the Pompon gift (fig. hereby), one of the most achieved ones.

It could be a study for a direct carve, perhaps a low relief, which has never been realized. Only one other relief of small dimensions in limestone has been begun in the Pompon's œuvre .

Perhaps Pompon wish to keep a trace from the profile of his bronze *Panthère noire* which was 27 cm high and 63 cm long², with hesitation between *Panthère mouchetée* and *Panthère noire* by the fur's treatment.

This drawing was included in the Pompon retrospective at the Fine Arts Museum in Dijon in 1964. It has belonged to the Edmond Courty Collection (1896-1972). This renowned and high prize considered collector was a businessman who has built the concrete Art Déco artists' studios at 23, rue Campagne première in Paris. Pompon lived and worked in this artist street after 1877 at the 3rd, where he was the neighbour of Modigliani, Giacometti, Kandinsky, Miro, Picasso, Foujita...

Courty could have purchased this drawing directly from his studio, which could be assessed by the fact that he was the owner of the *Canard appellant* (1884) (fig. hereby). This piece has never been exhibited during Pompon's lifetime, until we purchased it during one of the Courty's sales.



Sanglier, Pompon.



Canard appellant, Pompon.



236. PANTHÈRE NOIRE.
Étude au lavis.

M. COURTY.

Catalogue of the exhibition at the Fine Arts Museum in Dijon in 1964.



Handwritten signature or initials

François POMPON (1855-1933)

COQ DORMANT (before 1914-1923)

Bronze, H: 20.6 cm, L: 31 cm, D: 12.4 cm

Lifetime cast signed «Pompon», cast and edited by «A.A.Hébrard cire perdue»(seal), numbered «(9)».

Cast in 1925

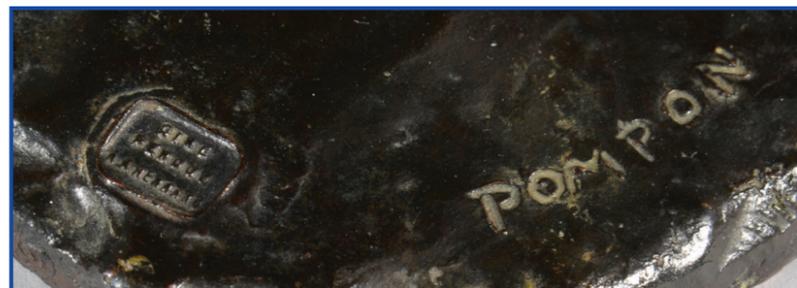


Poule Cayenne

It is only when he was 51 years old that Pompon became the one we know during the exhibition at the Hébrard Gallery with the *Poule Cayenne* at the Salon in 1906. It was followed by the exhibition of the *Coq dormant* at the Salon in 1914. However, his success as animalier was late to come, for he will sell only 23 bronzes with Hébrard between 1906 and 1919.

Actually, the success will only come with the exhibition of the *Ours blanc* among other small animals at the Salon d'Automne in 1922 to give a new way to his career : at 67 years old, he was considered as one of the most innovative artists of his time and became the master of a new generation of young animaliers who followed the "Smooth line School", until his death in 1933.

Pompon stayed the editor of his « petites bêtes » like he appreciates to speak of them, except for four models, la *Poule Cayenne*, le *Coq dormant*, la *Truie* and *Pintade*, produced by Hébrard until 1933. The *Coq dormant* was included in the first personal exhibition of Pompon, at the Hébrard Gallery in 1919. The latter was the best editor founder of the 20th century; the wax models before casting were sometimes retouched by Pompon himself.



François POMPON (1855-1933)

***PERDREAU ROUGE* (1924)**

Bronze, *H*: 23.7 cm, *L*: 23.2 cm, *D*: 9.1 cm

Artist example signed and edited by «Pompon», cast by «C.Valsuani, cire perdue» (seal).

Circa : 1925-1930

The models of the *Coq dormant* and above all the *Poule Cayenne* are depicted in a stopped moment, with nervous surfaces. The *Perdreau rouge* is in motion, with this smooth and tight touch which will become the sculptor manner. With this example, the red shades of the patina, in accordance with the beak and the bird's feathers, highlight the expression of naturalism wished by the artist who prefers representing the animal in its whole truth.

Concerning the edition of the model, in spite of a note in the Pompon's booknotes « edition limited at 20 examples », the success of the *Red Partridge* led to about 40 casts produced during 10 years. Actually, when Pompon was his own editor, he didn't limit his editions.



Charles ARTUS (1897-1978)



COQ (1926)

Bronze, H. : 28,2 cm, L. : 19,7 cm, D : 13 cm

Artist example signed «Ch.Artus», cast by «C.Valsuani, cire perdue»(seal), on a Belgian black marble original base.

