



Robert Zehil
Gallery

This catalogue was edited on the occasion of



The fair booth and exhibition were designed by

bear
architectes

On the front cover:

EMILE GALLE (1846-1904)

Vase, 1898

Multi-layered and wheel-carved marquetry glass decorated with columbines;
the base in bronze in the shape of a columbine

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Robert Zehil Gallery



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As one may have appreciated throughout our last three exhibitions at Masterpiece London, Art Nouveau was a highly creative movement. In France the style originated in the north-eastern region with the Ecole de Nancy before it reached its grandeur in the capital. As the late Victor Arwas notes, the style arose in Paris thanks to two utterly dissimilar men: the architect Hector Guimard and the entrepreneur Siegfried Bing⁽¹⁾.

From his return to Paris in 1871, after the Franco-Prussian crisis, Bing began collecting the finest Japanese and Chinese works of art. He arranged exhibitions, wrote articles, supplied museums, wrote a book, and his shop soon became a meeting place for collectors of Oriental works. When he went to the United States in 1894 to sell his collection, he was fascinated with the glass work and interior decoration of Louis Comfort Tiffany. The year later he opened a new shop dedicated to European and American decorative arts. It was called L'Art Nouveau and would soon be chosen as the name of a whole movement who promoted a new aesthetic based on Nature.

For the 1900 Exposition Universelle in Paris, Bing set up his own pavilion and showed the work of his closest collaborators: Georges de Feure, Eugène Gaillard and Edward Colonna. The living room was furnished by Colonna with a salon suite that had the same design as the one we have on view this year at Masterpiece London. A porcelain vase decorated with flying swans designed by de Feure and edited by L'Art Nouveau is showcased as well.

We are also presenting some of the finest and rarest Art Nouveau works by Hector Guimard, the other pioneer of Art Nouveau in Paris: a marble fireplace and its surrounds executed in cast iron, as well as a triptych mirror and a vase in gilt bronze. The architect was interested in new ideas and technology, and a major innovation was the plastic treatment he made of metal. He designed every aspect of his buildings and interior design. The fireplace we are exhibiting comes from an apartment located in one of his Parisian buildings.

In Nancy the cabinet-maker Eugène Vallin is renowned for having designed the most elegant complete interiors. He created carved wood furniture, most of his creations being specially commissioned for the wealthy bourgeoisie. The desk and armchair that we are presenting are part of a bedroom that Vallin designed for Mrs Renée Masson. This commission included a bed and a cupboard that are now in the Musée d'Orsay, Paris.

Finally our exhibition showcases museum-quality objets d'art, including works by the great names in Art Nouveau silver: a tea service by Frédéric Boucheron, a sculpture by George Flamand, a spoon by Henri Husson. Ingenuity may also be admired in creations that combine materials. As such, the gilt bronze mounted vase by Eugène Feuillatre in silver with its enamelled decor is a brilliant example of the sophistication that arose with Art Nouveau.

Deborah Biermann

(1) Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, p. 24.

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Furniture & lighting

7071 |

RENE LALIQUE (1860-1945)
Pair of wall-lights “Epis de blé”, circa 1908

Gilt bronze and moulded glass
65 x 43 cm.

Literature

L'Art Décoratif, n. 20, 1908, p. 54

René Lalique designed a few variations of these “Epis de Blés” wall-lights. All were specially commissioned by his clients. We exhibited the design acquired by Mrs. Anna Blake at Masterpiece London, 2014, in the exhibition catalogue p. 65-66, and at Design Miami/Basel, 2017.

7154 |

HECTOR GUIMARD (1867-1942)
Triptych folding mirror, circa 1900

Gilt bronze with a vegetal relief decoration
The central mirror: 79 x 38.5 cm.
Total width: 102.5 cm.
79 cm. high

The original drawing is in the archives of the Cercle Guimard, Paris.

6848 |

HECTOR GUIMARD (1867-1942)
Fireplace and surrounds, circa 1900

White marble and black painted cast iron
The fire-surround signed *Hector Guimard* lower right
The Fireplace:
137 cm. wide; 112 cm. high; 35 cm. deep
The Fire-surround:
90 cm. high ; 100 cm. wide; 15 cm. deep

Literature

Guimard, Paris, Musée d'Orsay; Lyon, musée des arts décoratifs et des tissus, 1992-1993, Réunion des Musées Nationaux, 1992, ill. p. 68

Provenance

Apartment located in one of the buildings designed by Hector Guimard rue La Fontaine, 16th Arrondissement, Paris



6787 |

EDWARD COLONNA (1862-1948)
L'ART NOUVEAU BING
Salon suite, circa 1900

Carved mahogany; comprising:
One sofa, two armchairs, two chairs
The sofa: 93 cm. high; 161.5 cm. wide
Each armchair: 101 cm. high; 64 cm. wide
Each chair: 92.5 cm. high; 46 cm. wide

Exhibited

Another example of this salon suite was exhibited at the 1900 Exposition Universelle, Paris, in Siegfried Bing's pavilion, *L'Art Nouveau Bing*, with a multitude of artworks including jewellery by Edward Colonna and other furniture and decorative objects by Georges de Feure, Eugène Gaillard and Marcel Bing



