

Robert Zehil Gallery

MASTERPIECE® Art Fair 2015, London

Robert Zehil Gallery

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6331 |

**LOUIS MAJORELLE
(1859-1926)
“LA VIGNE”,
AN IMPORTANT
CARVED WALNUT
DINING SUITE,
CIRCA 1900**

Comprising an extending dining table,
a matching sideboard and a set of eight
matching upholstered dining chairs
The table: 75 cm. high; 160 cm. long;
130 cm. wide
The sideboard: 251.5 cm. high; 275.3
cm. wide; 58.5 cm. deep

This model is illustrated
in the Majorelle catalogue.



From Symbolism to Art Nouveau: When exploring and changing the world embraces Art and Design

We are pleased to welcome you to our stand for the second time at Masterpiece. We are exhibiting an eclectic selection of artworks that emerged from the intense activity of movements, designers, architects, painters, manufacturers, glassmakers and ceramists who promoted the decorative arts at the turn of the 20th century. After a successful exhibition last year showcasing Art Nouveau masterpieces by artists such as René Lalique, Lucien Gaillard, Emile Gallé, and Pierre-Adrien Dalpayrat as well as Art Deco furniture and lighting by Edgar Brandt and Daum Nancy, we would like to continue by highlighting other brilliant artists that have diverse roots and sources, but that share a determination to transform visual culture through a commitment to the idea of the modern.

The motivation behind the Art Nouveau stemmed from the determination to abolish the division between the fine arts, painting and sculpture, and the decorative arts, and to render such divisions as obsolete. In design for the home, the development of Art Nouveau is most prominently found in the wooden furniture designed by the so-called Ecole de Nancy. While the common wisdom of this school was to create visual uniform interiors, architects and designers used traditional materials in innovative ways. By bending, elongating and moulding wood, they transformed furniture into sculpture. The rare and likely unique “La Vigne” dining suite by Louis Majorelle we are exhibiting well illustrates this approach. Made of carved walnut, it comprises a dining table, eight chairs and a sideboard that were kept in a Parisian private collection for the last forty years.

Concerned with the existing hierarchy of the arts, Emile Gallé was the first president of the Ecole de Nancy and the giant in Art Nouveau glass¹. As a result of his botanist knowledge, creativity and technical mastery, he succeeded in offering a new aesthetic. The Dandelion and “La Nigelle des Prés” vases we have on view demonstrate Gallé’s keen observation of nature and his unparalleled exploration of the possibilities of glass.

Under Gallé’s influence, the Daum brothers developed a wide variety of technical advances. Our “Crépuscule” vase is a brilliant example of their attempt to produce sculptural glass decorated with powdered layered colours. Resulting from a collaboration with Jacques Gruber, another major designer of the Ecole de Nancy, it was destined to be exhibited only. Suggesting woman’s conflation with nature, this artwork is an exploration of the tension between the spiritual and physical realms.

Another earlier investigation into the symbolism and the supernatural is an important painting by Emile-René Ménard, “Adam and Eve”, particularly remarkable for its ideal expression of beauty.

“Art Nouveau was the result of intense and flamboyant activity in the visual arts by individuals wishing to change the character of European civilization”². Our ambition with this exhibition is to offer a unique experience through a collection of museum-quality artworks beyond the social beliefs, natural, symbolic and historical sources that brought together Art Nouveau artists and designers.

Finally our guests will conclude their visit with a selection of Art Deco masterpieces. The glass pieces by Maurice Marinot and the unique bronze vase by Albert Cheuret that reflect this move to a more rationalist aesthetic in the 1920s bring this initiation into Art Nouveau to an end with a flourish.

Deborah Hasson Biermann

¹ Paul Greenhalgh, *Art Nouveau 1890-1914*, V&A Publications, London, 2000, p. 209.

² *Ibid.*, p. 15s.

6469 |

**LOUIS MAJORELLE (1859-1926)
“POINCARÉ”, A RARE FLOOR LAMP, CIRCA 1900**

Wrought iron; the shade in alabaster
197 cm. high; the shade: 58 cm. diameter

This model is illustrated in the Majorelle catalogue.
Another example with an internally decorated glass shade by Daum Nancy is part
of the collections of the Musée de l'École de Nancy.