Circa 1927-1928

Only two examples known with this marble base, like the one for the second Animalier Exhibition at the Galerie Brandt in 1928, reproduced in «Mobilier & Décoration», november 1928.
Model Exhibition : Salon d'Automne, 1926 (plaster, n°109) ; Salon d'Automne, 1927 (bronze, lost wax, n°60)

A student of Edouard Navellier (1865-1944), Artus presented his first animal study, *Étude d'un borzoi* (study of a borzoi), at the Salon d'Automne in 1920, and at the Salon of Artistes Français in 1921, he presented a *Oie endormie* (Sleeping goose). Soon after, he left the studio of Navellier, who was too realist for his tastes, and whose influence is hardly apparent in Artus's work. He joined then the studio of François Pompon (1855-1933), whose smooth style which favored volume over realism, better-suited the Artus's temperament. Artus would stay loyal to this style all his life. In 1931, he was one of the twelve animal-sculptors who grouped around Pompon, with whom he exhibited work at the Salon des Animaliers organized by Ruhlmann. Like many animal-sculptors of his era, Artus would become very popular during the interwar period, when Art Deco surged in popularity. In 1920, Artus built himself an atelier at the back of the villa Bligny in Étretat, which was a family house that he retired to after World War II and exhibited his works.

He was a specialist of bird sculptures, whose form lends itself particularly well to stylization, and he participated in many salons, like the Salon des Animaliers, the Salon of Independents, the Salon d'Automne from 1920 to 1935, and the Salon des Artistes Français from 1921 to 1927, where he won an honorable mention in 1922 and a bronze medal in 1926.



Edouard-Marcel SANDOZ (1881-1971)

DEUX FENNECS ASSIS (1922-1924)

Bronze, richly shaded dark brown patina.

H : 25.9 cm, L : 34.3 cm, D : 27.2 cm

Artist edition signed «Ed.M.Sandoz»,

cast by «C.Valsuani,cire perdue»(seal),

Circa : 1922-1924

Example reproduced in the catalogue Marcilhac, n°607, only this one identified in this book.

Provenance :

Former Robert Zehil collection, Monaco.



The fennec is one of the most appreciated animal by Sandoz. He had several specimens in his own menagerie which leads him to study it very closely. His first fennec was offered to him by the president of the Transatlantic General Company, Del Diaz, in 1920, to incite him to go North Africa the following year.

During about ten years, between 1924 and 1934, the sculptor will produce a wide variation of studies about this animal, in every possible gestures and attitudes, alone or in group and especially when the small fox is curious and attentive. Sandoz was also interested in the fragile aspect of this small animal, its hunched attitude and the fine lines of its trembling large ears.

For this model, emotion is concentrated in the gaze intensity, with deep eyes and fine pupils, very expressive. The patina, very shaded, creates a strong contrast with the depth of the eyes.

Sandoz took part in a first orientalist exhibition entitled "Maroc vu par les artistes contemporains" at the Georges Petit Gallery, from November 1922 to January 1923. A second experience will be then with the "La Kasbah" exhibition alongside with Majorelle. Our model was included in this last event.

In the catalogue raisonné by Félix Marcilhac, one was identified in the Robert Zehil Collection.



Gustave HIERHOLTZ (1877-1948)

ÉLÉPHANT ARRACHANT UNE RACINE

Bronze, H: 36.3 cm, L: 41 cm, D: 17.3 cm

Lifetime cast signed «G. Hierholtz», inscribed «cire perdue»,
old edition by «Susse Frères Éditeurs
Paris»(mark and pastille), stamped «6?».

Circa : 1940



Born on August 5th in 1877 in Alsace, Gustav Hierholtz moved to Lausanne in Switzerland with his parents after the German invasion of Alsace in 1871. The artist chose to keep his French Nationality and did his military service in Montbéliard in 1897.

His first master was Raphaël Lugeon for sculpture in Switzerland before he came in Paris to follow the courses given by Emile Delepine, Emmanuel Frémiet and Paul Auban. He began at the Salon des Artistes Français in 1907 where he was noticed and then a third-class medal in 1908.

In 1912, he got the Ab-del Tif Prize, which offered him the opportunity to stay at the villa for 2 years. He stayed in Algeria from 1912 to 1914 before his deployment for the World War I.

His stay in Algeria inspires orientalist themes, like *Jeune kabyle* or *les Femmes d'Algérie*, with which he met his first patron, who commissioned a large silver table Centrepiece, realized in Paris from June-July 1914.

Deployed during the Algeria War, he was in charge of the German prisoners in the z'arir camp near the Radija. He then painted during this period.