4348 I

EUGENE VALLIN (1856-1922)
Desk and matching chair, circa 1903-1904

Carved padouk
The desk: 108.5 cm. high; The top shelf: 107 cm. wide
The chair: 106.5 cm. high

Literature

Frédéric Descouturelle, *Eugène Vallin, menuisier d'art de l'Ecole de Nancy*, Imprimerie Moderne, Pont-à-Mousson, 1998, ill. p. 186

Provenance

This desk and its matching chair belonged to Mrs Renée Masson. The set was specially commissioned for the bedroom of their apartment together with a bed and cupboard that are now at the Musée d'Orsay, Paris. This information was confirmed by Frédéric Descouturelles in 2005.





3041 |

MAURICE BOUVAL (1863-1920)
THIEBAUT FRERES, FUMIERE and GAVIGNOT, Foundry
Pair of candelabra “Iris” or “Rêve et Obsession”, circa 1900

Figural gilt bronze; the base in green onyx
Signed, and stamped with foundry mark
54.6 cm. high

Exhibited

Salon des Artistes Français, 1898, for a variation of the design with two branches in silver, probably executed by Falize
Salon du Mobilier, Paris, 1905

Literature

Revue des arts décoratifs, 1898, inset plate p. 170, for a variation of the design with two branches
Les bronzes, l'orfèvrerie, la bijouterie au Salon du Mobilier de 1905, pl. 194: “candélabre Iris” edited by Thiébaud, Fumière & Cie, avenue de l’Opéra

A. Duncan, *Art Nouveau & Art Deco Lighting*, Simon & Schuster, New York, 1978, pl. XXIX.
Macklowe Gallery, *Dynamic Beauty*, ill. p. 77



2676 I

DAUM NANCY
LOUIS MAJORELLE (1859-1926)
Ceiling light, circa 1900

White glass shades with blue strips in relief; the wrought-iron mount by Louis Majorelle

Signed

Each tulip:

14.3 cm. diameter; 20.5 cm. high

Provenance

Acquired directly from the Daum factory in 1992



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Glass

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7229 |

EMILE GALLE (1846-1904)
Vase, circa 1889

Polychrome “cristallerie” glass decorated with enamelled water lilies, aquatic flowers, stems, and three dragonflies;
original bronze base decorated with four snails
Enamelled signature in Japanese style
17 cm. high



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4358 |

EMILE GALLE (1846-1904) Vase, 1898

Multi-layered and wheel-carved marquetry glass decorated with columbines; the base in bronze in the shape of a columbine
Signed and dated 1898
26.1 cm. high

Exhibited

Société Nationale des Beaux-Arts, 1898
Wood One Museum of Art, Hiroshima, Japan, 2005, n. 33, ill. p. 36 in the exhibition catalogue
Emile Gallé-Nature and Symbol / Le Langage des Fleurs et des Choses Muettes, 16 January-10 April 2016, Tokyo Metropolitan Teien Art Museum; 24 April-5 June 2016, Utsunomiya Museum of Art, n. 069, ill. p. 90 in the exhibition catalogue

Literature

Revue des Arts Décoratifs, 1898, ill. p. 148
Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche, 1999, ill. p. 319, n. 318

Provenance

Daimaru Museum, Japan

Other examples of this design are owned by important museums worldwide:

Kitazawa Museum of Art, Japan
Kunstmuseum, Dusseldorf (Collection Gerda Koepf), Germany
Suntory Museum, Japan
Musée de l'Ecole de Nancy, Nancy, France
Budapest Museum of Applied Arts, inv. n. 55.284, Hungary



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7226 |

EMILE GALLE (1846-1904) Vase “Les Bégonias roses de Chine”, circa 1900

Acid-etched and finely wheel-carved glass
Signed and bearing a label marked 86 dating back to the
Roger Marx auction sale in 1914
17 cm. high

Exhibited

Exposition Universelle, Paris, 1900
Emile Gallé, une exposition dans six musées japonais,
2000-2001, n. 53 in the exhibition catalogue, p. 102-103
Emile Gallé-Nature and Symbol, Tokyo Metropolitan
Teien Art Museum, Japan, 16 January-10 April 2016, p. 49
for the example of the Kitazawa museum

Literature

Catalogue of the sale Roger Marx, Galerie Manzi, Joyant,
13 May 1914, lot n. 86
Janine Bloch-Dermant, L'Art du verre en France 1860-
1914, Edita S.A. Lausanne, 1974, ill. full page p. 108
Georges de Bartha & al. Glass by Gallé, Thames & Hudson
Limited, London, 1984, ill. p. 61
Glass of Art Nouveau, 1994, ill. p. 152-153 for the example
of the Kitazawa museum

Provenance

Formerly in the collection of the late Roger Marx
Sale of the collection of Roger Marx, Paris, 13 May 1914, n.
86 in the catalogue
Acquired directly from the heirs of Claude-Roger Marx,
April 1994

