

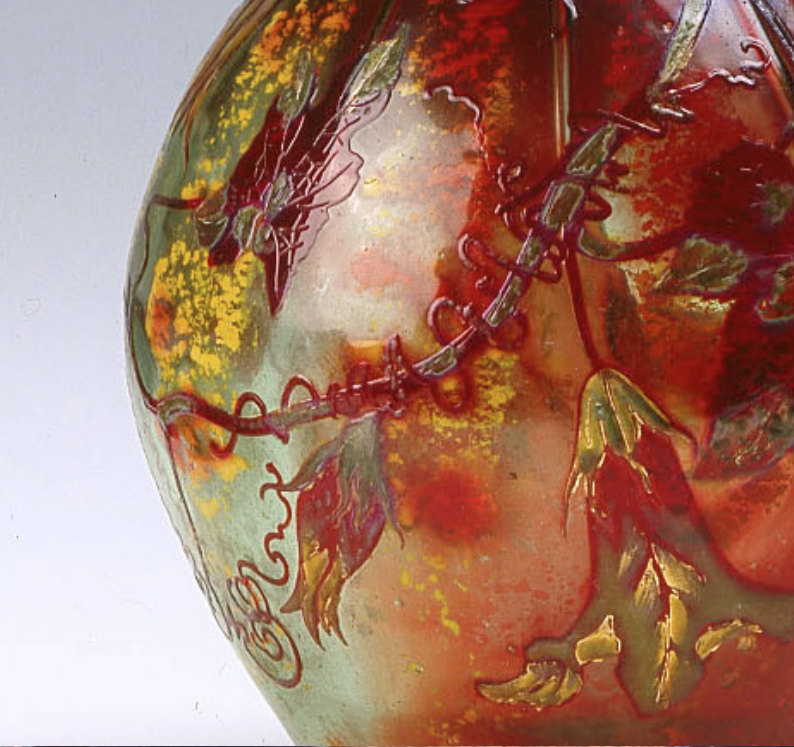
Robert Zehil Gallery



Robert Zehil Gallery

- Catalogue 2021 -

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Glass & Pâte de verre



4362 |

EMILE GALLE (1846-1904)

VICTOR PROUVE (1858-1942)

“Les Ciseleurs de la Mer”, 1900

Pitcher of flattened form with wheel-carved aquatic decoration

Engraved signature

25.5 cm. high; 10.5 cm. wide; 3 cm. thick

One of four known to exist

Literature

A. Duncan & G. de Bartha, *Glass by Gallé*, 1984, Thames & Hudson Limited, London, ill. page 58

Wood One Museum of Art, 2005, catalog n° 63, ill. p. 64 (neck cut down)

The Paris Salons, vol. IV, ill. page 224

Exhibited

Exposition Universelle, Paris, 1900

Exposition de l'Ecole de Nancy, Paris, Pavillon de Marsan, 1903

Salon de la Nationale des Beaux-Arts, Paris, 1904

Roger Marx, un critique aux côtés de Gallé, Monet, Rodin, Gauguin..., musée des Beaux-Arts, musée de l'Ecole de Nancy, Nancy, 6th May – 28th August 2006, n° 162 of the catalog, ill. p. 220

Provenance

Identical pitcher at the Musée de l'Ecole de Nancy and at the Danish Museum of Art & Design in Copenhagen

Similar model at the Roger Marx Sales, Paris, 13th may 1914, Galerie Manzi-Joyant, “Les Algues” n°97 of the catalogue, ill. p. 17

The drawing of this piece with annotations by hand by Gallé is illustrated page 187 of the catalog of the “Emile Gallé” exhibition presented in six Japanese museums in 2000-2001

4393 |

JULES HABERT DYS (1850-1930)
Vase, circa 1910

Colocynth vase in blue glass covered in metallic particles
Incised signature under its base *JHD*
26 cm. high





4479 |

DESIRE JEAN-BAPTISTE CHRISTIAN

VALLERYSTHAL

Vase, circa 1900

Colocynth vase in double layered glass engraved with Datura flower decorations

Signed

22 cm. high

Similar vase in shape and technique at the Kunstmuseum, Düsseldorf

Literature

Similar vase similaire illustrated in *Glass des Art Nouveau - Die Sammlung Gerda Koepff*, 1998