In September 1919, he went to Hanoi where he was appointed Director of an Applied Arts School. He set in Tonkin until 1925; during this time, he will work on various annamit subjects, which will be exhibited at the Salon des Artistes Français and at the Société des Peintres Orientalistes Français, where he presented 12 artworks in 1925. He conceived the War Memorial of Hanoi inaugurated on November 11th in 1928, for which he presented a sketch at the Salon des Artistes Français in 1925. He then came back to Paris where he still created models about Indochina. The artist died in Sceaux in 1956.

About editions, the edited models by Gustav Hierholtz are very few examples editions; the Maison Susse who mostly edited his models proposed 5 models at least in its catalogues.



Gaston LE BOURGEOIS (1880- circa 1956)

TABLE ÉLÉPHANT (1921)

Mahogany, H : 80.1 cm, L : 80.5 cm, D : 48 cm

Direct artist carve, signed with the usual artist seal monogram on the edge of the top.

Carved in 1930-1931

Provenance :

Private commission by M. Vieillard, 1930 (copy of the letter from the artist to Mrs Vieillard).

Then by descendance until our collections.

The first example is the one exhibited at the S.A.D. in 1921. Three examples identified by the artist with this one in 1930. A fourth in walnut with studded leather top, less luxurious, is also recently known – unsigned.

Model Exhibition : Salon des Artistes Décorateurs, Pavillon de Marsan (1921)

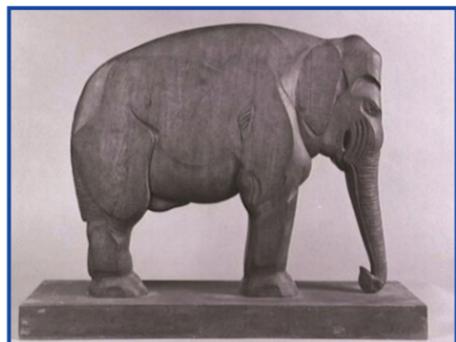
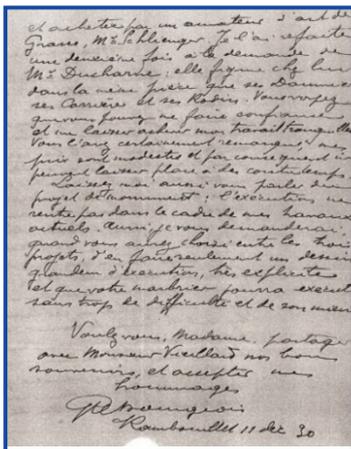
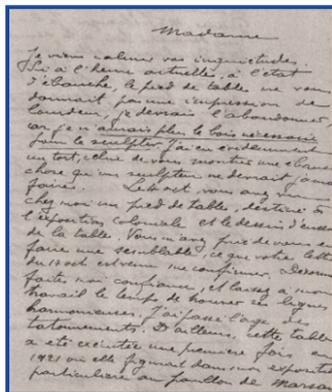
Almost exclusively animalier, very familiar to monumental scale, Le Bourgeois received an early training in the restoration studio of his father, who worked for the Historical Monuments Institute and who shared his passion for medieval art.

After 1910, Gaston was noticed by important Parisian patrons, like Jacques Doucet at the Salon des Artistes Décorateurs where he exhibited curious wooden pillars with cats at the top. In this Salon, he usually presented wooden panels with animals and this decorative taste leads him to collaborate with Henri Rapin met in 1915 and with who he took part in the Sèvres Manufacture Pavillon at the International Decorative Arts Exhibition in 1925.

The graphic and geometrical lines of his animals are clearly related to the Art Deco aspirations, which spread forms with Cubism. The artist's researches are closed to the ones of the Martel brothers, with who he also collaborated for the Chapel in the Normandie Limer.

The most appreciated material of this sculptor is wood, which he used for decorative sculptures, furnitures on which he added fine low relief. He was also interested by architectural elements like capitals or stairs pillars. Most of his sculptures should be seen with a profile point of view, which enhanced the archaic inspiration of his models.

Our Table éléphant belongs to this last category. Placed on a step pedestal, this furniture reminds, by its material and aesthetics, the colonial one. A drawing by the artist, depicting an elephant, uses also this profile view with strong geometry. The first table from 1921 was exhibited at the Salon des Artistes Décorateurs where it was purchased by Hubert Schlienger. A second one has belonged to François Ducharne, collector of pieces by Rodin and Carrière. The third one, ours, was commissioned by Mme Vieillard in 1930 (letter hereby).



Elephant, wood, Paris, Centre Pompidou, purchase by the French State in 1927.



