



Secessionist Cup In Hard Stone, Amethysts And Mother-of-pearl In The Style Of Gustav Gurschner



3 500 EUR

Period : 20th century

Condition : Très bon état

Material : Other

Height : 17 cm

Description

A very beautiful and extremely rare hard stone bowl, possibly stromatolite, from the Art Nouveau period. Certainly Viennese Secession and in the taste of Gustav GURSCHNER (1873 - 1970). The upper rim of the bowl is decorated with geometric designs in gilt brass with Celtic motifs and inclusions of black glass on two sides and amethyst on the other two sides, in the style of Alfred Daguet or Mia Cranwill. The gilt bronze double ring supports the bowl. The central shaft is fluted with mother-of-pearl strips mounted on a wooden base. The octagonal base is also in hard stone, with floral motifs on the top in typical French Art Nouveau style.

Gustav Gurschner (1873 - 1970 / 1971) was an Austrian sculptor whose works ranged from

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monuments to decorative objects for everyday life. The son of a surveyor, he trained at the Technical School of Wood Sculpture in Bolzano and then studied at the Academy of Arts and Crafts in Vienna. After his compulsory military service, he went to live briefly in Munich. In 1897 he married Alice Pollak and the couple moved to Paris, where Gurschner studied with Ville Vallgren. During his years in Paris, he was influenced by Jean Dampé and Alexandre Charpentier in their reworking of everyday objects. In 1898, he exhibited at the Salon du Champ-de-Mars and his success attracted the attention of Viennese artists, who invited him to take part in the inaugural exhibition of the Vienna Secession in 1898. Later that year, the couple left Paris to return to Vienna. Breaking with the Secession, Gurschner joined the Hagenbund, to which he felt closer. In addition to an abundance of arts and crafts of all kinds, Gurschner created a large number of sculptures (busts, portraits in bas-relief), medals and plaques. Outside Austria, he is best known for his household objects imported by New York galleries. In 1901, the New York Times recognised him as a leader of the Art Nouveau movement, second only to Ville Vallgren. His highly elegant designs bear the hallmark of a dual cultural heritage: the sinuous lines of French Art Nouveau are tempered by a more Germanic rigour and taste for symmetry, with Celtic symbolism in the decor.

Condition: very good, despite 2 pieces of amethyst missing and scratches from use on the hard stone.

THE PHOTOS SERVE AS A DESCRIPTION.

For other photos, please contact me.

Signature: none.

Dimensions :

Base: Length 9.8 cm - Width: 9.8 cm.

Cup: Length 13 cm - Width: 13 cm.

Total height: 17 cm.

For information: the price indicated is without shipping.

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