Only one other example of this vase is known to exist. It is
owned by the Kitazawa Museum, Suwa, Japan

Roger Marx (Nancy 1859-Paris 1913) was an art historian and senior civil servant in the Department of Fine Arts, as well as a bold and influential art critic. More than that he was an astute and discerning collector, who was a staunch advocate and advisor of avant-garde French artists such as Monet, Renoir, Gauguin, Gallé, and Rodin - as well as the American dancer Loïe Fuller - all of whom he sought to reveal to the public through his writings and his numerous contacts in the highest circles of Parisian society. Born in Nancy, he moved to Paris in 1883 but remained very close to the town and his friends there: Emile Gallé whom he called “homo triplex” (ceramist, glass maker and cabinet maker); and Victor Prouvé, who was with Louis Hestaux Gallé’s closest collaborator. His mottoes “Nothing without Art” and “Art for all” adorned his letter headings. He was instrumental in calling for an end to distinction between the Fine Arts such as architecture, painting and sculpture and the minor or decorative arts whose artists were finally admitted to exhibit at the salons. An early collector of Gallé’s works, Marx built a fine collection. Whilst Gallé offered several pieces to his friend, Marx bought the majority from his distributors before and after Gallé’s death in 1904. The vase “Bégonias” was acquired on 25 January 1902 for the sum of 300 francs from the Parisian depot. Marx’s enormous collection, which included two ceramics and forty-one vases by Gallé was sold immediately after his death in five very successful consecutive auctions between May and June 1914 to benefit his former wife, Elisa Nathan and his two sons, Claude-Roger and Léon. The elder brother, Claude-Roger was like his father an art historian, critic and collector, who with Léon and their mother bought back those works of which they were fond and which reminded them of Roger. All the Gallé pieces were sold well above their reserve price. We know of one that was acquired by the Musée des Arts Décoratifs in Paris. The vase we are currently offering was acquired from one of Roger’s great-grandchildren. It still bears lot number 86 from the original auction. Three years ago at Masterpiece we exhibited an enamel by Paul Grandhomme and Alfred Garnier after Botticelli which was Lot 114.



7232 I

EMILE GALLE (1846-1904)
Small pot, circa 1900

Clear glass with inclusions; with two applied handles, the decor in marquetry and chased
Wheel-carved signature
9 cm. high; 16 cm. long

Another example of this design is in the Kitazawa Museum of Art, Suwa, Japan



7258 | 7244 | 7242 | 7243 | 7250 | 7259 |

DAUM NANCY
A group of cabinet pieces, circa 1900

Acid-etched, wheel-carved, and applied glass
Wheel-carved signature underneath highlighted with gold
The tallest: 18.5 cm. high



7252 I

DAUM NANCY
Vase “Oeillets des Indes”, circa 1905

Multilayered glass with yellow and orange inclusions, decorated with acid-etched stems and leaves, and padded and finely wheel-carved flowers
Wheel-carved signature
35 cm. high

Literature

Noël Daum, *Daum Maîtres verriers*, Edita Denoël, 1980, ill. p. 20

We only know of one other example of this design. It was part of the Daum collection and offered at auction by Ader Picard Tajan, *1^{re} vente Daum au Japon*, 15 March 1984, lot 63



7257 |

DAUM NANCY
Vase “Prunelier du Japon”, circa 1910

Multilayered glass, decorated with acid-etched and wheel-carved Japanese blackthorns
Wheel-carved signature
44.5 cm. high



3124 | 3125 |

JULES HABERT-DYS (1850-1930)
Two vases, circa 1910

Multilayered glass with powder and silver inclusions
Each signed underneath
21.5 cm. high; 16.5 cm. high





3286 |

GEORGES MANZANA PISSARRO (1871-1961)
Bowl, unique piece, circa 1910

Clear glass, with an enamelled decor highlighted with gold and the outer surface applied with oxides and large gold foils
Signed *Manzana le miroir* and numbered 8 on the inside
6 cm. high; 13.5 cm. diameter



5415 |

ALBERT DAMMOUSE (1848-1926)
Small bowl, circa 1900

Pâte-d'émal
Impressed circular stamp
7 x 10 cm.

A sculptor, painter and renowned ceramist, Dammouse is particularly credited with having rediscovered the lost ancient secrets of translucent glass paste together with Henry Cros and François-Emile Decorchemont.

Working single handlely from a small atelier at Sèvres and strongly influenced by Japanese art, he produces exquisite objects his preference going to nature and marine life using a palette of delicate and soft colours.

Unanimously acclaimed by his peers and art critics, he starts to exhibit his pâte-d'émal in 1898 attracting several acquisitions by the French State and learned collectors. His creations are technically unique hence extremely rare and only found in museums and prestigious collections.





7222 |

FRANCOIS-EMILE DECORCHEMONT (1880-1971)
Bowl “six olives”, model 77/79A, 1915

Pâte-de-verre; from an edition of 14
Impressed with the artist's seal and numbered *N. 74*
6 x 12.5 cm.

