

M. Poletti - A. Richarme

SCULPTURES 1830 - 2025

TEFAF Maastricht 25

Rodin, Saint Jean-Baptiste
Cordier, Mauresque d'Alger
Bugatti, Deux Grands Léopards
Barye, Angélique et Roger



Univers du Bronze

27-29 Rue de Penthievre

75008 PARIS

+33 (0)1 42 56 50 30

www.universdubronze.com

SCULPTURES 1830 - 2025

TEFAF Maastricht 2025

Depuis plus de quarante ans, Michel Poletti et Alain Richarme font profiter de leurs connaissances et de leur expérience du marché de l'Art un nombre important d'amateurs qui leur ont accordé leur confiance dans la constitution de leurs collections. Univers du Bronze, qu'ils ont fondé, est resté fidèle au fil des années à ce qui a fait son succès, l'attachement à cet alliage mythique grâce auquel des chefs d'œuvres ont été réalisés depuis la nuit des temps. La Galerie représente des artistes qui ont donné ses lettres de noblesse au bronze, depuis le XIX^e siècle, nouvel âge d'or de ce matériau, jusqu'à nos jours. Se jouant des modes, des tendances et des spéculations, Univers du Bronze a toujours le vent en poupe avec cette année encore sa participation aux trois plus grands salons mondiaux, d'Art et d'antiquités, TEFAF Maastricht, FAB Paris et BRAFA Bruxelles dont l'édition 2025 vient de s'achever.

Ce catalogue correspond à ce que la Galerie présentera au salon TEFAF Maastricht. Il regroupe à la fois des pièces animales et des figures d'une grande rareté, avec tout d'abord A.-L. Barye, l'un des trois grands sculpteurs du XIX^e siècle, avec J.-B. Carpeaux et A. Rodin, auxquels la Galerie a toujours consacré une grande partie de son activité. Nous avons le plaisir d'exposer un remarquable et rarissime exemplaire du *Angélique et Roger montés sur l'hippogriffe*, chef-d'œuvre du Romantisme d'une élégance et d'un dynamisme rarement égalés. Ce sujet est celui que nous avons choisi, avec l'exemplaire réhaussé d'émaux du Musée d'Orsay, pour illustrer la couverture du catalogue raisonné de l'artiste publié en 2000. Claude Lapaire avait également choisi l'exemplaire du Louvre pour la couverture de son ouvrage *Renouveau médiéval et Sculpture Romantique* en 2018, preuve de la renommée du sujet chez les connaisseurs contemporains. Cet impressionnant groupe sera accompagné de deux pièces majeures, *Jaguar marchant*, au pedigree prestigieux, la plus grande toile de A.-L. Barye représentant un fauve, et *Thésée combattant le Minotaure*. Trois originaux en plâtre complètent cet ensemble.

Les figures ne sont pas en reste avec ce rarissime buste argenté et doré de la *Mauresque d'Alger chantant* par C. Cordier à la ciselure raffinée, grandeur naturelle, dont on ne connaît que quatre exemplaires et qui a gardé sa patine d'origine. Le Maître de Meudon sera également à l'honneur avec un exceptionnel *Saint Jean-Baptiste*, réduction n°1 fondu en 1930, l'un des 4 exemplaires fondues par Alexis Rudier pour le Musée Rodin.

Passons maintenant au XX^e siècle avec l'un des plus beaux bronzes animaliers qui soit : les *Deux Grands Léopards* de

R. Bugatti, chef-d'œuvre de l'artiste, exemplaire n°2 d'un tirage original à 8. C'est une œuvre qui se situe à la jonction de deux périodes de l'artiste, où il va progressivement s'orienter vers le genre Art Déco, beaucoup plus stylisé. Les deux léopards, sans doute surpris au Zoo d'Anvers où l'artiste travaillait, sont dans une attitude d'observation. Admirons surtout le premier avec ce mouvement de la patte antérieure gauche, immobilisée au dessus de la terrasse, qui renforce le mouvement. Nous avons rarement vu la vie insufflée à ce point dans un bronze; cette patte à la fois immobilisée et en mouvement.

Les femmes-sculpteuses sont trop rares pour ne pas signaler cet important *Cheval Marin*, par J. Piffard, terre cuite polychromée vernie dont l'artiste s'était fait une spécialité, typique des années 1920-1930. Plein de dynamique, de fantaisie, d'originalité, il correspond tout à fait à cette époque, quand les arts décoratifs s'émancipent définitivement de toute contrainte.

Les figures humaines modernes seront aussi bien représentées avec un monumental *Torse de Diadumène* par R. Delamarre, sculpteur essentiel de la période Art Deco, parfait contemporain et camarade d'études d'Alfred Janniot. Le torse revisité par Delamarre est un hommage puissant au modèle antique du *Diadumène* de Polyclète, cet athlète ceignant le bandeau de la victoire à son front. Il est le seul exemplaire identifié à ce jour dans ce matériau et cette dimension.

On ne peut finir le siècle sans parler des Lalanne, qui l'ont véritablement illuminé par leurs créations pleines de fantaisie et de poésie. Le *Chat noir*, aux yeux jaunes, en marbre à la bonne grosse bouille qui semble nous observer, ne peut être que le leur; on sent qu'il attend les caresses que son nouveau propriétaire ne manquera pas de lui prodiguer.

Depuis plusieurs années, la Galerie a ouvert ses portes à quelques rares artistes contemporains qui ont choisi de consacrer l'essentiel de leur travail à la représentation animale en bronze. Umberto nous éblouit une fois de plus avec deux pièces magistrales : *Knossos* et *Chrysaora*, deux pièces qui peuvent être considérées comme des pendants. Il a su retrouver la souplesse, le naturel, le mouvement de ses premiers modèles consacrés aux animaux marins, *Polypos* et les raies. Enfin nous remercions le grand designer et sculpteur Hubert le Gall, reconnu internationalement, d'avoir choisi notre Galerie pour y montrer ses dernières œuvres inspirées par le règne animal, avec un splendide et monumental cabinet *Parade*.

M. Poletti - A. Richarme

Picture enclosed with the *Petite Ombre* by Rodin, *Saint Jean-Baptiste* by Rodin and *Mouvement de danse F* by Rodin.

For more than forty years, Michel Poletti and Alain Richarme have been sharing their knowledge and experience of the art market with a significant number of amateurs who have placed their trust in the constitution of their collections. Univers du Bronze, which they founded, has remained faithful over the years to what made its success, the attachment to this mythical alloy thanks to which masterpieces have been realized since the dawn of time. The Gallery represents artists who have given their letters of nobility to bronze, since the 19th century, new golden age of this material, until today. Playing with fashion, trends and speculation, Univers du Bronze is still on the rise with this year again its participation in the three largest world fairs, art and antiques : TEFAF Maastricht, FAB Paris and BRAFA Brussels, with its latest edition finished few weeks ago.

This catalogue corresponds to what the Gallery will present at TEFAF Maastricht. It includes both animal pieces and figures of great rarity, with first of all A.-L. Barye, one of the three great sculptors of the 19th century, along with J.-B. Carpeaux and A. Rodin, to whom the Gallery has always devoted a large part of its activity. We have the pleasure of exhibiting a remarkable and rare example of Angélique et Roger montés sur l'hippogriffe, masterpiece of Romanticism with an elegance and dynamism rarely equalled. This model was the one we had chosen with the example of the Orsay Museum with enamels to illustrate the catalogue raisonné of the artist. Claude Lapaire has also chosen the example from the Louvre for the cover of his work Renouveau médiéval et sculpture romantique in 2018, evidence of the subject's fame among contemporary connoisseurs. This impressive group will be accompanied by two major pieces, Jaguar marchant, with prestigious pedigree, the largest canvas of Barye representing a fawn and Thésée combattant le Minotaure as well as two original plaster will be proposed.

The figures are not left behind with this rare silver and gold bust of the Mauresque d'Alger chantant by C. Cordier to the refined chiselling, life size, which we know only four examples and which has kept its original patina. The Maître de Meudon will also be honoured with an exceptional Saint Jean-Baptiste, reduction n°1 cast in 1930, one of 4 examples by Alexis Rudier for the Rodin Museum.

Let's move on to the 20th century with one of the most beautiful animal bronzes: the Deux Grands Léopards, the artist's master-

piece, example numbered 2 of an original edition at 8. It is a work that is located at the junction of two periods of the artist, where he will gradually move towards the Art Deco genre, much more stylized. The two leopards, no doubt surprised at the Antwerp Zoo where the artist worked, are in an attitude of observation. Let's admire the first one with this movement of the left anterior paw, immobilized above the terrace, which strengthens the movement. We have rarely seen life so inflated in a bronze; this leg is both immobilized and moving.

Women sculptors are too rare to not mention this important Cheval Marin, by J. Piffard, a terracotta polychromed varnished whose artist had made herself a specialty, typical of the 1920s-1930s. Full of dynamics, fantasy, originality, it corresponds quite to this time, when the decorative arts are definitively emancipated from any constraint.

Modern human figures will also be well represented with a monumental Torse du Diadumène by R. Delamarre, essential sculptor of the Art Deco period, perfect contemporary and study companion of Alfred Janniot. The torso revisited by Delamarre is a powerful tribute to the ancient model of the Diadumène of Polyclethus, this athlete wrapping the Victory headband on his forehead. It is the only example identified to date in this material and dimension.

We cannot end the century without talking about the Lalannes, who truly illuminated it with their creations full of fantasy and poetry. The Chat, with yellow eyes, in black marble with the good big face that seems to be watching us, can only be theirs; we feel that he is waiting for the caresses that his new owner will not fail to bestow on him.

For several years, the Gallery has opened its doors to a few rare contemporary artists who have chosen to devote most of their work to bronze animal representation. Umberto dazzles us once again with two masterpieces: Knossos and Chrysaora, two pieces that can be considered as pair. He has found the flexibility, the naturalness, the movement of his first models devoted to marine animals, Polypos and rays. Finally, we thank the great designer and sculptor Hubert le Gall, internationally recognized for having chosen our Gallery to show his latest works inspired by the animal kingdom, with a splendid and monumental cabinet Parade.

M. Poletti - A. Richarme



Rembrandt BUGATTI (1884-1916)

DEUX GRANDS LÉOPARDS(c. 1913-1914)

Bronze, richly shaded black brown patina

H : 32,5 cm, L : 108,7 cm, D : 16,7 cm

Original edition signed "R.Bugatti", cast by Albino Palazzolo for "A.A Hébrard cire perdue, Paris" (seal), second example inscribed "(2)"

Cast in 1918

Edition details :

From an identified edition at 8 examples (circa 1914-1934).



Rembrandt Bugatti was born in Milan on October 16, 1884. He was the son of the interior and furniture designer Carlo Bugatti, and the brother of Ettore Bugatti, the famous car manufacturer. He began modelling at the age of 17 under the influence of the sculptor Troubetzkoy, one of the first Impressionist sculptors, and Segantini, leader of the Lombard Divisionists. His move to Paris in 1903 and his association with the founder and gallery owner Hébrard, who had just created the new lost-wax casting technique, marked the start of a dazzling career. His mode of creation was spontaneous and quick, a freehand vision, almost immediate, of animal truth in the Impressionist style of his mentor, then in the Cubist and Art Déco movement. But it is undoubtedly his drawing, his line, the way his works are cut out in space that is the mark of his genius. After the war, zoo animals were killed, sculpture sales collapsed and the Hébrard Gallery closed. Refusing to accept his brother's help, he committed suicide in his studio at the age of 32.

Request for Rembrandt Bugatti's beasts is high – especially for the largest models – and, following the unique group *Les trois panthères se suivant* (1905) sold in early June by Bonhams in Paris, our Gallery is delighted to be able to exhibit the second example of *Deux grands léopards* (circa 1913-1914).



Deux panthères marchant, bronze, L. 101 cm , sold at Rouillac on June 16, 2019.

This model is typical of Bugatti's way of depicting couples in a peaceful attitude, insisting on fluidity of line and delicacy of modelling: the first Leopard's barely raised its left foreleg – a hesitation to walk ? – and the tail of the second, extending the scene to the rear, are the signatures of his work. The group belongs to the sculptor's so-called cubist period, when volumes become as if mathematized; and finally, of the patinas known for this model, the naturalistic red-brown color is the most suited to the subject and also the one most sought-after by collectors.

In Rembrandt Bugatti's 326-issues in the catalogue raisonné, the *Deux grands léopards* are one of the most imposing groups of beasts in this collection, after Bonhams' *Les trois panthères marchant* (cf. ill.: €3.67 million) and before the *Deux panthères* from Rouillac (cf. ill.: €1.36 million).

There are five similar groups, three from the Impressionist period (*Lion et lionne couchée*, *Couple de panthères marchant*, *Deux panthères se léchant*) and two from the Cubist period, *Ours* and *Lion et Lionne de Nubie* (1909-1910).

The edition is identified at 8 examples, all cast between 1915 and 1934, ours is the second, cast in 1918.



Trois panthères marchant, bronze, unique piece, L. 150 cm , sold at Bonhams Paris on June 5, 2024.



Lion et lionne de Nubie (1910).





Auguste RODIN (1840-1917)

SAINT JEAN-BAPTISTE

Reduction n°1 - half life size.

Bronze, richly shaded green brown patina

H : 77,8 cm, L : 47,5 cm, D : 23,3 cm

Authentic example signed "A.Rodin", cast by "Alexis Rudier Fondeur Paris" (mark), inside relief "A.Rodin" seal.

Cast in 1930

Edition details - Comité Rodin inclusion advice (2015-4674B) :

- 7 examples cast by Thiebaut for Rodin before 1917.

- 4 examples cast by Alexis Rudier after 1920 for the museum, including ours.

- 4 examples cast by Georges Rudier.

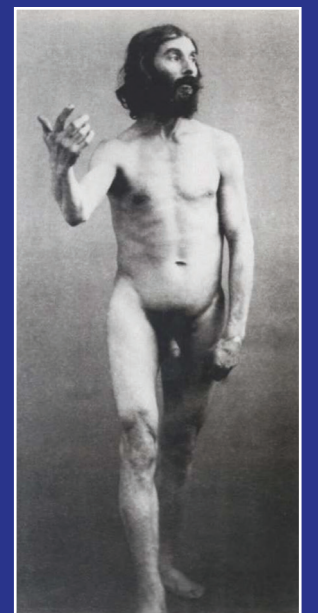
Exhibition reference :

Salon in 1880, plaster (original size)

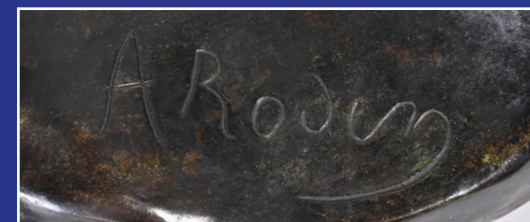
Saint Jean-Baptiste is Rodin's second most important work after the *Age d'airain* (1875-1877) about which the artist was accused of having directly moulded a human body, a scandal that made him famous. Successfully exhibited with good critics at the Salon in 1880 in its monumental size, two meters high (to avoid the precedent accusation), it followed the *Gate of the Hell* commission. The story of this sculpture is essentially about the meeting in 1878 between Rodin and Pignatelli, an Italian model wishing to pose for the young artist. As Pignatelli was jumping on the base ready to be the sculpture subject, Rodin exclaimed: "But, it is a walking man!!!"... Thus, two sculptures were born from this meeting : ours, and - over twenty years later - without arms nor head, the *Homme qui marche*.

In addition to its historical importance, this sculpture is instructive for several reasons. First, even with the reduction, a third of the original, the sculpture conserves a very strong appearance showing the universal dimension of the piece.

Secondly, in comparison with around 350 examples of the *Baiser* edited by Barbedienne, this one is more than ten times less important. Indeed, Alexis Rudier became the most sought after founder linking quality of casting, patina and chiselling. Even after Rodin's death, the Maison Rudier kept the almost exclusivity of the models edited for the Museum. Following great results in the 1920s, the museum commissioned several casts like ours, at a time when Rodin's exhibitions abroad had great success. But the Great Depression in 1929, and its consequences in Europe, slow down the sales by the museum, which kept in its collections the available examples. Our example was one of them before being sold to Eugene Rudier.

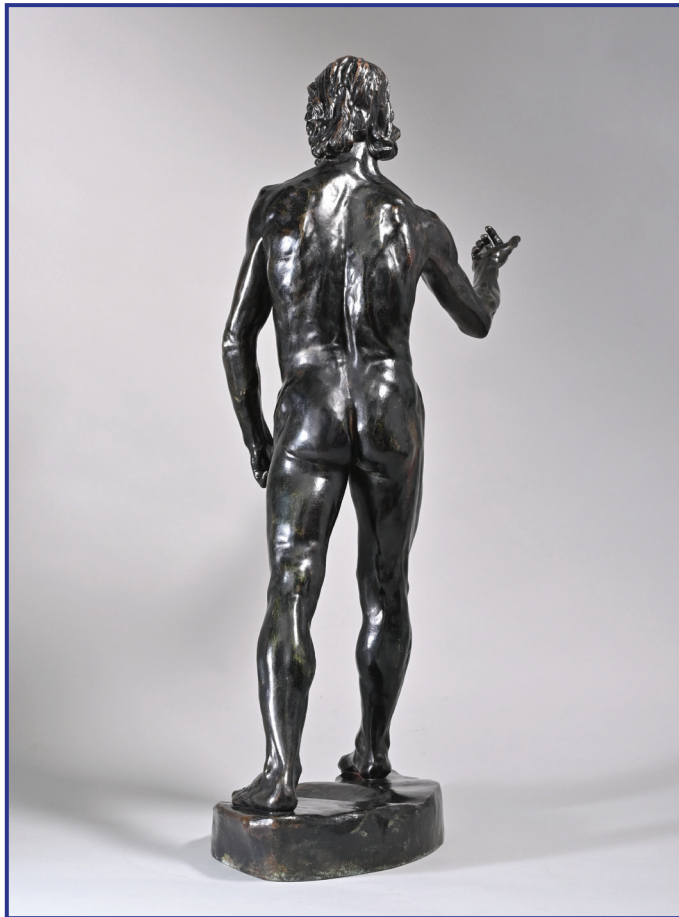


Pignatelli, nude model for the *Saint Jean-Baptiste*.