Bibliography

Alastair Duncan, *Majorelle*, Flammarion, 1991, repr. n. 114.

*A pair was originally sold in the early seventies by the late Jean-Claude Brugnot to a major collector from Texas.
A third example is in the Museum of the School of Nancy. We are not aware of any others ever sold.*



RUPERT CARABIN (1862-1932)
TWO FIGURAL SCULPTURES OF A BALLET DANCER, 1898-1899

4643 |

Patinated bronze
Signed and marked *B* under the base
21 cm. high

Another cast of this sculpture is part of the collections of the Zimmerli Art Museum, New Jersey, United States of America.

4644 |

Patinated bronze
Signed and marked *E* under the base
21 cm. high

An example of this sculpture in red wax is part of the collections of the Musée des Beaux-Arts de Strasbourg (inv. 1347).

Exhibition

Société Nationale des Beaux-Arts, Paris, 1899
Musée Galliéra, Paris, 1934-1935

Bibliography

La Société Nationale des Beaux-Arts, exhibition catalogue, 1899
Musée Galliéra, exhibition catalogue, 1934-1935
Louis de Fourcaud, *Les Arts Décoratifs aux Salons de 1899, Revue des Arts Décoratifs*, 1899, tome XIX, repr. p. 255
G. Coquiote, *Les figurines de Carabin, L'Art Décoratif*, 1907, repr. p. 29
Galerie du Luxembourg, *L'Œuvre de Rupert Carabin*, exhibition catalogue, Paris, 1974, rep. p. 181, n. 89 and n. 90
Musée d'Art Moderne de Strasbourg, *François-Rupert Carabin*, exhibition catalogue, 1993, rep. p. 76, n. 41 and n. 44





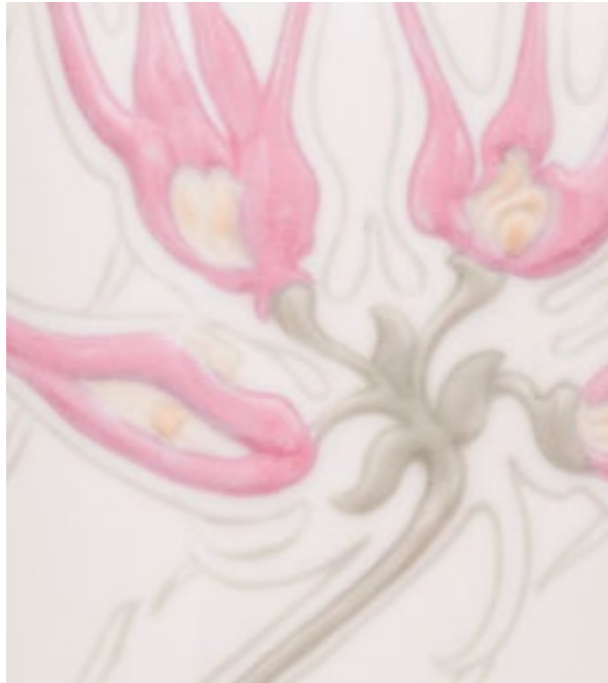
6054 |

GEORGE BASTARD (1881-1939)
BOX, CIRCA 1909

Ebony with a finely sculpted decor of weeds highlighted with a mother-of-pearl inlay
Signed *G. Bastard* under the base
4.4 cm. high; 6.5 cm. diameter

*I compare Bastard's work to brain surgery. Pure perfection and no mistakes allowed.
Comparable to great jewellery.*

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6940 |

EDWARD COLONNA (1862-1948)
GDA LIMOGES, Manufacture
L'ART NOUVEAU BING
A "CHRYSANTEMES" VASE, CIRCA 1901

Porcelain with a polychrome enamel décor
Signed, monogrammed by the artist, marked *L'ART NOUVEAU BING* and *LEUCONOE*
30.5 cm. high

Exhibited

Art nouveau Belgium-France, Houston, 1976
Institute for the Arts, Rice University and the Art Institute of Chicago, 1976,
the design in white repr. p. 176, n. 242 in the catalogue

Bibliography

Porzellan Kunst und Design 1889-1939, Brohan Museum, 1993, vol. II, p. 32
Edith Mannoni, *Porcelaines de Limoges*, Massin éditeur, n.d., repr. p. 92

Another example of this design, not decorated, was donated to the Musée des Arts Décoratifs à Paris,
by Marcel Bing in 1908. Inv. n. 15233.