Prestel-Verlag, page 172, catalog n°75

Exhibited

Art Nouveau à Meisenthal / Désiré Christian et son atelier, exhibition organized by the Glass Museum in Meisenthal, 2007, ill. p. 75 in the catalog of the exhibition

4660 |

HENRY CROS (1840-1907)
“Allégorie de la Peinture”, circa 1890

Bas-relief in polychromatic pâte de verre
Signed on the back
14.5 x 11.5 cm





4673 |

MULLER FRERES
Sculpture, circa 1900

Floral sculpture molded and engraved
Signed *Muller Croismare près Nancy*
26 cm. high

4896 |

EUGENE MICHEL (1848-1910)
“Ophélie”, circa 1900

Baluster multilayered vase in carmine red glass, entirely wheel-carved and hammered
Signed underneath by hand with a diamond point
11.5 cm. high

Provenance

Ader, Picard, Tajan, 29th June 1990, lot 272





4936 |

GEORGES DESPRET (1862-1952)
“Buste de femme symboliste”, circa 1910

Pâte de verre
Signed on the back by hand with a diamond point
23 cm. high

5967 |

ALBERT DAMMOUSE (1848-1926)
“Coraux” bowl, circa 1900

Pâte d'émail
Impressed circular stamp A. *Dammouse* and S (for Sèvres)
6 x 11 cm

Exhibited
Internationales Jugendstilglas, Museum Stuck-Villa, München, 1969, n° 20 of the catalog

Provenance
Formerly in the collection of Prof. Kurt Liebermeister, Munich





6859 |

EMILE GALLE (1846-1904)

“Dragonflies ”, circa 1895

Cylindrical vase in clear double layered glass, decorated with acid-etched radiant suns and inclusions of metal oxides; embellished with two polychromatic enamelled dragonflies

Signed underneath by hand with a diamond point

21.5 cm. high; 11 cm. diameter

7218 |

FRANCOIS-EMILE DECORCHEMONT (1880-1971)
“Carpes”, model 179, 1923

Green, amber and brown pâte de verre
Marked with the artist's seal and numbered o457
17.5 x 18.5 cm
From an edition of 5

Literature

Véronique Ayrolles, *François Décorchemont Maître de la pâte de verre*, Editions Norma, Paris, 2006,
ill. pp. 116 & 255





7269 |

MARCEL GOUPY (1886-1954)

Vase, circa 1925

Gourd shaped vase in mottled yellow glass decorated with three medallions of riverscapes in polychrome enamel

Signed underneath

24 cm. high

7270 |

MARCEL GOUPY (1886-1954)

Vase, circa 1925

Baluster footed vase, clear glass with polychrome enamel trees

Signed

18 cm. high

7271 |

MARCEL GOUPY (1886-1954)

Vase, circa 1925

Footed cylindrical vase with flaring neck, decorated with houses and trees against a blue sky in polychrome enamel

Signed underneath

22.5 cm. high



Ceramics



3249 |

CLEMENT MASSIER (1844-1917)

TALLOIS A. & MAYENCE

Vase, circa 1900

Conical vase with a four lobed opening and four small handles at its base, green-gray iridescent earthenware on a pink background and burgundy dripping, flowers and leaves décor, four silver and silver-gilt eryngiums in application covering the vase with their stems threading the handles
Signed underneath the base *CLEMENT MASSIER GOLFE JUAN (A.M.)*

18.5 cm. high

Mount by A. Tallois & Mayence (AM Tallois), signed written in full letters with crown
Eagle's head and Minerve 1st title stamps

Exhibited

1900, Galeries nationales du Grand Palais, Paris, 14th March – 26th June 2000, illustrated on a full page in color 283, n°302 of the catalogue

3639 |

JEAN CARRIES (1855-1894)
Colocynth vase, circa 1900

Glazed stoneware, multilayered in green, thick pink dripping
Signed underneath
15 cm. high

Provenance

Formerly in the collection of Maître Francis Lombrail





3761 |

GEORGES DE FEURE (1868-1943)

GDA LIMOGES

Vase, circa 1900

Baluster vase in white porcelain, decorated with a semi-relief pink stylization of plants Monogrammed and situated *Limoges*

29 cm. high

Identical model in the GDA collection in Limoges

Another example, white on a pink background, is part of the Musée des Arts Décoratifs' collection, in Paris (ill. Weisberg p. 199)

Exhibited

Georges de Feure - Du symbolisme à l'art nouveau, Maurice Denis Regional Museum - "Le Prieuré", 11th March – 5th June 1995