Examples in Museums :

- Before 1917, seven casts by Société anonyme de fonderie artistique (Thiébaud frères, Fumière et Gavignot successeurs)
 - Cambridge, Fogg Art Museum, bequest of Grenville L. Winthrop, one bronze without mark (inv. 1943.1147).
- After 1920, four casts by Alexis Rudier :
 - Pittsburgh, Carnegie Institute, Museum of Art, 1920, (inv. 20.14.3).
 - Los Angeles, Cantor Coll., acq. sale, Christie's New York, 8 novembre 1995, n°137 (former Jules Mastbaum Coll.), 1925.
 - Hagerstown, Washington County Museum of Art, gift of Anna B. Singer who had acquired it at the exhibition 1930, Amsterdam , the Hague, n°11 (inv. A0003.31.0403)
- Paris, Collection UDB : our example.
- Four casts by Georges Rudier (from n° 5 to 8)
 - LACMA, gift of the Cantor Art Foundation, 1973, n°6 (M.73.108.12)



Charles CORDIER (1827-1905)



MAURESQUE D'ALGER CHANTANT

Life size bust (1856 ?)
Possibly in pair with "Mauresque noire,
buste grandeur nature"
Bronze, gilt and silvered patina.
H : 74 cm, L : 46 cm, D : 27 cm
Signed under the shoulder "Cordier".
Before 1870

Edition details :
*Four examples currently identified including this one (3 bronzes repro-
duced in the catalogue raisonné, 6 marbles including the one at the
Musée de l'Homme, and 7 half size bronze reductions).*

Provenance :
*Former Claude Nicolas Edouard Tassard collection
(1807-1888, judge closed to Baron Hausmann)
then by descendance.*

First ethnographic sculptor in Art History, Charles Cordier focused on creating a serie of exotic portraits with a scientific and artistic spirit which were named "Types nègres", "Types Chinois", "Types arabes", "Type mauresque", "Type juive" by his contemporaries... The sculptor's attention is drawn to the expressions and features of the face, but also to the details of the clothes after his first journey to North Africa in 1853. The sculptor became so important with this category of pieces that he created in 1862 his famous monumental *Atlantes* and *Cariatides* for the Rothschild at the Château de Ferrières.

He is one of the first artists who was interested in colors for sculpture, after 1855-1857 and used different materials for only one model: marble, bronze (usually mixing different patinas, golden or silvery, enhanced by enamels), onyx, etc. Craftman artist, he also attached importance to the quality of his production and especially in the finess of his bronzes. Subtlety of the chiselling, realistic and smart, which was led sometimes to an extreme point, like our bust where we can see the pigmentation of the skin and very fine details for the gaze.

The *Mauresque d'Alger chantant* was sometimes in pair with the *Mauresque noire* or *Mulâtresse*, who wore a very similar costume. While Cordier was interested in the representation of the type, he also identified mixed-race faces: the Musée d'Orsay has a photograph of a marble example of this subject by Charles Marville, given by Cordier to the Ministry and annotated «Métis, singer, Turkish father, Moorish mother»; a similar photograph exists for the *Mulâtresse*. The sculptor kept a marble example of the large size for his own Villa Mauresque in Orsay.

Here, the vitality of the model is reinforced by the Hair and scarf softness with the very fine detailed clothes which contribute to make our example a very lavish one. The richness is emphasized also by the usual double patina for this model in bronze, gilt and silvered. This life-size example is signed in the mould below the shoulder "Cordier" and four examples are today identified with this one (3 bronzes in the catalogue raisonné, 6 marbles including the one in the Musée de l'Homme, and 7 half-size bronze reductions). It was originally part of the collection of Judge Claude Nicolas Edouard Tassard (1807-1888, close to Baron Hausmann) and by descendance to this day.



Cordier, *Mauresque d'Alger chantant*, marble,
Paris, Musée de l'Homme, inv. FNAC PFH-2633

View of the Villa Mauresque of Charles Cordier
in Orsay, with the *Mauresque d'Alger chantant*.





Raymond DELAMARRE (1890-1986)

TORSE DU DIADUMÈNE (1936)

Bronze, richly dark black brown patina

H : 119 cm, L : 51,5 cm, D : 27 cm

Bronze cast for the patron M. Giron (commissioned in December 1937), signed "Raymond Delamarre", dated "1937", cast by "Bisceglia Cire Perdue Malakoff" (seal).

Cast circa 1937-1938

Plaster exhibited at the Salon des Tuileries (cat. n°439).

Only one bronze example currently identified in this size



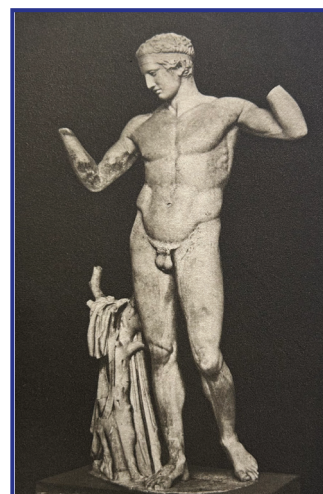
A student of J. F. Coutan at the ENSBA, R. Delamarre won the Second Grand Prix de Rome ex aequo with A. Janniot in 1919. As a resident at the Villa Médicis from 1920 to 1924, he immersed himself in classical Greek and Roman culture, which influenced his work to such an extent that he became known as a neo-Greek sculptor. He was also a great medallist and produced over 200 medals. He exhibited at the Salon des Tuileries from 1927 to 1939 and at the Salon d'Automne from 1923 to 1933, as well as at the Salon des Artistes Décorateurs from 1925 to 1942.

Delamarre didn't produce for edition, working almost only for private commissions. He received major state commissions to adorn various monuments, such as the colossal statues of *Connaissance humaine* commissioned for the Arts and Techniques Exhibition in 1937 and installed above the entrance of the Pavillon de Chaillot, or his decorations for the Normandie liner. As a religious artist, he was also involved in decorating numerous churches.

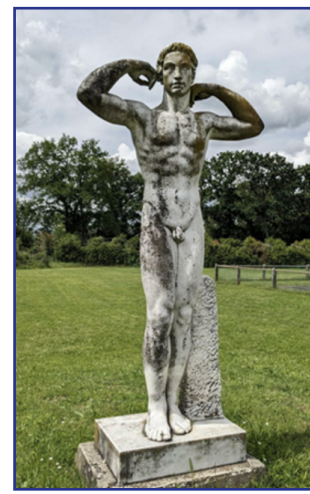
The *Diadumene* is a work inspired by a bronze sculpture by Polyclitus, mid-5th century BC, depicting the canons of Masculine Beauty. It represents an athlete tying a headband as a mark of Victory. Exhibited in its original size at the Salon in 1933, before it was commissioned by the French State to be made in marble in 1939. It was shipped to Amboise to decorate a stadium, where it remains to this day. The bronze torso, a unique piece, was commissioned by Mr Giron, an industrial businessman in Saint-Etienne. The body follows the canons of classical sculpture, while the face, with its Greek profile, expresses the winner's fierce will.



R. Delamarre's studio, one plaster with black patina for the *Torso of Diadumène*.



Polyclète, *Diadumène*, marble copy, Athènes, Musée National

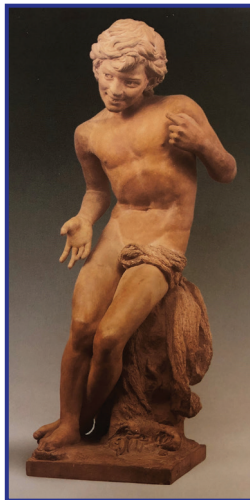
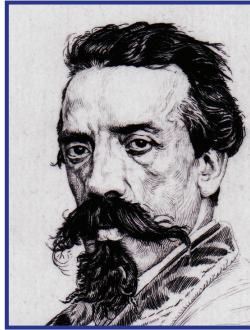


Delamarre, *Diadumène*, Amboise Stadium.

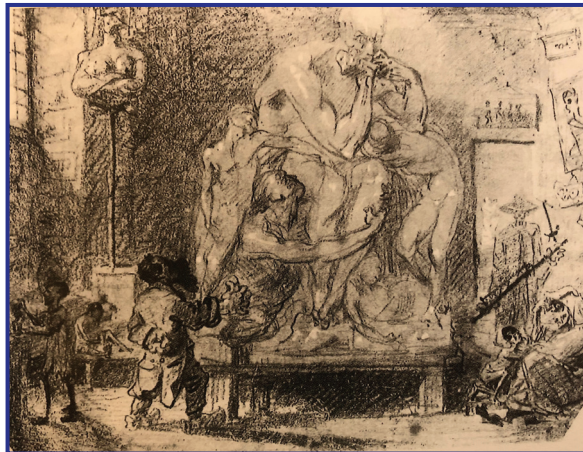




Jean-Baptiste CARPEAUX (1827-1875)



Marchand de poissons, former UDB Collection.



About the edition, *Ugolin* was a failure since we know only few examples, mainly produced during the artist's lifetime, in bronze or terracotta. The difficult subject and the complexity of sand casting technique, the one in vogue at the time, are for many in this failure. This rarity may have prompted the family to stop the edition in the late 1920s, with a justified limited edition of 10 examples by the Maison Susse, with lost wax cast.

Anonymous, *Carpeaux travaillant à Ugolin dans son atelier à Rome*, 1860-1861.

UGOLIN

(Reduction) (1861)

Bronze, *H* : 47.6 cm, *L* : 37 cm, *D* : 27 cm

Lifetime cast signed "J.B. Carpeaux", old cast and edition by the studio, "Propriété Carpeaux" seal with an eagle.

Circa 1870

Edition details :
Only a dozen lifetime casts

After several formal researches, the solution comes from the final addition of a 5th figure on the left of the group. This addition is obvious, because it was able to easily extract this first grandson of Ugolin for the *Marchand de poissons* edition. It is a stroke of genius, because the composition of *Ugolin* is ordered immediately with the vertical of the forearms which gives its median vertical to the whole, while the addition generates the diagonals in X, those of the children. Despite the extraordinary complexion of the group and the imbrication of the five characters, the whole becomes «ordered», almost mathematical composition, and gains ease of reading and understanding.

As for the composition of the characters, taken one by one, the cartone of the *Battle of Cascina* presents analogies which, by the spirit, can be put in relation with the group of Carpeaux as the head of Ugolin and his back, and seen from behind, the figure leaning between the arms of the father. The similarities continue with the eldest son and the dead grandson who lies at his feet, and to the hands that come out of the water, whose power of expression is fully found in those of Ugolin thus referring us to the text of Dante, in Canto XXXIII, where the poet recounts the Count's quarrels with Bishop Roger:

*" As a pale ray slid into
From the painful dungeon, I recognized
My own appearance on their four faces
In my pain, I bit both hands.
But they, believing that it was by necessity
To eat, immediately stood up:
My father, they said, we would suffer much less
If you ate from us: this miserable chair
Which you have clothed us with, why not take them back?"
So I calm down to not work them anymore "*





Bataille de Cascina, Antonio da Sangallo after Michelangelo (c.1504).





Roger délivrant Angélique
after Ingres (c. 1819), c. 1901.



Gustave Doré, *Roger et Angélique*, engraving, c. 1879.



Barye, Garniture avec *Roger et Angélique montés sur l'hippogriffe*, c. 1855, Paris, Musée d'Orsay, inv OA0 1374.

ANGÉLIQUE ET ROGER MONTÉS SUR L'HIPPOGRIFFE

Closed mouth - second version (1840)

Bronze, richly dark red brown patina

H : 50,5 cm, L : 51,4 cm, D : 29,5 cm

Artist cast signed "Barye", Barye studio (1857-1875).

Circa 1865

"And here was another marvel that could hardly be believed: a large winged horse crossing the sky, carrying an armed cavalier. The wings were very large and colorful; on his back was a cavalier armed with a shining sword, riding straight into the setting sun.... Roger broke Angelique's chains and placed her on the hippogriff that would carry them into the air.... Roger covered the neck of his companion with kisses, as she pressed herself against him, trembling, with wet eyes and a joyous smile."

Orlando Furioso, Ludovico Ariosto (1516)

This model, presented as a fireplace garniture «to appear soon» in the catalogue of the Maison Besse in 1844, is the most important group of the series of figures in the bronze collections edited by Barye.

The scene is taken from *Orlando Furioso* by Arioste, one of the most important literature success from the Renaissance time. Arioste is there pleased to write a modern version of the myth of Theseus and Andromeda. Roger has just saved Angelique while she was chained to a rock to be offered to a sea monster ...

Barye imagined a first version where Roger removes Angélique on an almost dramatic hippogriff horse (split jaw, surreal open mouth, unruly mane and tail whipped) whose studio produces three examples. This first model is given up¹ at the fourth example (currently at the Metropolitan Museum, New York) and the collaborative animal becomes «post drama» with a more realistic and friendly appearance in the mouth, mane and tail, in accordance with the hopeful and fantastic dimension of the scene.

With Carrier Belleuse representing a busty Angelica, chained on the rock, Barye is one of the only artists to have approached this subject in sculpture in the 19th century with the rich narrative of the three protagonists, the monster, the saver and the chained victim. Its tridimensional version has become an iconic subject for the time, sought after by museums.

¹ Our position has changed since the publication of the catalogue raisonné (Gallimard 2000) where we thought both versions were produced in concomitance because no other example with open mouth had appeared during the last twenty five years on the market. It has evolved in the opposite direction for the second most important model of the collection, *Thésée combattant le Minotaure*, where it became clear to us that the first version had continued to be produced throughout its last edition period (after 1857) since we have listed through databases a dozen additional examples over this period. Especially since there is a chief-model of the first version of *Thésée combattant le Minotaure*, and this was not the case for the group of Angelique and Roger.





Barye, *Roger et Angélique montés sur un hippocampe*, c. 1840, Paris, Musée du Louvre, inv. OA 5724.

Examples in museum collections :

- Baltimore, Walters Art Gallery, collection Lucas, (inv. 27.173), provenance : Hector Brame (?).
- Bayonne, Musée Bonnat, (inv. 876).
- Los Angeles County Museum of Art , gift from the Iris and Gerald Cantor Foundation (inv. AC 199272.1)
- New York, Metropolitan Museum of Art, (inv. 101331), stamped "Barye" and numbered "4", exhibited at the Exposition Centennale de l'Art Français, U. E. 1900.
- Paris, Musée du Louvre, bequest of Thomy-Thiéry in 1902 (inv. OA 5724)
- Washington, Corcoran Gallery of Art (inv. 73.35).
- Paris, Musée d'Orsay, with polychrome enamels by Charles Cordier, commission by Emile Martin, (OAO 1374), with a pair of candelabras.
- Paris, private collection (lifetime cast circa 1870)



Antoine-Louis BARYE (1795-1875)



JAGUAR MARCHANT

Oil on canvas

H: 37,5 cm, L : 46 cm

Signed "Barye" in red in the low right corner, red wax seal from the Barye sale behind on the frame and paper labels : "The Saginaw Museum, "Leopard" by Barye, Art Institute of Chicago, L1948- 356" and "Cleveland Museum of Art Mrs. N. L. Butkin TR16929/85".

- Provenance :
Artist studio.

After death sale, Hôtel Drouot, Paris, February 7-12, 1876, n°64, *Jaguar marchant*, purchased by Hector Brame for a price of 3 000 Frs.

F. Barbedienne Collection (titled *Tigre qui marche*, n°751, in the catalogue of the Fine Arts School Exhibition, 1889)

F. Barbedienne after death sale, Paris, Galerie Durand-Ruel, June 2-3, 1892, n° 3 Durand-Ruel Collection (from the above sale : 9 000 Frs hammer price)

Mr and Mrs Potter-Palmer Collection (from the above on June 17, 1892, at the Durand-Ruel Gallery)

Sold at Parke-Bernet Galleries, New York, May 12, 1978, n°186

Muriel S. and Noah L. Butkin Collection

(Thanks to Mme B. Tupinier-Barrillon and P.-L. and F. Durand-Ruel for these details).

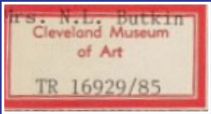
- Exhibition :

Barye Retrospective, Fine Arts School, 1875, n°351.

Barye Exhibition, Fine Arts School, 1889, n°751, F. Barbedienne collection

"Exhibition of Nineteenth Century French Painting at the Saginaw Museum", Saginaw Museum, 1949, n° 2

Loan from the Butkin Collection, Cleveland Museum of Art and Art Institute of Chicago.



The Saginaw Museum
"Leopard" by Barye
Art Institute of Chicago
L1948.356

In addition to their main tridimensional activity, the great 19th century sculptors were often interested in pictorial and graphic creations: Rodin practiced freely "instantaneous" drawings and Carpeaux realized dazzling paintings of passion. Barye left us a beautiful corpus of watercolours and paintings, including this one which is probably one of the most beautiful, if not the most.

With this kind of production, these artists do not look for large pieces, generally works of small sizes are privileged in an idea of curiosity, relaxation, and freedom. In Barye's case, some watercolours were sold during his lifetime while the paintings were not intended for sale or edition, but only for his own sake.

The sculptor devoted himself mainly to this activity during his summer time in Barbizon, from the early 1860s, where he painted in nature, like his contemporaries Diaz, Millet, Corot and Rousseau. In his after-death inventory in 1875, half of the paintings was still in Barbizon and about thirty have been deployed or stored at the quai des Celestins in Paris "in the daughters' rooms, his office and in closets". They are listed, like this one, in the catalogue of the after death sale of 1876 where, like most others, they were signed with red paint, with the similar calligraphy stamp known for watercolours, drawings and some plasters.

It is not only the strong immediate impression he made to us "in the image", as the most beautiful painting by the artist in private hands, and the fact that it is completely different from other paintings that convinced us without hesitation to acquire it. The analysis of an annotated catalogue of this sale in 1876 was also very instructive, even in the 19th century, the painting was already prized.

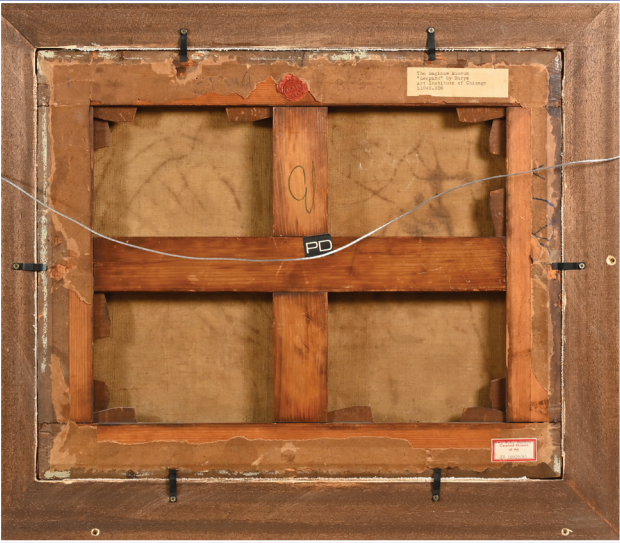
The catalogue contains 730 lots including a set of 99 paintings, 70 watercolours and 57 lots of lithographs and drawings. The prices for the paintings oscillated between 80 and 150 Frs, some above 1000 Frs and a record at 3000 Frs. The watercolours left noticeably more expensive, 300 - 400 Frs on average, with a record at 2500 Frs for a *Tigre couché*; lithographs and drawings, as for them, only a few dozen francs per lot. Our *Jaguar marchant*, under the n°64, became the climax of this set, because of a record rating at 3 000 Frs. the buyer was Hector Brame, dealer of paintings and future editor of Barye bronzes with F. Barbedienne. This latter became him-self owner of our painting in turn as detailed in the exhibition catalogue in 1889. The painting appeared in his after death sale in 1892, and this is Durand-Ruel, the expert of this sale, who bought it three times the initial estimate for himself or an amateur (9 700 Frs). The Durand-Ruel Archives let us know that the painting was purchased only 14 days after the Barbedienne sale by Mr and Mrs Potter-Palmer. These American collectors owned an impressive collection of impressionist paintings and had also several drawings by Barye, mainly loaned later to the Art Institute of Chicago (including the *Jaguar debout* watercolour, inv. 1930.818, which also reminds our *Jaguar*).