Josette HEBERT-COËFFIN (1906-1973)



Daughter of a doctor, which allowed her to exhibit her artworks in this circle, she followed the sculpture and architecture courses at the Fine Arts School in Rouen under the direction of Victorien Lelong for architecture and Alphonse Guilloux for sculpture and got a first ward for each in 1922. In 1927, she began to exhibit at the Salon des Artistes Français where she presented a bronze, *Bust of Beethoven*, (cat. n°3238) and a white marble bust titled *Résignation* (cat. n°3239). The next year, she showed at the Salon her first animal sculpture, *Bob, tête de chien*, in turquin blue marble (cat. n°3356). After 1933, her animal sculptures will be mainly exhibited at the Salon d'Automne.

In 1937, she became the first artist woman to receive the John Simon Guggenheim Foundation Prize in New York.

After 1937, the Sèvres Manufacture let her to work in a personal studio in which she will create 995 models, among whom a *Toucans group* with a great success.

She got a gold medal at the Universal Exhibition in 1937. Her studio, with all her models, was completely destroyed by an Allies bombing on March 3rd in 1942, which purpose was the Renault factories in Boulogne Billancourt. Very shocked, she will then quickly go back to work and will exhibit models at the Salon d'Automne as soon as 1943, with a *Tête de chien cocker* (cat. n°1326) and a *Tête de bouc* in bronze at the Salon in 1944 (cat n°625). After the Second World War, she will concentrate her attention on medals and direct carve like her contemporary, Matteo Hernandez.



BOUC (1942)

Bronze, H: 49 cm, L: 30.8 cm, D: 26.4 cm

Lifetime cast, signed «J. Hebert-Coeffin»,
cast by «Bisceglia cire perdue».

Circa 1944-1950

Model Exhibition : Salon d'Automne, 1944 (cat. n°625).



Armand PETERSEN (1891-1969)

JEUNE ANTILOPE KOB
Listening, head turned on the left (1930)

Bronze, H : 24.1 cm, L : 21 cm, D : 7.2 cm

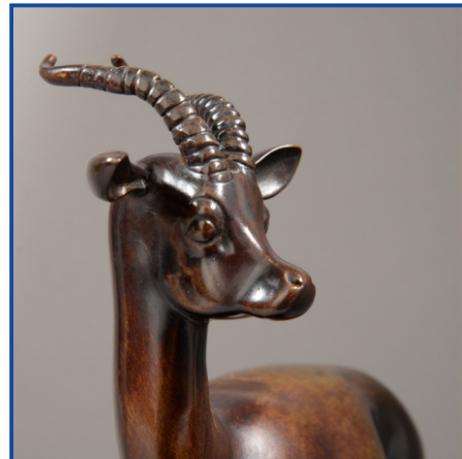
Artist example signed «A.Petersen» on the front part of the base,
sand cast without founder seal.

Circa : 1930-1940

The *Antilope Kob* or Cobe belongs to the new sculptures exhibited by Petersen during the second exhibition of the « Animaliers », at the Galerie Brandt in 1929. Contrary to the *Antilope dos rond*, the animal volumes are less rounded, with head bearing long horns, looking at the surroundings. The sculpture is imagined with a vertical perspective: thin base, long legs, and long ascending horns. The appearance is than more decorative and reminds the treatment of the antelopes depicted on lacquered screens by Jean Dunand during the same period.

In 1956, Petersen proposed a new version of the *Antilope Kob*. Older, the artist modelled a statelier straight figure, following the body axis. However, it is more static and lost its ingenuity and truth which could be seen in the *Jeune antilope kob* from 1929. The artist planned then an enlargement of this second state with a height of 57 cm.

For this artist edition, very limited for this version from 1929, Armand Petersen chose to collaborate with a talented practitioner, Mario Bisceglia, who held a foundry in Paris with his brothers from 1907. He was renowned for the quality of his patinas and was identified officially in 1910 as a moulder of wax figures. After coming back from Italy during the World War I, Mario revived the foundry activities at the end of the 20s. The foundry will be sometimes appointed by Artus and Pompon, who both belong to the Groupe des Douze.



Armand PETERSEN (1891-1969)

LE LAMA (1937)

Bronze, H: 35.3 cm, L: 9.2 cm, D: 20.5 cm

Lifetime cast signed «A.Petersen», artist example, cast by «Bisceglia Cire perdue» (seal).