Neumann Foundation, Gingins, Switzerland, 15th June – 3rd September 1995, n°122 in the exhibition catalogue Edith Mannoni, *Porcelaines de Limoges*, Massin éditeur, ill. p. 93

4577 |

JEAN CARRIES (1855-1894)
Vase, circa 1900

Colocynth stoneware vase with silver and grey dripping
14 cm. high

Provenance

Collection of Jean-Pierre Hassler, Saint-Georges, Switzerland

4578 |

JEAN CARRIES (1855-1894)
Vase, circa 1900

Two-lobed stoneware vase, with incised striae on its bulge, brown-marbled, covered in ocher
and gray, pink and dark purple enamel dripping from the neck
Incised signature under the base
13 cm. high

Provenance

Formerly in the collection of Maître Francis Lombrail

4580 |

JEAN CARRIES (1855-1894)
Vase, circa 1900

Two-lobed stoneware vase, with incised striae on its bulge, covered in yellow ochre, marbled with
brown spots and pink with hints of gray enamel dripping from the neck
Unsigned and numbered 91
13 cm. high

Provenance

Formerly in the collection of Maître Francis Lombrail
Drouot-Montaigne, 22nd april 1997, lot n° E
Jean-Pierre Hassler collection, Switzerland





4579 |

JEAN CARRIES (1855-1894)

Bottle, circa 1900

Small Japanese stoneware bottle with incised striae on its flattened bulge, covered in celadon, gray and green, and pink dripping from the neck

Incised signature under the base

11 cm. high

Provenance

Formerly in the personal collection of Maître Francis Lombrail

Drouot-Montaigne, De Quay-Lombrail, 22nd april 1997, lot A

Collection of Jean-Pierre Hassler, Switzerland

5537 |

AGATHON LEONARD (1841-1923)
Small vase with two handles, circa 1901-1905

Enamelled stoneware
Signed with monogram *A.L.* under the base
8 cm. high

Exhibited

Agathon Léonard had exhibited stonewares at the Nationale des Beaux-Arts from 1901





5799 |

ALBERT DAMMOUSE (1848-1926)

Bowl, circa 1895

Stoneware bowl decorated with enamelled flowers

Signed with the customary seal

12 cm. high; 41.5 cm. diameter

5853 |

KARL LINDSTRÖM
RORSTRAND PORSLINFABRIKER AB
Vase, circa 1900

Baluster vase decorated with the tentacles of an octopus at the neck
Signed and bearing the artist's monogram
23.5 cm. high





5855 |

CHRISTIAN THOMSEN
ROYAL COPENHAGEN
Vase, circa 1900

Openwork bulging vase, three snakes forming the handles, gray enamel on white background
Signed, numbered 298/176 and 65
14.5 cm. high

5884 |

MELA ANDERBERG
RORSTRAND PORSLINFABRIKER AB
Vase “Chardons en fleurs”, 1903-1907

High relief enamelled openwork porcelain
Signed *M.A. Rörstrand* 60056 and 32
26 cm. high





5887 |

GERHARD HEILMANN
ROYAL COPENHAGEN
Vase, 1893

Porcelain baluster vase decorated with stylized fishes
UNIKAT model number 3810, January 1893
Signed
20.5 cm. high

6131 |

PAUL-FRANCOIS BERTHOUD (1870-1939)
“Loyse”

Bust, patinated stoneware
Probably executed by Jeanneney
Signed under the base *P. F. Berthoud / S A F 1900 / P.4*
20 cm. high

Literature

Paul Arthur, *French Art Nouveau Ceramics / An Illustrated Dictionary*, Norma éditions, 2015, ill.
p. 45

Exhibited

Salon des Artistes Français, 1900, n°1838





6162 |

ANONYMOUS
Jardinière, circa 1900

Enamelled stoneware, decorated with characters devoured by some fantastic beasts
25 x 50 cm

6186 |

ANDRE METHEY (1871-1920)

Vase, circa 1900

Stoneware vase with inverted neck, in a blue-gray glaze, decorated with a woman in mid-relief

Signed

22 cm. high







6211 |

RUPERT CARABIN (1862-1932)
“Aubergine” box, 1896

Enamelled stoneware in burgundy, in the shape of an eggplant

Mount in wrought iron

Signed with an incised monogram seal under the base

28 cm. long

Exhibited

Salon de la Société Nationale des Beaux-Arts, Paris, 1897

Cocarde, 22nd October 1897

L'Oeuvre by Rupert Carabin, Galerie du Luxembourg, Paris, 1974, n°186, ill. p. 227