Literature

Véronique Ayrolles, *François Décorchemont Maître de la pâte de verre*, Editions Norma, Paris, 2006, ill. p. 95 and 242



2563 I

MAURICE MARINOT (1882-1960)
An important bottle, 1922

Clear and acid-etched carved glass

Signed

With a certificate and a label marked *n. 696* by Mrs Florence Marinot

18 cm. high

Literature

Compare with a similar vase at the Kunstmuseum, Dusseldorf, ill. p. 308, n. 363 in *European Art Glass* par Ray & Lee Grover, published by Charles E. Tuttle Co. Rutland, Vermont, USA

Art Deco, Citadelles & Mazenod, 2009, p. 89

Yves Delaborde, *Le Verre, art & design-XIX^e-XXI^e siècles*, ACR édition, 2011, p. 89

Félix Marilhac, *Maurice Marinot, Catalogue raisonné de l'œuvre de verre*, les éditions de l'amateur, 2013, ill. p. 260

Provenance

Formerly in the collection of Mr Bonabeau (1922) and Mrs Bouvier-Ajam

Mr Adam Bonabeau



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Ceramics

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7206 I

FELIX BRACQUEMOND (1833-1914) HAVILAND & Cie Important plate “Landscape”, circa 1874-1876

Hard-paste porcelain, manufactured at Charles Haviland & Co, in the Auteuil workshop after a design by Félix Bracquemond
Monogrammed *B*
50 cm. diameter

One other example with a variation of colours is known to exist in a private collection

Literature

La céramique “impressionniste” / Emaux atmosphériques, Musées de la Ville de Rouen, Musée de la Céramique, 2010, œuvre similaire ill. p. 40, 41 (détail) and p. 98, n.16

The painter and engraver Felix Bracquemond is known to have been among the first artists to discover Japanese art and incorporate it in his work.

Naturally attracted to ceramics and after having worked with Theodore Deck for a short while he designs for the editor and retailer Eugene Rousseau the famous “Service Rousseau” which was displayed at the 1867 Exposition Universelle.

From 1872 until 1881 he becomes the artistic director of Charles Haviland’s Atelier d’Auteuil and continues to design porcelain wares including the other famous “Service Parisien”. It is there that he develops the production of “Impressionist barbotines”. A serie of imaginary landscapes is designed, of which our plate is an example, calling for the technical prowess of painters rather than ceramists and using strong coloured enamels reminiscent of the work of Paul Gauguin. It is believed by experts that they were never put into production and only a few examples and their drawings are known to exist and are mainly in the hands of Haviland’s descendants.



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2767 I

JEAN CARRIÈS (1855-1894) BINGEN, Founder “Le Faune endormi”, 1882

Plaster with a dark brown patina
Signed *Carriès 1882* and *Fondeur Bingen*; bearing a label
marked *California Palace of the Legion of Honor/ San Francisco*
21 California/ EXHIBITION Permanent collection/ ARTIST
Carriès, Jean/ TITLE Head of a Faun/ REG NO 1950.41
DATE 12-28-50/ OWNER Gift of Mrs. A.B. Spreckels
36.2 cm. high

Exhibited

Hôtel Ménard Dorian, n. 10 for an example in wax
Société Nationale des Beaux-Arts, 1892 for tan example
in bronze
Exposition rétrospective, Lyon, 1904, n. 734 for an example
in stoneware
Jean-Joseph Carriès 1855-1894, Galerie Patrice Bellanger,
Paris, November 1997, ill. n. 30-31-32 in the catalogue for
the examples in stoneware and plaster
Art Nouveau 1890-1914, Victoria and Albert Museum,
Londres, April-May 2000, n. 12.2 du catalogue for the
example in stoneware, ill. p. 194
Galerie Mathieu Néouze, Paris 2016, n.16 in the catalogue

Other variations known

Glazed stoneware, Musée des Arts Décoratifs, Paris, inv. 3461
Glazed stoneware, Musée du Petit Palais, Paris, inv. 399
Plaster, Musée du Petit Palais, Paris, inv. 3406
Plaster, Getty Museum, Los Angeles, USA

Literature

The example in bronze:

P. Kjellberg, *Les bronzes du XIX^e Siècle: Dictionnaire des*
sculpteurs, Paris 1987, ill. p 193-194

A. Pinget, A. Lenormand-Romain, L. de Margerie, *Musée*
d'Orsay: Catalogue sommaire illustré des sculpteurs, Paris 1986, p. 94

The example in stoneware:

Succession Nourhan Manoukian, Maître Claude
Boisgirard, Drouot Montaigne, 17 December 1993, lot n.
93, adjudgé FF261.000

Arsène Alexandre, Jean Carriès, *Librairies-imprimeries*
réunies, Paris 1895, modèle similaire reproduit sans coulées
de métal ill. p. 66.