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6927 |

**GEORGES DE FEURE (1868-1943)
GDA LIMOGES, Manufacture
AN "ELEGANTE" SCULPTURE, CIRCA 1900**

Enamelled porcelain
With maker's marks
27 cm. high



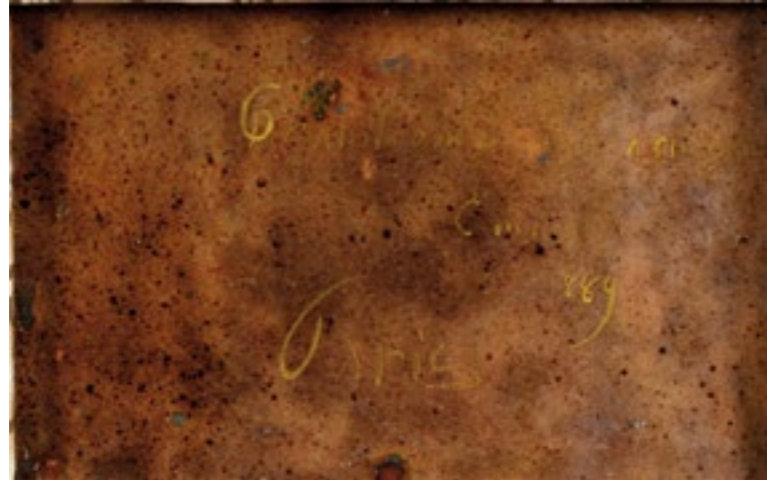


6249 |

ANDRE-FERNAND THESMAR (1848-1926)
EXECUTED BY MANUFACTURE NATIONALE DE SEVRES
A PILLBOX, CIRCA 1900

Sèvres porcelain; the enterlaced letters *M, A, R, I* and *E* on the cover in enamel and gilt cloisonné; the mount in silver gilt
Marked *A MARIE THESMAR 1908* in gold letters, and with the artist's monogram inside
5 cm. diameter

Provenance
Estate of the artist



6017 |

**PAUL GRANDHOMME (1851-1944)
ALFRED GARNIER (1848-1908)
"WOMAN IN LANDSCAPE AT SUNSET", CIRCA 1900**

Enamel painting on copper, after Gustave Moreau
Signed lower left *Garnier Grandhomme inv.* and marked on the reverse
Grandhomme Garnier / Emaillieurs / 1889 / Paris
8 x 12.5 cm.

6030 |

ARMAND POINT (1860-1932)
“SAINT GEORGES TERRASSANT LE DRAGON”, 1897

Tempera paint on mahogany
Signed and dated lower right
128 x 105 cm. (without the frame)

Under the influence of Joséphin Péladan's writings, Armand Point started to focus on Symbolism in the early 1890s. Returning from North Africa where he had produced orientalist works, he settled in Paris and exhibited at every *Salon de la Rose+Croix* between 1892 and 1896. He became the leader of Hauteclair, a brotherhood of artists and craftsmen established in Marlotte, in the forest of Fontainebleau. Between 1895 and 1916, Hauteclair produced a wide range of objets d'art, most of which designed by Armand Point himself. Produced during this major period, *Saint Georges terrassant le dragon* shows Armand Point's predilection for Symbolist iconography on the one hand, and Renaissance art on the other. In this respect, the handcrafted frame is inspired by the Italian architecture from the Renaissance.

