



Two Dogs Pointing In Front Of A Rabbit - Antoine-louis Barye (1796-1875)

35 000 EUR



Signature : Barye

Period : 19th century

Condition : Très bon état

Material : Bronze

Length : 27,5 cm

Description

A rare bronze group with nuanced dark brown patina

signed on the base " Barye

"

stamped " Barye "

numbered " 4 "

Exceptional cast by the Barye's own workshop
(known as "ATELIER

BARYE", made during the artist's lifetime)

Presented on its original fine black Belgian
marble base

France

(1st edition in 1845)

Period cast made around 1850

height of the bronze 10 cm

Dealer

Galerie Tourbillon

Specialist Sculptures 19th and 20th century, Art Nouveau

15 rue drouot

Paris 75009

height with the base 13 cm

length of the base 27,5 cm

width of the base 10,1 cm

our web catalog link

:[https://galerietourbillon.com/barye-antoine-louis-](https://galerietourbillon.com/barye-antoine-louis-deux-chiens-en-arret-devant-un-lapin/Galerie)

[deux-chiens-en-arret-devant-un-lapin/Galerie](https://galerietourbillon.com/barye-antoine-louis-deux-chiens-en-arret-devant-un-lapin/Galerie)

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Biography :

Antoine-Louis Barye

(1796-1875) was a French sculptor, known for his animal sculptures. His sketch

practice done in the wild, according to the

animals of the Jardin des Plantes

in Paris, led him gradually to also practice

painting. Placed early in Fourier,

an engraver on steel manufacturing metal parts

for the uniforms of the Great

Army, he learned all areas of metal processing

and became a peerless worker. He

entered the Ecole des Beaux-Arts in Paris in

1818, where he received classical

training in the workshop of the sculptor François

Joseph Bosio and the painter

Antoine-Jean Gros. He graduated in 1820, the

second prize for sculpture in Rome

for his "Cain cursed by God" .It was in 1831 that

Barye became known

to the public exhibiting then his "Tiger devouring a Crocodile",

tormented and expressive work, which ranked as

soon as the first Romantic

sculptor, and causing admiration criticism. He

now produced numerous

masterpieces, often of small dimensions, that will

enrich the collections of

fans on both sides of the Atlantic. In 1833, Barye

exhibited at the Salon his

"Lion and Serpent", a king's command to the

Tuileries Gardens, an

allegory of the monarchy crushing sedition, three

years after the July

Revolution.

Critics are enthusiastic but it's not necessarily the case of his colleagues. In total contrast to the supporters of the academy who then ruled the Institute, Barye opened a foundry and edited himself his production, using modern techniques of his time. Like the Romantic artists of his time, Barye appreciated the exotic and the Middle Ages. He preferred bronze to marble because too cold. The style of Barye settled down from 1843. He gave his human figures inspired by Greek models, such as the bronze group of "Theseus and the Centaur Biénor", an energy and a movement specific to the romantic vision .

Barye's Republican ideas do not prevent him from binding with Ferdinand-Philippe d'Orléans, for whom he made a table centerpiece. He became one of the favorite sculptors of Napoleon III, under whose reign he produced monumental works such as "Peace", "Strength", "War" and "The Order" for the decoration of the new palace of the Louvre and an equestrian statue of the emperor for the gates of the Louvre. Despite his business and practice of art that confused members of the Institute, they finally welcome within them in 1868, and Barye knew recognition in the last ten years of his life.