The examples in plaster and stoneware:

Arsène Alexandre, *Jean Carriès, imagier et potier*, Paris, 1895
Galerie Patrice Bellanger, Paris, November 1997, p. 74, 75
Amélie Simier, *Jean Carriès, La matière de l'étrange*, Paris
2007, p. 74, 219

Provenance

Formerly in the collection of the late Mrs A.B. Spreckels,
San Francisco, California, USA
California Palace of the Legion of Honor, San Francisco,
California, USA

Mrs Alma Spreckels, born Bretteville, was the wife of
the *king of sugar* in California. She had commissioned
the construction of the Museum of the Legion of Honor,
Lincoln Park, San Francisco inspired by the one in Paris,
to exhibit the artworks she had acquired while travelling
in France. The Collection of Mrs Spreckels was exhibited
in 1924-1925 at the *Inaugural Exposition of French Art* at
the California Palace of the Legion of Honor. Then it
was moved to the museum Loïe Fuller and herself asked
Samuel Hill to establish in Washington (the current
Maryhill Museum). Sources: Colette Dumas, *Théodore*
Rivière, sa vie... son œuvre, nd, p. 22.



4266 |

ALBERT DAMMOUSE (1848-1926)
FRANCOIS-EUGENE ROUSSEAU (1827-1891)
Plate, circa 1880

Porcelain decorated with a bird on a branch in a Japanese style, polychrome enamel
Signed *E. Rousseau / 41 rue Coquillière / Paris* and monogrammed *AD* in gold
24 cm. diameter



2789 I

**LUCIEN GAILLARD (1861-1942), Silversmith
CLEMENT MASSIER (1844-1917)
FROMENT MEURICE, Editor
Small vase, circa 1900**

Glazed stoneware; the mount in silver highlighted with gold with a decoration of bees and flowers; in original box Stamped *CLÉMENT MASSIER / GOLFE JUAN / (A.M.)*, and bearing the silversmith mark by Lucien Gaillard; The original box bearing the inscription: *Froment-Meurice / Joaillier-Orfèvre / 46, Rue d'Anjou / & 7, Rue Royale / Paris.*
8 cm. high

Exhibited

French Jewellery of The Nineteenth Century-A Loan Exhibition, Wartski, 14 Grafton Street, London, 13-23 June 2001, n.189
in the catalogue, ill. p. 31



2823 |

MANUFACTURE NATIONALE DE SEVRES
Cup and saucer “Trèfle”, 1904-1906

Porcelain highlighted with a gilt and green enamelled decor
Bearing the triangular manufacturing seal for 1904 and the circular decoration seal for 1906

The cup: 6 cm. high

The saucer: 14 cm. diameter

The same set is part of the collections of the Adrien Dubouché museum, Limoges, France.
According to the Sèvres Manufactory archives, this model was first edited in 1906.



2956 |

**MANUFACTURE NATIONALE DE SEVRES
HENRI BRECY (active at Sèvres 1881-1928), Sculptor
Pair of bottles “Épis de maïs”, 1901**

Glazed porcelain; each with original stopper
One marked *1901* in Sèvres Manufactory triangular seal; the other bearing a label from the Manufacture with an inventory number and a price of 25 francs
16.5 cm. high

Exhibited
Exposition Universelle, Paris, 1900

Literature
L'Art Décoratif, October 1900, *La manufacture nationale de Sèvres à l'exposition universelle*, ill. p.12

A single example of this design was acquired by the French State in 1905 for the musée des Ursulines, Macon, another one without stopper for the musée de Saint-Nazaire. Both are now in the collections of the Cité de la Céramique, Sèvres.



2851 |

GEORGES DE FEURE (1868-1943)
L'ART NOUVEAU BING
GDA LIMOGES
Vase, circa 1902

Glazed porcelain decorated with volutes, flowers and two swans
32 cm. high

Exhibited

Société Nationale des Beaux-Arts, Paris 1902
Art Nouveau Belgium France, Rice Museum, Houston; The Art Institute of Chicago, 1976, p. 193, catalogue n. 279

Literature

Art et Décoration, 1902, Vol.II, p. 26
L'Art Décoratif aux Expositions des Beaux-Arts, 1903, Vol. I, pl. 5, 6
Julius Hoffmann junior, *Der Modern Stil*, A. Guérinet, Paris, n.d. Librairie de l'Art Décoratif, vol. 4, pl.87
René Puaux, *Georges de Feure, Deutsche Kunst und Dekoration*, 1903, p. 316
Gabriel Weisberg, *Art Nouveau Bing-Paris Style 1900*, Harry Abrams, NY, 1986, p. 204, fig. 199
Ian Millman, *Georges de Feure*, ACR Editions, 1992, p. 169
Edith Mannoni, *Porcelaines de Limoges*, Editions Ch. Massin, Paris, 1994, p. 103
Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche, 1999, ill. p. 139, n. 124
Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 535

Two other examples of this design are owned by important museums: the Metropolitan Museum of Art, New York, USA (inv. n. 26.228.9) and the Bröhan-Museum, Landesmuseum für Jugendstil, Art Deco und Funktionalismus (1889-1939), Berlin, Germany





4321 |

CHARLOTTE BESNARD (1854-1931)
ALBERT DAMMOUSE (1848-1926)
“La Salamandre”, circa 1903

Stoneware overlaid with sang-de-boeuf and beige glaze
Monogrammed *AD* and *S* (for Sèvres) and signed in full
19.3 cm. high