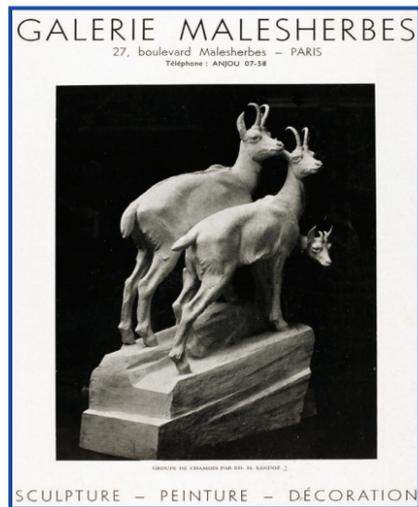
Circa : 1937

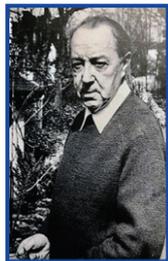
Perhaps and probably unique piece (then the one exhibited at the Malesherbes Gallery, n°50, 1937, «Les Animaliers»)

1937 is the moment of a new inspiration creation for the artist. This year, the Universal Exhibition was held in Paris. The artist commissioned eight bases for eight different models. Volumes and smooth lines are essential to the models created during this period, formal similarities between the Jeune dromadaire, beginning his movement, the Lama and the new version of the Hippopotame which will be enlarged. Only the *Jeune Zèbre* is different from this similar corpus. Very specific animals appear in the sculptor's corpus, especially for young animal.

His *Lama* stands firmly on the forelegs, ears up, was early noticed by Gaston Derys who praised the piece during his commented visit at the Animalier exhibition held by Galerie Malesherbes in 1937: Animals by Petersen are spiritual and finely studied. They bear lavish patinas. We really appreciated the Lama. (*Mobilier & Décoration*, January 1938, p.30). There, the Lama is exhibited with pieces by Artus, Lemar, Prost, and Sandoz who presented the *Groupe de chamois*.

Currently, we have identified only one bronze example of the *Lama*, ours, cast by Mario Bisceglia during Petersen's lifetime. It exists a posthumous edition of the model, limited at 12 examples. With Petersen, Artus and Pompon, there are only very limited editions during their lifetimes, especially when it was a wish from the sculptors for out-edition pieces, with founders like Valsuani, Meroni Radice or Bisceglia. Currently, we have identified for this model only this example, lifetime cast by Mario Bisceglia. In this context, our *Lama* is probably the example presented at the Galerie Malesherbes in 1937, cast for this occasion.





POULAIN (1923)

Bronze, *H*: 31.4 cm, *L*: 26.3 cm, *D*: 8.7 cm

Artist example signed «Trémont», cast by «C.Valsuani, cire perdue» (seal), stamped «bronze».

Circa: 1930-1940

Auguste Trémont (1893-1980) initiated himself into Art by drawing by following his first courses at the State Craftsmen's School in Luxembourg. In 1909, he joins the National School of Decorative Arts in Paris where he gets brilliantly his degree in 1912, which allows him to continue his training at the Beaux-Arts School, in the studio of Gabriel Ferrier. While he stays in Luxembourg, he is surprised by the first World War and then finds a job as an industrial designer at Dudelange's Arbed steel company.

After the War, he continues with little interest his studies in the Fine Arts School in Paris, because he is fascinated by the wild animals of the Jardin des Plantes. Questioned later by Art critics on his choice in favor of Animal Sculpture, Auguste Trémont answers: Because it was the most difficult task. He appears among the exhibitors of the Salon d'Automne in 1923 with two drawings of beasts, only one year after the exhibition of his *Polar Bear* by Pompon. He gets success with his *Chimpanzee*, first presented in a pastel drawing and painting in 1924, before a bronze sculpture (lost wax then) in 1927.

Now, he takes part in many exhibitions. At the Salon des Tuileries in 1930, he presented a *Bison* and a bronze of an *Asian Elephant*. Its new creations are also showed alongside those of Petersen, Godchaux, Jouve, Pompon... at the Edgar Brandt Gallery in 1929 and 1930. He takes the opportunity to get closer to these animal sculptor colleagues as a guest of the Groupe des Douze, founded in 1931.

The sculptor also remains very close to his origins in Luxembourg. He is co-founder of the Salon de la Sécession in Luxembourg, to which he contributes as an exhibitor from 1927 to 1929. In 1931 he gets the commission of the *Lions* in front of the Luxembourg City Hall. In 1936, he works on bronze low reliefs for the portal of the Notre-Dame du Luxembourg Cathedral. He will be chosen to create the central sculpture of the Monument dedicated to Victims of the War 1940-1945 at the Diekirch Church, inaugurated in 1955. In 1956, he represents the Grand Duchy of Luxembourg at the Venice Biennale, with seven of his sculptures. He returned definitively to Luxembourg in 1976. The Musée Nationale d'Histoire et d'Art, Luxembourg, there today preserves in its collection a whole number of his animal pieces.