7261 |

THEODORE DECK (1823-1891)
“Plat Iris”, circa 1890

Large plate in glowing ceramic, enamel decor in the center with Japanese-inspired iris on a yellow and black trellis background, scaled emerald-green edge
Incised signature *TH DECK* on the back
50 cm. diameter





Drawings & Paintings





3841 |

RENE LALIQUE (1860-1945)

Necklace with pendant, circa 1900

Head of a woman and swans

Chinese ink, gouache and watercolor on BFK-Rives paper

28 x 22 cm



4786 |

LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912)
“Jeune musicienne algérienne”, circa 1890

Oil on panel, signed
25 x 34 cm



Clown meris
in fine



5171 |

FELICIEN ROPS (1833-1898)

“Clownerie intime”

Chinese ink and red pencil on paper

12.5 x 9 cm

Frame: 32.5 x 27.7 x 2.2 cm

Impressed with the seal *M. Pereire* in the lower left corner

Impressed with the seal *JO* in the lower right corner

Provenance

Formerly in the collection of ODRY and PEREIRE

6034 |

GEORGES ROCHEGROSSE (1859-1938)
“La Mort”

Watercolor which illustrated “Les Fleurs du Mal” by Charles Baudelaire, engraved by Decisy
and titled “La Mort”

Signed, autographed and dated *11th June 1890* (or 1899)

38 x 26 cm



A woman in a shroud

G. B. ...



Bronze





4341 |

LOUISE ABBEMA (1858-1927)
Portrait of Sarah Bernhardt

Bronze plate representing the actress' bust from the side, signed and dated (or numbered) 75
16 x 15.5 cm

An identical work is on view at the following museums :

Kunsthalle Museum in Bremen, inv. n° 426-1965/3

Billy Rose Theatre Collection, The New York Public Library for the Performing Arts

Literature

Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche Art Publishers, ill. p. 82, n° 68

Sarah Bernhardt, The Art of High Drama, Yale University Press, 2005, ill. p. 48, n°. 33

Exhibited

Sarah Bernhardt, the Art of High Drama, The Jewish Museum, New York, December 2, 2005 to April 2, 2006, ill. p. 48

5002 |

RUPERT CARABIN (1862-1932)
“Danseuse aux crotales”, circa 1905-1906

Bronze with medal patina

Signed and bearing the dedication *St Edmond / Le Personnel de la Maison / Laussedat / à leur patron* and dated 1906

23.3 cm. high

Identical model at the Musée de l'Ancienne Douane, Strasbourg and in the Silverman collection, New York

Literature

Catalogue de la Société Nationale des Beaux-Arts, 1906

La Revue Théâtrale, avril 1906, ill. p. 1452

Gustave Coquiot, *Cubistes, Passéistes*, 1914, ill.

Catalogue de l'exposition Carabin au Musée Galliéra, 1934-1935

L'œuvre de Rupert Carabin, Galerie du Luxembourg, 1974, ill. p. 192, n°104

Exhibited

Société Nationale des Beaux-Arts, Paris, 1906

Exposition Carabin, Musée Galliéra, 1934-1935





5277 |

FERDINAND FRICK (1878-1939)
GOLDSCHIEDER
“FROID”, 1904

Bronze sculpture with dark brown patina
Signed, titled and dated *1904*
24 cm. high

Literature

Société Nationale des Beaux-Arts, 1905, Catalogue illustré, ill. p. 190 (wrongly attributed to P. de Frick, the painter)

Exhibited

Société Nationale des Beaux-Arts, 1905, n°1769

5326 |

GEORGE MINNE
LA MAISON MODERNE
“Le Petit Blessé”, 1898

Bronze with black patina
Signed, dated 98 and impressed with La Maison Moderne’s seal
25.3 cm. high

Literature

Art et Décoration, November 1901, ill. p. 112
Documents sur l’Art Décoratif Industriel au XXème Siècle, Edition de La Maison Moderne, nd,
section sculpture, ill. p. 21 under reference 308-1

Exhibited

George Minne en de kunst rond 1900, Museum voor Schone Kunsten, Ghent, September 1982 -
December 1982, p. 157, n°80





5345 |

LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912)
“Danseuse voilée, danse de Magdeleine”

