



PROANTIC  
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## La Posada - François-rupert Carabin (1862-1932)

16 000 EUR



Signature : Carabin

Period : 20th century

Condition : Très bon état

Material : Bronze

Height : 24 cm

### Description

A bronze group with a silvered patina

Signed on the base "R.

Carabin"

Old cast

Numbered "5"

France

circa 1901

height 24 cm

length 26,5 cm

depth 9 cm

A similar model is reproduced in "F.R. Carabin, 1862-1932», N.

Lehni, E. Martin, Ed. Les Musées de la Ville de Strasbourg, 1993, p.79, n°48.

### Dealer

Galerie Tourbillon

Specialist Sculptures 19th and 20th century, Art Nouveau

15 rue drouot

Paris 75009

## Biography :

François-Rupert Carabin

(1862-1932) was a sculptor, medalist, goldsmith, cabinetmaker and photographer

from Alsace. Carabin emigrated to Paris with his parents following the

Franco-German War of 1870. He did not return to Alsace before taking the post

of Director of the School of Decorative Arts in Strasbourg in 1920 : his

training as an artist was only made in Paris. This training began with an

apprenticeship at Jouanin, an engraver on

cameos, from 1878 to 1882, then, this

profession falling gradually into disuse, Carabin worked as a sculptor in the

Faubourg Saint-Antoine. He also followed the evening drawing classes of Perrin.

Between 1883 and 1885 he attended dissection halls at the Faculty of Medicine

to study anatomy. There, he met a mortuary

masker, Jules Talrich, who pushed

him for a time to practice this profession to obtain a source of additional

income. Carabin frequented the cabarets and cafes of Montmartre ("The

Black Cat", "The New Athens"... ) and

collaborated with Henri de

Toulouse-Lautrec between 1892 and 1894 to

produce works on the theme of

brothels. The 1910s saw Carabin's success, but

with the First World War, orders

became scarce. In 1916, he had a violent

haemorrhage which diminished him

appreciably. Nevertheless, in order to support his

family, he entered Dunlop as

an advertising agent in 1916. The character

retained his erotic inspiration

since in 1919 he exhibited at the Salon of the

National Society of Fine Arts a box

with the theme of Sapphic love, entitled "Chaste

look, leave me

closed".

After the war, and with the return of Alsace to France, François-Rupert Carabin returned to Strasbourg and held the post of Director of the School of Decorative Arts in Strasbourg from 1920 until his death in 1932. During these thirteen years, he seemed to devote himself almost exclusively to teaching. His artistic production dried up considerably during the 1920s: he seemed to have abandoned the wood carving and the furniture pieces that made his reputation for making some wax statuettes, in line with the "Loïe Fuller" series, such as "The Racquet Player" or "The Javelin Thrower". It is known to him only two monumental works from 1920, the War Memorial of Saverne and that of Lutzelsbourg.

His experience as a woodcarver made him aware of the problems of mass production of furniture copying the old styles, Carabin announced early his desire to "make the furniture unique, adapted to our needs, occupy the final place for which it would be designed and as ornamentation as subjects adapted to its destination. Carabin's concerns were in tune with the late nineteenth-century decorative arts revival movement, which sought to create a new style to end the pastiche of old styles. In line with the renovators of the decorative arts, Carabin was not limited to furniture and explored other forms of art, such as sculpture of bronze statuettes, with the series of "Loïe Fuller", and even ceramics. His task was not easy: the group of Independents, including Carabin who was one of the founders, refused to expose his bookcase made for Montandon, just because "the following

year we could sent pots  
room! ". The year 1891 saw the decorative arts  
admitted to exhibit at the  
Salon des Beaux-Arts, which allowed Carabin to  
present his bookcase. In the  
1890s, Carabin was part of the artist group,  
initially called The Five (then  
Society of Six), which in 1898 was transformed  
into an artistic movement,  
"Art in Everything", with the contribution of  
Tony Selmersheim, Henri  
Sauvage, Étienne Moreau-Nélaton, Jules Desbois,  
Paul Follot and René Guilleré.  
From 1893, he exhibited each year at the Salon of  
Free Aesthetics in Brussels  
and began to acquire some official recognition:  
the same year, he obtained the  
academic palms, followed by the Legion of  
Honor in 1903. Throughout his career,  
Carabin reflected on the question of the  
decorative arts, their teaching, the  
means to ensure their renewal in France. He  
openly criticized the division  
between "great art" and the decorative arts,  
relegated to the rank of  
industrial art during exhibitions.