Exhibited

Société Nationale des Beaux-Arts, 1903
Albert Besnard, Modernités Belle Epoque, Evian, Paris, 2016

Literature

L'Art Décoratif aux Expositions des Beaux-Arts, Armand Guérinet éditeur, Paris, 1903, ill. pl.1.
Art et Décoration, June 1903, p. 200



3941 |

EMILE DECOEUR (1876-1953)
Pitcher, circa 1900

Sang-de-boeuf glaze, decorated with a relief decoration of grape
Monogrammed, marked with an impressed trefoil, and numbered 3-12
36.8 cm. high

Exhibited

Kunstgewerbemuseums der Stadt Köln, 10 April-28 July 1974 for another example of this design
Kestner-Museum Hannover, 22 August-3 November 1974 for another example of this design
Hessischen Landesmuseum Darmstadt, 12 December-2 February 1975 for another example of this design

Literature

Sammlung Maria und Hans-Jörgen Heuser, *Französische Keramik zwischen 1850 und 1910*, Hamburg, Prestel-Verlag
München, 1974, plate n. 21 and p. 218, n. 167 in the exhibition catalogue



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Sculpture & Objets d'Art

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5163 |

HENRI EDMOND BECKER (1871-1971) LEBLANC-BARBEDIENNE, MAISON Important cartel clock, circa 1900

Gilt bronze; the medallions bearing the names of the four seasons
Signed *E. Becker, F. Barbédienne* and marked *FUGIT IRREPARABILE TEMPUS*
90 cm. high

Exhibited

Exposition Universelle, Paris, 1900
Exposition du décor moderne, de l'horlogerie et de la bijouterie, Musée Galliéra, 1921, p. 5, n. 34 in the exhibition catalogue

Literature

Les Industries d'Art à l'Exposition Universelle de 1900, Victor Champier, published by la Revue des Arts Décoratifs, Paris, 1902, full page illustration





3307 |

JULES DESBOIS (1851-1935)
ADRIEN-AURELIEN HEBRARD, Editor
“Danse” or “Femme nue à l’écharpe”, 1906

Bronze
Signed, and impressed with the seal by A.-A. Hébrard
34.3 cm. high

Exhibited

Exposition de la statuette et du meuble qui l'accompagne, 1914, Musée Galliéra, where A.-A. Hébrard exhibits four sculptures: “Eve”, “Sapho”, “La Treille” and “Danse”

Literature

Musée d'Orsay, *Catalogue sommaire illustré des sculptures*, the design in terracotta, ill. p. 142, n. RF3199
Breaking the Mold: Sculpture in Paris from Daumier to Rodin, Phillip Denis Cate, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, ill. p. 67, n. 140 in the exhibition catalogue 23 October 2005-12 March 2006

Another example in terracotta is in the collections of the musée d'Orsay, Paris, inv. n. RF3199; and another one in plaster and cloth in the Zimmerli Art Museum, New Jersey, USA.



7178 |

ALEXANDRE VIBERT (1847-1909)
JOLLET & Cie, Foundry
Theodora, circa 1900

Parcel-gilt and silvered-bronze figure of the empress wearing the Byzantium crown, heightened with translucent enamels and set with colourful semi-precious stones
Signed and impressed with the foundry mark
61 cm. high

Theodora was the wife of Justinian I who was crowned Emperor of the Byzantine Empire in 527 AD. As his wife, she ruled by his side, and as his partner, her intelligence helped to advance the Empire.



Robert Zehil Gallery



4004 |

LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912) “Adam et Eve” or “Etreinte” or “Paradis perdu”, 1903

Bronze with a green patina; on a streaked green marble stepped base
33 cm. high

Exhibited

Art de l'Ivoire, 1903, Musée Galliéra
Salon de la Société des Artistes français, 1905, Arts Décoratifs section, n. 5017 for the sculpture in ivory owned by the Ville de Paris
Exposition de la statuette et du meuble qui l'accompagne, Palais Galliéra, 1914, n. 379
Inaugural Exposition of French Art in the California Palace of the Legion of Honor, Lincoln Park, San Francisco, California, 1924-1925, for the example in bronze exhibited under n. 197

Literature

Maurice Rheims, *The flowering of Art Nouveau*, Harry N. Abrams Inc., New York, n.d., the example in ivory ill. p. 203, n. 250
L'Estampille, March 1983, p. 63, n. 155 for the original example in plaster coming from the estate of Théodore Rivière, and described as “*Adam et Eve enlacés, le visage de l'homme enfoui dans le creux de l'épaule de sa compagne qui, angoissée, regarde le ciel...*”.

Mrs Alma de Bretteville Spreckels donated an example in bronze of this sculpture to the California Palace of the Legion of Honor, San Francisco, inv. 1937-8-6, 1948, which is now in the collections of the Maryhill Museum, Maryhill, Washington, USA, inv.:14-19.

An example in ivory was acquired by the Ville de Paris for the collections of the Musée Galliéra, 1906. It is now at the Petit Palais, Paris, inv. O.GAL.12.

No other examples are known to exist.



