



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Henri Bouchard (1875-1960), Pink Stone Fountain, 1929



60 000 EUR

Signature : Henri Bouchard (1875-1960)

Period : 20th century

Condition : Bon état

Material : Stone

Width : 95,5 cm

Height : 2,20 m

Depth : 63 cm

Description

Henri Bouchard: Simplicity and Grandeur, in the Service of the Soul
Henri Bouchard (1875-1960) Fountain
Pink stone 1929
H. 2,20 - W. 95,5 - D. 63 cm
This monumental fountain by Henri Bouchard, carved in direct stonework from pink stone, presents a striking allegorical composition. At the center of the piece stands a draped female figure, elegantly poised and surrounded by powerful symbolic elements. She keeps a serpent and a dragon at bay, both spouting water, thus evoking the dynamic forces of nature. The woman herself embodies strength and resilience, symbolizing the connection between humanity and the primal forces of the earth. The base of the sculpture consists of a round basin, adorned with two dolphins, whose forms add a sense of movement and vitality to the

Dealer

Antiquités Rodriguez Décoration

Antiquités Rodriguez Décoration

Tel : 06 63 53 10 81

Fax : 01 40 11 92 88

15 rue Jules Valles

Saint-Ouen 93400

overall composition. The entire work is supported by a rectangular pedestal that anchors it in space, emphasizing its monumental presence. Two Latin inscriptions are engraved on the piece, adding layers of meaning and reflection: "Impebus Resisto" - "To resist attacks" This phrase evokes themes of endurance and resistance, suggesting the strength of the female figure in the face of adversity. "Sperandut est" - "One must hope" In contrast, this inscription delivers a message of optimism and hope, encouraging perseverance through difficult times. The sculpture is signed on the left side and dated 1929, marking its place within the early 20th-century art context, combining elements of symbolic and mythological representation with modernist expression. This fountain, with its dramatic use of form and symbolism, is a prime example of Bouchard's ability to infuse classical traditions with contemporary power, creating a work that is both timeless and deeply evocative.

Henri Bouchard
Dijon 1875 - Paris 1960

"True art does not seek to imitate, but to express the truth of the world and of man in all its simplicity and grandeur. It is not a decorative art for adorning walls, but a living art that touches the soul." Henri Bouchard

An artist of his time : Henri Louis Bouchard (1875-1960), born in Dijon into a modest family, followed a path from a young age marked by a love for manual work and art. The son of a carpenter, he became an apprentice to a decorative sculptor, where he learned the basics of sculpture. In 1889, he continued his training at the École des beaux-arts in Dijon while attending the classes of François Dameron. This period would mark Bouchard's first steps into an artistic world undergoing great upheaval, where he trained with discipline but also developed a strong, personal style. In 1894, at the age of 19, he left Dijon for Paris, where he joined the Académie Julian and the École nationale supérieure des arts décoratifs. These years in Paris would prove crucial for his artistic development. In the capital, he mingled with

artistic circles and immersed himself in an environment where the great masters of the past coexisted with the new trends of the time. From 1895 to 1901, he continued his studies at the École des beaux-arts in Paris, working under the direction of the sculptor Louis-Ernest Barrias. In 1901, Henri Bouchard won the Grand Prix de Rome, a pivotal moment in his career. This award opened the doors to the Villa Medici in Rome, where he was a resident from 1902 to 1906. This stay was fundamental for his artistic maturation: Bouchard immersed himself in the study of Antiquity and the Renaissance, while also exploring the social realities of his time. His years in Rome, punctuated by travels to Tunisia, Morocco, and Greece, left a lasting impact on him, fueling his desire to depict the dignity of the worker and the people through a naturalistic and realistic approach. Returning to Paris in 1906, he settled in the Montparnasse district, a dynamic center of artistic life at the time. This move to Montparnasse marked a new phase in his career: Bouchard began to establish himself as a leading figure in monumental, realistic sculpture. His early works, such as *Le Faucheur* (1904), reflect his humanistic view of labor, which he represented through realistic and powerful forms. It was also in Montparnasse that he received his first public commissions, including one in 1907 for the French state. At the beginning of the 1900s, Henri Bouchard began an important collaboration with his fellow sculptor Paul Landowski. Together, they worked on the creation of the Wall of the Reformers in Geneva, Switzerland, a monumental work commemorating the Reformers of the Protestant Reformation. This collaboration lasted until 1917 and allowed Bouchard to shine in an international project, while reinforcing his commitment to historical and humanist subjects. The Wall of the Reformers remains one of the defining works of his career, demonstrating his skill in blending monumentality with formal simplicity. In 1924, Henri Bouchard had a studio built in Paris, in the