The analysis of the rest of the annotated catalogue agreed with this idea because, in the part dedicated to the sculptures, only some, and still the most important, iconic or large dimensions, have approached or exceeded this price, like the *Jaguar au lièvre* (n°406, Goujon purchase, 2 900 Frs), *Thésée combattant le Minotaure*, bronze, n°428, Brame purchase 3 200 Frs), *Thésée combattant le Minotaure*, bronze model (n° 580 Goupil purchase 5 050 Frs for Barbedienne), *Theseus combattant le centaure Biénor*, original size, bronze model (n° 715, Goupil purchase 7 100 Frs for Barbedienne...)

Actually, this price does not surprise us : it is a large painting compared to the others and the beast occupies the central place as the real subject; the jaguar is treated here in a naturalistic spirit, which is close to the treatment of the *Jaguar marchant n°1* (circa 1857). It moves in a sketched landscape with broad lines which is here only to put emphasis on it. The contrasts are strong and the animal contours are underlined, standing out from a deep sky and in a luminous field that give it all its power. This canvas is completely different from the others, often dark, difficult to read and whose bithumous varnish has sometimes altered the values at lightning and leading to blacken it. This work is similar to watercolours, but with more power, having escaped the fading of the colours that so often characterize them. It can be compared to similar works by Delacroix and heralds the Art Deco period, with paintings by Jouve in particular.

Jaguar debout dans un paysage, watercolour, Chicago, Art Institute, inv. 1930.818, former Potter-Palmer collection.

"As Modern as a Jouve painting ..."



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



Barye, *Thésée combattant le Minotaure*, second version, former UDB collection.

Barye should have had many enemies among the Salon's 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* from 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 base, 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.





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

LION DÉVORANT UN SANGLIER (c. 1874)

Original plaster retouched with wax

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

Plaster from the Barye afterdeath sale, stamped "Barye" on a small wax label.

Circa 1874

Provenance :

Plaster from the Barye sale (n°588 : "Modèle en bronze avec son plâtre")

Former Heilbroner Collection

Exhibited at the Barye Retrospective in 1889 (n°646)

Former Strauss Collection.

Former Haviland Collection

Former Dubreuil Collection

Former UDB Collection

Former BB Collection

With an unprecedented version¹, this model follows the idea of the *Lion s'élançant sur un sanglier* 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 market². 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 Arts 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, unprecedented bronze, former UDB collection.

¹ in the Catalogue raisonné CS 225 *Lion dévorant un sanglier* (ill. 621), known only with few bronzes.

² Jean Chabrat Collection, Osenat sale, Fontainebleau (06/10/2019)

³ The bronze chief-model is clearly signed "Barye" in the mold, signature that is naturally found to follow in the bronze examples, while it is absent from the plaster of which it is yet derived. Indeed, the plaster is only on a flat wax ball, the small stamp "Barye" reserved for the plasters of this sale, which has always been a question for us. The work is in excellent condition.



Antoine-Louis BARYE (1795-1875)



TORTUE

From the *Tortue sur plinthe carrée* (large model)
H : 3.7 cm, L : 10 cm, D : 7 cm
 Original plaster, part of the plaster model on wooden base.
Before 1876

Provenance :
Barye after death sale, 1876, n°714
Former F. Barbedienne collection
By descendance to Jacques Zoubaloff
Former Fabius collection
Galerie Xavier Eeckhout
Former Guerrand-Hermès Collection.

DROMADAIRE MONTÉ PAR UN ARABE (c. 1874)

New model from the catalogue published in 1874.
H : 23.6 cm, L : 19.8 cm, D : 7.7 cm
 Original plaster retouched with wax signed "Barye" from the Barye after death sale in 1876.

Provenance :
Barye after death sale, 1876, "chef-modèle en bronze vendu avec son plâtre, n°630"
Former Fabius Collection
Vente Piasa (2011)
Galerie Xavier Eeckhout
Former Guerrand-Hermès Collection.



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.

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 afterdeath sale of the Comte Doria on May in 1899.

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

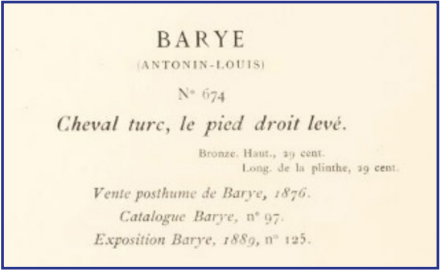
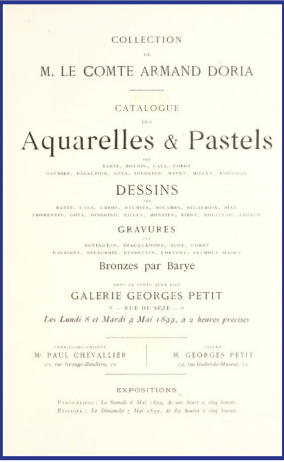
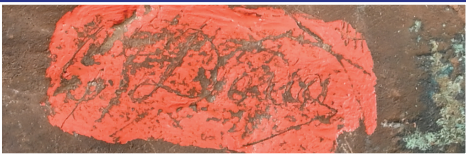
Iconic model from the "La Collection des bronzes de Barye", deeply Roman-
tic subject inspired by Géricault's painting, the *Cheval Turc* is closed to the
models from Antiquity, Renaissance and Classical period.

It is considered as a true reference in the History of Sculpture. Indeed, ana-
tomy 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.

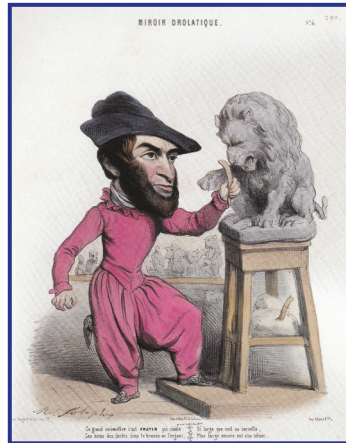
Barye has modelled first two versions with rectangular profile bases, the easiest to find on the mar-
ket. Then, after he got back his models from his editor Martin in 1857, he conceived two versions
on ovale bases, like the example here. Then, in this original dimension for the *Cheval Turc n°2*, by
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 be-
fore 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 Roman-
tism 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 re-
marquable set of Barye bronzes but also drawings and paintings by this artist. This provenance is
attested by the usual red mark under the bronze with the engraved name "Doria".



Christophe FRATIN (1801-1864)



LION ET BUFFLE or "Lion attaquant un buffle"

Original terracotta, stamped "Fratin"

H : 20,8 cm, L : 35,7 cm, D : 16,1 cm

One of the three original variants of this subject, attacking, carrying, fighting a buffalo

Circa 1853-1864

Edition details :

Fratin sale (May 1853, n°26) or (December 1864, n°51)

No edited bronze example of this model identified today.

Precursor of Animal Art in the 19th century, Christophe Fratin was successful from 1830 to 1845. His success led him to borrow large sums to invest in the very expensive production of chief-models in bronze to edit his own works. His absences at the Salon, where he was refused in 1836, 1837 and 1840, and the economic crisis, which raged from 1845, to lead to the Revolution of 1848, gradually led him to bankruptcy.

It is in 1849 that, for the first time, the sculptor proceeds to the sale of original terracottas with reproduction rights: 103 are dispersed at auction in July 1849. His bronze chief-models were then offered again with reproduction rights during two public auctions in October 1851 and February 1852.

The artist no longer has any source of income and despite two major commissions from the French State and his hometown, Metz, his financial situation will not stop deteriorating. Most editors who work with him will buy his models in order to cast them.

On 13 March 1856, Mrs Fratin, who was manager of the company, could no longer meet her claims. She is bankrupt and her property is seized; the seals affixed to the door of the studio and their apartment. She was also jailed. A sale of 98 terracottas on May 3rd of the same year failed to save the situation.

From now, Fratin and his wife will experience great misery until the death of the artist on August 16th, 1864. In order to survive, the artist is forced to sell terracottas every year, with reproduction rights. There will be 6 sales in all during which more than 600 models will be dispersed.

The terracotta sculptures, all original, had the interest to be inexpensive for the artist. These pieces, which did not care about realism, are very sought after by collectors, dealers, shared during annual sales.



François RUDE (1784-1855)

HÉBÉ ET L'AIGLE DE JUPITER

Bronze, gilt patina

H : 77,3 cm, L : 51,7 cm, D : 31 cm

Bronze signed "F.Rude", probably cast by Busson & Leroux (without foundry mark, the only currently identified).

Circa 1862-1867 (before 1878)

Example exhibited at the Universal Exhibition in 1878 by the Maison Thiebaut with sealed underneath the exhibition coin "Thiebaut & Fils, 144 faubourg St Denis, Paris, Exposition Universelle 1878".

*Museum reference :
Marble (1855-1857, original size) currently
at the Fine Arts Museum of a Dijon.*

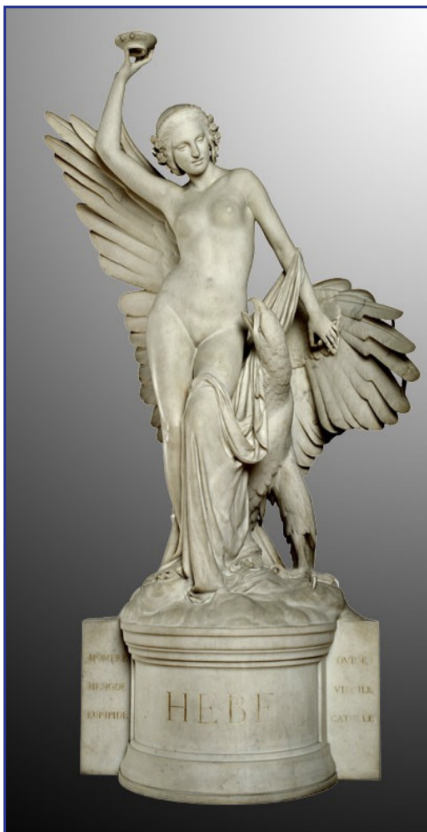


After a life as a sculptor, led mainly by official commissions, François Rude chose to return to one of his favourite areas of training: mythological subjects. Free to choose the subject of his sculpture in 1846 when the mayor of Dijon asks him for a marble for the Fine Arts Museum, he selected the theme of *Hébé et l'aigle de Jupiter*, which has indeed some political connotation. Rude thus follows the tradition of neoclassical artists such as Antonio Canova or Bertel Thorvaldsen, who have depicted this theme in iconic models but without eagle.

Hebe is a regularly depicted character, embodying divine inspiration but also a certain beauty. She is the daughter of Zeus and Hera, before becoming the wife of Heracles. It is recognizable by the cup, type kylix, and the pitcher, type oenochoé, which she holds to serve the gods.

The model by Rude borrows the lightness of its peers, especially thanks to the base composed of clouds that we find in Canova; but offers a monumentality much more affirmed by the magnitude of the space occupied by the eagle of Jupiter, which reflects the sculptor's habit of creating large-scale works. A real interaction is visible between both beings. The eagle is indeed very wrapping by spreading its right wing which extends to the head of Hebe and tries to catch the cup. The young woman raises the cup, away from the eagle, while stroking the feathers of it. The figure by Rude, almost entirely nude, is a perfect example of Voluptuousness and Beauty, taking up the ancient canon. The artist explained in a letter to the mayor of Dijon in 1851, "that this was only a work of art". Only the aesthetics are important for the sculptor.

Our example doesn't belong to the edition with very few examples by the founder Thiébaut, which only takes up the upper part of the work, without the base with the names of the poets who interpret the myth. It was probably cast by Busson et Leroux, confidential founders who produced wonderful quality pieces. Our example perfectly transcribes the original beauty of marble at the level of the bird's feathers as well as the folds of the drape. It was exhibited in 1878 for the Universal Exhibition in Paris on Thiébaut stand, and bears under the exhibition coin.



Rude, *Hébé et l'aigle*, c. 1855, marble, Dijon, Fine Arts Museum.



David d'ANGERS (1788-1856)

VICTOR HUGO

Colossal Hermes bust at 35 years old with tie

Studio plaster

H : 74 cm, L : 38 cm, D : 34 cm

Artist example signed, dated with engraved dedication in the front "A Victor Hugo, P.J. David 1837".

Circa 1838

Provenance :

Gift circa 1837 from the artist to Louis Pavie at the origin of the meeting of David and Victor Hugo (May 1827).

"Estate of Voisin-Chasles", descendant of Louis Pavie (1782-1859), writer, printer, bookseller, important friend and support of the artist (Angers, Sale June 13th 1994)

Private collection, Angers

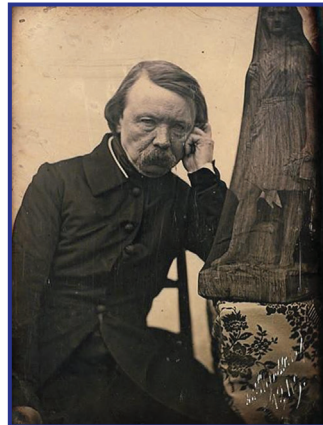
Galerie Jacques Leegenhoek, Paris

UDB collection

The only (?) example identified by us with the date and the signature on the front of the base.

Louis Pavie, poet, writer and bookseller was one of the best friends of David d'Angers, "the friend of his heart" said this latter, for he had assisted the sculptor's father in his last moments. David was also close friends with his two sons, Victor Pavie and Théodore Pavie. Louis Pavie was not only a scholar, he had important responsibilities in Angers in the 1820s-30 as he was deputy mayor of the city. It is especially important for the David's posterity, Pavie was one of the initiators of the Galerie David d'Angers in 1839.

The Gallery in Angers preserves one example of all the models by the artist, it still exists in Angers today with a particular lively atmosphere. The Louis Pavie provenance is particularly interesting here, because it is him again who is at the origin of David's first meeting with Victor Hugo in May 1827.



The sculptor was particularly generous with his models, since when he made the portrait of Louis Pavie, he offered him the marble now currently at the Angers Gallery, coming from the same sale as our plaster. This plaster, the only one we have identified with the signature, the year and the dedication on the front of the piece, can be undoubtedly considered as a gift to its patron. Because of its inscriptions, it is probably one of the first examples circa 1838 when the project of the Galerie des modèles was initiated.

David d'Angers, *Buste de Victor Hugo*, Angers, Galerie David d'Angers.



James PRADIER (1790-1852)



***NÉGRESSE AU TAMBOURIN*(1837)**

Bronze, red shaded richly dark brown patina

H : 42,6 cm, L : 13 cm, D : 12 cm

Lifetime cast unsigned, limited cast by "E. Quesnel".

Circa 1840

Possibly in pair with "Négresse aux calebasses"

Edition details :

Probably for a fair or an exhibition

*(one example at the Musée d'Art et d'Art et d'Histoire
in Geneva, another in a private collection)*

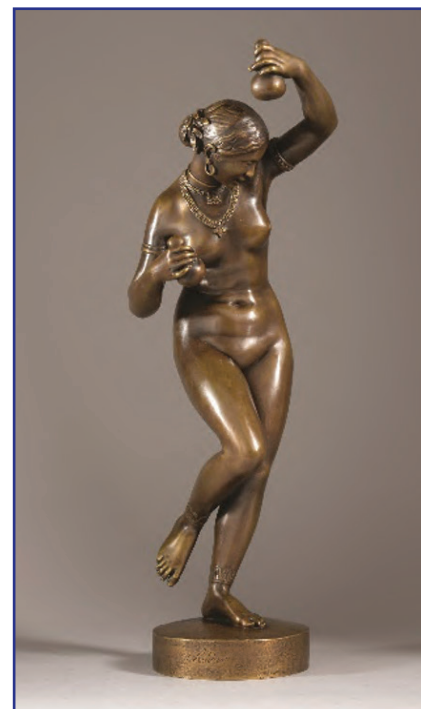
If Pradier left us an important monumental Œuvre and if he was the almost official sculptor of the Monarchie de Juillet, it is undoubtedly through the corpus of his small female statuettes that he passed to Posterity. It is this coherent set of female nudity and intimate scenes that has taken a completely original place in Art History and which, in some ways, can be compared to the David d'Angers' Medallions Gallery. Romantic in their dimensions, they are also romantic in spirit, subject and material – bronze.

For Pradier, their creation corresponds to a leisure activity. They are usually modeled in wax at night when he returns from the studio, sometimes in one session, to be sold quickly between 1,000 and 2,000 Frs to editors, who ensure their dissemination.

This one is particularly original, because it is one of the rare pair among its first nudes of the same year, the *Négresse aux calebasses*. It appears as his reflection in a mirror with complementary variants first in the gesture, then in the choice of accessories, loincloth, tambourine (European) and hairstyle (which seems rather Indian).

But what is particularly surprising is that as much as the *Négresse aux calebasses* has been widely cast by several editors, so much this one is rare, although listed and reproduced in the catalogue of the Maison Thiébaut, before 1870. There may be only a few examples, only three are listed in the artist's catalogue raisonné.

Our example was cast by Quesnel, one of the main founders of Pradier during his lifetime, most of all in the 1840s.



Pradier, *Négresse aux calebasses*, former UDB collection.





Pradier, *Buste de John Pradier*, artist family collection.

JOHN PRADIER VÊTU D'UNE PÈLERINE

Variant without drum

Bronze, double patina with shaded brown.

H: 38,5 cm, L : 37,5 cm, D : 16,6 cm

Lifetime cast signed "Pradier", cast by "E. Quesnel".

Circa 1840-1841

Museum reference :

Paris, Musée des Arts Décoratifs, inv. 32605. (bronze with drum)

Throughout his life, James Pradier was a lover of beautiful women, "women of little virtue or of bad life", as the saying went at the time, prompting his colleague Auguste Préault to say: "every morning, he leaves for Athens and ends up in the Place Breda".

