



PROANTIC

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Jeune Femme Debout, Les Bras Sur La Tête - Bronze By Henri Parayre (1879-1970), 1929



16 500 EUR

Signature : Henri Parayre

Period : 20th century

Condition : Très bon état

Material : Lead

Height : 61.5

Description

Henri Ernest Parayre's Jeune femme debout les bras sur la tête is a striking embodiment of early 20th-century French sculpture, seamlessly blending classical inspiration with the emerging modernist aesthetics of the interwar period. Created in 1929, this hammered lead (plomb martelé) sculpture, standing at 61.5 cm, presents a young woman in a moment of quiet contemplation, her arms raised above her head in a gesture that is both natural and introspective. Her body, elongated and subtly stylized, follows the refined elegance characteristic of the Art Deco movement while still retaining echoes of the classical tradition. The surface of the sculpture is textured with a hammered finish, a distinctive technique that enhances its tactile depth and enriches the interplay of light across the form.

Dealer

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Unlike the smooth, polished surfaces often found in bronze works, this treatment lends the figure an organic quality, emphasizing its sculptural presence and enhancing the expressive force of the composition. The woman's face, with its softly delineated features, carries a quiet, almost melancholic introspection, while her gently curved posture suggests a delicate balance between vulnerability and poise. Parayre's approach aligns him with a lineage of French sculptors who sought to fuse classical ideals with modernist abstraction. His work bears affinities with the creations of Aristide Maillol, whose simplified, harmonious female figures share a similar sense of timeless serenity. At the same time, the stylized elegance and rhythmic contours of this piece place it firmly within the Art Deco movement, drawing parallels with sculptors such as Joseph Bernard and Charles Despiau, who sought to strip forms of superfluous detail while preserving their emotional resonance. The choice of lead as a medium is notable. Less frequently employed than bronze, lead's malleable nature allowed Parayre to achieve a unique surface quality, adding a raw yet refined dimension to the work. This departure from conventional materials further underscores his experimental sensibility and his willingness to push the boundaries of sculptural tradition. Documented in Laurent Fau's 2012 monograph on Parayre, *Henri Parayre, Chemins d'encre*, this particular model appears on page 162 under the title *Femme à la chemise*, confirming its place within the sculptor's body of work. This scholarly reference not only attests to the sculpture's authenticity but also situates it within the broader context of early 20th-century French figurative art. Parayre's *Jeune femme debout les bras sur la tête* is more than a mere study of the female form; it is a meditation on grace, introspection, and modernist refinement. The sculpture captures an ephemeral moment, frozen in lead, where movement and stillness coexist in perfect harmony. Balancing strength and fragility, realism and stylization, this work

stands as a testament to Parayre's mastery of form
and his ability to evoke profound emotion
through the simplest of gestures.