3036 I

HECTOR GUIMARD (1867-1942)
Vase, circa 1900

Gilt bronze with a relief decoration of swirls engraved by Paul Philippon
26.7 cm. high

Exhibited

Hector Guimard, March 1970-April 1971:
The Museum of Modern Art, New York
California Palace of the Legion of Honor, San Francisco
Art Gallery of Ontario, Toronto
Musée des Arts Décoratifs, Paris

Literature

Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 34-35
Exposition Guimard, Musée d'Orsay, Paris 1992, p. 258, ill. 1, n. 65 in the album dedicated to the Castel Béranger; for the
design in stoneware, n. 4
New Architecture, Number 6, October 2000, Andreas Papadakis publisher, in collaboration with the Victoria and Albert
Museum, ill. p. 8
Hector Guimard, March 1970-April 1971, Musée des Arts Décoratifs, Paris, ill. p. 33, n. 82 in the exhibition catalogue





Louis Dejean represented the same expression for sculpture as Helleu and Boldini did for drawing, namely the most faithful interpretation of the modern woman.

Refusing to succumb to the temptation of modelling

Loie Fullers, Ophelias and Valkyries because that was saleable he preferred to depict the Parisian modern woman with all her gestures and manners of daily life from the back, face, profile, and three quarter positions; dressing, walking, going or leaving a ball, always well dressed and rarely nude yet provocative (although he sculpted nudes in his later works). He portrayed women sulking, idle, betrothed, hosting, dancing, standing, sitting, always alone and majestic.

In 1901 and 1902, chroniclers of artistic life in France described his statuettes as free of all pastiche and masterpieces of a graceful movement.

4069 |

LOUIS DEJEAN (1872-1954)
ALEXIS RUDIER, Foundry
Pair of mounts for a bookcase
“Les Passions s’élevant vers les Muses”, 1910

Bronze with a black patina
Signed lower left *L. Dejean* and *Alexis Rudier Fondeur*
lower right
100 cm. high

Literature

L'Art et les Artistes, March 1910, p. 274

Provenance

Formerly in the collection of the late Charles Paix-Seailles

Louis Dejean worked in the studios of Antonin Carles and Auguste Rodin. He was noticed at the SNBA from 1899 and became a Societaire in 1901 where he exhibited every year. All works sent to the Salons were in marble or plaster; sometimes in terracotta and in collaboration with the ceramist, Andre Methey. La Manufacture Nationale de Sevres edited some of these statuettes in biscuit porcelain. His bronze founders were Leblanc-Barbedienne, Susse and Gatti. Hebrard exhibited his works in limited editions in his gallery at rue Royale.

In 1909, the publicist and business man Charles Paix-Seailles (1877-1921) entrusted him with the decorating of his library, mounted by a pediment. Dejean surrounded

Apollo with the muses and on each side of the piece, mounted in bronze, appear the Passions, elevated towards their divine sisters. The cast in bronze was entrusted to the founder of Rodin, Alexis Rudier. The peak of his art was reached with this composition which we are proudly presenting today.





3606 I

EUGENIE O’KIN (1880-1948)
Umbrella handle, circa 1910

Carved and patinated ivory shaped as a cornucopia, each grain inlaid with a gold nail in its center
Signed
16.3 cm long

Literature
Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 409



4999 |

EUGENE FEUILLATRE (1870-1916)
Vase, circa 1900

Silver with an enamelled decor of wisteria flowers; gilt bronze mount attributed to Keller Frères
Signed
32 cm. high

After heading René Lalique's enamelling atelier for seven years and working a short while for Lucien Falize, he establishes himself in 1898 and starts exhibiting at major events. International recognition, prizes and praise soon followed. As early as 1898, his exhibit at the New Gallery in London was completely sold out, all the pieces were acquired by museums and English amateurs. The same year the French state acquires a vase and continued to do so the following years. Museums all over Europe and as far as Japan bought his designs. He was awarded a gold medal at the Exposition Universelle in 1900.

His production includes jewellery and objets d'art in either translucent enamels or enamels applied to gold, silver or copper. His early palette of colours centers on subdued and pale greens, blues and lilac yet turned more vivid and colourful after 1904. His shapes are classic and elegant not overwhelmingly and freely organic. Just like his mentor Lalique, he drew his inspiration from animals (peacocks, swans, swallows, hippocampus and other fishes, butterflies, dragonflies, grasshoppers, snakes, bats and scarabs) and nature with a predilection for the plants and flowers in vogue (thistles, lillies, wisterias, poppies, mimosa, eucalyptus, chrysanthemums, umbels, honesty leaves) and mythology (Ophelia, Juno).

He died in 1916 fighting for his country in World War One.