Juliette Drouais (1806-1883), who was to become Victor Hugo's muse, gave him Claire Pradier (1826) and soon abandoned the sculptor, seeing him only as Claire's financial supporter. Then came Louise Dupont, née d'Arcet, who was to become his wife, giving him three children, including a little John, born in 1836, and two daughters, Charlotte (1834) and Thérèse (1839). If the sculptor, as we have seen, was fundamentally disloyal, Louise also cheated on him, and quickly from the first month of her marriage...

The sculptor often represented members of his family and has left us at least one bust and two sculpted portraits of John as a child, accompanied by numerous drawings... We cannot really talk about edition or distributing these family portraits. Their intimacy and size place them squarely in the context of Romantic sculpture. We only know of one other example of ours, the version with drum and drumsticks, which is in the Musée des Arts Décoratifs (inv. 32605).



Pradier, *Les enfants de l'artiste*, artist family collection.



Pradier, *John Pradier vêtu d'une pèlerine*, Paris, Musée des Arts Décoratifs.





Cléo de Mérode

BUSTE DE CLÉO DE MÉRODE

Clear white patina.

H : 55,8 cm, L : 41 cm, D : 23 cm

Lifetime example signed "Simon".

Born in 1875, the illegitimate daughter of the Baroness de Mérode, Cléopâtre, known as Cléo, was one of the world's first great celebrities, alongside the iconic Sarah Bernhardt, the "Monstre sacré" of the Paris stage, as Cocteau called her. The writer named Cléo the "Belle des Belles", dazzled by the grace of the ballerina who began her career as a petit rat at the Paris Opéra. She won over the general public by taking part in ballets that became unmissable at the end of the century, such as *Phryné* composed by Louis Ganne and staged for the first time in 1896. This scene inspired by Greek Antiquity had been in vogue and in people's minds since Jean-Léon Gérôme's painting *Phryné chez l'Aréopage* was presented at the Salon in 1861. The ballet was a great success not only with the public but also with artists, the best known of whom was Alexandre Falguière, a fervent admirer of the dancer, who modelled several full-length figures and busts. He used Cléo's plated bun hairstyle, reproduced here by Simon.

Little is known about this sculptor from the Art Nouveau movement, modelling few busts with neo-Renaissance cuts and figures from Norse mythology, such as the *Lorelei*. During this period, he worked with the Viennese Goldscheider Manufacture to produce these busts.



Simon, *Buste de Lorely*, unknown location.



Falguière, *Buste de Cléo de Mérode*, marble, Reims, Musée des Beaux-Arts.



Ernest MEISSONIER (1815-1891)

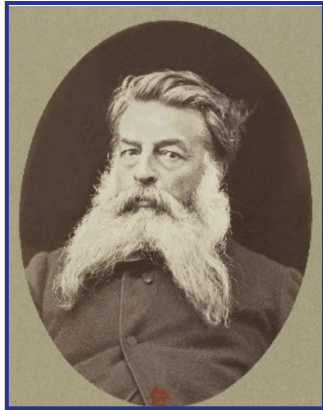
CHEVAL AU TROT

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".



Meissonier, *Cheval au galop*, former UDB collection.



Aimé-Jules DALOU (1838-1902)



ÉTUDE DE FEMME POUR LA GLOIRE

Project between 1891 and 1898 for a monument at the Panthéon

Bronze, red brown patina

H : 36,2 cm, L : 13,2 cm, D : 11 cm

Model signed "Dalou, cast and edited by
"A.A. Hebrard Cire Perdue".

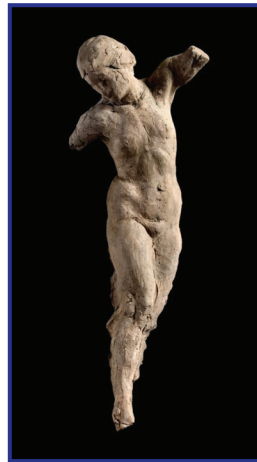
Circa 1910

Museum reference :

Paris, Petit Palais, terracotta, inv. PPS253

Dalou began his artistic education under Duret at the École des Beaux-Arts on the advice of Carpeaux, of whom he was previously a student. He began at the Salon in 1861 with his piece *Dame romaine jouant aux osselets* (Roman woman playing jacks) (cat. n°3266) and launched his career by participating in the decoration of the mansions then under construction throughout Paris, like the one for la Païva on the Champs-Élysées. In 1866, Dalou married Irma Vuillier, who was 10 years younger than him and who came to play an important role in his life. Irma encouraged her husband to respond only to the commissions that suited him and to avoid the pitfalls of the business side of Art. Thus none of Dalou's bronzes were edited in his lifetime. His strong socialism drove him to join the revolutionaries of the 1871 Commune who made him curator of the Louvre, a job he held for less than a week, but which allowed him to save the collections from Vandalism during the burning of the Tuileries. At the end of the insurrection, he hid with his wife and daughter until he left Paris for England on July 6, 1871.

The period of Dalou's exile, which lasted eight years, gave birth to a surprisingly intimate series of female nudes. After returning to France thanks to the amnesty of May 21, 1879, Dalou participated in a competition to design a statue of the French Republic for the Place du Château d'Eau. The Morice brothers won the contest, but Dalou's 12-meter high sculpture, *Le Triomphe de la République*, so impressed the municipal council of Paris that they bought the piece for 100 000 Frs to erect at Place de la Nation. It would be the largest bronze statue created in the 19th century.



Dalou, *Etude pour la Gloire du Monument aux orateurs*, terracotta, Paris, Petit Palais, inv. PPS253.



Dalou, study for *the Monument aux orateurs et publicistes de la Restauration*, plaster, Paris, Petit Palais, inv. PPS370.

In 1892, the young 3rd République undertook to complete the Pantheon's sculpting decor, to establish its ideals and great role models. Dalou thus receives the commission, following the death of the sculptor Henri Chapu, for a *Monument aux orateurs et publicistes de la Restauration*. The project will not be carried out to its end and ultimately falls to the sculptor Laurent Marqueste. Dalou, during the general design of the monument, spoke with A. Mercié who was in charge of a second project while representing the generals of the Revolution. Dalou's models and sketches allow us to understand the evolution of the overall composition, which will be almost scrupulously respected later by Marqueste.

The project should be high, with a narrow space between two pilasters. Dalou chooses to arrange it in three registers: below a stele forming a tribune, on which two people address the crowd



Dalou, *Etude pour la Gloire du Monument aux orateurs*, plaster, Paris, Petit Palais, inv. PPS277



Aimé-Jules DALOU (1838-1902)

set on either side of the motive. In the background is visible an obelisk, symbol of Power and Inspiration on which stands out a winged allegory seen from three-quarters, the Glory of the speaker.

Our sketch is a first approach to this last figure, where Dalou studies the torsion of the body to determine the most appropriate gesture, head down for a better angle of vision, left arm raised to hold a torch of Fame, as we can see in an advanced plaster version kept at the Petit Palais. The absence of arms and feet in our version, as well as its flat modelling on a support, make this subject very modern, reminding, if it wasn't a feminine figure, a study for a crucifixion.

The subject appears in a contract of edition of Hébrard with the heirs of the sculptor in July 1907. Its unfinished nature has undoubtedly contributed to rarity of casts.



Dalou, *Lion rugissant accompagné d'un enfant*, Paris, Pont Alexandre III.

LION DU PONT ALEXANDRE III

Sketch, child with a garland (1898)

Group on an architectural base (Paris-left bank)

Bronze, red brown patina

H : 23,6 cm, L : 18,7 cm, D : 9,2 cm

Model signed "Dalou", cast and edited by "A.A. Hébrard Cire Perdue", inscribed "M" for model (wax restorations on few parts).

Circa 1910

Museum reference :

Paris, Petit Palais, wax and plaster, inv. PPS265

The Pont Alexandre III, celebrating the union of the French and Russian nations, was designed for the Universal Exhibition of 1900. Dalou was commissioned to create two allegorical beasts in 1898, to decorate the piles on the left bank, alongside Georges Gardet who received the lions from the right bank. It was specified in the commission contracts that lions must be in the taste of Louis XIV, a pivotal period in Franco-Russian relations, with the Golden Age of Peter the Great. The lions, which represent imperial power, are crowned by putti with laurel garlands of Fame.

Our sketch corresponds to an intermediate step of the group installed on its architectural pedestal for a final rendering, with coat of arms on the front part. The bronze was cast from the wax sketch kept at the Petit Palais. Some details, especially in the mane and garland were restored with brown tinted wax. This is the only example of this version group with pedestal in bronze currently identified.



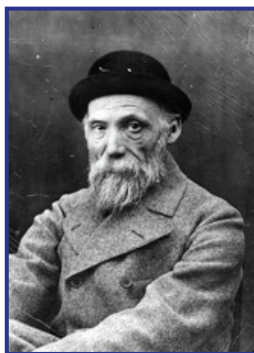
Dalou, *Lion rugissant accompagné sur son flanc gauche d'un putto*, wax and plaster, Paris, Petit Palais, inv. PPS265.



Dalou, *Lion rugissant accompagné sur son flanc gauche d'un putto*, terracotta, Paris, Petit Palais, inv. PPS202.



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 was included in the "Guino-Renoir" exhibition
at the Hyacinthe Rigaud Museum in Perpignan
(June-November 2023).*

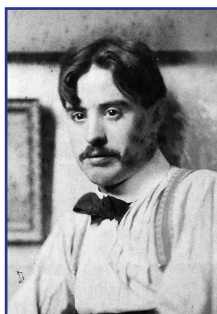
Collaborative work with Richard GUINO (1890-1973)

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 an editor at heart and a seeker 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 Vénus debout*, a prelude to the *Grande Vénus 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 example. The bronze is cast 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 an example marked "XXII" is identified.



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

«PETITE VENUS» AND THE «VENUS VITRIX»

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

Vollard says:

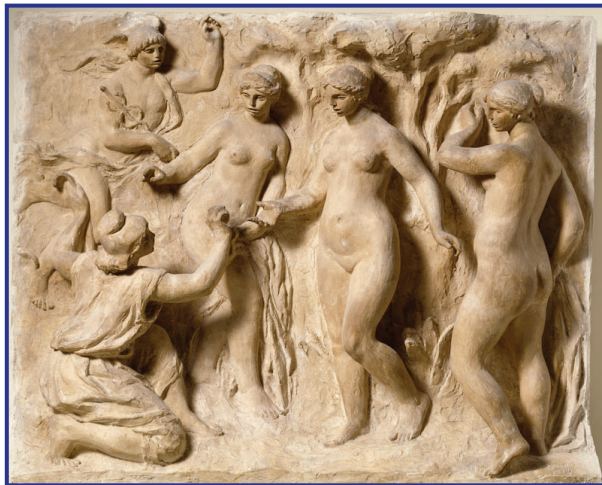
«Arriving at Renoir's, I saw him, a ball of clay in front of him:

- I can't resist, he said to me; I'm going to try a little figure.»

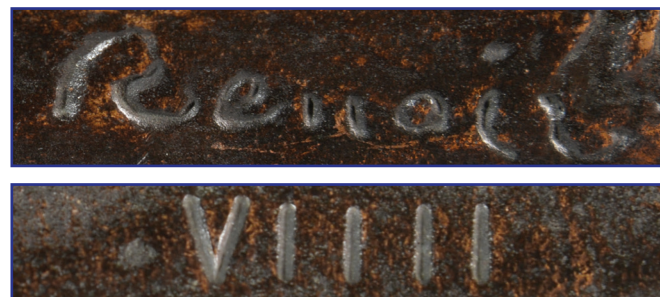
This was the first idea for his Large *Vénus avec une pomme*, a head he modeled using pieces of carved wood (on this scale he could still manipulate clay). From this very beautiful head, which came entirely from the hands of Renoir, special prints will be made, while Guino, in the process of working on the *Petite Vénus*, 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 *Petite Vénus* will be used as a starting point for the establishment of a large statue, the *Vénus Vitrix*, this one larger than life and executed in Cagnes during years 1915 and 1916. "



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



Auguste RODIN (1840-1917)



MASQUE DE FEMME AU NEZ RETROUSSÉ

Small model (1885-1890)

Bronze, richly shaded clear brown patina.

H : 13,2 cm, L : 10,8 cm, D : 8 cm

Lifetime cast (unsigned, insignificant signature's missing),
probably cast by Auguste Griffoul.

Circa 1898

Provenance :

*Professeur André Kuss (surgeon),
then by descendance*

Comité Rodin inclusion advice (2024-7278B) :

*Only two other examples of this variant currently identified
for a total of five versions, this one on asymetric base.*

The mask of this young woman with her nose turned up is one of a series of studies produced in the 1880s on the theme of the *Damnée*, intended to adorn the tympanum and frieze that crown the master's masterpiece, the *Gate of Hell*.

As with other portraits, notably that of the Japanese artist Hanako, Rodin was looking for a particular physiognomy. He worked on his angle of vision, found a slope, and allowed his subject to evolve, but never to stand still. There were a dozen variations in plaster (eleven are in the Musée Rodin in Paris), resulting in five different versions, with changes to the hair, the cut-out at the base of the neck, and the tilting back of the face. Our version of the mask, which is distinguished from the others by its asymmetrical neck, is similar to the one now in the Brooklyn Museum of Art (Gift of Iris and B.G. Cantor Foundation, 1984, inv. 84-75-14).

Auguste Rodin was particularly fond of this unusual, intimate mask. He exhibited it at the Pavillon de l'Alma in 1900. It can also be seen facing him, on his desk in the small salon of the Villa des Brillants in Meudon. Attached to this face, he gave bronze examples on several occasions: in 1901 to the Kaiser-Wilhelm Museum in Krefeld, in 1912 to Prince Eugène of Sweden, in 1916 to the Rodin Museum in Paris...

The edition produced during the sculptor's lifetime began with the Auguste Griffoul foundry, who was most probably the founder of this bronze around 1898. To date, only two other bronze examples of this version are known, the one in the Brooklyn Museum cast before 1900 and another made around 1894, identified in a private French collection. The model was subsequently cast by François Rudier, without a mark, and then, from 1922 onwards, bearing the mark Alexis Rudier Fondateur Paris, under the direction of the Musée Rodin. Between 1958 and 1965, the Georges Rudier foundry completed the edition of the model with the cast of nine bronzes. Our bronze was part of the collection of Professor René Küss, a pioneering kidney transplant surgeon.

• Bronze examples currently identified :

- c. 1894, cast probably by Auguste Griffoul, Paris, private collection.
- c. 1898, cast probably by Auguste Griffoul, Paris, UDB collection.
- Before 1900, cast probably by Auguste Griffoul, Brooklyn Museum of Art, inv. 84-75-14.
- 1900, purchased by the banker Félix Koenigs at Cologne, private collection.
- c. 1901, without foundry mark, probably by François Rudier, Krefeld, Kaiser-Wilhelm Museum, gift from Rodin.
- 1905, purchased by the widow of Ernest Koenigs, paid 500 Frs

- 1912, "Alexis Rudier Fondateur Paris" cast, Stockholm, Prince Eugène de Suède, gift from Rodin.
- Before 1916, "Alexis Rudier Fondateur Paris" cast, Paris, Rodin Museum, gift by Rodin.
- 1922, "Alexis Rudier Fondateur Paris" cast, private collection.
- 1949, cast by Eugène Rudier, San Francisco, Palace of the Legion of Honor, gift from Mrs Sprekels in 1950.
- 1958-1965, nine bronze casts with the "Georges Rudier Fondateur Paris" mark.



Rodin, *Masque de femme au nez retourné*, bronze, Brooklyn Museum, Cantor gift, inv. 84.75.14)



Auguste RODIN (1840-1917)



Rodin, *Mouvement de danse F*, plaster, 1911, Paris, Musée Rodin, inv. S.01053.

***MOUVEMENT DE DANSE F* (c. 1911)**

Bronze, richly dark black brown patina

H : 28 cm, L : 26,7 cm, D : 13,5 cm

Numbered Rodin Museum edition signed "A. Rodin",
cast by Georges Rudier, this "N 2".

Cast in 1954

*Comité Rodin inclusion advice (n° 2023-6902B) :
from an edition planned at 13 examples
cast between 1953 and 1957*

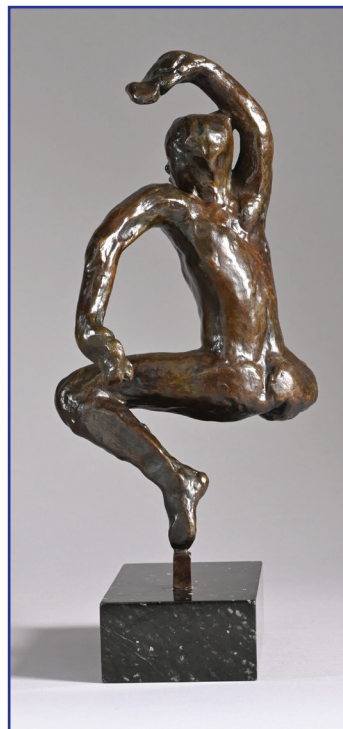
If Movement and Sensuality are at the heart of Rodin's work in general, Dance is then a crucial source of inspiration of choice. For many artists of the early 20th century, Russian ballets, as well as the emergence of worldwide talented dancers, such as Hanako, Josephine Baker or Loie Fuller, renew the look on the movement.

Rodin also finds in the representation of Dance several of his study centers, such as the vibration of reality, the possibilities of twisting the body to sublimate expressiveness, a grace intrinsic to the movement.

The sculptor then uses several study materials such as photography, quick sketches that summarize the essential, but also fine clay dancers that can allow assemblies to explore all the possibilities, as the serie of "Dance Movement".

The body model we present, named "F" is interesting in the creative process as the gesture is close to the *Iris, messagère des dieux*. Most of dance movement by Rodin have kept a vertical attitude, this one on the contrary takes place in height and width. Other movements depict character with tight muscles whereas Rodin studied there the body elasticity.

No lifetime cast of this model is identified as usually for this serie of models, only 13 examples cast by Georges Rudier between 1953 and 1957.



Rodin, *Mouvement de danse C*,
former UDB Collection;
London, private collection.



Auguste RODIN (1840-1917)

PETITE OMBRE DE LA PORTE DE L'ENFER (1885)

or «Petite Ombre n°1»

Bronze, richly shaded green brown patina

H : 31,1 cm, L : 13,8 cm, D : 10,9 cm

Authentic example signed "Rodin", cast by "Alexis Rudier Fondateur Paris" (mark), inside relief seal "A.Rodin".

Cast in 1943

Comité Rodin inclusion advice (2022-6677B) :

13 examples cast by this founder for Rodin between 1906 and 1911, then

4 with the one for the museum between 1919 and 1945

(edition ended by Georges Rudier between

1958 and 1966 with 7 bronzes)



Rodin, *Petite Ombre de la Porte de l'Enfer*, terracotta, Paris, Musée Rodin, inv. S.03083.

