



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Alfred Grévin And Friedrich Salomon Beer - "ho! Hey!" - Antique Bronze With A Brown Medal Patina



1 250 EUR

Signature : Grévin

Period : 19th century

Condition : Bon état

Material : Bronze

Length : 15

Width : 17

Height : 52

Description

Alfred GRÉVIN and Friedrich Salomon BEER -
"Ho! Hey! " - Antique bronze with a brown
medal patina - Circa 1875-1890 - Belle
ÉpoqueBronze with a brown medal patina
depicting a young nude woman standing on a
rock, her hands raised on either side of her mouth
in a gesture of calling out. This composition,
known as "Ho! Hé!", is a collaborative work by
Alfred Grévin (1827-1892) and Friedrich
Salomon Beer (1846-1912), also known as
Samuel Friedrich Beer. The young woman, her
head tilted slightly upward, appears to be calling
into the distance or listening for the echo of her
own voice. A straw hat and a travel flask hang
from her waist by a shoulder strap. These
accessories identify her as a female hiker, a figure
associated with the rise of travel, mountain hikes,

Dealer

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and vacationing in French society during the second half of the 19th century. The contrast between the academic nudity and the contemporary accessories introduces a humorous dimension characteristic of Grévin's world. As an illustrator and caricaturist, he was interested in female figures, Parisian fashions, and the social mores of his time. The composition transposes into sculpture this spirit of observation, fantasy, and sensuality characteristic of the artistic culture of the late Second Empire and the early Belle Époque. The sculpture features precise anatomical modeling, meticulously rendered hair, and a facial expression accentuated by the open mouth. The treatment of the hands, fingers, and accessories attests to the attention to detail. The brown medal patina deserves special attention. It features a satin-finished surface, with very fine undulations and regular striations visible across the entire body, particularly on the abdomen, hips, and thighs. This texture, discernible under raking light, complements the sculpture's forms and distinguishes itself from simply polished surfaces. The brown hues, slight variations in tone, and areas of deeper patina all contribute to the appearance of this antique cast. The exact origin of these micro-striations--which may result from surface finishing, chiseling, or patination--remains to be determined. The model is known from several editions bearing the title "Ho! Hé!" on the terrace, notably a copy cataloged with the signatures of both artists and attributed to the foundryman E. Tassel. This bronze is signed but does not bear the title usually found. This difference, combined with the surface treatment and the apparent quality of the cast, suggests the possibility of an early casting dating close to the model's creation period. The collaboration between Grévin and Beer began in Paris as early as 1875. An early production, around 1875-1880, can thus be considered for this example, although the absence of a title is not sufficient to confirm this dating. The documented editions of the model also date from the last

decades of the 19th century. Alfred Grévin, a French illustrator, costume designer, and sculptor, contributed to several satirical newspapers, notably **Le Journal amusant**. He developed a repertoire of female figures that combined elegance, humor, and an observation of contemporary customs. In 1882, he helped found the Parisian wax museum that still bears his name, the Musée Grévin. Friedrich Salomon Beer, known as Samuel Friedrich Beer, was born in 1846 in Brno, Moravia. Trained at the Academy of Fine Arts in Vienna, he studied under Carl Radnitzky and later under Franz Bauer. After winning a scholarship to Rome in 1870, he spent time in Italy before settling in Paris in 1875. There, he collaborated with Alfred Grévin on the creation of female statuettes and character pieces. At the same time, Beer developed a career as a portraitist and sculptor, notably focusing on depictions of children and historical figures. He later continued his career in Italy and died in Florence in 1912. This work lies at the intersection of figurative sculpture, Parisian caricature, and the late 19th-century taste for female subjects. The theme of the hiker calling out for an echo reinvents that of the traditional nude by giving it a narrative and contemporary dimension. Good condition; see photos.