Bronze with dark brown patina
Signed on the foot
35 cm. high

Literature

Colette Dumas, *Théodore Rivière - Sa vie... Son oeuvre*, p. 95

Exhibited

Galerie Chaine et Simonson, Paris, 1905, n°52 (plaster)

Provenance

Théodore-Rivière Sale, *Bronzes, marbres, terres cuites*, Hôtel Drouot, room 10, Paris, 1st December 1909, n°30 of the catalogue, sold at auction for 520 francs (source : *La Chronique des Arts et de la Curiosité*, n°2, 8th January 1910, pp. 9 to 16, supplement to the Gazette des Beaux-Arts)

5647 |

**RAYMOND-LOUIS-MARIE SUDRE
SIOT-DECAUVILLE
“Le baiser zélandais”**

Patinated bronze

Signed

Bearing the rectangular seal *Cire Perdue SIOT* and *N°1*

34 cm. high

Given the type of foundry seal and the numbering, this model may have been executed after 1920

for a special order or an exhibition

No other example is known to date

Exhibited

Exposition de la Statuette et du Meuble, Musée Galliéra, 1914 (terra cotta)





5655 |

JULES DESBOIS (1851-1935)
SIOT-DECAUVILLE
“Sirène de Dos” plate, circa 1895

Gilt bronze

Signed and bearing the founder's seal, the artist's acronym and the letter *D* at the back

Numbered *C942*

28.5 cm. diameter; 3 cm. deep

Literature

J. Acheroni, Salon de 1893 - *Le triomphe de l'étain*, Le Bambou, n°4, périodique illustré, Paris, E.

Dentu éditeur, ill. p. 84

Siot-Decauville catalog, ill. pl. 105

Exhibited

SNBA of 1893 (example in pewter)

5754 |

GERDA BACKLUND (1906-1943)
HUGO ELMQVIST (1862-1930)
“Vase aux chatons de bouleau”, circa 1902

Bronze with dark brown patina
Marks: *HE-T AB E, Gj-metod, Stockholm, DEC. G. Backlund*
Founder's seal *HE* incised
27.7 cm. high





5772 |

ISIDORE DE RUDDER (1855-1943)

H. LUPPENS & CIE, Foundry

“Tête de Méduse”, 1899

Bronze with dark brown patina

Marble base

Signed *i. de Rudder* and *H. Luppens & Cie*

50 cm. high

Literature

De fait cette tête de Méduse date de 1899, et provient d'un projet de groupe monumental intitulé Persée et Méduse dont vous trouverez une reproduction d'atelier ci-jointe. Le groupe a été détruit dans un accident du camion qui le transportait au retour d'une exposition. Seule la tête a été reproduite, mais j'ignore le nombre de tirage fait par la fonderie Luppens. (Courrier reçu le 26 octobre 2019 de Monsieur Alain Gondoin, arrière petit-fils de l'artiste).

Provenance

Symbolism & The Poetic Vision, Sotheby's London, 12th November 2008, lot 213

6345 |

RAOUL LARCHE (1860-1912)
SIOT-DECAUVILLE
“ Rêves (Harmonies et Parfums) ”, circa 1900

Rare pair of Symbolist vases in gilt bronze

Each vase with cylindrical neck flares at the edges in irregular petals, the lower part in a ten-pointed star section; five of them having a women's heads' pattern, tapered towards the bottom in the shape of petals

Decorations in full relief of a naked woman on one vase, and a naked man on the other Embellished in slight relief with symbolic characters such as Pan and Eve, as well as grotesque heads with bodies of women

Signed

Founder's seal and numbered *M 141*

54 cm. high

Literature

Illustrated in Siot-Decauville's catalog plate 6. This model was available in gilt bronze or in pewter in two sizes of 76 or 54 cm

The pair in this size was priced at 2,200 francs around 1900 but all prices were increased by 40% a few years later

Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche, 1999, ill. p. 72, n° 58 (our example)





7326 |

HENRI EDMOND BECKER (1871-1971)

Vase, circa 1910

Ovoid bronze vase with a dark brown patina, decorated with stylized leaves

Signed

20 cm. high

7475 |

MAX BLONDAT (1872-1925)
“La Vague”, 1902-1903

Rare pair of gilt bronze and moonstone table lamps, original patina
Signed
49 and 42 cm. high

Literature

L'Art Décoratif aux Expositions des Beaux-Arts, 1903, premier volume, Armand Guérinet, éditeur,
Librairie d'Art Décoratif, Paris, ill. pl. 90
L'Art Décoratif, août 1904, ill. p. 17
Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill.
p. 279

Exhibited

Salon de la Société des Artistes Français, Paris, 1903
Exposition de l'Habitation, Grand Palais, Paris, 1904. Stand of maison Diot

Provenance

The few examples in bronze of Max-Blondat's work that have appeared at auction were all cast by Siot-Decauville. No other foundry has been listed. There are 12 different models by Max Blondat in the Siot-Decauville early 20th century catalogue but not our lamps which could have been executed as a special order or a discontinued model for cost reasons.