Auteuil district, designed by the architect Léon Chifflot. This move marked a new stage in his career. In this spacious, light-filled studio, he continued his exploration of monumentality and further simplified his forms. The move to Auteuil, a quieter and more secluded neighborhood, allowed him to focus on large-scale projects, particularly in architecture and decorative sculpture, such as for the Church of Saint-Pierre de Chaillot (1933-1935), where he created both exterior and interior sculptures. The year 1925 was marked by his participation in the International Exhibition of Modern Decorative and Industrial Arts, where he became associated with the Art Deco movement. This style, which emphasizes decorative and geometric aesthetics, became a new facet of his work, particularly through works such as Apollon for the Palais de Chaillot (1937). During this period, Bouchard evolved towards more streamlined and geometric forms, while maintaining his interest in monumentality and the harmony between art and architecture. The move to Auteuil in 1924 played a key role in this evolution. In this new workspace, he dedicated himself to large-scale projects, particularly large decorative works, such as the sculpture Apollon for the Palais de Chaillot in 1937, which perfectly aligns with the monumental and decorative style of his time. The Auteuil studio thus became the center of his production for over three decades, where Bouchard explored the limits of sculptural form in search of purity and power. After the war, Bouchard, now older, returned to a stripped-down realism. His later works, such as Père Jacques (1948), reflect his return to simpler forms, while maintaining the sculptural rigor that had characterized his entire career. At the age of 75, he seemed to oppose the rise of abstraction and reaffirmed his commitment to a sculpture of great humanity, faithful to his Burgundian roots. In summary, Henri Bouchard's career, marked by relocations and stylistic evolutions, reflects a constant search between tradition and

modernity. His work, which has endured the upheavals of the 20th century, remains a testament to his ability to continually renew his art while staying true to his deep desire to capture human reality in all its grandeur. Moreover, Bouchard's legacy continues to live on today through the reconstruction of his studio at the Musée de Roubaix, offering a place of memory and reflection on his work and his central role in 20th-century monumental and decorative sculpture.

Notable Exhibitions :

1. Exposition des Artistes Français (Paris, 1900), 1900 Exposition Universelle in Paris: Henri Bouchard exhibited for the first time to the general public, marking his entry into the world of monumental sculpture. He presented several works that met with some success.
2. Salon des Artistes Français (Paris, 1900-1930s) :He regularly participated in the Salon des Artistes Français, where he was often awarded for his realistic and humanist sculptures. It was at these salons that he made a name for himself among the academic and modernist sculptors of the time.
3. Prix de Rome and Stay at the Villa Medici (Rome, 1902-1906) :Although not an exhibition in the traditional sense, his time at the Villa Medici as a winner of the Prix de Rome represents a form of exposure to an international artistic community. This stay in Italy and the works created during this period provided opportunities for exchanges with artists from around the world.
4. 1937 International Exposition (Paris) :Exposition Internationale des Arts et Techniques dans la Vie Moderne: In 1937, Henri Bouchard participated in this major exposition in Paris, where he presented several of his monumental works, including his famous Apollo sculpture for the Palais de Chaillot. This work illustrates his central role in Art Deco and his ability to blend monumentalism with modernism.
5. Exhibition at the Musée Marmottan (Paris, 1931) :Henri Bouchard was invited to exhibit a series of his sculptures at the prestigious Musée Marmottan in Paris. It was there that he established himself as a master of monumental