Petite Ombre n°1 was conceived circa 1885, in the decade of Creation, when, among other works, Rodin was absorbed in the development of the *Porte de l'Enfer* (Gate of Hell), where he has found a special place for the *Petite Ombre*. It is located at the top left of the right-hand panel, where the figure, looking down with his left foot as if raised on a cliff, is like if it was frightened by an inescapable fall. It is not very far from its female version, *Petite Ombre se coiffant*, among the hundred models that formed the evolving puzzle of the Gate, the «opera assulata» from which Rodin was so proud, but was never produced or edited in its definitive form during his lifetime. Only the general movement, «architecture without sculpture» was installed in the Pavillon de l'Alma at the Universal Exhibition in 1900.

Also known as the *Petite Ombre de la Porte de l'enfer*, it can be compared to two large works, the *Adam* and *Ève*, which were planned in the early 1880s to frame the monument. Because of the maturity of the face, it refers to a variation of the first and proposes a similar gesture to the second, in which the arms are folded. Otherwise, in the final development of *Les Ombres de la Porte*, it could be seen as an achievement of *Adam* without hands, reduced to half size and repeated three times at 90° at the top of the monument - the first "three-in-one" sculpture in the Art History.

From an editorial point of view, this small sculpture was very appreciated by Rodin in his mature years, as he commissioned at least 13 examples from his founder Alexis Rudier between 1906 and 1911. After his death, the museum didn't emphasis on this model, with only four examples cast by Alexis Rudier between 1919 and 1949, including ours. Finally, the edition ended with the 7 casts by Georges Rudier between 1958 and 1966.

Cast in 1945, with a rich brown patina, this is a very fine example, as is often the case with pieces produced before the Second World War the war.



Auguste RODIN (1840-1917)



Dujardin-Beaumetz

AUORE or ÉTOILE (c.1900)

Standing female figure, pulling up her dress
and drawn in diagonal

Graphite and watercolor on velin paper glued on cardboard

H : 31.5 cm, L : 24 cm

Drawing signed in the lower left corner "Aug Rodin", titled
"aurore", pencil details on the back :
"64.buda.Etoile", "4881" and "n°60".

Circa 1900

Provenance :

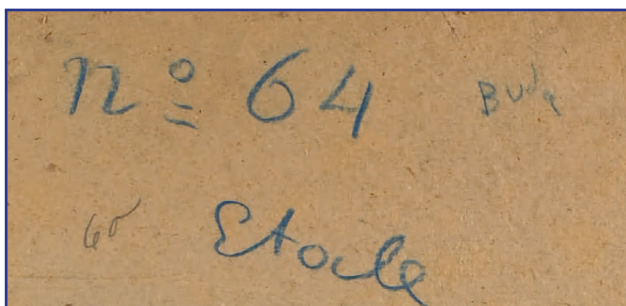
Former Henri-Charles-Etienne Dujardin-Beaumetz Collection.

*Will be included in the forecoming catalogue of drawings
by Rodin prepared by Mme C. Buley-Urbe (n°230703).*

By the mid 1890s, Rodin had already completed most of his work and his large public commissions. He develops from existing models in his studio enlargements and assemblies, as well as their production in bronze and marble. But it is in his graphic works that he becomes particularly creative and totally innovative, with a completely free drawing, without leaving the model of the eyes. These are essentially "the snapshots of the female nude" as Claude Roger-Marx wrote and which constitute a corpus of several thousand sheets that he begins to show in 1900, in particular at the Pavillon de l'Alma at the Universal Exhibition of the same year in Paris.

L'Aurore or Étoile is part of the acme of Rodin's production: it is a drawing enriched with watercolor, signed and titled, which is not so common in the corpus of his drawings. Then, in the "Decade of Glory", he was part of a cycle of solo exhibitions of the artist in Eastern Europe in Budapest and Leipzig in 1907-1908. Finally, it is found in the collection of Henri Dujardin-Beaumetz, the Fine Arts State Under-Secretary.

The latter published several interviews with Rodin and, in a vibrant speech, inaugurated with him on April 21 1906 in front of the Pantheon the installation of the monumental *Penseur*. He emphasizes the social aspect of this *Penseur* "muscular as an athlete ... who, through work, builds the modern world, and wants it worthy of his long efforts."



Lucien SCHNEGG (1864-1909)

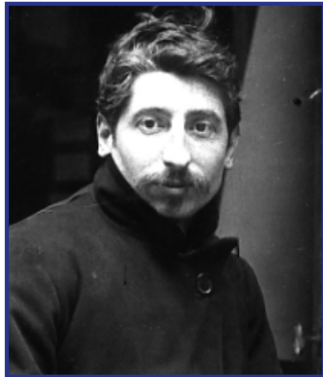
FEMME AGENOUILÉE LES COUDES AU SOL **(1890-1909)**

Bronze, *H : 15.5 cm, L : 26.8 cm, D : 12 cm*

Authentic example signed "Lucien Schnegg", family edition
"Lamy cire perdue" founder seal.
Circa 1935

Museum reference :

Only example identified with the one at the musée d'Orsay.



From Bordeaux, Lucien Schnegg trained in drawing and worked initially as an ornemanist by making stucco decorations and woodcarving. His grandfather was a cabinetmaker and his father was an antique dealer in this city. In 1880, he decided to return to Paris to complete his training. Thanks to the obtaining of the Premier Prix de Sculpture of the city of Bordeaux in 1883 with his *Saint-Sébastien*, he has the necessary funds that allow him to integrate in 1884 the National Fine Arts School in Paris. He followed the teaching given by Falguière. It is said that it was Falguière who first introduced him to Rodin. He knew a first great success in 1893 with the commission of a monumental fountain in Toul on the theme of *Jeune France* which appears under the features of a nude young woman, wearing a helmet, wearing a shield at the feet of which appears the symbol of the country, a rooster. He then said, "I am happy to marry sculpture with architecture. This has been and always will be my great concern."

Like Pompon, Escoula, Despiau, Dejean..., he became a practitioner of Rodin in the late 1890s. His presence in the master's studio is attested by Camille Claudel in 1902. He gradually detached himself from the influence of Rodin and gathered around him young artists from the master's studio by constituting what was called the «band of Schnegg», with his friends Poupelet, Halou, Drivier, Marque, then Despiau, Wlérick... This group of sculptors operates a synthesis in the structure, the arrangement of plans that push them to take a new look at Hellenic classicism. Lucien Schnegg died at the age of 42, leaving works of great purity, including the *Buste de Jane Poupelet*, *l'Etreinte*, the *Vigne*, the *Jeune Heaulmière* and *Aphrodite* are among the most beautiful testimonies. Rodin will say of one of the most promising sculptors of his generation: «He had the courage to be a true sculptor, pulling everything of himself in the manner of the reformers».

The *Femme agenouillée*, elbows on the ground challenges by her expressionism with an unusual position of the model depicted naked, more on all fours than kneeling, on a descending mound and in fact, with an ascending posterior, exposed to all eyes. This work joins Rodin's singular research on body movements and its transposition into sculpture. One can evoke in this sense the complex posture of the Bather sitting on a rock by Rodin whose head low and legs apart are just

as original, but also in a more provocative version, her interpretation of *Iris, Messagère des Dieux* who assumes a possible parallel in painting with *L'Origine du Monde* by Gustave Courbet (Paris, Musée d'Orsay). Lucien Schnegg also makes the subject vibrant by not choosing a smooth and taut model, but on the contrary by giving it a sketch character that does not emphasize the features of the woman's face. The position of the body and the treatment chosen contrast with a certain academism still in force in artistic circles at the dawn of the 20th century. *La Femme agenouillée* by Schnegg, however, remains from her time with a hairstyle in the tradition of wiser women, represented by Maillol or those modeled by her friend Yvonne Serruys.

Schnegg, *Femme agenouillée*, Paris, Musée d'Orsay , inv RF 3296



Lucien SCHNEGG (1864-1909)



Rodin, *Celle qui fut la Belle Heaulmière*, Paris, Musée Rodin, inv. S.01148.

The examples of Lucien Schnegg's works are mostly very confidential. We are in a very limited edition, because we have listed only two example of this model, this one and that given by Madame Lucien Schnegg at the Musée du Luxembourg in Paris, today in the collections of the Musée d'Orsay (inv. RF 3298).

LA JEUNE HEAULMIÈRE

Bronze, richly dark brown patina.

H : 42,4 cm, L : 13,7 cm, D : 12,6 cm

Authentic example signed "Lucien Schnegg", artist's family edition, "Lamy cire perdue" founder seal.

Circa 1935

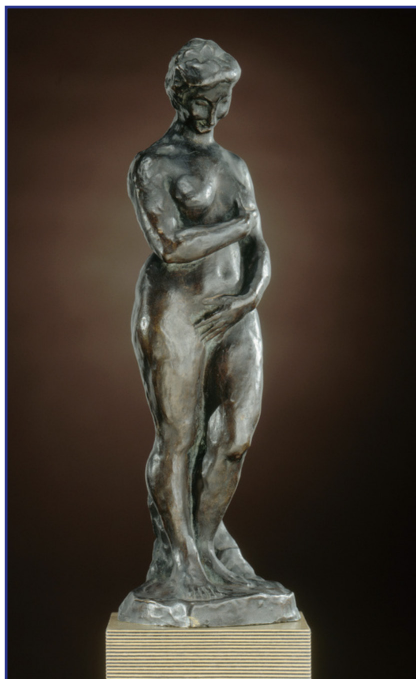
Exhibition & Museum references :

Salon of the S.N.B.A 1905 (bronze)

Only example identified with the one at the musée d'Orsay.

Was the "Young Heaulmière" a reaction against "The one who was the beautiful Heaulmière" whom his former master had immortalised twenty years earlier ?

Indeed, the subject that had already inspired Jules Desbois la *Misère* and Camille Claudel *Clotho*, again inspires the young artist who brings to life the poem of François Villon not in the guise of a young girl or an old person, but of a woman between two ages, styled in 1900 fashion, half-modest, half-offered, waiting for the pleasure she will offer herself.



Schnegg, *La Belle heaulmière*, Paris, Musée d'Orsay, inv. R.F. 3301/17M589



Claudé, *Clotho*, plaster, Paris, Musée Rodin, inv. S.01379.

It is not known whether the model was the daughter of Marna Clarie who posed for the other sculptors or if Schnegg simply took up the title that his peers had illustrated before him: the Musée d'Orsay keeps an example of this very rare work in bronze (R.F. 3301/17M589)

Schnegg, who was not very rich, made mainly plaster sculptures, even at the various salons where he exhibited. He did not work for the edition and his models are therefore very rare in the market



Joseph BERNARD (1866-1931)

JEUNE FILLE À LA CRUCHE

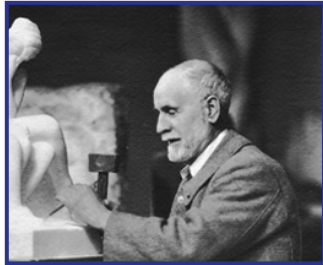
État petite nature (1910)

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

Exhibition and Edition references :

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



At a time when, in a plethora but declining academicism, Sculpture was embodied by Rodin, the *Jeune fille à la cruche* appears in its modernity, by the simplification and geometrization of forms, as an opening towards Abstraction. It is already a reaction to Rodin by the softness of the shape and the fluidity of the line led here by the going of the left arm. The young artist also applies to sculpture Cézanne's precepts in painting to decompose nature into spheres, cones and tubes: we see it here in the treatment of the jug, hair, arms and legs.

If Maillol became famous with the *Méditerranée* at the Salon in 1905 and Bourdelle the head of the French School with the *Heracles* of the Salon in 1910, Joseph Bernard, who had a rather slow start to his career, joined them in the notoriety with the *Jeune fille à la cruche* which represents the event of the Salon in 1912. Success was confirmed, as Walter Pach selected her for the Armory show in New York in 1913 where she appeared alongside Maillol, Brancusi and Marcel Duchamp.

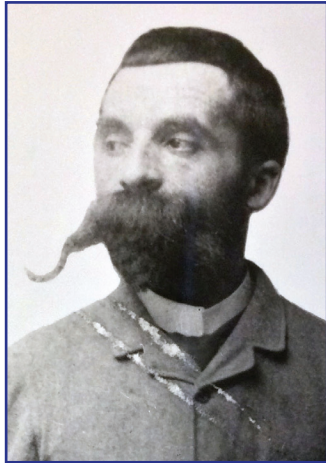
Becoming emblematic of the sculptor, it also achieved immediate editorial success with the production of the sketch by A.-A. Hébrard (50 examples announced, at least 40 examples) whose Gallery devoted to Bernard its first solo exhibition in 1908. The artist, often in cold with his editor whom he thought he paid badly, publishes himself the reduction of the model of the Salon at the founder Valsuani (50 examples planned, 28 examples identified).



Armory Show Exhibition in 1913, New York.



François POMPON (1855-1933)



COSETTE

Bronze, richly shaded clear brown patina

H: 80,5 cm, L : 35 cm, D: 23,5 cm

Lifetime cast signed "Pompon", titled "Cosette", cast and old edition by Siot Decauville fondeur (without seal and "3737").

Circa 1893

Edition details :

Only example identified for this first reduction.

one in the life size, 4 for both reductions.

Exhibition & Museum references :

Salon in 1888, U. E. 1889 (plaster; V. Hugo Museum).

Salon in 1890 (bronze).

Salon in 1898 & U. E. 1900 (marble).

Born in Saulieu in 1855 in an craftsman environment, his father was a carpenter cabinetmaker, François Pompon shows a taste and an early talent for sculpture since the priest of his hometown helps him to get a scholarship at the age of fifteen to study Art in Dijon. Pompon then followed the evening classes of the Fine Arts School, in architecture, engraving and sculpture, and to ensure his everyday life, works as an apprentice at a funeral marbrier. After the War of 1870, the French economy was at half-mast and he failed to get a new scholarship requested in Paris this time. Never mind, François still joined the capital in 1875, and thanks to his will and talent as a stonemason, he found a job in a funeral business in the Montparnasse cemetery. Pompon then followed the evening classes of the Petite École and of the École des Arts Appliqués, where Carpeaux, Dalou, Charles Garnier and Rodin were trained before him.

To ensure his daily life, Pompon quickly became a practician for important sculptors from whom he learnt the market strategies and from 1878, he sent regularly portraits, busts and figures to the Salon. Therefore, Practice and Art will constitute the difficult balance of his existence. Among his first important achievements, the *Cosette* from 1888, in the spirit of the period such as the one by Convers (1860-1915), was often exhibited as the one he hoped it would bring the success.

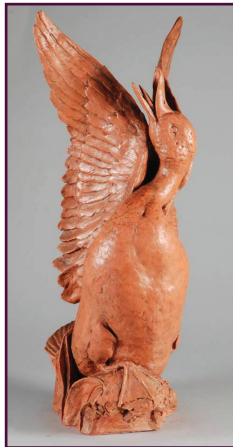
Alas, despite the references from Falguière, Mercié and Rodin, the model was not awarded and the French State refused to acquire it three times, even when the marble was exhibited at the Salon in 1898. This failure did not discourage him and since Success was not there, Pompon continued to devote himself to the sculpture for others. He was only a «practician» for his colleagues, and this becomes usual for him until the age of sixty years. As a simple and happy kind man, the artist was satisfied with this situation, because he was neither intriguing nor ambitious like many of his colleagues. Pompon worked for academic artists such as Falguière, Puech, Mercié or Saint-Marceaux but also Camille Claudel, for her perilous onyx of the *Vague* and the *Persée* in marble.

And above all, he worked for Rodin, on the *Balzac* in particular, and became his studio chief in 1893. But Rodin was complicated, paid little and badly, and Pompon escaped to join Saint-Marceaux. The latter employed him until his death in 1915; Pompon maintained excellent relations with the Saint-Marceaux couple, who often received him for the summer in Cuy, with his wife Berthe. It was in Cuy and its surroundings at the century turn, he usually observed farmyard animals and ended up buying a house. It is in Saulieu in 1888,



Convers Louis, Sketch for *Cosette*, terracotta, Jersey, Hauteville House, inv. 1734.





Canard appelant (1884),
former UDB collection.

during a country walk, that François Pompon has the revelation of the strong impression generated by the simplification of animal forms, observing a goose whose shadow was cut out on a bright wall.

Pompon turned almost naturally to Animal Sculpture, surely encouraged in this by the interest of A.-A. Hébrard, the editor of the very young *Bugatti*, when his Gallery presented in 1906 the first bronze of the *Poule Cayenne* at the Salon des Artistes Français.

The First World War brought a halt to public commissions, the art market and galleries. To survive, Pompon is employed in the Samaritan or forced to carry sandbags to protect the statues of Paris.

Yet it was during this period, with the upcoming modernity of the 20th century, that he conceived his bestiary, built with his own vision of the relationship between movement and shapes in sculpture, «Movement creates Shape», he said. Pompon also remembered Rodin's *Balzac* on which he has worked: building the shape from the subject, seeking abstraction and suppressing anecdote. From then, with the *Ours blanc* as an iconic work, his bestiary is booming, with the proper movements of the smooth, its incisions and reliefs. The vitality of his art will become even more vivid when he becomes aware of the importance of enlargements that could be generalized to all his models, such as the *Pélican*, *Taureau*, *Grand Cerf* and *Hippopotame*.

The birds have a prominent place in his Œuvre. Indigenous animals are among the first subjects modeled by the sculptor with the *Canard appelant* from 1884, still naturalist but already in full movement, followed by the *Poule cayenne* in 1906 which, as shown by the picture, not yet entirely smooth, already announces the clear line of the *Canard* from 1911.

