



Sleeping Child - Antoine Bourdelle (1861-1929)



18 000 EUR

Signature : Bourdelle

Period : 20th century

Condition : Très bon état

Material : Bronze

Height : 36 cm

Description

"Child asleep" - Head

A black and dark brown patina bronze sculpture

Signed on the side " E.A. Bourdelle

"

A

very fine cast by " A.A. Hébrard "

(with the foundry stamp)

Presented

on a modern wooden base

France

Cast in 1905

8

bronze casts of this model are known and listed.

One of them was exhibited at

the 1905 Salon d'Automne in Paris.

Dealer

Galerie Tourbillon

Specialist Sculptures 19th and 20th century, Art Nouveau

15 rue drouot

Paris 75009

height 22 cm
total height with base 36 cm
width 23 cm
depth 20 cm

A similar model is reproduced in "Bourdelle", I.
Jianou, M. Dufet,
Arted, Paris, 1984, p. 95, n°315.

our web catalog link
: [https://galerietourbillon.com/bourdelle-antoine-e
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Biography :
Antoine Bourdelle (1861-1929), was a
French sculptor. From a very young age, he
preferred drawing to study, and
worked from 1874 in the workshop of his father
carpenter-cabinetmaker.
Bourdelle developed an astonishing precocity in
the realization of his first
carved wooden works. His talent was quickly
spotted by a banker, Hippolyte
Lacaze, who awarded him a scholarship to the
Academy of Fine Arts in Toulouse
in 1876.

In 1884, Bourdelle was received second in the
admission competition at the
École nationale supérieure des beaux-arts de Paris
with his "Télémaque
received at Pilos by Nestor". He then entered the
workshop of Alexandre
Falguière who taught him an academic and free
practice. Despite his first
sending to the Salon of French artists with the
"Bust of Armand
Saintis", he remained independent in relation to
the system and its
awards. Member of the band at Schnegg, he was
the friend of Gaston and Lucien

Schnegg, François Pompon, Jane Poupelet, Léon-Ernest Drivier, Jules Desbois... In 1885, Bourdelle executed several allegories including "Hannibal's first victory" which received an honorable mention, critically acclaimed at the Salon of French artists. He then decided to leave academic teaching and the School of Fine Arts as well as the Falguière's workshop in 1886. He rent a modest workshop at 16, impasse du Maine in Paris in which he worked until his death.

In 1893, Antoine Bourdelle entered the Auguste Rodin workshop as a practitioner and participated in the competition for the War Memorial of 1870 in Montauban, his hometown. The first model of this monument was presented in 1896. But for the first time, Bourdelle faced criticism. The members of the project committee welcome him very unfavorably. The composition was shocking because it broke with a fixed academism. Finally, he obtained this order in 1897 thanks to the intervention of Rodin himself. This same year, he also exhibited for the first time abroad, notably in Nashville in Tennessee in the United States.

The year 1900 was a decisive turning point in Bourdelle's work and career. It was marked by his participation in the Universal Exhibition. He also executed a first version of the "Head of Apollo", thus breaking away from Rodin's aesthetic and his inflection towards modernity. With protruding surfaces, clear plans and a severe frontality, it then fit directly into the heritage of archaic Greece. He founded with Rodin and Jules Desbois a free school for teaching sculpture, which would only

live for a very short time.

From 1907 to 1909, solicited abroad, Bourdelle traveled to Geneva, Berlin, Warsaw, Prague, and received the commission for the Monument to Mickiewicz, on which he worked until his death. He performed the bust of Ingres, "Beethoven in the wind", "Beethoven in both hands" and "Lying ram". But this allowed him, especially in 1909, to complete his studies around the "Head of Apollo" and to realize his main work: "Herakles archer". The work was crowned the following year with a public and critical success which earned the artist the nomination of knight of the Legion of Honor. In 1910, the year of his divorce from Stéphanie Van Parys, he participated in the project to build the Champs-Élysées Theater in Paris, where he took care of interior and exterior decoration. He mixed sculptures, bas-reliefs and, for the first time, frescoes directly applied to reinforced concrete.

Bourdelle led a teaching activity in the workshop which he directed at the Académie de la Grande Chaumière, where he had, among his pupils, Germaine Richier, Alberto Giacometti and the Romanian sculptor Margaret Cossaceanu, whom he then engaged as a collaborator in his studio in the impasse du Maine, making her carry out enlargements of some of his works, such as his "Sapho". Promoted officer of the Legion of Honor in 1919, he produced after the First World War, the "Virgin and the Offering" for an Alsatian industrialist. The work was modeled after his wife Cleopatra holding Rhodia,

their daughter, in her arms.

At the 1923 Salon des Tuileries, he exhibited his Monument to Carlos María de Alvear, erected then in Buenos Aires in memory of the Argentine statesman. In 1924, Bourdelle was raised to the rank of commander, the Legion of Honor. In 1924, Antoine Bourdelle suffered from severe rheumatism which slowed down his projects. However, in 1925, he exhibited worldwide, from the United States to Japan. He appeared at the International Exhibition of Modern Decorative and Industrial Arts in 1925. In 1928, Bourdelle was celebrated as one of the greatest sculptors of his generation. In 1929, the City of Paris consecrated the artist by inaugurating Place de l'Alma his Monument to Mickiewicz.