



Pair Of Large Bronze Cassolettes, Pots And Vases, Clodion Barbedienne Model, 19th Century



1 500 EUR

Period : 19th century

Condition : Bon état

Length : socle 12,5 cm x 12,5 cm

Diameter : aux anses 18,5 cm

Height : 41,5 cm

Description

Pair of covered vases, pots, forming cassolettes in the Louis XVI style, in bronze with 2 patinas (green and gold) finely chiseled with putti and cherubs making a round with garlands of flowers and holding a goat, handles in the form of satyrs, after the model of Clodion*, marble base, signed BD for the bronze maker Barbedienne**, from the 19th century. These cassolettes are in good condition and are very decorative. Signed and numbered underneath. Please note: slight soiling and wear of time, see photos. * Claude Michel, known as Clodion, born on December 20, 1738 in Nancy and died on March 29, 1814 in Paris, was a sculptor from Lorraine, then from 1766 French. He probably spent the beginning of his life in Nancy and Lille. In 1755, he entered the studio of his maternal uncle Lambert Sigisbert Adam, a

Dealer

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sculptor, in Paris. He stayed there for four years, then became a student of Jean-Baptiste Pigal after his uncle's death. He is known for his mythological groups of dancers, nymphs, and bathers in terracotta. He also executed large-scale works, including "Hercules at Rest," "The Scamander River," "The Flood," a bust of Tronchet, etc. He is the author of the "aquatic" decoration of the Château de Digoine.

****Ferdinand Barbedienne (1810-1892)** was a French industrialist. He is primarily known for his bronze foundry for reproducing art. The son of a modest Norman farmer, he made his first fortune in wallpaper before partnering in 1838 with the mechanic Achille Collas (1795-1859), who had just invented a process for reproducing works of art in bronze on a smaller scale. In 1839, Barbedienne founded the firm where he had most of the statues in European museums reproduced in bronze, reduced enough to adorn modern interiors. His idea was to democratize art by making faithful reproductions of masterpieces accessible. The themes chosen were often allegorical, and drew heavily on the ancient repertoire. Even today, it is quite common to find bronzes signed Barbedienne in "bourgeois" homes. He applied his processes to the work of the sculptors of his time (Barye, Fremiet, Mène, etc.) and created numerous models of bronze furniture, enamels, cloisonné, high and low reliefs in wood, etc. Through the publishing contracts he offered them, he contributed to their success by disseminating their works. Being childless, it was his nephew and successor, Gustave Leblanc-Barbedienne, who developed the foundry by specializing in monumental bronzes. In France, many war memorials are signed Leblanc-Barbedienne. The quality of the casting, the chasing and the patina, specific to the Barbedienne style, meant that the founder's signature gradually gained in importance. Thanks in particular to Ferdinand Barbedienne, the relationship between sculptor and founder became analogous to the relationship between

composer and performer for music. Ferdinand Barbedienne is buried in the Père-Lachaise cemetery in Paris. Dimensions Diameter at handles 18.5 cm Height 41.5 cm Base 12.5 cm x 12.5 cm Reference: F30 1248 All photos are on: www.antiques-delaval.com