Lions, Hôtel de Ville, Luxembourg.

With the *Poulain*, this is the origins of the animal sculpture by Auguste Trémont in 1923. All the characteristics of a mastered Art are visible there, born from the observation, and from his studies for an essential view, almost inspired by the lion representations in ancient Babylon.

In his daily visits to the Jardin des Plantes, what immediately fascinated him are beasts, elephants and monkeys. Very few models of European animals are known in his oeuvre. Only cervids (*Cerf de France*, Salon d'Automne in 1944) and the horses seem to find place there. During the same period, he creates a young horse model, walking with a down head and another foal model, close to ours, whose head is tilted slightly to the side, with ears turned back and the legs are more spread out. Our *Foal* has a straight stature, ears tuned front in an attentive attitude, camped on little spread legs. Trémont has appreciated straight lines that give strength and temperament to his model. The head is proudly placed here in the extension of the body. However, if one looks closer, we notice that the left hoof of the hind leg is positioned on the tip. Like his *Chimpanzee* or his *Couple of tigers*, his animals are mostly in motion, or if this is not the case, there is always a trace of a movement, like movement of head, feet, hooves...

Auguste Trémont does not choose a smooth and stylized aesthetic, like the pure line defended by Pompon, Petersen or Proffillet with whom he exhibits at the Brandt Gallery. He opts for vibrating surfaces with delicate hatching that he reworks in the wax before the moulding with his founder Valsuani. However, it evacuates the anecdote by treating the mane and tail of his foal with simple strokes for one and by a volume curved for the other. In his search for mass rendering, he comes closer to a sculptor like Paul Jouve when he modelled his great beasts in 1914. Trémont is a sculptor who follows his own way, not really attached to an aesthetic trend, like Cubism or Art Deco.

The surface animation visible on this example, the quality rendered by the meticulous work Valsuani's in direct association with the sculptor and the rarity of the model confirm our analysis to conclude this bronze is an artist edition. The artist and the founder were friends and Tremont has modelled the bust of Valsuani's wife.



Cecil HOWARD (1888-1956)



TIREUSE A L'ARC (1926-1928)

Beige Chassagne stone, *H: 91.5 cm, L: 43.2 cm, D: 18 cm*

Artist example signed «Howard».

Circa: 1928-1932

This model reproduced in *Illustration* 20 octobre 1928
(another example?).

Reproduced in "Cecil Howard, un américain à Paimpol (2009)
(our example)

And two bronzes examples currently known.

Cecil Howard was born at Niagara Falls on April 2nd in 1888, he had english parents who set up in Buffalo two years later. In 1895, he became American. In 1905, he came in Paris in the Montparnasse neighbourhood and joined the Académie Julien. He soon met R. Bugatti, with who he went to Anvers where he created animal sculptures.

But he quickly let animal sculpture to study nude figures and portraits. In 1913, he carved a lifelike dimensions figure depicting Lucy Trogh, Pascin's partner. In 1911, he met his wife, Céline Coujet.

At the beginning of the First World War, he was hired in the Red Cross Association before going back to USA in 1915, then to France in 1916 where he met G. Apollinaire and the main cubist artists of this time. Then he created 995 plaster figures strongly influenced by this movement and mainly by Robert and Sonia Delaunay.

From 1920, Cecil Howard was interested in a more classical kind of sculpture, under the influence of his friend, Charles Despiau. He mostly worked on nude sculpture, female as well as male, of athletes in motion, which are often exhibited at the SNBA, the Salon des Tuileries, the Salon d'Automne and moreover in USA where Gertrude Vanderbilt Whitney bought the main part of his production. He practiced direct carve and the modelling to make his bronzes.

After being present in France for 35 years, he went back to USA in 1941 in New York. He was hired again in the Red Cross during the Second World War.

Fascinated by archery, Howard took part in the Final of the French Archery Championships in 1927 at Chauny and got the 4th rank. He accepted after that to pose for illustrating an article by G. de Knyff, titled « Le noble jeu de l'arc », published in the issue of *L'Illustration* from October 20th in 1928. It is then possible to observe the sculptor, ready to loose his arrow, exactly in the same gesture as our sculpture, *Tireuse à l'arc*, which is also reproduced in this issue.

This model, created around the period of the championships, reminds us the mythological theme of Diane chasseresse, nude figure with a fine drapery on her shoulder and along her left arm. It gives some lightness to the figure who seems concentrated. The bow is made of wood. A great strength is expressed by this model which glorifies female nudity.

The gesture and the treatment remind perfectly the 1930s's Spirit and the Art Déco period, especially on the figure's face.



La Tireuse d'arc,
par Cecil de B. Howard.

Picture from the article in *L'Illustration*,
october 1928.



