



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Wild Boar - Alfred Dubucand 1828-1894

800 EUR



Signature : Alfred DUBUCAND 1828-1894

Period : 19th century

Condition : Bon état

Material : Bronze

Length : 15

Width : 7

Height : 7

Description

Period Circa 1867-1883 for the head model

School French school of animal sculpture

Dimensions Height: approx. 12.5 cm Width:
approx. 7 cm Length: approx. 15 cm Ovoid base:
approx. 15 X 7 cm Weight: 1,408 grams

Signature Signed intaglio on the motif On the
edge of the terrace, the founder's signature:

Patrouilleau Edit. Foundry and art publisher in the
first part of the 20th century (circa 1890 - 1914),
this publisher is renowned for the quality of its
alloys, as well as the precision of its chiseling,
and the meticulousness brought to the finishes.
The sculptor captured this wild boar, frozen by
fear. The wild boar, with its short, swift legs and
sharp tusks, is a surprisingly shy animal that
avoids humans as much as it can. However, it
becomes fearsome and ferocious if cornered.

Dealer

Les Trésors de Gamaliel

Bronzes d'édition & Peintures XIXème début XXème

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Known since Antiquity (remember the Erymanthian boar, fourth of his twelve labors, which Odysseus defeated). A symbol of courage and savagery, a mythical animal for some, a brutal and unbridled beast for others, the boar is intertwined with human beliefs and daily life. Hunting it is a human ordeal. What hunter has not dreamed of chasing a boar and being the victor? Albert Dubucand, a great lover of nature and animals, and a great hunter before the Eternal, could not fail to give his version of it with his fine and precise chisel. Alfred DUBUCAND came to sculpture late in life. The Salon Booklets state that he was a student of the great animal sculptor Antoine-Louis BARYE (1795-1875) and of Pierre Louis ROUILLARD (1820-1881), his near contemporary, also a renowned animal sculptor, but they are silent on the motivations that ultimately led him to this art. Alfred DUBUCAND presented his first work at the 1867 Salon. With remarkable regularity, he was present at each Salon until 1883, presenting two works. One, a new work in wax (or plaster) the other in bronze, which is in fact the work presented in wax the previous year. In his 16 years of participation in the Salons, he never deviated from this method and was awarded a third-class medal in 1879 for his Persian Hunter! To find out more:
<https://www.lestresorsdegamaliel.com/sculptures/532-sanglier-a-dubucand.html>Copyright