Cosette is exhibited in full size, first in plaster, at the Salon des Artistes Français (1888) and then at the Universal Exhibition the following year. It reappears, in bronze this time, at the Salon in 1890 (an only example listed in that size and not localized today) as belonging to the foundries Siot and Persinka, which suggests the beginning of the edition at that time. Aware that *Cosette* can impose herself, Pompon wants to make it in marble in order to propose it to the French state. The latter then

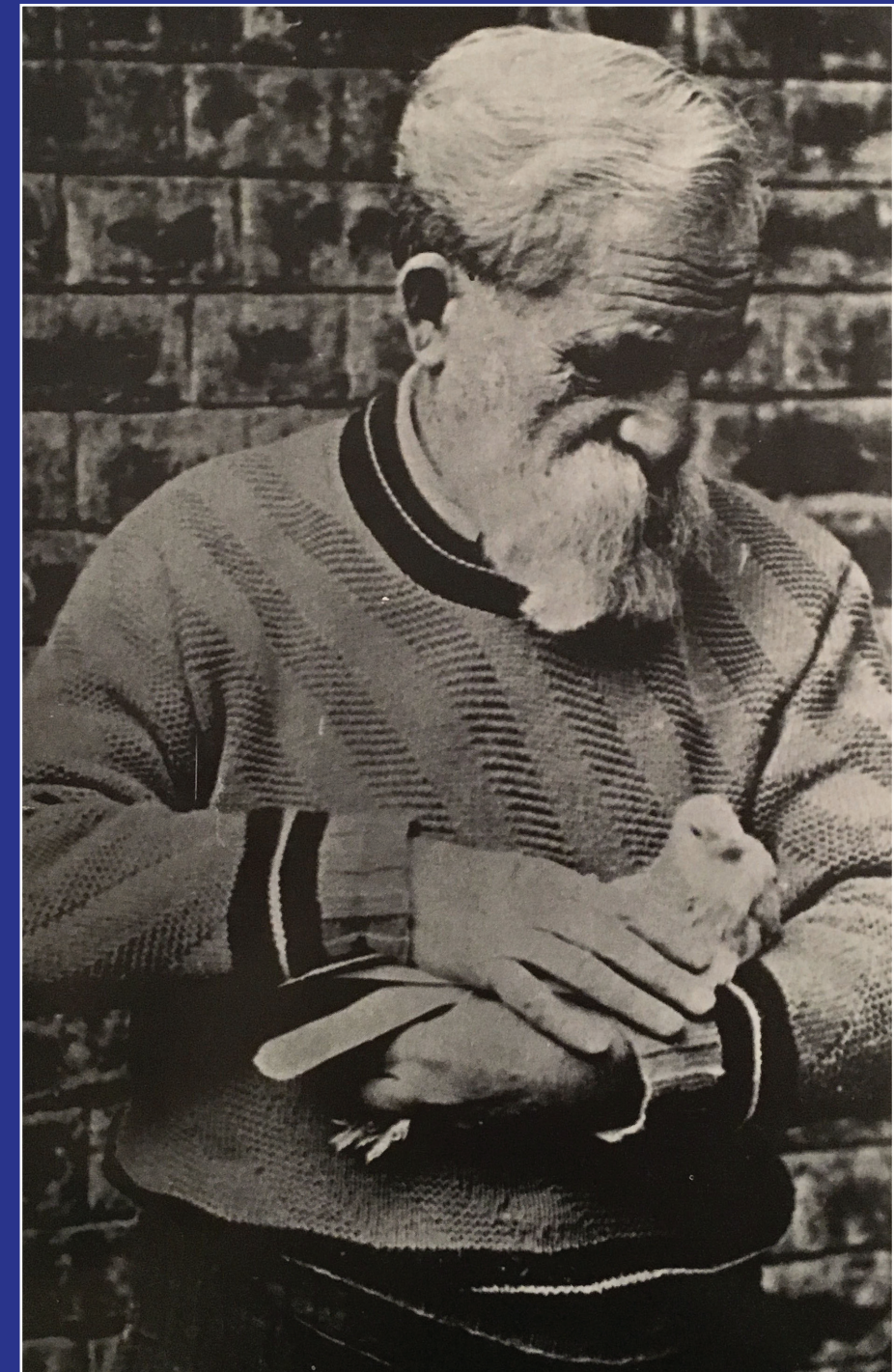
refused three times despite the political support of the member and the senator from his home-town, and the artistic recommendations of his employers.

With the incomes of his practices, Pompon bought the marble block at his own expense and sent his work to the Salon des Artistes Français (1898) and then to the Universal Exhibition the following year.

Despite this rich pedigree, and the ten years of action of Pompon, the marble is not purchased by the French State and the bronze edition by Siot Decauville was stopped progressively. The *Cosette* already presents its helical composition, which will make its success in animal sculpture, «Movement creates Form».



Pompon, *Cosette*, plaster, Jersey,
Hauteville House, inv. 1491



François POMPON (1855-1933)

PIGEON NICOLAS
First state, without base (1926-1927)

Bronze, richly dark red brown patina

H : 28,6 cm, L : 27,5 cm, D : 15,6 cm

Artist example signed "Pompon",
cast by "C.Valsuani cire perdue Paris" (seal)

Circa 1927-1930

Exhibition references :

One example at the Salon d'Automne (1926)

One example at the Salon des Animaliers (1927)

Among the birds by Pompon, the pigeon Nicolas has a special place : Nicolas was the pet of Pompon, captured here in an iconic gesture.

The pigeon is an ambivalent animal: visible in both countryside and city, it offers interesting plastic possibilities for the sculptor and was surprisingly a subject of inspiration for several sculptors in the 1920s-30s. We find it in buckling attitude for Gaston le Bourgeois, Charles Artus but also Jacques Adnet and Barbara Hepworth and of course Pompon who created two versions of it.

The *Pigeon Nicolas*, a true portrait is slightly larger than nature, playing on dynamism with wings offset from the axis of the body. The sculptor paid particular attention to the details of the head with the line of the beak and the legs that seem to unfold in the form of scrolls. In this version, the subject was cast by Claude Valsuani in only 4 or 5 examples whose first example was exhibited at the Salon des Animaliers in 1927. There are two versions, one with rectangular base and a second more naturalistic without base, like ours.

Our artist example presents a lavish red brown patina with an eye of exceptional quality.





François POMPON (1855-1933)



***OIE or JEUNE OIE MARCHANT* (1908)**

Bronze, richly dark brown patina

H : 24,4 cm, L : 21,8 cm, D: 12,8 cm

Lifetime cast signed "F.Pompon", old cast and edition limited at 15 numbered examples by "A.A.Hébrard cire perdue" (seal), numbered "(13)".

Cast in 1927

Exhibition references :

Salon des Artistes Français (1910, plaster)

Dijon, Société des Amis des Arts (1914, bronze)



François POMPON (1855-1933)

***COQ DORMANT* (before 1914-1923)**

Bronze, *H : 20,6 cm, L : 31 cm, D : 12,4 cm*

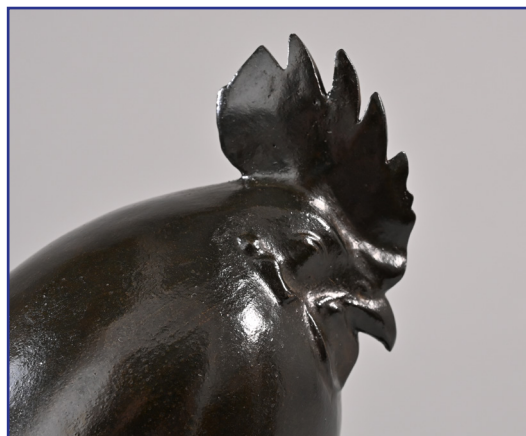
Lifetime cast signed "Pompon", old edition and cast by
"A.A.Hébrard cire perdue" (seal), numbered "(9)".

Cast in 1925



Therefore, 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 start 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 remained the editor of his "petites bêtes" like he appreciated to speak of them, except for four models, including ours with the *Poule Cayenne*, the *Truie* and the *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)



***OURS BLANC* "C" model, for the biscuit (1921)**

Sèvres Manufacture Biscuit (unvarnished porcelain)

H : 20,6 cm, L : 39,8 cm, D : 10 cm

Lifetime cast, old edition by the Manufacture (between 1924 and 1934), seal from this Maison with date letter, maybe "b" and the "LR" seal for the moulder Léon Rigolet.

Circa 1928-1934

Along with the *Panthère noire*, the *Ours blanc* is one of the few wild animal remarkable models in the work of Pompon, who produced mainly birds; it has become emblematic both of his work and of smooth animal sculpture. It was following the exhibition of the life-size *Ours blanc* at the Salon in 1922 that Pompon became worldly famous and established himself as the leader of animal art, influencing sculptors such as Artus, Petersen, Sandoz and many others. He became the founder of the Groupe des Douze in 1931, promoting "l'École du lisse" (Smooth line School).

The *Ours blanc* was edited in this size in bronze, stone and marble in limited editions controlled by the artist, and he entrusted to the Sèvres Manufacture for a production in biscuit, with a little more than 600 examples between 1924 and 1940. This includes the natural biscuit, "craquelé" and varnished pieces. Kilned in separate pieces before assembling, this model required high skills to propose astonishing fine and delicate details, like the ears or the eyes.



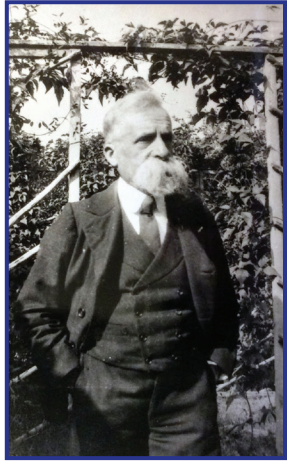
Interior of the Salon in the Pavillon du Collectionneur, a bronze *Ours* on the coffee table, International Exhibition of 1925.



Pompon, *Ours blanc*, stone, Paris, Musée d'Orsay.



François POMPON (1855-1933)



GRUE COUROMNÉE AU REPOS (1926)

Bronze, slate patina, specific to Pompon.

H : 26.5 cm, L : 10 cm, D : 15.4 cm

Artist example signed by the artist himself "Pompon"
in the wax, cast by "Cire C. Valsuani perdue".

Circa 1926-1933

*Edition details :
Limited edition at only few examples.*

The model of *Grue couronnée au repos* from 1926 is a synthesis which expresses all the virtuosity of the sculptor. There is a perfect balance between the lines, vertical of the leg resting on the ground and diagonal of the body, and the tubular volume of the bird. The genius of the artist is also measured by his ability to keep the naturalness of the bird whose hidden leg under its feathers emerges only from its end, while designing a polished, stylized version of the wader that he thus brings into the modernity of the 20th century. We can highlight here this constant search for harmony with the curved ergot of the hidden leg that responds in parallel to the horizontal line of its beak. We also perceive all the usual subtlety of this sculptor in his work of animation of the surfaces with this game of striations supported on the ridge and so delicate on the side of the curved body of the bird and on its tail.

The edition was confidential, probably with five examples, cast by the Claude Valsuani foundry. Consecrated by his exhibition at the Salon des Artistes Français in 1922, the success that finally arrived prompted Pompon to take care of his own editions and supervise the production. From then, he took back his freedom and stopped collaborating with the Galerie Hébrard, but the latter kept the models already edited. From that date on, Pompon was the only editor of his "little beasts", as he called them and approached the foundry of Claude Valsuani, son of Marcello, who had also worked for the Hébrard foundry. Perfectionist and true to his nature of practitioner, Pompon retouched the waxes before casting, signs in wax and himself watches over the chiseling and patina of his bronzes. Our *Grue* bears one of the most beautiful patinas specific to Pompon, known as the "slate" one.



Charles ARTUS (1897-1978)



COQ (1926)

Bronze, richly dark black brown patina

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

Artist example signed " Ch.Artus ", cast by " C.Valsuani, cire perdue " (seal), based on a Belgian Black marble.

Circa 1927-1928

Exhibition references :

Salon d'Automne, 1926 (plaster, n°109)

Salon d'Automne, 1927 (bronze, lost wax, n°60).

Marble base like the one of the 2nd exhibition of the Animaliers at the Galerie Brandt in 1928, reproduced in "Mobilier & Décoration", November 1928

- two examples currently identified in this condition.

Student of Edouard Navellier (1865-1944), this very gifted sculptor presents his first animal works at the Salon d'Automne, *Étude d'un barzoï* in 1920 and at the Salon des Artistes Français in 1921 with *Oie endormie*. He soon leaves the studio of Navellier, too realistic to his taste, and whose influence will be hardly felt in his work, to join François Pompon (1855-1933) whose smooth way that favors volume over realism was more suitable to his temper. He will remain faithful to this style throughout his life. In 1931, he became a member of the Groupe des Douze around Pompon with who he will exhibit at the Salon des Animaliers organized at Ruhlmann's.

Like most of the animaliers of his time, he will be successful during the interwar with the Art Deco. In 1920, he built a studio at the back of the Villa Bligny in Étretat, where he went to retire more and more after the Second World War and present his works. He had a specialty of representation of birds, whose shape lends itself particularly well stylization, and participates in many fairs as the Salon des Animaliers, the Salon des Indépendants, the Salon d'Automne from 1920 to 1935, the Salon des Artistes Français from 1921 to 1927 where he got a honorable mention in 1922 and a bronze medal in 1926.



Picture from the article from *Mobilier et Décoration*, November 1928.



Coq bronze cire perdue, de Charles Artus.
Photos Vizzavona.



Gaston LE BOURGEOIS (1880-1856)

TABLE ÉLÉPHANT (1921)

Mahogany

H : 80,1 cm, L : 80,5 cm, D : 48 cm

Artist carve, monogrammed with the artist seal
on the top's edge

Carved between 1930-1931

Exhibition model reference :

Salon des Artistes Décorateurs, Pavillon de Marsan (1921)

Provenance :

*Special commission from Madame Viellard
then by descendance until now.*

*Three examples identified by the artist in 1930, the first being
the one at the S.A.D. in 1921.*

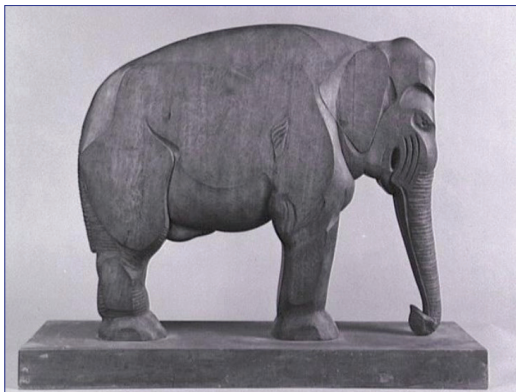
Artist almost exclusively animal, very comfortable in monumental sculpture, Le Bourgeois became familiar with the tools of the sculptor from childhood in his father's restoration workshop, who works for the Monuments Historiques and shared his taste for the Middle Ages.

As early as 1910, he was noticed by the great Parisian sponsors, such as Jacques Doucet at the Salon des Artistes Décorateurs for curious posts topped with carved wooden cats. He regularly presents panels depicting animals, and his decorative taste leads him to collaborate with Henri Rapin, whom he met in 1915, for the Pavillon of the Sèvres Manufacture during the International Exhibition of Decorative Arts in 1925

The highly stylized and geometric lines of these beasts are perfectly connected to the context of Art Deco, which found new inspirations in the development of cubist forms. The artist's forms are to be compared with the geometric research of the Martel brothers, with whom Le Bourgeois collaborates at the chapel of the Normandie liner.

Wood is his favourite material, which he uses for both decorative sculptures and furniture in which he adds low reliefs. He also offers architectural elements such as capitals or stair posts. Most of his low relief sculptures therefore favour the profile view, offering an archaizing inspiration to his subjects.

Our table elephant belongs to this category. Perched on a pedestal with steps, this piece of furniture reminds, by its material and aesthetics, the colonial furniture. The first table of 1921 exhibited at the Salon des Artistes Décorateurs was purchased by from Hubert Schlienger. A second one belonged to François Ducharne, collector of works by Rodin and Carrière. The third, ours, is that commissioned by Madame Vieillard in 1930 (letter next page).



Éléphant, wood, Paris, Centre Pompidou, purchased
by the French State in 1927.



Madame

Je viens calmer vos inquiétudes.
Là à l'heure actuelle, à l'état
d'ébauche, le pied de table ne vous
donnait pas une impression de
courdeur, je devais l'abandonner,
car j'en aurais plus le bois nécessaire
pour le sculpter. J'ai eu évidemment
un tort, celui de vous montrer une ébauche
chose qu'un sculpteur ne devrait jamais
faire. C'est oct, vous avez vu
chez moi un pied de table, destiné à
l'exposition coloniale et le dessin d'ensemble
de la table. Vous m'avez fait de vous en
faire une semblable, ce que votre lettre
du 17 oct. extrême me confirme. Je vous
fais ma confiance, et laissez à mon
travail le temps de trouver ses lignes
harmonieuses. J'ai fait l'âge des
tatonnements. D'ailleurs, cette table
a été exécutée une première fois en
1921 où elle figurait dans mon exposition
particulière au Pavillon de Marsan.

" This table was first executed in 1921 when it appeared in my private exhibition at the Pavillon de Marsan and was bought by a Grasse art lover, Mr Schlienger. I remade it a second time at the request of Mr Ducharme: it is in the same room as his Daumier, his Carrière and his Rodin "

et architectes par un amateur d'art de
Grasse, M^{re} Schlienger. Je l'ai refaite
une deuxième fois à la demande de
M^{re} Ducharme: elle figure chez lui
dans la même pièce que ses Daumier
ses Carrière et ses Rodin. Vous voyez
que vous pouvez me faire confiance
et me laisser achever mon travail tranquillement.
Vous l'avez certainement remarqué, mes
prix sont modestes et par conséquent il
peut en laisser place à des courtisanes.
Laissez moi aussi vous parler d'un
projet de monument: l'exécution ne
rentre pas dans le cadre de mes travaux
actuels. Aussi je vous demanderai
quand vous aurez choisi entre les trois
projets, d'en faire seulement un dessin
grandeur d'exécution, très explicite
tel que votre marbrier pourra exécuter
sans trop de difficulté et de souvenance.

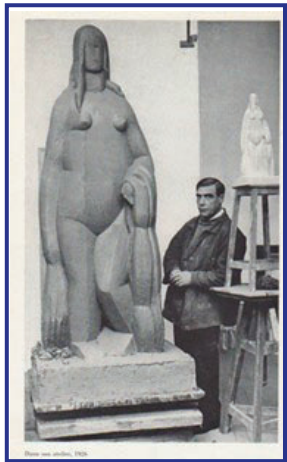
Veuillez vous, Madame, partager
avec Monsieur Vieillard nos bons
souvenirs, et accepter mes
hommages

J. P. Rouzeau
Rambouillet 11 dec 30

" D'ailleurs, cette table a été exécutée une première fois en 1921 où elle figurait dans mon exposition particulière au Pavillon de Marsan et achetée par un amateur d'art de Grasse, Mr Schlienger. Je l'ai refaite une deuxième fois à la demande de Mr Ducharme: elle figure chez lui dans la même pièce que ses Daumier, ses Carrière et ses Rodin "



Henri LAURENS (1885-1954)



STELLA (1933)

Relief after the commission for the Karl-Marx School in Villejuif
Bronze, richly shaded brown patina.

H : 43 cm, L : 38,1 cm, D : 1,8 cm

Example signed with the "HL" monogram, numbered "0/6" cast by
"C.Valsuani, cire perdue".

