PROANTIC
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Bernard Vié (born 1947) Bronze "the Crossbowman" N°5/8



1 800 EUR

Signature : Bernard VIÉ (né 1947)

Period : 20th century

Condition : Parfait état

Material : Bronze

Description

XXth sculpture in patinated bronze signed B.VIÉ (Bernard Vié) bearing on the terrace the stamp of the foundry "Foundry of the Plain wax lost" and the proof of foundry 5/8 Allegorical subject representing a Crossbowman. Model listed in the artist's work and entitled -Guillaume Tell- creation around 1994. Good condition, dimensions: 41 cm. Note that the bronze sculptures of the artist are currently trading between 2000 and 6000 euros in modern art galleries. Exhibitions: Numerous public and private commissions outdoors. Numerous personal exhibitions from 1990 to 2005 in Paris in the provinces, and abroad. - MAC 2000, 1990, 1991, 1994 - Contrast-Fernet Gallery Brussels 1993, 1995 - Pieter Bruegel Gallery, Amsterdam, 1994 - Schoeni Art Gallery Hong-Kong, 2001,

Dealer

Galerie Tramway
marchand d'art, gestion du patrimoine
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2003 - Parktheater Iserlohn, Germany Bernard Vié (born in 1947)After his training as an architect at the National School of Fine Arts, Bernard Vié is divided between the visual arts and his liberal activity as an architect from 1973 to 1988. Since then he has devoted himself entirely to sculpture. His work is divided between, on the one hand, the creation of works presented in galleries, and on the other hand, larger-scale creations integrated into the built space and the landscape. In recent years, painting has taken a real place in his activity. He has carried out numerous public and private commissions in France, including five in Paris. Taking advantage of his past experience as an architect, he likes to compose with landscape and architecture. While his small sculptures are always figurative, the larger his works become, the more they are a game of assemblage moving away from the motif. They become constructions, thereby joining neighboring architectural compositions. Each site leads to new thinking and a variety of material choices. But we find everywhere the idea of a character, often translated by the only eloquence of his gesture and by a dynamic. The opposition of two materials (for example granite and bronze) allows him to associate introversion and freedom, mass and lightness, statism and movement. His productions oscillate between a secret and tender intimacy, and the often baroque lyricism of a grand theatricality. In a very personal drawing we feel his excessive ambition to simply express life.