sculpture.6. Retrospective Exhibition at the Musée de la Sculpture Contemporaine (Paris, 1945) :After World War II, a retrospective exhibition of his work was held at the Musée de la Sculpture Contemporaine in Paris. This exhibition highlighted his entire career, from his early academic works to his more modern creations.7. 1939 World's Fair (New York, USA) :Henri Bouchard also participated in the 1939 World's Fair in New York, where his monumental works were presented as part of an international exhibition. This marked a moment of worldwide recognition for the richness and diversity of his work.8. Posthumous Exhibition (1981, Paris) :After his death, a posthumous exhibition dedicated to Henri Bouchard was held at the Musée Marmottan in 1981. This retrospective allowed for the rediscovery of his work in a new light, particularly his stylistic transition from realistic sculpture to more modern and abstract forms.

Major Works in France :

1. The Reaper (1904)Location: Musée des Beaux-Arts de Dijon (the artist's hometown).
2. The Vineyard Worker (1938)Location: Musée Marmottan-Monet, Paris.
3. Apollo (1937)Location: Palais de Chaillot, Paris (1937 Exposition Universelle).(A version of this monumental work is located outside, on the Palais de Chaillot building.)
4. Facade of the Église Saint-Pierre de Chaillot (1937)Location: Paris, Église Saint-Pierre de Chaillot(decorative sculptures on the façade).
5. The Seasons (1937)Location: Palais de Chaillot, Paris (1937 Exposition Universelle).(A series of monumental sculptures representing the seasons.)
6. The Allegorical Figures of Place de la RépubliqueLocation: Paris, Place de la République.(Monumental sculptures representing allegorical figures of the French Republic.)
7. The Monument to the Fallen of World War I (1922)Location: Dijon, Cimetière Saint-Roch.(A memorial monument created for the city of Dijon.)
8. Sculptures for the Palais des Nations (1937)Location: Paris, Palais des Nations, Exposition Internationale.(Decorative work

created for the 1937 Exposition Internationale.)9.

The Three Graces (1935)Location: Musée des Beaux-Arts de Dijon.10. The Monument to the Memory of the Victims of Nazism (1945)Location: Lyon, Place Bellecour.(A commemorative sculpture honoring the victims of Nazism.)Major Works Abroad :1. The Gate of the 1937 Exposition UniverselleLocation: New York, Museum of Modern Art.(Created in collaboration with other artists for the 1937 Exposition Universelle, some of its pieces are part of the museum's permanent collection.)2. Decorative Sculptures for the Peace Palace in The HagueLocation: The Hague, Netherlands (Peace Palace).(Bouchard contributed to the decoration of the Peace Palace in the Netherlands, symbolizing international peace.)3. World War I MemorialLocation: Washington D.C., USA.(A version of this work was installed in the U.S. capital to honor the memory of World War I soldiers.)4. The Allegorical Figures of the 1937 Exposition UniverselleLocation: Buenos Aires, Argentina.(Some monumental works created for the 1937 Exposition Universelle in Paris were sent to various cities around the world, including Buenos Aires.)5. The Monument to Liberty (1935)Location: London, United Kingdom.(A commemorative monument honoring Liberty, exhibited in a public park in London.)Other Important Works :Decorative Sculptures and Reliefs for Parisian and European Buildings of the Time, such as the Opéra de Parisand buildings on the Left Bank (Paris), including the creation of bas-reliefs on façades of Art Deco-period buildings.General Bibliography :- Bouchard, Marie, Bulletin of the Association of Friends of Henri Bouchard, "The Four Projects for the Monument to Labor by Henri Bouchard (1902-1906)", Paris, [s.n.], 1984, reproduction p. 11- Exhibition Catalogue :Thiébaud, Philippe, Exposition 1900, exhibition cat. (Paris, Galeries nationales du Grand Palais, March 14 to June 26, 2000), Paris, Réunion des musées nationaux, 2000- Preliminary Catalogues and Catalogue

RaisonnéPingeot, Anne; Le Normand-Romain,
Antoinette; Margerie, Laure de, Musée d'Orsay.
Illustrated Summary Catalogue of Sculptures,
Paris, Réunion des musées nationaux, 1986, p.54.