Exhibited

Galerie Georges Petit, Exposition *Armand Point*, Paris, 1899 (for the pastel *Saint Georges*)

Bibliography

Robert Doré, *Armand Point de l'orientalisme au symbolisme*, 2010, the pastel repr. p. 98





6188 |

**SARAH BERNHARDT (1844-1923)
THIEBAUT FRERES, Foundry
“ENCRIER FANTASTIQUE”, SELF-PORTRAIT INKWELL
OF SARAH BERNHARDT, 1880**

Bronze
Signed, dated 1880, and with foundry mark
31 cm. high

Exhibited

Sarah Bernhardt Souvenir, including the authorized catalogue of her paintings & sculptures,
Union League Club of New York, 1880
Sarah Bernhardt, Espace Pierre Cardin, 31 March- 30 May 1976, n. 151 in the catalogue, pl. 1
Sarah Bernhardt, The Art of High Drama, The Jewish Museum, New York, 2 December 2005 - 2 April 2006,
n. 35 in the catalogue
Sarah Bernhardt, The Art of High Drama, Joods Historisch Museum (Jewish Historical Museum),
Amsterdam, 15 June - 16 September 2007, n. 35 in the catalogue (our example)

Bibliography

Western European bronzes of the Nineteenth Century, Sheperd Gallery, 1973, n. 68
Pierre Kjellberg, *Les bronzes du 19ème siècle,* les éditions de l'amateur, Paris, repr. p. 92 and on the back cover
Sarah Bernhardt, The Art of High Drama, Yale University Press, 2005, repr. p. 50.

Many are surprised to learn that Sarah was an accomplished sculptor. At least five museums have this same sculpture in their collection. Obsessed with death and legacy, Sarah has modelled herself as a dramatic half bat half female.



5963 |

CAMILLE NAUDOT (1862-1938)
A CUP, CIRCA 1900

Soft-paste porcelain, with a floral motif heightened by red enamel
and relief gold highlights
Gilt monogram under the base
6.7 cm. high



5961 |

CAMILLE NAUDOT (1862-1938)
A BOWL, CIRCA 1900

Soft-paste porcelain, with a vine motif heightened by enamel;
the rim, the foot and the decor with gold highlights
Gilt monogram under the base
8.5 cm. diameter





5375 |

**HECTOR GUIMARD (1867-1942)
A DOUBLE PICTURE FRAME, CIRCA 1909**

Gilt bronze
24 x 37 cm.

Guimard's objects no longer need an explanation. The double space excludes the focus on a single person and is perfect for the loving pair.

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5604 |

EMILE GALLE (1846-1904)
A DANDELION FOOTED VASE, CIRCA 1900

Acid-etched thick glass, internally decorated with a wheel-carved décor of dandelions
Engraved *Gallé*
32 cm. high





6517 |

**EMILE GALLE (1846-1904)
“LA NIGELLE DES PRÉS”, AN IMPORTANT FOOTED VASE,
PROBABLY UNIQUE, CIRCA 1900**

Marquetry and finely wheel-carved glass, the pink surface overlaid with white
and blue flowers and an applied motif of brown branches
Engraved *Gallé*
20.5 cm. high

No other example of this design is known to exist.

Exhibited
Exposition Universelle, 1900, Paris

Bibliography
Gallé, exhibition catalogue, musée du Luxembourg, 29 novembre - 2 février 1986,
éditions de la Réunion des Musées Nationaux, repr. p. 54 in the “Les granges” vitrine



5299 |

**JACQUES GRUBER (1870-1936), Designer
DAUM NANCY
A “CREPUSCULE” FOOTED VASE,
PROBABLY UNIQUE, CIRCA 1900**

Finely wheel-carved and decorated glass, with a naked veiled women surrounding trees
in a forest in a sunset landscape; the foot decorated with engraved brackens
Engraved *DAUM NANCY*
30.5 cm. high

*Jacques Gruber joined the DAUM glassworks in 1894. As a glass decorator, he designed a number of exceptional vases
which included figurative scenes, mostly symbolist. The glassworks were destined to be exhibited only.*



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6988 |

DAUM NANCY
A RARE “COLOQUINTE” VASE, CIRCA 1910

Mould-blown glass, overlaid with coloured powdered oxides, the insect and the stem applied
Engraved *DAUM Nancy* with the Cross of Lorraine on the bulge
28.5 cm. high

Another example of this rare model was donated by Jacques Daum
to the Musée des Arts Décoratifs, Paris in 1950 (inv. 36315).

