



Lemire Charles Gabriel Sauvage Dit Bronze Early 19th Century Child With Arch



9 800 EUR

Signature : LEMIRE Charles Gabriel Sauvage dit (1741 / 1827)

Period : 19th century

Condition : Parfait état

Material : Bronze

Height : 47 cm

Description

LEMIRE Charles Gabriel Sauvage (1741 / 1827)

Sculptor.

Child in the bow.

Original bronze beginning of 19Th century brown patina signed on the back resting on a Sèvres base red marble .

Height : 18,5 in

Model created by Lemire for the Exhibition of 1814.

Museums : Paris (Musée du Louvre)

Literature : Bénézit , Bronzes in the 19Th century , Dictionary of the sculptors by Pierre Kjellberg .

Sauvage Charles Gabriel says

Lemire-Sauvage.French sculptor (born on April 24th, 1741 to Lunéville (Meurthe-et-Moselle), died in 1827 in Paris), son of a caster, Lemire

Dealer

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works very young, in 1759, to the studios of modelling of the factory of Niderviller. He assures the direction during about twenty years. He exposes in Paris from 1808 till 1819 and wins a medal in 1808. We quote from him The Innocence, marble for the Ministry of the Interior, now to the Museum of Tours and The genius of the Poetry of the Museum of Marseille. The Louvre can of he: love putting a rope in its bow. **BRONZES**

At the beginning, there is a clay which the hand molds, which the tool crosses. Then, with the aid of the mould, the power of the fire, the fragile sketch is going to congeal in the hardest and the most resistant alloy which is: the bronze.

This manufacturing process - the alloy of the copper and the tin - go back up to the third millennium before J.C.: the bronze age was an essential stage in the technological and social evolution of the humanity. From the very beginning, this technique allows to reproduce weapons, jewels, figurines and bowls of all kinds, propagated in all the Mediterranean Basin, in the Middle East and even in China - In the Renaissance, appears the statue, the work of art, unique objet d'art, melted at the request of a big collector. But, very fast, the request is such as build up themselves the workshops of casters, in Italy, in France, in Germany or in Flanders, which reproduce faithfully, in reduced dimensions and in large number, the leaders of works of the antique sculpture.

Then, in 17th and 18th centuries, we see raising drawing up itself in parks, places of cities, royal effigies, allegorical or mythological groups which we find, in reduced size, in hallways and lounges of mansions - Appear, also, bronzes of ornament of furniture, chandeliers and objects of furnishing, finely worked.

The success of the reproductions of the ancient works continues for all 19th century and, until our days - but, from the first part of the 19th century, the sculptors did not escape the influence of the romantic movement. They are thus going to

attempt to translate, with exactness, what the world offers of life, movements, efforts, anecdotes: the work, the maternal love, the childhood, the grace . The momentariness of gestures and the attitudes are excited in all the subjects as well of farmers, of workers, of ploughmen, of young and attractive women or of busts of famous characters - without forgetting the familiar or wild animals - the animal sculptor Antoine Louis Barye acquired an enormous success, followed, later by Rembrant Bugatti - Among the sculptors of diverse subjects, let us quote: Albert Ernest Carrier - Belleuse, Mathurin Moreau and the other members of his family, Alexandre Falguière, Alfred Boucher, James Pradier, and talented Jean-Baptiste Carpeaux and Auguste Rodin who will reveal the movement impressionist - And just like Rosa Bonheur or Daumier, some painters also practised the sculpture, such: Auguste Renoir, Henri Matisse, Edgar Degas or Paul Gauguin.

But, you should not forget the importance of the role of the caster in the execution of bronzes: he is major - if the initial work of art is executed by or supervised by the sculptor, the reproductions are left with the knowledge of the caster . - the bronze " of edition " takes its development in the second half of the 19th century. The editor, who is mostly the caster , buys to the sculptor certain number of models, matched by the right to reproduce them in more or less large number and often in several dimensions.

So, Ferdinand Barbedienne who his company in 1838, is going to become the big specialist of these bronzes of edition to the unlimited editions - as well as Susse brothers who signs, in 1841, one of the first contracts of edition with Pradier - All the sculptors are thus going to work in close collaboration with their caster : on every quality work, we so find the signature of the sculptor and the stamp of the caster .

Some works were the object of limited editions and numbered bringing them a capital gain , but the big marks of foundry produced quality

bronzes which are of real oeuvres of art and

whose value appreciates aesthetically by:

- The chasing must be precise, details returned with accuracy - herpatina in the multiple and subtle nuances: black, brunette, green, medal patina , golden or silvery -

- the cast iron: the fineness of the metal implies a big skill on behalf of the caster -Some sculptors associated the bronze with the other materials as the marble, the ivory, the rock crystal or stones semi - precious bringing a quotation more high to the objet d'art .

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