# 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-treille/Galerie Tourbillon : Free valuation - Buy and Sell at best prices

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.