Exhibited

Ecole de Nancy, Nancy, Galeries Poirel, 1999, cat. n. 65 p. 295, repr. p. 255
Chefs-d'œuvre verrerie du MAD, Tokyo, 1991, n. 32
1900 en France, Tokyo, Osaka, Sapporo, Okayama, 1981, p. 153, n. 61
Art nouveau Belgium-France, Houston et Chicago, 1976, p. 186, n. 265
MNAM, *Sources du XX^e*, Paris, 1960, n. 864

Bibliography

Chefs-d'œuvre de la verrerie, Tokyo, 1991
Janine Bloch-Dermant, *Art du verre en France*, 1974, repr. p. 154



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5225 |

**ADOLPHE TRUFFIER, Designer
ALPHONSE DEBAIN, Silversmith
A "SAFRAN" VASE, CIRCA 1900**

Silver gilt and blue enamel
With silversmith marks
21 cm. high

Exhibited
Société des Artistes Français, 1899
Exposition Universelle, 1900

Bibliography
Paul Vitry, *L'Orfèvrerie à l'Exposition, Art et Décoration*, December 1900, repr. p. 174
L'Orfèvrerie aux Salons de 1901, Revue de la Bijouterie, de la Joaillerie et de l'Orfèvrerie, August 1901, repr. p. 130



4626 |

**PRINCE BOJIDAR KAJAGEORGEVITCH (1861-1908)
A RARE SET OF 12 COFFEE SPOONS, CIRCA 1900**

Silver gilt; each one with a different stylized floral decor
Monogrammed B

Six of the same spoons are part of the collections of The Victoria & Albert Museum, London, ref. 142-9-1964.
They were displayed in the exhibition *Art Nouveau - 1890-1914*,
6 April - 30 July 2000, Victoria & Albert Museum, London.

Exhibition
Exposition Universelle, Paris, 1900

Bibliography
Roger Marx : La Décoration et les Industries d'Art à l'Exposition Universelle de 1900, Delagrave éditeur, Paris, 1901, p. 71
L'Art Décoratif, février 1902, p. 204
Greenhalgh, Paul Ed., *Art Nouveau 1890-1914*, V&A Publications, London, 2000, ill. p. 235
Prince Bojidar Karageorgevitch as a Silversmith, London, The Magazine of Art, January 1901, p. 185

Prince Bojidar Karageorgevitch was the cousin of King Alexander Georgevitch who was ousted from Serbia in 1858. Living in exile in France he was a accomplished artist as well as a writer and critic. He was a friend of Sarah Bernhardt, Loïe Fuller and Henri de Toulouse-Lautrec. The Victoria and Albert museum has some of his exquisitely designed silver objects.





4983 |

**HENRI HUSSON (1854-1914)
A FOOTED BOWL, CIRCA 1900**

Silver, the foot with a chased motif of ivy branches and leaves and with an insect
Signed
14 cm. high





4967 |

**LUCIEN BONVALLET (1861-1919), Designer
MAISON CARDEILHAC, Silversmith
A PAIR OF TRAYS, CIRCA 1900**

Silver with engraved decoration of poppyheads, the centre openworked as a poppy with a pistil-shaped finial, backed by a green lacquered ivory disc
With Silversmith and French Minerva marks, and with engraved number D121
3.5 cm. high; 22.5 cm. diameter

Breathtaking pair of decorative plates designed by Bonvallet for Cardeilhac. Finely mounted tinted carved ivory plates revealed through the openwork silver design. Certainly never seen another example.

3114 |

**LUCIEN BONVALLET, Designer
MAISON CARDEILHAC, Silversmith
AN ART NOUVEAU FIVE-PIECE SILVER TEA
AND COFFEE SERVICE, CIRCA 1900**

Comprising a coffee-pot, tea-pot, sugar bowl with cover, cream jug and matching tray,
decorated with chased clover leaves, finely carved wood handles
Each piece monogrammed and stamped *Cardeilhac Paris*, with French silver marks
The coffee-pot: 13.5 cm. high; the tea-pot: 12 cm. high; the sugar pot: 7.5 cm. high;
the cream jug: 4 cm. high; the tray: 35.5 cm. long

It is likely that this design was shown in the competition held in 1899 by l'Union Centrale des Arts Décoratifs
for the purpose of selecting artists for the Exposition Universelle of 1900 for which Bonvallet,
Cardeilhac and Viat were rewarded (*Revue des Arts Décoratifs*, 1899, p. 118).