François-Xavier LALANNE (1927-2008)

SINGE I or SINGE PERCHÉ (1992)

Bronze, H : 74,5 cm, L : 15,8 cm, D : 20,3 cm

Original limited edition with the «FXL» monogram and "SIA", numbered «EA 1/4», cast by "Clementi fondeur" (inscription).

Circa: 1992-1994

Provenance:

Galerie JGM, Paris.

Private Collection, Switzerland (invoice from the JGM Gallery, October 19th 1994)

Private Collection, Switzerland



Barye like the first Animal Sculptors of the 19th century designed their animal representations with a terrace. The base was often a naturalist one, with a profile of architectural lines; and there is even sometimes, to highlight the model and not to miss them, a marble repetition that enhances the work a second time.

This choice eased in the 20th century with the development of animals without terraces, as the most popular among them, the *Ours blanc* by Pompon, or some by Bugatti like his *Boa snake* and the *sheep Merinos*.

For François-Xavier Lalanne, terrace's lack is a rule. And the artist goes even further, with the case of the *Singe perché* whose tail seems to escape from any base and floats in space.

This treatment is an innovation in the Art History and it is above all a success, because of an unexpected simplification of Form without reduction of substance, which avoids anecdote which is so common in animal art.

With Claude Lalanne, who carries the surrealist vision of the couple, they have developed a bestiary and a corpus of furniture, two and four hands, which place them with Diego Giacometti at the forefront of Decorative Arts in Art History.

It exists four variants of *Singe perché*, head turned or facing front, fore-paws on the knees or on the ground. This one is the Monkey I, head up, paws on the ground.





ABOUT THE RESULTS FOR *SINGE PERCHÉ* BY LALANNE

1. Singe attentif I, *gilt bronze*, H. 76,5 cm
2. Singe attentif II, *gilt bronze*, H. 76,5cm
3. Singe Alternatif II, *bronze*, H72 cm,
4. Singe Attentif, *gilt bronze*, H76cm,
5. Singe II, *bronze*, H75,6 cm,,
6. Singe II, *bronze*, H. 74 cm,
7. Singe attentif, *silver*, H. 74 cm,
8. *Singe attentif*, *silver*, H; 74 cm
9. Singe attentif II, *bronze*, H 77cm,
10. Singe II, *bronze*, H74 cm
11. Singe I; *bronze*, H73,1 cm,
12. Singe II, *bronze*, H. 73,1 cm,
13. Singe II, *bronze* H74 cm,

Sotheby's 8/12/2022

Sotheby's 8/12/2022

Sotheby's 3/11/2022

Christie's 20/10/2022

Sotheby's 08/12/2021

Sotheby's 23/11/2021

Christie's 21/10/2021

Christie's 21/10/2021

Christie's 14/09/2021

Sotheby's, 23/09/2020

Sotheby's 12/12/2019

Sotheby's 12/12/2019

Sotheby's 24/10/2019

Price with premium

1 730 365 €

1 483 170 €

1 729 000 €

1 430 000 €

1 145 579 €

1 585 500 €

1 950 000 €

1 940 000 €

2 120 000 €

926 470 €

773 974 €

827 972 €

1 332 500 €



1.



2.



3.



4.



5.



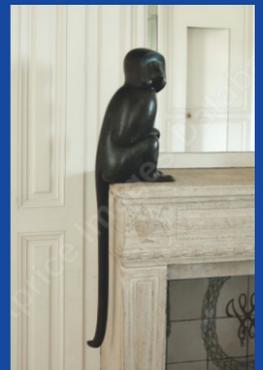
6.



7.



8.



9.



10.



11.



12.



13.

François-Xavier LALANNE (1927-2008)

DAME BLANCHE

Silver, Minerva and the goldsmith hallmarks
on the low part of the tail.

H: 21 cm, L: 7 cm D: 7 cm

Original limited edition, «FXL» monogram, numbered «5/8»,
with “Bocquel Fde» inscription.

Provenance:

