



The Vine Arbour - Jules Desbois (1851-1935)



9 600 EUR

Signature : Desbois

Period : 20th century

Condition : Très bon état

Material : Bronze

Height : 24,4 cm

Description

A bronze sculpture made in bronze with a nuanced dark brown patina

That work is made up of a female figure and its base, entitled to the front " La Teille ".

signed to the backside of the base " J. Desbois " cast by " AA Hébrard " (with the foundry stamp) numbered " 3 "

France

circa 1907

height 24,4 cm

width 8 cm

depth 6,3 cm

Dealer

Galerie Tourbillon

Specialist Sculptures 19th and 20th century, Art Nouveau

15 rue drouot

Paris 75009

A similar model is reproduced in "Jules Desbois,

sculpteur",

R. Huard, P. Maillot, Le cherche midi éditeur,

2000, p.106-107, n°25.

our web catalog link

:<https://galerietourbillon.com/desbois-jules-la-trei>

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Biography :

Jules Desbois (1851-1935)

was a French sculptor and medalist. Desbois

joined Henri Bouriché's studio in

Angers. In 1874, he left to study at the

Beaux-Arts school in Paris. He stayed

there for five years and perfected his technique in

the studio of Jules

Cavelier, a former student of David d'Angers. In

1878, Desbois met Auguste

Rodin on the construction site of the former

Trocadéro Palace and became

friends with him. That same year, he decided to

try his luck in the United

States, but he didn't make a fortune there and

returned to France three years

later. He turned to gravure printing for a while,

until he met again Rodin, who

needed collaborators to fulfill numerous

commissions.

Jules Desbois returned to

sculpture and worked in the master's studio as a

practitioner in 1884. As a

member of the Salon des artistes français, he

obtained a 1st class medal there

in 1887 and then won a gold medal at the

Universal Exhibition in Paris in 1889.

He was also a member of the jury at the Universal

Exhibition of 1900, where he

was placed outside the competition.

His collaboration with Rodin played a pivotal role

in Desbois's artistic development. Rodin

taught him to free himself from the constraints of his classical training and develop a more personal aesthetic. The two artists inspired and influenced each other. Desbois gained notoriety and received an increasing number of commissions, including from the French government. He also participated in numerous Salons. The 1894 Salon of the Société Nationale des Beaux-Arts, where he exhibited "La Misère," a sculpture of an elderly woman with a gaunt appearance, caused a sensation and secured his recognition. In 1896, the Société Nationale des Beaux-Arts held a solo exhibition of his work.

In 1898, Jules Desbois joined the "L'Art dans Tout" ("Art in Everything") group, which became a focal point of thought and production for proponents of Art Nouveau in the context of the development of industrialization. Desbois produced edition models, often statuettes of women, but also utilitarian objects intended to be reproduced, such as water bottles, pocket emptiers, and plates, to bring art into everyday life. He also worked as a figurist for the Sèvres factory.

Between 1914 and 1930, Desbois produced numerous works that he exhibited in the Salons. He carried out commissions for the State and individuals. In 1930, weakened by health problems, he definitively stopped sculpting to devote himself to pastels and died five years later in his Parisian home. Although considered "one of the best sculptors of his century," Jules Desbois fell into oblivion after his death, and his works were dispersed.

Moreover, his collaboration with Rodin overshadowed his work, history retaining only the name of the master. It was not until 1979 and the creation of a museum dedicated to Desbois, in his birthplace, that his work was recognized and appreciated at its true value.