



PROANTIC
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Turkish Horse - Antoine-louis Barye (1796-1875)



4 800 EUR

Signature : Barye

Period : 19th century

Condition : Très bon état

Material : Bronze

Height : 12,3 cm

Description

"Cheval turc, antérieur
gauche levé, terrasse carrée"

Bronze sculpture with a nuanced dark brown
patina

Signed " Barye " on the
base

Cast by " F. Barbedienne "
(inscribed with the foundry mark).

France

circa 1890-1900

height 12,3 cm

length of the base 12,5 cm

This is the small size of the "Turkish Horse",
which we also offer in
medium size (height 18.5 cm) and large size

Dealer

Galerie Tourbillon

Specialist Sculptures 19th and 20th century, Art Nouveau

15 rue drouot

Paris 75009

(height 29 cm).

A similar model is reproduced in "The Barye Bronzes", Stuart Pivar, England, 1974, p.206.

our web catalog link

: [https://galerietourbillon.com/barye-antoine-louis-cheval-turc/Galerie Tourbillon : Free valuation - Buy and Sell at best prices](https://galerietourbillon.com/barye-antoine-louis-cheval-turc/Galerie%20Tourbillon%20-%20Free%20valuation%20-%20Buy%20and%20Sell%20at%20best%20prices)

Biography :

Antoine-Louis Barye (1796-1875) was a French sculptor, known for his animal sculptures. His sketch practice done in the wild, according to the animals of the Jardin des Plantes in Paris, led him gradually to also practice painting.

Placed early in Fourier, an engraver on steel manufacturing metal parts for the uniforms of the Great Army, he learned all areas of metal processing and became a peerless worker. He entered the Ecole des Beaux-Arts in Paris in 1818, where he received classical training in the workshop of the sculptor François Joseph Bosio and the painter Antoine-Jean Gros. He graduated in 1820, the second prize for sculpture in Rome for his "Cain cursed by God". It was in 1831

that Barye became known to the public exhibiting then his "Tiger devouring a Crocodile", tormented and expressive work, which ranked as soon as the first Romantic sculptor, and causing admiration criticism. He now produced numerous masterpieces, often of small dimensions, that will enrich the collections of fans on both sides of the Atlantic. In 1833, Barye exhibited at the Salon his "Lion and Serpent", a king's command to the Tuileries Gardens, an allegory of the monarchy crushing

sedition, three years after the July Revolution.

Critics are enthusiastic but it's not necessarily the case of his colleagues.

In total contrast to the supporters of the academy who then ruled the

Institute, Barye opened a foundry and edited

himself his production, using

modern techniques of his time. Like the Romantic

artists of his time, Barye

appreciated the exotic and the Middle Ages. He

preferred bronze to marble

because too cold. The style of Barye settled down

from 1843. He gave his human

figures inspired by Greek models, such as the

bronze group of "Theseus and

the Centaur Biénor", an energy and a movement

specific to the romantic

vision .

Barye's Republican ideas do not prevent him from binding with

Ferdinand-Philippe d'Orléans, for whom he made

a table centerpiece. He became

one of the favorite sculptors of Napoleon III,

under whose reign he produced

monumental works such as "Peace", "Strength",

"War"

and "The Order" for the decoration of the new

palace of the Louvre

and an equestrian statue of the emperor for the

gates of the Louvre. Despite

his business and practice of art that confused

members of the Institute, they

finally welcome within them in 1868, and Barye

knew recognition in the last ten

years of his life.