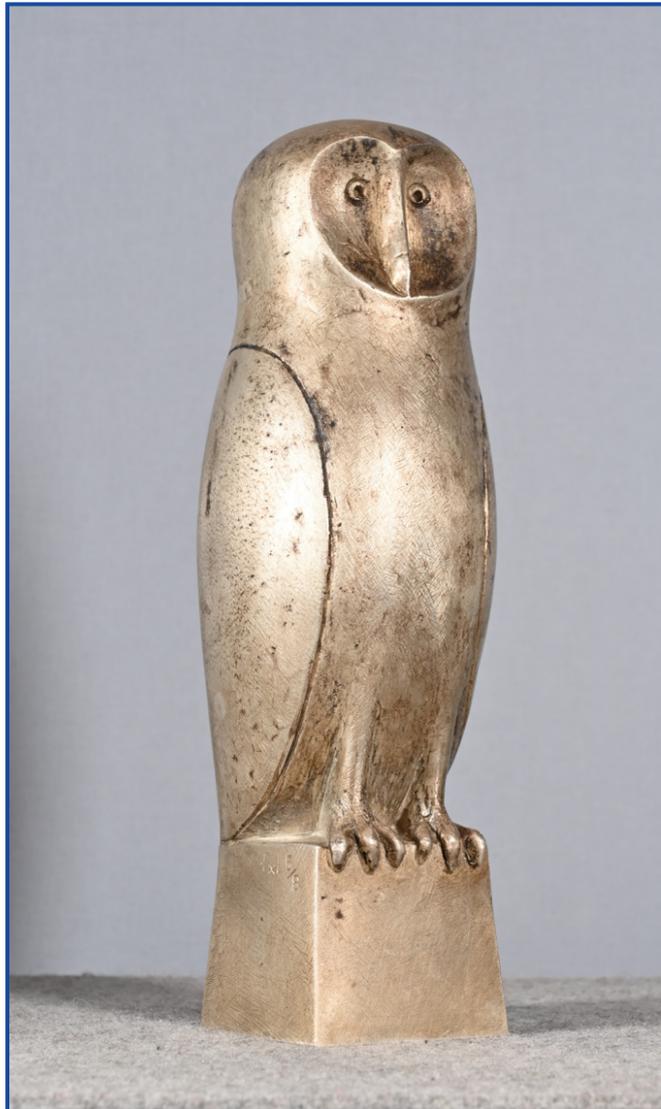
Studio of F.X. Lalanne

Private Collection, Switzerland (acquired directly from the artist)

Private Collection, Switzerland

Only six silver pieces among the 1046 sculptures listed on the
ArtPrice.com database

Only one silver example of this model in sales' results :
Christie's New York 3/4 : 808 600 € premium included. .



CÉSAR (1921-1998)

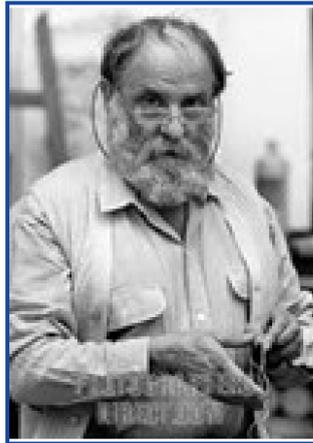
ANIMAL IMAGINAIRE

Welded iron, *H.: 38 cm, L.: 63.4 cm, D.: 29.6 cm.*

Unique piece, stamped on one side côtés «CB»
for César Baldaccini.

Circa : 1955

Identified in the catalogue raisonné
by D. Durand-Ruel, p.98, n°99; no edition in bronze.



César Baldaccini, or merely César, is one of the major artists of the 20th century, as for his technical experiments as his design choices.

Long time before the compressions or the expansions, the welded iron pieces were a special moment in his career.

Indeed, they are always unique pieces and are the testimony of a special time. After 1952, following friend's advice, Cesar learnt how to weld and began to create new compositions with second hand metal pieces, which allows him to continue to create while he was in a difficult situation where couldn't cast his models in bronze. He got success after this period but will still remind this style, used again for the conception of the *Centaure Monument*, Place Michel Debré in Paris, between 1983 and 1985. He used all kind of metal forms : plates, stems, nuts to imagine contrast between empty and full spaces, like his famous *Chauve-souris* circa 1954.

Then, he proposed a serie of imaginary animals, like our example. It belongs to the period when he worked on the theme of insects and the general shape reminds the *Fly*, currently in the Mrs L. Florsheim collection in Chicago.

Our example has an interesting contrast between the colors of the plates and the welded parts, with for the signature, the « CB » initials. He was included and reproduced in the catalogue raisonné of the artist , by Denyse Durand-Ruel, under the number 99. This is certainly one of the rare example yet currently available on the market.



LA MOUCHE (1955-1989)

Bronze, *H: 12,2 cm, L : 20,9 cm, D : 9,7 cm*

Lifetime example signed «César», original bronze edition (begun in 1989, from the welded iron model from 1955), cast by «Bocquel Fd» (mark), numbered «EA 4/4»,

Circa 1989-1990

Provenance :

Former Mr Volnay Collection, 28.9.90 (paper label).

Model identified in the D. Durand-Ruel catalogue raisonné, Vol.1,
n°106 p.100 (ill.p.101).

Museum reference : Musée César, Marseille (N°2/8)

