



G. Denière, "the Marmots" Centerpiece, France, Circa 1840



12 500 EUR

Period : 19th century

Condition : Bon état

Material : Bronze

Diameter : 32,5

Height : 39,5

Description

Elegant Louis-Philippe period centerpiece, with rich Renaissance-inspired chiseled and gilded bronze decoration attr. to M. Liénard. Made up of a bowl decorated with interlacing, lined with a zinc basin resting on a pedestal decorated with palmettes around which 3 marmots placed on scrolls rotate, extended by 3 medallions in imitation of cut leather centered with a cabochon that can accommodate a coat of arms or a monogram. The whole ends with a tripod base decorated with garlands of fruit and leafy scrolls. The design of this centerpiece, of high quality, is attributed Michel Liénard (1810-1870), , collaborated regularly with Guillaume Grohé, from 1839 to around 1855. His patrons included the goldsmith François-Désiré Froment-Meurice (1802-1855), notably for the toilet of the Duchess

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of Parma, preserved at the Musée d'Orsay, and the organ builder Aristide Cavaillé-Coll (1811-1899). This highly talented designer and sculptor was awarded the Legion of Honor in 1851. Historical and artistic context :Centers and naves of tables are attested in France from the Middle Ages in order to present spices and other condiments brought from distant lands around the Mediterranean or from the trade of the Silk Roads. The importance of their presence on prestigious tables will be confirmed throughout the decorative arts, evolving during the 19th century in centerpieces, becoming a central element of decoration. Biography :Guillaume Denière (Paris, 1815-1903) studied art under the direction of the renowned French ornemanist Aimé Chenavard (1798-1838) and the architect Henri Labrouste (1801-1875). He took over from his father, established since 1804 at n°15, rue Vivienne in Paris. The firm is prosperous, with four hundred workers satisfying the numerous orders from king Louis Philippe and wealthy private clients. Following in his father's footsteps, the son produced bronzes for furniture, candelabras, clocks and table centerpieces. He collaborated with numerous artists including Carrier-Belleuse (1848-1913) and Constant Sévin (1821-1888). He delivered several clocks (Genius of the Arts, Woman reading with a dog) for the Tuileries Palace in 1852. The table centerpieces, supple and ingenious in style, as testified by that of the Duc d'Orléans (1842) were acclaimed by the critics. His works were very often remarked at the Universal Exhibitions, to such an extent that Emperor Napoleon IIIrd bought a mantel garniture at the 1867 Universal Exhibition in Paris. His fame spread around the world. In 1854, he delivered a spectacular bronze centerpiece to the Russian Ambassador Kisselef, as well as decorative bronzes for the vice-king of Egypt, Saïd Pacha, in 1862, and the King of Cambodia, Norodom Ist (Screen of the Throne room).