



**PROANTIC**  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

## Paul Philippe (1870-1930) Pair Of Art Deco Bronze Dancers



6 000 EUR

Signature : Paul Philippe (1870-1930)

Period : 20th century

Condition : Bon état

Material : Bronze

### Description

Elegant pair of gilt bronze sculptures from the Art Deco period circa 1920, subjects with female figures (listed models) bearing the handwritten signature of the sculptor Paul Philippe (1870-1930) engraved on the terrace of the pyramidal bases in blue Turquin marble presenting the most refined Art Deco dancers dressed in flamboyant dresses richly adorned with trimmings and jewelry in the orientalist style. Good general condition (some chips on the bases) Dimensions: 40 cm high X 20 cm wide (Russian dancer) and 41.5 cm high X 18 cm wide (Rahda dancer). REFERENCE: Russian dancer model reproduced on page 251 by Bryan Catley "Art Deco and other Figures", Chancery House Publishing Co. Ltd., 1981. The dancer Radha is referenced in Brian Catley's book: Art Deco and

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marchand d'art, gestion du patrimoine

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other figures, page 253. Fascinated like Demetrius Chiparus or Claire-Jeanne-Roberte Colinet by the frenzy of Serge Daghilev's Ballets Russes, in these two beautiful sculptures Paul Philippe captured the image of these most beautiful dancers. Note that an identical model of the Russian dancer recently sold at auction at Millon in Paris for EUR3,900 / The world record is for a model sold for EUR11,740 (including fees) at Bonhams in the United Kingdom. Paul Philippe (1870-1930) was a French sculptor who worked in the late 19th and early 20th centuries. His work consisted primarily of bronze sculptures in the Art Nouveau and Art Deco styles. Philippe is perhaps best known for his 1925 sculpture *Le Reveil*. His oeuvre, however, consists of dozens of models. Philippe studied bronze and chryselephantine sculptures of young women at the *École des Beaux-Arts* in Paris under Antonin Larroux (1859-1913). Several of the pieces he created were nude figures, which were popular at the time he was working. He worked for a time in Berlin, sometimes employing the Rosenthal und Maeder (RUM) and Preiss-Kassler foundries to cast his work.