Furniture & Lighting





5259 |

ABEL LANDRY (1868-1923)
LA MAISON MODERNE
Pair of candelabras in silvered pewter, circa 1900

28.5 cm. high

Literature

Illustrated in La Maison Moderne's catalog
J. Hoffmann Jr., *The Modern Style*, p. 221



5298 |

GEORGES HOENTSCHEL (1855-1915)
Dressing table, circa 1900

Natural wood carved with a decor of plants

In total: 146 cm. high

Table: 75.5 cm. high

Table top: 90 cm. wide

Literature

Laurence Buffet-Challié, *Le Modern Style*, Baschet & Cie, éditeurs, n.d., ill. p. 66





7020 |

EMILE GALLE (1846-1904)

LOUIS HESTAUX (1858-1919)

Rare chair in sculpted walnut, circa 1900

After the design by Louis Hestaux

94 cm. high

Literature

Fin de siècle Masterpieces from the Silverman collection, New York, Abbeville Press, p. 75

Gallé furniture, Antique Collectors Club Ltd, 2012, ill. p. 259

Provenance

Formerly in the collection of Benedict Silverman, New York

7132 |

CAMILLE COLOT
Table lamp, 1909

Table lamp in wrought iron, original shade in sculpted horn
Signed
53 cm. high

Literature

L'Art Décoratif aux Salons de 1909, Librairie d'Art Décoratif, Armand Guérinet éditeur, ill. pl. 35-36

Exhibited

Salon des Artistes Français, Paris, 1909







7439 |

EMILE GALLE (1846-1904)

“La berce des prés” display cabinet, circa 1900

Decorated with sculpted umbellifers ; the wall studs of the piece of furniture are in beech ; the stems of the umbels are also in beech, as well as the stems starting from the posterior legs meeting in the middle behind the furniture item ; the lateral shelves in the shape of umbels are in walnut, as well as the sculpted umbels above the piece of furniture ; the top of the item is in elm burl veneer ; on the door, the waterway decor is in Japanese “ toné ”, the decor above this aquatic decoration is in ash

The interior of the piece of furniture is in flame maple ; two shelves are in maple, they correspond with a superior level of positioning in the furniture item, and a shelf is in pine and corresponds to a positioning in the lower part of the piece of furniture

158 cm. high; 95 cm. wide; 40 cm. deep

Literature

Georges de Bartha, *Gallé furniture*, 2012, The Antique Collectors’ Club, ill. p. 308, pl. 43 together with Gallé’s sketches

Provenance

To the best of our knowledge, only the Museum of Decorative Arts in Lyon owns an example of this piece of furniture which used to belong to Albert Daigueperce ; Albert Daigueperce (catalogue of the Museum of Nancy, *Art Nouveau et industrie d’art*, page 118)



7451 |

EMILE GALLE (1846-1904)
“la Forêt Lorraine” desk, circa 1900

Exotic marquetry inlaid wood
108 cm. high; 72 cm. wide; 50 cm. deep

Literature

An identical model is illustrated in the catalog *l'Ecole de Nancy, Art Nouveau et industrie d'Art*,
musée de l'Ecole de Nancy, page 96
Gallé furniture, 2012, p. 239, ill. top left





Art Objects



2885 |

EUGENE FEUILLATRE (1870-1916)

“Junon”, circa 1900

Baluster vase in polychrome enamel on copper ornamented with two handles at the neck and a silver foot with a decor of plants

Unsigned

AG silversmith hallmark attributed to Alfred Gérard

35 cm. high

Literature

A photograph of this vase is in the archives of the Bibliothèque du musée d'Orsay

Gustave Geffroy, *Les Industries artistiques à l'Exposition universelle de 1900*, librairie centrale des Beaux-Arts, 1902. Compare the silver mounts of the vase “Chardon maritime” with those on ours