*One of numerous objects designed by Lucien Bonvallet as early as 1896 and specifically for the 1900 Exposition which made
Cardeilhac « the » silversmith of the international fair and got him several first prizes. Note the matching tray.*



5278 |

**LUCIEN BONVALLET (1861-1919), Designer
MAISON CARDEILHAC, Silversmith
WULLSCHLAGER, Engraver
A VASE, CIRCA 1900**

Silver with engraved and gilt decoration of flowers
Signed *Cardeilhac, Orf. Paris / Bonvallet, dess. / Wullschlager, grav.*, Marked *CARDEILHAC PARIS*,
and with French Minerva and silversmith marks
21 cm. high

Bibliography

Revue des Arts Décoratifs, 1896

*A unique and well documented silver vase that bears the names of the collaborators.
Definitely should be in a museum.*



4259 |

**LUCIEN BONVALLET (1861-1919), Designer
ALBERT DAMMOUSE (1846-1926), Ceramist
MAISON CARDEILHAC, Silversmith
A MUSTARD POT WITH COVER AND SPOON, CIRCA 1900**

Sang-de-bœuf glazed ceramic and chased silver mount decorated with mustard leaves and seeds
Signed *AD* and *S*, stamped *Cardeilhac*, with French Minerva and silversmith marks under the base
9 cm. high

Provenance

Baron Rodolphe Planta de Wildenberg, Parisud-Enchères, Versailles, estate sale, 24 October 1999

In addition to the wide range of silver objects designed by Bonvallet for Cardeilhac, he was commissioned to design mounts for glassware, ceramics and even ivory objects. They are extremely rare and could well be one of a kind.

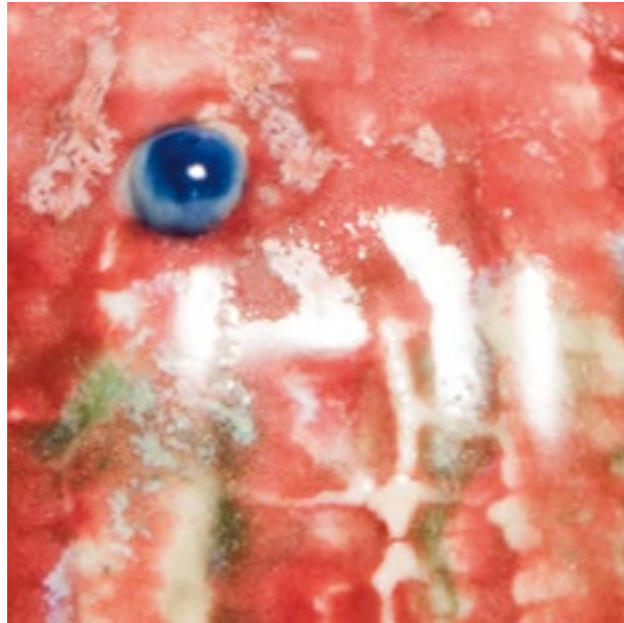


5232 |

LEON KANN (1859-1925)
EXECUTED BY MANUFACTURE NATIONALE DE SEVRES
A GOURD-SHAPED EWER, DESIGNED 1889,
EXECUTED 1904

Glazed Sèvres porcelain
Marked with Sèvres Manufacturer's triangular stamp and dated *1904*
15 cm. high





2161 |

**TAXILE DOAT (1851-1938)
"COLOQUINTE" VASE, 1920**

Porcelain, the ribbed body enamelled in cherry-red pink and tinged with greenish-white; blisters on the gourd are enamelled in blue; the stem is enamelled in white and pink
Signed, marked *Sèvres* and dated 1920
10 cm. high

Provenance

Renaud sale, Jean-Pierre Camard expert, *Atelier de Taxile Doat*, Drouot, Paris, 11 May 1973, lot 18 illustrated on the cover of the catalogue

In May 1973, held at Drouot in Paris was the sale of the Doat atelier. This piece was on the cover of the catalogue and fetched 11,000 francs, the highest amount of the sale. Acquired by Lillian Nassau, I bought it back in 1992.