Circa 1954-1960

Provenance :

Galerie Louise Leiris (paperlabel 0 barré 8958/7958)

Certificate by Quentin Laurens including these information

Henri Laurens, son of a laborer, was born in Paris in 1885. Self-taught, the artist learnt himself drawing and modeling at a young age. He completed his apprenticeship under a stonemason who carved decorative apartment fronts, simultaneously taking evening courses with "Père Perrin" on Rue Turgot.

Before meeting Georges Braque in 1911, Laurens – influenced by Rodin – produced his earliest sculptures, exhibiting his works for the first time at the Salon des Indépendants in 1913. Shortly afterwards, Picasso organized a meeting between Laurens and Léonce Rosenberg. The collector enthusiastically purchased a few works and subsequently organized the sculptor's first solo show in 1916.

Without following a particular movement, Laurens began to work with cubist circles but left the movement during the 1920s. His oeuvre could be defined in two main periods: an initial cubist view from 1910 to 1920 where he worked primarily with cut-out shapes and stone, and a second period with pieces dominated by rounded and smooth forms. The artist worked largely in terracotta, suitable for his highly structured pieces, with a sense of monumentality, a quality particularly visible in this model.

In time, angular cubist forms were turned into rounded ones, and feminine models, amenable to the artist's new manner, established themselves as an essential facet of his inspiration. The works, moreover, reflected an increasing closeness with Matisse and his distinct style.

The artist's influence would be felt among sculptors including Moore and Lobo, and Giacometti recognized him as one of the most important sculptors of the 20th century. Laurens died on May 5, 1954 in Paris. Many of the sculptor's most important works are currently at the Musée d'Art Moderne in Paris.

As a member of the Association des écrivains et artistes révolutionnaires, Henri Laurens has been invited to the building of the Karl Marx School of Villejuif. This city in the south of Paris was between both World Wars a socialist community which was at the origin of the construction of several areas foreseeing the hygienist and sovietic architectural style of the 1940s.

The Karl Marx School was then an important inauguration, for it concentrates the participation of major artists from the period, like An-

Laurens, *Stella*, sculpture in aluminium for the Karl Marx School.



Henri LAURENS (1885-1954)

dré Lurçat, architect, his brother, Jean Lurçat, painter and upholster, and Henri Laurens, then at the acme of his career.

The latter created an allegorical nude female figure which was named Stella, after its star inscribed on a ribbon. Laurens and the architect chose to produce this monuemntal figure in a very modern material for the modenature of architecture, aluminium, emphasis the fact that a new era was coming. It's indeed an allegory of the importance of work (at first the rustic work in russian tradition) as a mind elevation. The fluidity of the composition is allowed by the curved line of the hanging arm followed by the ribbon in contrast with the straight angle of the left leg/hip and torso.



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,
on black wooden base (french customs label under and
Inventory Galerie Leiris number 5438)

Before 1954

Edition details :
Terra cotta edition at 6 or 8 examples + EA

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.



Jeanne PIFFARD (1892-1971)

CHEVAL MARIN

Varnished terracotta, with cream, green, brown shaded polychromy.

H : 48,9 cm, L : 75,2 cm, D : 25,9 cm

Signed "J. Piffard" - direct modeling, probably unique, French customs seal for an international exhibition probably, (cleaning and restoration report available)

Circa 1938

Exhibition reference :

Salon National Indépendant (scission SNBA) in 1938

Salon des Tuileries (1941)



Jeanne Piffard was born in Paris in November 1892 ; she entered early at the Jullian Academy, then at the Grande Chaumière one. She became the student of the animal sculptor Édouard Navellier. The latter will have an influence on her first works, especially for her first horses and for the *Jeune Âne*, that she exhibited at the first Salon des Artistes Animaliers in 1913. She practiced direct carve, like Mateo Hernández and André Abbal, that will encourage her to pursue her vocation. At the beginning of the 30's, she exhibited her artworks in the most renowned Salons : the Salon des Artistes Français in 1924, the Salon d'Automne since 1928, the Salon des Artistes Décorateurs and the Salon des Tuileries.

She continues to exhibit at the Société des Artistes Animaliers created by Armand Dayot, following the steps of Gardet, then, in 1931, she showed some of her works at the Société Nationale des Beaux-Arts, from which she will become the secretary ; she is approached by the Sèvres Manufacture in 1933 ... It's a very buoyant beginning for a young sculptor which career will pass a fundamental milestone in 1937 when she is awarded the first Grand Prix de l'Exposition Universelle, thanks to the main monumental door for the Centre Rural realized in collaboration with Jean Dunant. She took part in the exhibition "Les artistes de ce temps" taking place at the Petit Palais in 1938. She was still working during the WWII by receiving a commission for a faun with a water mirror, unfortunately it was cancelled at the Libération. From then, she went through a moral crisis and sets aside animal sculpture for religious art.

The most curious thing about her animal sculptor career was the contrast between the extreme rarity of her artworks on the market and her worldwide renown while less well-known fellow sculptors are much more represented in sales. Among her quite confidential production, we can mainly find terracottas, stonewares and ceramics, plasters and only three bronzes identified in the last three decades ; which we could add an other kind of production, with polychromic decorative edition such as the *Cheval* in Sèvres stoneware. Horses are central to her colourful bestiary. Our Gallery had by the past in her collections an original terracotta *Tête de cheval marin*, very closed to our model.

Our large seahorse, with a spectacular size and powerful expression, might have been exhibited at the Galerie Ror Volmar in Paris which supported the sculptor with several personal exhibitions. In 1955, Piffard organized with this Gallery a special exhibition "Le bestiaire imaginaire" including a selection of large mythological terracotta animals. Our piece could have been exhibited at this event and probably at a foreign fair or international exhibition, because of the customs ink stamp under the piece.

Customs ink stamp under the Seahorse.

Piffard, *Tête de cheval marin*, terracotta, former UDB Collection; Paris, private collection.



Georges VIOLET (1900-1977)

CANETON À TOILETTE (1944)

Bronze, richly dark red brown patina

H : 33,2 cm, L : 28,6 cm, D : 17,2 cm

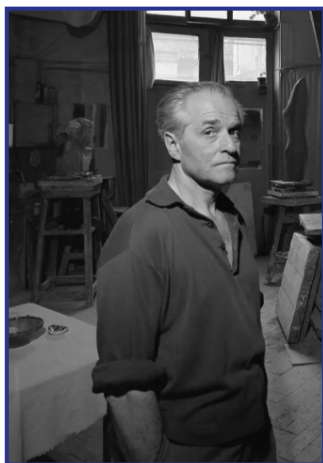
Artist edition signed "Violet",
cast by "Bisceglia Cire perdue" (seal).

Circa 1945

Exhibition reference :

One example at the Salon d'Automne in 1944 (plaster, cat. n°1330).

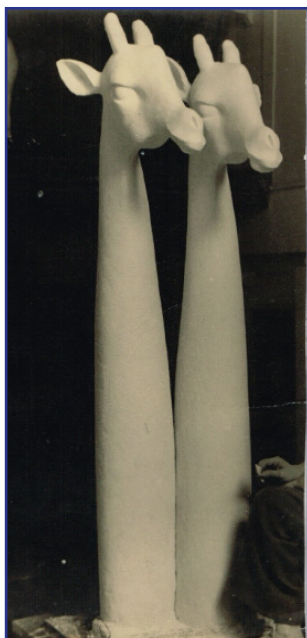
One bronze example at the Musée de Gajac (inv. 7341)



The artist in his studio, picture taken by Robert Doisneau.

Georges Violet was born in Versailles in 1900. He is best known for having painted several portraits of the writer and philosopher Saint Pol-Roux when Violet was just 25 years old. At the time, he produced a medallion with a profile that is now on his monument in Camaret sur mer, as well as a bust kept at the Musée des Beaux-Arts in Brest. The following year, the sculptor expressed himself in a completely different genre, by proposing a *Girafe* head one metre thirty high, which he had fun associating with one or more other heads of the same model.

Georges Violet's work is mainly made up of busts of celebrities from the 1940s and 1950s, such as the Countess Isabelle d'Indy-Harcourt. During the 1960s and 1970s, Violet explored a new form of expression through abstract sculpture, sometimes in aluminium cast. Trying himself easily to monumental work, Violet took part in the sculpture symposium organised in the park of the Faisanderie de Sénart.



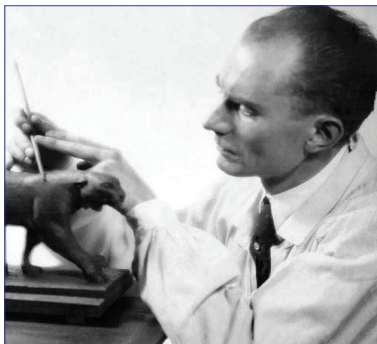
Girafes, old picture from the artist studio.



Caneton à sa toilette, marble or plaster (?), picture from the French National Archives, unknown location.



Armand PETERSEN (1891-1969)



***ANTILOPE DOS ROND* (1928)**

Bronze, richly dark brown patina

H : 21,1 cm, L : 19,1 cm, D : 7,9 cm

Lifetime cast signed "A.Petersen", artist edition
without foundry mark (sand cast).

Circa 1928-1940

Among the fifteen artists who carry out the renewal of animal sculpture in the first third of the twentieth century, Petersen is one of those whose corpus animalier is the most built but also the most restricted in production. There are several reasons for this, including his background, age and career choice.

The sculptor, of Danish origin, was born in 1891 in Basel, Switzerland, where he began his career in 1923 with the *Chien Rex*, his first work. The following year, he moved to Paris where, completely unknown despite a first trip before 1914, he was quickly integrated by the new animal school that already radiates in the world (Bugatti, Pompon, Sandoz ...). The sculptor then meets young artists already very active as Becquerel, Guyot and Godchaux.

In the Roaring Twenties, although he was not French – a serious handicap during the inter-war period – Petersen nevertheless produced his most important models. Exhibiting in many salons where the critics are always favorable, it is a few collectors and decorators who buy his first bronzes, as Leleu and Ruhlmann.

Then, in the early 40's, more than others as a foreigner, he suffered from the Great Depression which considerably curbs the Art market as a whole. Only the ceramics produced in Denmark allow it to survive. These reasons, as well as his shy and reserved temperament, explain the rarity of his bronzes on the market.

The both models are designed over the period 1927-1930: the *Antilope dos rond* and the *Jeune Antilope Kob*. And, they are known respectively in few examples, which confirms the confidential character of its production.



Armand PETERSEN (1891-1969)

***ANTILOPE KOB* (1929)**

First state

Bronze, richly dark brown patina

H : 23,7 cm, L : 20,9 cm, D : 6,7 cm

Lifetime cast signed "A.Petersen", artist edition
without foundry mark (sand cast)

Circa 1930-1940

The *Antilope Kob* or Cobe is one of the new sculptures presented by Petersen at the second exhibition of the "Animaliers", organized at the Galerie Brandt in 1929. From the *Antilope dos rond*, the animal has a less rounded appearance, a head with long, less turned, striped horns, peering into the surrounding steppes. The sculpture is structured for elevation: thin terrace, long legs and horns moving upward. The effect is thus more decorative and is similar to the treatment of the antelopes drawn from Jean Dunand's lacquered screens at the same time.

In 1956, Petersen revisits his *Antilope Kob*. Later in Age and maturity, the artist proposes an antelope that gets in appearance with a straight and fixed head port, according to the extension of the body of the animal. But more static, it has certainly lost this truth and naivety of the *Jeune antilope* in 1929. The artist then plans an enlargement of this second state in a size of 57 cm.



Armand PETERSEN (1891-1969)



***TAUREAU DE COMBAT* (1961-1963)**

Bronze, richly shaded clear brown patina

H : 17,7 cm, L : 32,9 cm, D : 10,6 cm

Lifetime cast signed "A.Petersen", "E Godard Cire perdue" seal, numbered "1/5".

Circa after 1963

Edition details :

Only lifetime example identified by us.



F.-X. LALANNE (1927-2008)

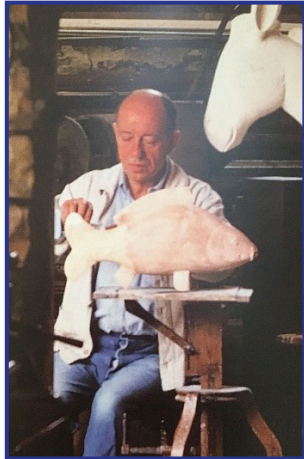
LE CHAT (1990)

Denée black marble with grey veins,
Sienna yellow marble for the eyes.

H : 14,5 cm, L : 30,9 cm, D : 14,7 cm

Artcurial edition (monogram and seal), numbered "EA 5/8" for
artist example 5/8 and purchased directly to the artist in 1999.

Carved in 1999



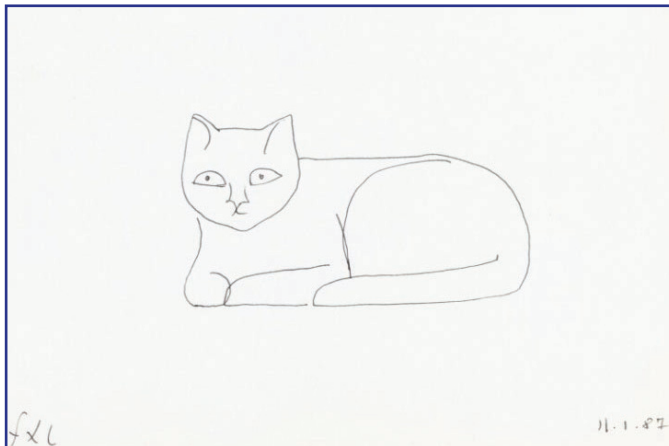
François-Xavier and Claude Lalanne are among the most inventive designers of the 20th century. They were friends of great personalities of the parisian artistic life, such as René Magritte or Yves Saint Laurent, with who François-Xavier collaborated for the decoration of the Dior boutique, Avenue Montaigne, in the 1950s.

The couple invented a new kind of furniture and decoration, with eclectic inspirations, from Antique to Surrealism, for example with the cutlery designed by Claude, which reminds the creation of Maret Oppenheim. They are particularly known for their wonderful bestiary, where a same theme is reused at a modest and monumental scales. Their most important models are the sheeps and the rhinoceros.

They have also a great interest in the use of material and the place of craftsmanship in Art. We could think to the examples of lamps in bird shapes, with a mix of copper and opaline glass. For some pieces, they worked in partnership with great French Maisons, like Daum.

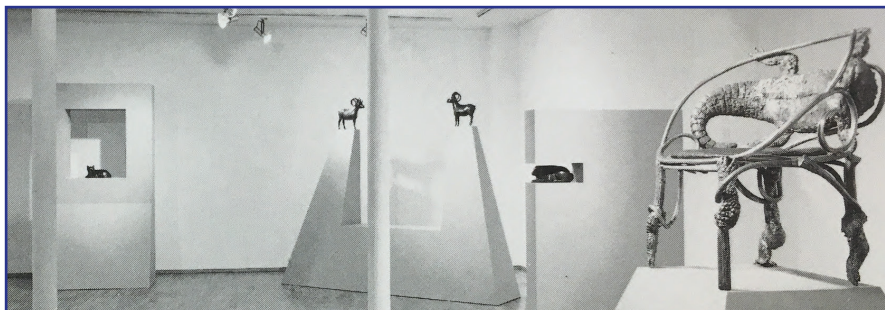
Their pieces are sought after by the most important collectors of modern art in the world.

The subject of the *Chat* was studied by F.-X. Lalanne from the 1960's, when he conceived his *Chat polymorphe*, a large utility object for storage. During this period, he created in the same state of mind the *Lapin polymorphe* or the *Baboon fireplace*. The *Chat polymorphe* has a straight head turned on the left, with symetric volumes, which can be seen in our model.



F. X. worked on more sculptural and smaller pieces during the second part of the 1980's, which will be exhibited at the Daniel Templon Gallery in November 1987, including several sculptures.

The *Chat*, almost life size model, hold an honoured place there, as the journalist Marielle Ernoult-Gandouet mentionned the fact that he was especially set there "as reclining on the edge of a window".



Le Chat, pencil sketch, 1987, offered at Sotheby's in 2021.

First exhibition of sculptures at the Galerie Templon in 1987. The *Chat* in the background presented as reclining on the edge of a window.



Philippe HIQUILY (1925-2013)

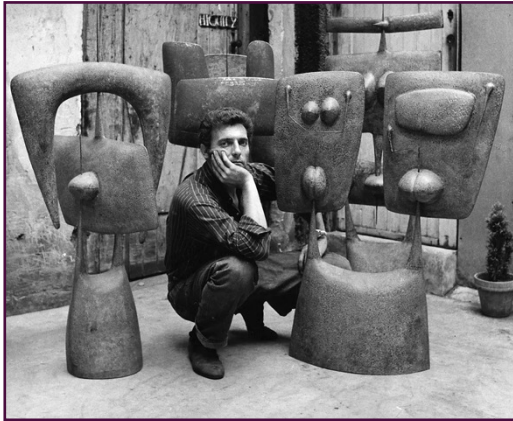
TABLE FEMME(1979-2011)

Hammered brass base
glass top with the artist monogram.

H : 77 cm, L : 160 cm, D : 160 cm

Lifetime example signed "Hiquily", numbered "5/8" from the original edition in 2011 after a sketch from 1979.