ALEXANDRE BIGOT (1862-1927)
BOUCHERON, Maison
LINZELER ROBERT, Silversmith
CARLIER MARCEL, Designer
POUSSIELGUE RUSAND MAURICE
Beer pitcher, circa 1901

Cream stoneware with dripping brown tones, blue-gray mottled steel and mounted in solid silver
Signed *BOUCHERON / PARIS - LONDON, Mce POUSSIELGUE RUSAND* and numbered 4627
Minerve (2) hallmark and Robert Linzeler
27 cm. high
Similar examples :
Rijksmuseum, Amsterdam.
Museum of Applied Arts, Budapest

Literature

“Le pot à bière, grès et argent poli, de M. Linzeler, sera sans doute aussi commode à l’usage qu’il est satisfaisant à l’œil. Voici donc un morceau beau par lui-même, en dehors de toute espèce d’ornement sculpté. Il fournit la preuve palpable qu’il n’est nullement nécessaire d’écraser toutes surfaces sous un déluge de “motifs” pour que l’objet contente notre sens esthétique. L’artiste, ici, n’a cherché son effet que dans l’harmonie du galbe, dans le jeu des tons et des matériaux, dans le sentiment de confortable, de logique qui émane de son œuvre. Et il a pleinement réussi.

C’est bien ainsi que veut être le véritable art industriel : harmonique et commode. S’il n’est qu’art, nous souffrons dans notre bien-être ; s’il n’est qu’industriel, nos yeux s’attristent de sa sécheresse. Ainsi les deux vases qu’expose en même temps M. Linzeler nous donnent, malgré la recherche de leur décor, une certaine impression de lourdeur à côté de la masse tranquille de ce broc où le ton du grès se marie si bien à l’éclat de l’argent.” Charles Torquet, *L’Orfèvrerie et le bronze*, *L’Art Décoratif*, août 1901, page 214

L’Orfèvrerie aux Salons de 1901, Revue de la bijouterie, de l’orfèvrerie et de la joaillerie, août 1901, ill. page 132

“Quelques artistes cependant obéissent à la logique. C’est ici Marcel Carlier, dessinateur de l’orfèvre Linzeler, dont le pichet et la théière sont très bien conçus, avec leurs panses de grès qu’entourent des armatures d’argent. Le métal accuse les lignes, affirme la volonté architecturale”. Albert Thomas, *Première Exposition des Arts du Foyer consacrée à l’orfèvrerie*, *l’Art Décoratif*, décembre 1901, page 125

Der Moderne Stil, 4ème volume, rédigé et publié par Julius Hoffmann junior, ill. pl. 63
Annelies Krekel-Aalberse, *Argenterie Art Nouveau et Art Déco*, les éditions de l’amateur, 1990, ill. page 74, n°39

Hélène Bédague, *Alexandre Bigot, Chimiste et Céramiste*, éditions Louvre Victoire, Paris, 2016, ill. p. 178

Exhibited

Salon of 1901

1st *Exposition des Arts du Foyer* dedicated to goldsmithery, November 1901, Salon de la Plume, 31 rue Bonaparte





4305 |

HENRI HUSSON (1854-1914)

“Seneçon”, 1905

Vase in embossed red copper with silver inlays, applied with a branch and groundsel foliage in molten and chiseled silver
Engraved signature *h. husson* under the base and bearing the monogram of the artist under the neck
16 cm. high

Exhibited

Société Nationale des Beaux-Arts, Paris, 1905, ill. page 61, (n°2337) in the exhibition catalogue
Ein Dokument deutscher Kunst, Hessisches Landesmuseum Darmstadt, 22nd October 1976 – 30th January 1977, Darmstadt 1901-1976, n° 250

Provenance

Dr. Heuser & Co., Marxen am Berge, Germany
Dr. Bernhard Sprengel, Hanover, Germany, acquired in 1977
Sotheby's Amsterdam, 14th December 1999, lot 124

LUCIEN HIRTZ (1864-1928)
“Plumes de paon” vase, circa 1900

Enamel on copper (or silver)

Signed on the base

14 cm. high

Literature

“C’est comme émailleur que M. Hirtz exposait dans la Classe 94, et c’est à ce titre que le Jury lui a décerné la médaille d’or ; il l’eut d’ailleurs méritée dans la section des artistes exposants, car la plus grande partie des orfèvreries de M. Boucheron avait été composée et dessinée par lui