3114 |

**LUCIEN BONVALLET (1861-1919)
ANTOINE-ERNEST CARDEILHAC, Silversmith
Service à thé et café “Tête à tête”, circa 1900**

Chased silver with a decoration of trefoils, comprising a teapot, a coffee pot, a sugar bowl, a milk jug and matching tray;
wooden handles and finial

Signed *CARDEILHAC PARIS*, with silversmith and French Minerva marks

The coffee pot: 13.5 cm. high

The teapot: 12 cm. high

The sugar bowl: 7.5 cm. high

The milk jug: 4 cm. high

The tray: 35.5 cm. long; 19 cm. wide

Literature

L'Art Décoratif, February 1901, p. 196, 197, for the design of the teapot with a decor of columbines and the coffee pot
with a decor of mistletoe



3250 |

GEORGES FLAMAND (active 1895-1925)
CHARLES MURAT, Silversmith
“Minerva”, “Esmeralda” or “Devil lady”, circa 1900

Chased silver sculpture, the pensive goddess seated on the head of a mythological monster
Signed, with silversmith and French Minerva marks
18 cm. high

Literature

Harold Berman, *Bronzes-Sculptors & Founders, 1800-1930*, Abage publishers, vol. IV, p. 1017, n. 3949,
for the bronze cast titled Devil lady
Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 392

This sculpture was also cast in bronze by Eugène Blot





2741 |

HENRI HUSSON (1854-1914)
Spoon, circa 1900

Ribbed silver, the handle decorated with leaves and beetles in relief
With silversmith and French Minerva marks
25 cm. long

Provenance
Formerly in the collection of the late Nourhan Manoukian





2083 |

FREDERIC BOUCHERON
A rare tea service, circa 1900

Chased silver and vermeil, comprising a teapot, a sugar bowl, and a milk jug decorated with flowers and leaves
Signed *F. Boucheron*, with silversmith marks

The teapot: 13 cm. high; 18.5 cm long
The sugar bowl: 8 cm. high; 13.75 cm. long

Literature

Compare the design of the teapot with another one in Tony Bouilhet, *L'Orfèvrerie française au XX^e siècle*, éditions Émile-Paul frères, Paris, inset plate.



3308 I

JULES DESBOIS (1851-1935)
ADRIEN-AURELIEN HEBRARD, Editor
Plate “Deux femmes papillons”, circa 1910

Signed *J. Desbois* with foundry mark *A.A. HEBRARD / FONDEUR D'ART / PARIS*, and with silver marks
Chased silver
32 cm. wide

Exhibited
1900, Galeries nationales du Grand Palais, Paris, 14 March-26 June 2000, ill. p. 260, n. 266 in the catalogue (our example)



Robert Zehil Gallery

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Paintings & Works on paper

3238 I

EUGENE GRASSET (1845-1917)
“Danger”, 1897

Watercolour on paper
Monogrammed EG
78.25 x 44.75 cm.

Exhibited

Salon du Champ-de-Mars, 1897 for the lithograph
Les estampes Japonaises et les Impressionnistes, n. 31 in the catalogue
Eugène Grasset, 1845-1917, L'art et l'ornement. Musée cantonal des Beaux-Arts, Lausanne, 18 March-13 June 2011, n. 136 in
the catalogue, ill. p. 120

Literature

Revue des Arts décoratifs, 17ème année, 1897, for the lithograph
Victor Arwas, Berthon & Grasset, London, 1978, ill. p. 70

Provenance

Formerly in the collection of the late Robert Walker
This work as the following watercolour is the original design that was used for a lithograph from the series “Dix Estampes
Décoratives” (Caractère de femmes, fleurs emblématiques), 1897



3239 I

EUGENE GRASSET (1845-1917)
“Méditation”, 1897

Watercolour on paper
Monogrammed EG
79 x 44.25 cm.

This work as the previous watercolour is the original design that was used for a lithograph from the series “Dix Estampes Décoratives” (Caractère de femmes, fleurs emblématiques), 1897

Exhibition

Les Estampes Japonaises et les Impressionnistes, n. 30 in the catalogue
Eugène Grasset, 1845-1917. L'art et l'ornement. Musée cantonal des Beaux-Arts, Lausanne, 18 March-13 June 2011, ill. p. 117,
n. 132 in the catalogue

Literature

Victor Arwas, Berthon & Grasset, London, 1978, ill. p. 71

Provenance

Formerly in the collection of the late Robert Walker



3470 |

MANUEL ORAZI (1860-1934)
LA MAISON MODERNE
Rare lithograph “Femme aux orchidées”, circa 1902-1904

Colour lithograph
Signed, with the artist’s circular seal adapted from a Japanese motif
46 x 61.5 cm.

Literature

Victor Arwas, *Art Nouveau: The French Aesthetic*, Andreas Papadakis Publisher, London, 2002, ill. p. 197-198

Manuel Orazi designed important Art Nouveau posters for La Maison Moderne, as well as for Sarah Bernhardt, the 1900 Exposition Universelle, Loïe Fuller, and the Palais de la Danse. His works in oils, gouache and watercolours were exhibited at the Société Nationale des Beaux-Arts from 1897. He also supplied illustrations for periodicals and for books. As the principal artist working for La Maison Moderne, besides a poster, he created objets d’art and jewellery



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EUGENE FEUILLATRE (1870-1916)
Vase, circa 1900
Silver with an enamelled decor of wisteria flowers; gilt bronze mount
attributed to Keller Frères
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