Made in 2011



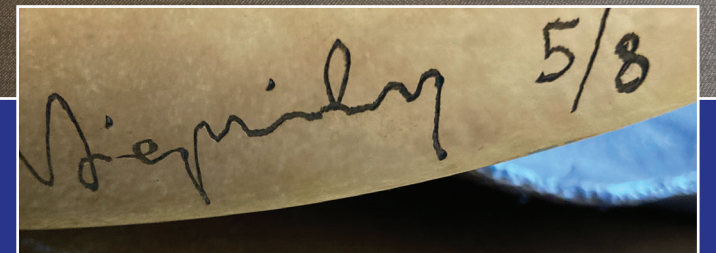
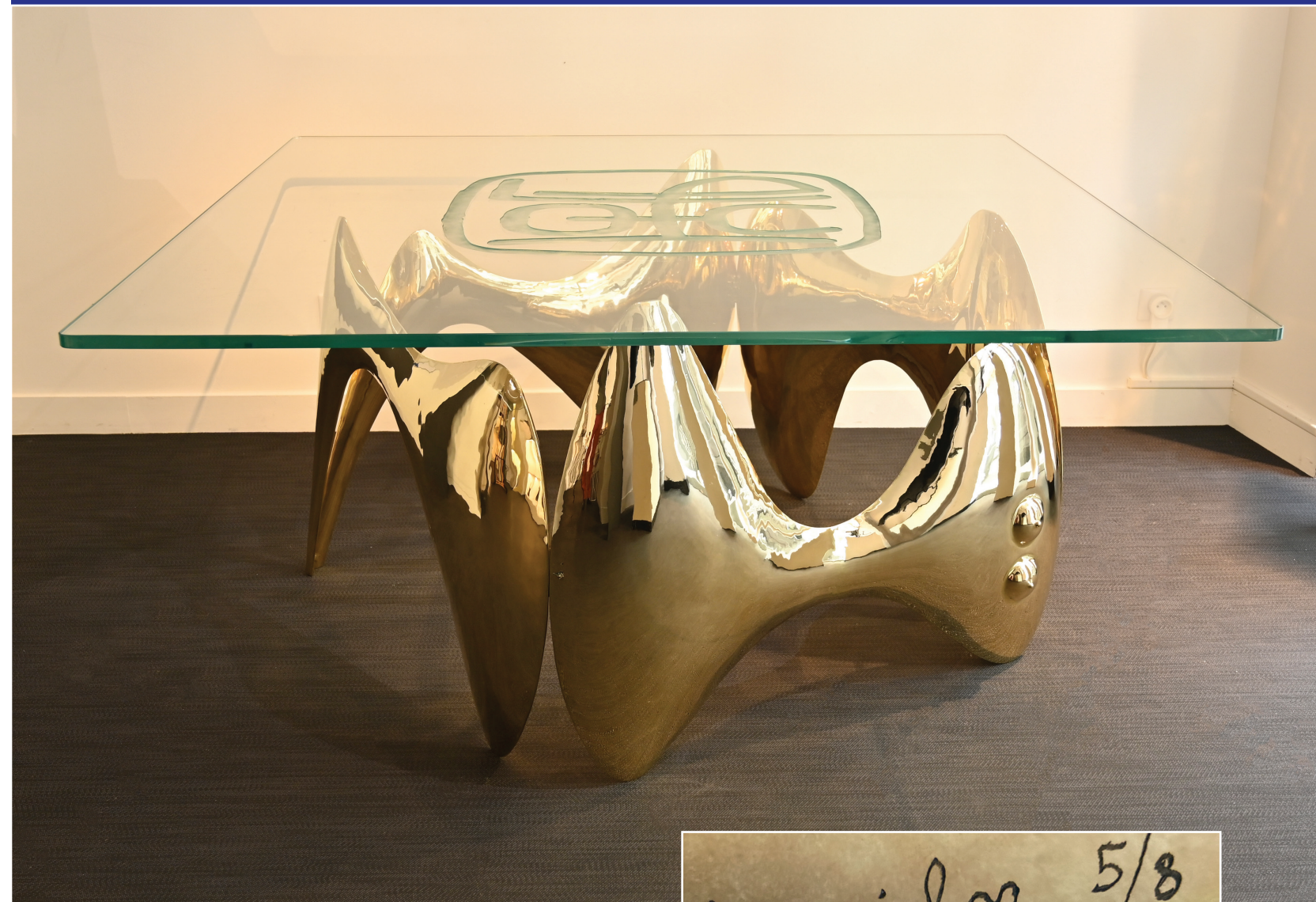
Born in Paris in 1925, Hiquily grew up in a scholarly atmosphere in his early age, which led to an interest in ancient culture, particularly Hellenistic. On his return after a two-years stay in Indochina in the late 1940s, the young man entered at the École des Beaux-Arts in Paris, where he studied sculpture with Janniot and Gimond. Awarded of the sculpture prize there in 1953, Hiquily's work associates quite quickly two main ideas: he became familiar with the technique of welded metals, which was prized by César, and he chose to draw inspiration from Cycladic shapes for his sculptures, which play on volumes with curves and counter-curves. This last stylistic aspect is supported by the use of welds to assemble curved metal plates, a technique also used in Ancient Greece.

The 1950s was a decade of Experimentation, as the artist sought to define his own artistic identity. During this period, he worked in the studio of Germaine Richier, for whom he created specific bases for his sculptures. The use of large flat surfaces arranged in space led him to study the work of Alexander Calder, who will be one of his closest friends. The mobile reinvents his vision, all the more so when it is motorised, with an existence of its own. The exhibition at The Contemporaries Gallery in New York in 1959 opened the door to international renown: he sold all the pieces exhibited and became friends with Noguchi, Rauschenberg, Man Ray and Marcel Duchamp. *Jeux de H* was acquired by the Guggenheim Museum on this occasion.

Midway through the 1960s, Hiquily became interested in a new material, polished brass, offering a mirror effect and a golden hue, which he used in his furniture from then. As Hiquily's reputation grew, he received commissions from major collectors of the period, including Marie-Noel de Noailles and the famous interior designer Henri Samuel. In the 2000s, hammered iron was added to his range of techniques, notably for his jewellery.



Cardboard sketch for the *Table femme*, 1979.



Antoniucci VOLTI (1915-1989)

FEMME DE TOURS or Mélancolie

Bronze, black shaded green brown patina

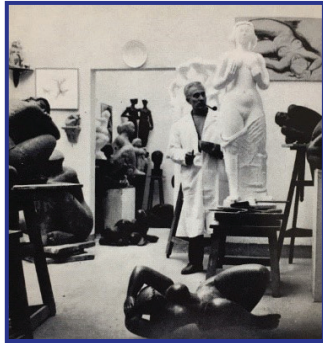
H : 56 cm, L : 157 cm, D : 80 cm

Bronze signed "Volti", numbered "4/6" from the original sculptor edition, cast by "Susse Fondeur Paris" (mark).

Cast in september 1990

Provenance :

Former Alain Delon collection.

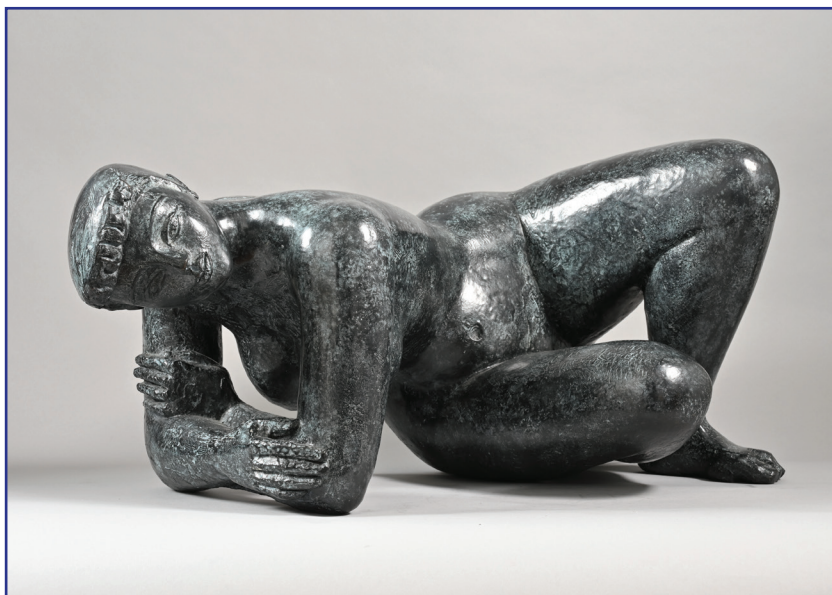


Born in 1915, Volti had a strong feeling all along his life with the city of Villefranche-sur-mer, in the south of France, where he has developed his own artistic identity. He studied at the Decorative Arts School of Nice from 1928 to 1932 before arriving to Paris to enter the Fine Arts School. His main subject is almost exclusively devoted to the female body, as bathers or in a meditative state. From the south of France, he was strongly influenced by the antique inheritance of the Romans and the Etruscans, but he has assimilated also Maillol's or Henry Moore's works. Smooth shapes are characteristic of his style and he inscribed his practice in the material tradition by proposing pieces in marble, in stone but also terracotta. These different materials show his interest to study material possibilities, aiming to imitate the skin, like with his stamped terracotta. Like Maillol, he conceived large scale works, set on the floor without any base, to alleviate the composition, like in his reclining figures.

He became professor of wood sculpture at the Applied Arts School after 1950. This practice will have a strong influence on how Volti deal with the treatment of the surface in his production.

From the 1950's, he began to gain notoriety and the State bought some pieces like the *Femme*, purchased in 1955 (Paris, Centre Pompidou, inv. AM1000S) or the *Trois Grâces*, purchased in 1959 (Paris, musée d'Art Moderne, AMS1). This latter model will be also used as a monument in Nice inaugurated in 1961.

From this moment, the sculptor was commissioned for monuments, like the War Memorial at the l'Ile Rousse in 1954 or the *Méditerranée* for the building of the same name in Nice, following the retrospective of the sculptor career in 1959.



NU ALLONGÉ or FEMME CHIFFONNÉE (1967)

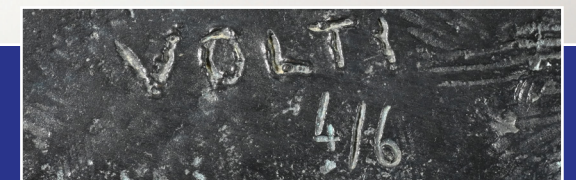
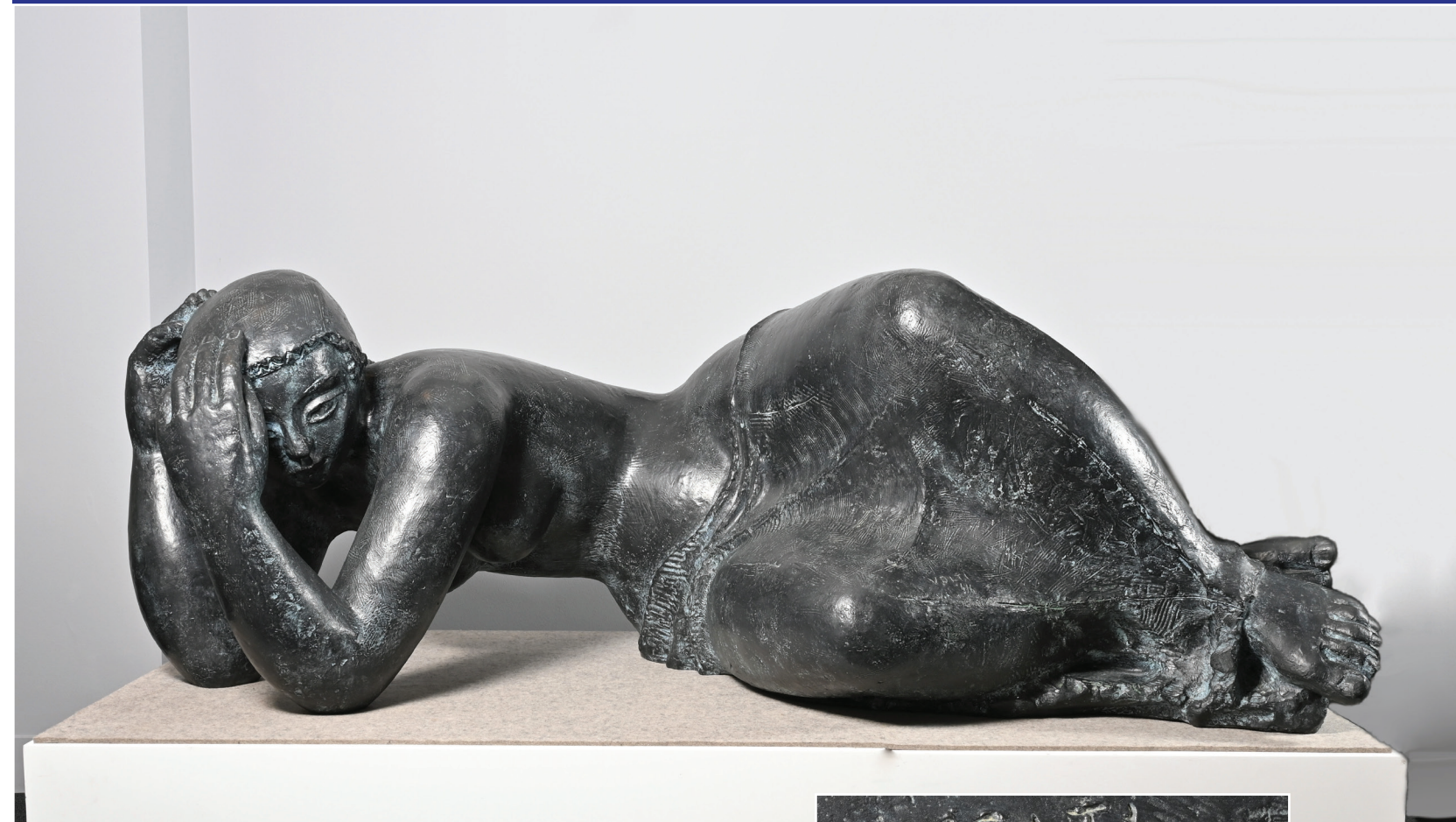
Bronze, *H : 35 cm, L : 78 cm, D : 42 cm*

Lifetime cast signed "Volti", numbered "5/6", cast by "Susse fondeur Paris" (mark),

Cast in 1981

Former Alain Delon collection.

A certificate by the artist's heir could be provided.



Hubert LE GALL (Born in 1961)



Hubert Le Gall is the French designer well known by collectors for his iconic furniture designs like his mirrors with golden oval arrangements, *Mulux*, *Romulus*, *Spirus*; the *Marguerites Tables* in bronze, and its variations of chests of drawers like the *Anthémis* model.

He is also an exhibition designer for museums, including the Musée Jacquemart-André or the one dedicated to Cézanne at the Musée d'Orsay in 2017. He designed an exceptional set of new models intended to be exhibited in 2021 at the neo-Greek Villa Kérylos in Saint Jean Cap Ferrat,

He particularly impressed us recently, with latest developments in his work, with an approach of animal sculpture and especially a rather humorous dimension as it can be seen in his appliques *Roméo et Juliette*.



LAMPADAIRE PIC POC
H. 168 cm L. 70 cm



MIROIR GRAND LOOPY
H. 129 cm L. 125 cm



DAY DREAM
Console
H. 90 cm L. 170 cm D. 65 cm

UMBERTO (Born in 1971)



CHRYSAORA (2023)

Légèreté

Bronze, *H : 66 cm, L : 53.4 cm, D : 32.2 cm*

Artist example signed "Umberto", numbered "1/8" from the original limited edition, "Atelier France Bronze" founder seal.

Cast in 2023

Born in 1971, Umberto has travelled to Japan as a young photographer. He was then inspired by Japanese culture with its Meiji bronzes he thought about for his later works focused on seafloor animals.

Meanwhile, he worked for about ten years as a model maker, a designer and a visual artist for entertainment, layout and advertising, where he acquired many various creative and production techniques. After that, he worked in the Louvre's statue moulding workshop and then in an art foundry where he discovered a more traditional technique of moulding. He became fond of clay and plaster moulding.

For the last fifteen years, he developed a very original artistic identity, with black patina playing with light, large size and smooth shapes.

The elegance of his animals has been recognized by international interior designers and allows him to get twice a David Shepherd Foundation Awards (London) and the Prix Sandoz in 2022 for his whole Œuvre.



KNOSSOS

Bronze, *H : 82 cm, L : 38.2 cm, D : 30 cm*

Artist example signed "Umberto", numbered from the original limited edition, "Atelier France. Bronze" founder seal.

Cast in 2023



ALCARON (2023)

Scorpio from North Africa

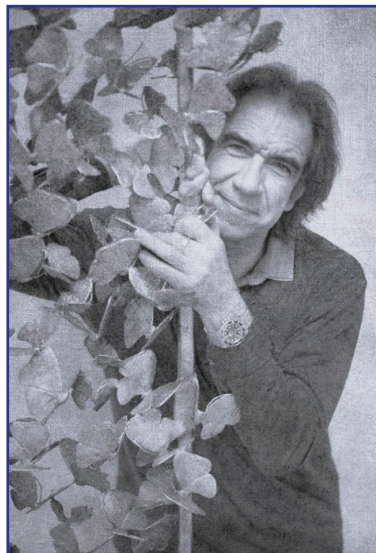
Bronze, *H : 44 cm, L : 45 cm, D : 66,5 cm*

Artist example signed "Umberto", numbered from the original limited edition, "Atelier France Bronze" foundry seal.

Cast in 2024



JIVKO (Born in 1963)



CONSOLE AUX DEUX HIBOUX

Variant with two owls, foliage and curved strut.

Bronze, richly shaded clear brown patina.

H : 90 cm, L : 115 cm, D : 32 cm

Artiste example signed "Jivko", numbered "1/1".

Cast in 2024

Jivko was born in Bulgaria on February 14th 1963. Trained at the Fine Arts School of Sofia (1984-1985), then in Prague (1985-1990), he came at the Fine Arts School in Paris to develop his skills, where he was invited from 1990 to 1992.

In 1992, he got a Pierre-Auguste Renoir scholarship, which let him the opportunity to stay in the Impressionist master studio, which was turned into a Foundation in Essoyes, Aube.

Seduced by the country and hospitality, he decided to set in the surroundings of Paris and applied and received the French Nationality.

Talented sculptor with prolific rythmn, Jivko created many models inspired by mythology (le *Minotaure*, *Bacchus*, *Icare*...), uses and manners from his childhood period (*Cadeau de Dieu*, *L'âme du poisson*, *Souvenir de jeunesse*...) or by emotions influenced by the everyday life (*Après le concert*, *La Chouette*...) Decorative Arts also interested him, with various models of candelabras, consoles, tables, lamps...

A retrospective was dedicated to his works in the Orangerie at the Palais du Luxembourg in Paris in 2006. The same year, the French President Jacques Chirac commissioned one piece from him for the French State.

His work is timeless although the treatment of material and surface is deeply contemporary.



CONSOLE AU HIBOU

H. 89 cm L. 90 cm D. 32 cm





Fratin, *Lion et buffle*.

The Gallery is delighted to announce the upcoming publication of the catalogue raisonné of sculptures by Christophe Fratin (1801-1864).

Michel Poletti & Alain Richarme identify the rare works by the sculptor including the original terracottas.

Please send us, with dimensions, high quality pictures (even taken by a smartphone) of the general view of the piece, important details, signature, underside and marks.

Unique email contact : fratin@universdubronze.com

REMERCIEMENTS

Michel Poletti and Alain Richarme thank Yannick Bapt and Charline Bessière for their daily precious help, Laurent Belloni and Roger Basille from Studio Sébert for the quality of the pictures.

They also thank Beatrice Tupinier-Barillon from the Louvre Museum; Paul-Louis and Flavie Durand-Ruel; Chloé Lendroit from the Musée des Années 30; Véronique Sevestre from the Musée des Arts Décoratifs; Claire Martin from the Petit Palais; Edoardo Armando from the Biennale Library, Venezia; Monsieur Jean-François Delamarre and all those who contribute to this publication.

Printed under the imprimerie Marie Press, Honfleur,
in February 2025.

©Univers du Bronze - M. Poletti & A. Richarme for the written parts.