... Non moins puissantes de ton étaient les coupes où les rouges flamboyants se mariaient à des bleus d’une intensité profonde. Les algues et les poissons, les feuilles rouges de la vigne vierge et les insectes, les plumes de paon, un coq à la crête rutilante étaient rendus avec un art merveilleux”. Henri Bouilhet, *Rapports du Jury International de l’Exposition Universelle de 1900*, imprimerie nationale, Paris, 1902, p. 63

“ Au dernier Salon, Hirtz surprit et dérouta même, beaucoup de ses admirateurs. Au lieu des plaques habituelles, il exposait de l’orfèvrerie ; au lieu des têtes étranges, des gobelets, une coupe ! Peu comprirent l’intérêt qu’il y avait en cette tentative, en même temps qu’ils s’étonnaient de voir un artiste au succès assuré rompre avec sa production courante et chercher autre chose. Quel besoin le poussait ?

Nous insisterons cependant sur ces œuvres, que nous reproduisons ici. Introduire dans l’orfèvrerie les colorations vives et profondes de l’émail ; enrichir encore la richesse du métal, tout en créant une harmonie, voilà, semble-t-il, quel était le but de l’artiste
Ses gobelets sont en argent repoussé et gravé. Les émaux y sont localisés aux seuls ornements déjà détaillés par la gravure. C’est de la basse-taille, en somme. La flore y est ornementale et conventionnelle

Dans le plus grand, un bleu intense et profond, bleu un peu spécial à Hirtz, quoi qu’il en dise ; ce bleu passe insensiblement au vert jaune, puis au jaune foncé dans les fleurs. Les colorations profondes et somptueuses ressortent admirablement sur le métal légèrement assombri. Des stries détaillant finement les formes y donnent encore de la profondeur et du moelleux au ton

... L’aspect de ces pièces est fort nouveau et peut-être la polychromie puissante y a-t-elle légèrement effrayé ? Ce serait compréhensible si la puissance excluait l’harmonie, ce qui n’est pas le cas, loin de là. Mais, comme il est infiniment plus aisé d’harmoniser des gris entre eux, ou des couleurs pâles et ternes, les hardiesses sont rares ; la couleur splendide de l’émail n’y devrait-elle pas cependant pousser ses fervents ? “ M. P.-Verneuil, *L’Email et les émailleurs*, Art et Décoration, juin 1904, pp. 161 & 162





5595 |

JEAN DUNAND (1877-1942)

Colocynth, circa 1910

Lead colocynth, entirely hammered, silver dripping

Signed underneath

17 cm. high

5816 |

LOUIS MAJORELLE (1859-1926)

LEON RUDNICKI (1873-1958)

RENE WIENER (1855-1940)

Leather panel, circa 1900

Leather panel, carved and painted based on the design of Léon Rudnicki
(1873-1958)

Molded walnut frame by Majorelle

Embossed with Wiener's RW seal

83 cm. high; 60 cm. wide







5862 |

ANONYMOUS
Jewelry box, circa 1903

Wood, engraved copper and embossed leather decorated with horse chestnuts
Monogrammed *M D G* (attributed to Miss Denise Germain)
30 cm. high
Base: 40 cm. long; 24 cm. wide

Literature

Prince Bojidar Karageorgevitch mentions Denise Germain in *Les objets d'art au Salon des artistes français*, *l'Art Décoratif*, June 1903, page 28, "Un grand sous-main teinté de vert, un coffret gris décoré de feuilles de marronnier"

6295 |

PAUL BONNAUD (1873-1953)

EDGAR WILLIAM BRANDT (1880-1960)

Enamelled polychrome on copper plate, maritime and character decorations, circa 1910

24 cm. diameter; 34.5 cm. diameter in total

Signed

Wrought iron mount by Edgar Brandt, embellished with starfish

Unsigned

The enamel has been applied on a golden foil instead of a silver foil as per usual. This method is very expensive (the foil would cost 400 € today)

Literature

L'Art Décoratif aux Salons de 1912 (Société des Artistes Décorateurs), illustrated on one of the plates



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LOUIS MAJORELLE (1859-1926)
LEON RUDNICKI (1873-1958)
RENE WIENER (1855-1940)
Leather panel , circa 1900
p.124

Back cover:
EMILE GALLE (1846-1904)
“La Forêt Lorraine” desk , circa 1900
p.110

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