6829 |

**LOUIS-AUGUSTE THEODORE RIVIERE (1857-1912)
ALEXIS RUDIER, Foundry
“SALAMMBÔ CHEZ MATHÔ, JE T’AIME ! JE T’AIME !”
OR “CARTHAGE”, 1895**

A French Art Nouveau bronze sculpture with a dark brown patina,
featuring two intricately-sculpted figures from the story of Carthage
Signed, and with foundry mark
64 cm. high

Exhibited

Salon de la Société des Artistes Français, Paris, 1895, n. 3451 (2nd class medal), for a cast in bronze, ivory, gold
and turquoise that is now at the Musée d’Orsay, Paris

*Theodore Riviere’s most famous and edited sculpture inspired by Gustave Flaubert’s book of the same name
which I highly recommend to those who have not read it. Theodore Rivière was edited by more than one foundry
but the bulk of his production was edited by Susse which cast Salammbô in different sizes and media.
Yet the artist called on Alexis Rudier, Rodin’s founder, to cast some of his works which he kept in his private collection
such as our example which was purchased when the artist’s atelier came up at auction in 1972.*



6881 |

LOUIS ERNEST BARRIAS (1841-1905)
SUSSE FRERES, Foundry
“LA NATURE SE DEVOILANT DEVANT LA SCIENCE”
OR “LA TERRE DEVOILANT SES TRESORS”, CIRCA 1890

A French Art Nouveau gilt bronze sculpture
Signed, and with foundry mark *Susse Frères éditeurs, Paris*
78 cm. high

Exhibited
Turin, 1911, Grand Prize

Bibliography
Pierre Cadet, *Susse Frères*, 1992, repr. p. 52, n. 87



6957 |

EMILE RENE MENARD (1862-1930)
“ADAM ET EVE”, 1923

Oil on canvas
Signed lower left *E.R. Menard* and dated 1923; on the back,
three Carnegie Institute labels and two R. Lerondelle, Paris
188 x 241 cm.

Exhibited
Carnegie International Exhibition, 1925

Exceptional quality and size for Ménard. Great provenance.



6907 |

MAURICE MARINOT (1882-1960)
“LA NUIT”, IMPORTANT VASE N. 967, 1924

Internally decorated glass
Signed
27 cm. high

Bibliography

Félix Marcilhac, *Maurice Marinot, Catalogue raisonné de l'œuvre de verre*,
les éditions de l'amateur, 2013, repr. p. 411



5668 I

MAURICE MARINOT (1882-1960)
BOTTLE N. 1062, 1925

Internally decorated glass with a green on black snail skin effect and silver leaf inclusions
Signed
19.5 cm. high

Exhibited

Paris 09-29, musée Galliéra, Paris, 1957, n. 153

Bibliography

Félix Marcilhac, *Maurice Marinot, Catalogue raisonné de l'œuvre de verre*, les éditions de l'amateur, 2013, repr. p. 430
Pierre Schommer, *L'Art appliqué français à New York*, 1926



5612 |

MAURICE MARINOT (1882-1960)
BOTTLE N. 1358, 1927

Internally decorated glass ; with its original stopper
Signed
17.5 cm. high

Bibliography

Félix Marilhac, *Maurice Marinot, Catalogue raisonné de l'œuvre de verre*, les éditions de l'amateur, 2013, repr. p. 485



6764 |

ALBERT CHEURET (1884-1966)
A UNIQUE VASE, CIRCA 1925

Bronze with a gilt-brown patina, cast with a stylized overlapping vegetal motif,
partly hammered; zinc inside
Inscribed in the bronze *Albert Cheuret*, stamped *AC* and *M* (as "Modèle")
21 cm. high

Provenance
Albert Cheuret, hence by descent

*This unique piece was in the artist's collection and was acquired from his estate.
Probably the finest example of Cheuret's hand-finished work of art.*



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