

Price List - book

BOURDELLE

1861 - 1929

May 5 - June 5 1970



Grosvenor Gallery

30 Davies Street London W1Y 2JU
telephone 01-629 0891
telegrams Sevenartz London W1



BOURDELLE, the Forerunner

"He is a star of the future." Rodin.

"Can you imagine my pleasure at seeing ideas which I had barely formulated, already in their definitive plaster form, all round me? . . . My gratitude to Bourdelle at these moments defies description . . ." Rodin on a visit to Bourdelle's Studio.

The Directors of the Grosvenor Gallery wish to thank the authors of "Bourdelle" (Lonel Jianou and Michel Dufet) and the publishers (Arted-Edition d'Art, Paris 1965) for permission to reprint extracts from the text.

"Much has been written about the artist who restored to his age the taste for order, the spirit of geometry and the urge for greatness. His vocation as a builder, the fervour of the poet exalting form and the spirituality of the thinker transfiguring matter, have been recognised. . . .

Time has muffled the noise of the battles that raged around his work and given us today the historical perspective that enables us to understand better his contribution to the great artistic revival of this century.

What does this renewal consist of?

Academic and Neo-Classical traditions has led sculpture into an impasse. Statues were overburdened with superfluous detail and ornamentation, in order to make them more sumptuous. Imitating the Italian Renaissance ideal of beauty, sculpture has taken on a narrative and moralising character, celebrating in grandiloquent style the exploits of historical and mythological heroes.

Rodin opened a breach in the prejudices and conventions of this decadent art. He reawakened the life of forms, animating them with the subtle movement of light and shade. He caught the modulations of light on voluptuously modelled surfaces. In many of his works, from the 'Bronze Age' to the 'Thinker' and the 'Burgesses of Calais', he evoked the stages in the awakening of human consciousness. He showed that true beauty is in the life of the soul, in the intensity of emotion.

Bourdelle was for many years the rougher-out, the friend and companion of Rodin. He came under his influence and shared his struggle for the revival of sculpture. But, after learning from Rodin, he went his own way and followed his own destiny.

The differences between Rodin's and Bourdelle's sculpture have often been pointed out. The rigorous construction, in well defined planes, the power of rhythm, and the intellectual outline of Bourdelle's works have been contrasted with Rodin's sensual, impressionist and dynamic art.

Bourdelle's sculpture, an art of meditation and fervour, differs from Rodin's sculpture, an art of fineness, sensation and moving light.

It is not just a difference in expression; it is another way of thinking sculpture.

Rodin, who was very shrewd and lucid, was aware of this; he said that Bourdelle was 'a pioneer of the future'. For this new way of thinking art was to mark the whole trend of modern sculpture in the twentieth century.

By asserting that 'sculpture is the realization of an object', Bourdelle released it from the servitude of representation. . . .

It is interesting to note that the two great forerunners of modern sculpture – Bourdelle and Brancusi – were both of peasant stock. In spite of the obvious differences that separate their art, there are some striking similarities in their thought.

Bourdelle used to say 'Beauty is absolute order'; Brancusi declared; 'Beauty is absolute equity.'

Bourdelle's remarks express a line of thought often found in Brancusi also: 'One must simplify, but through knowledge, not ignorance. . . . Sculpture is the art of inwardness, building what the eye has not seen. . . . One should work only when one has within oneself the wheat of creation.'

Bourdelle loved 'the loyalty of the earth,' Brancusi 'the wisdom of the earth.'

Both used the same word to describe academic sculpture: 'corpses.'

There is an explanation for this spiritual relationship and these strange encounters. Bourdelle and Brancusi are representative of a social change that took place in Europe towards the end of the nineteenth century: the move from

countryside to town brought about by rapid industrialisation, with its need for labour, and the development of modern transport.

The peasant transferred to an urban environment brings with him his culture, his customs and his view of the world, endeavouring at the same time to adapt himself to his new way of life. The result of this change of environment is not a complete break, but a synthesis whereby the peasant's feeling for the sacred penetrates into the profane world of the city.

To a peasant, for example, machines and tools are not the mere soulless instruments of a particular trade; his ability to sense a spiritual presence in every object bestows upon them a mysterious life. Thus, city life is enriched by an awareness of the sacred dimension of reality.

Like Brancusi, Bourdelle believed in the presence of occult forces within things, beyond our understanding. Contact with these supernatural forces allowed them sometimes to foresee events which were to occur later. . . .

Thus the work of art recovers the mystery of which it had been deprived through the rationalism of previous centuries.

To Bourdelle, mystery did not mean refusing discipline and surrendering to the whim of unfettered fantasy. He could never agree with certain avant-garde movements, that preached anarchy, absurdity, a taste for nothingness, the dehumanisation of art and a frenzied search for originality at any cost.

He had always respected 'our Latin sense of proportion, that order, method and wisdom . . . by which my entire work has always sought to be inspired.' . . .

Under the influence of Bergson's philosophy, Bourdelle looked upon man as 'another whirlwind' in a world in which 'everything is in movement, everything evolves and swirls.' . . .

'The Artist must have a feeling of the whole, and the cult of the whole in his search for the deepest closeness to things,' Bourdelle said. 'Art is the whole universe re-created in one man.'

A work of art, while defining the particularities of things and expressing their character, discloses the invisible links that join them to the unity of the world.

One of the results of applying Bergsonian philosophy to art was that rhythm took the place of symmetry. . . .

Bourdelle was keenly aware of this fundamental aspect

of artistic creation: 'art is everyday emotion; art is the unrelenting struggle.' . . .

Bourdelle's aesthetics did not deny the value of the great traditions in art: it discerned 'the lines of truth' in them so that the lesson of the past could become a living precept.

To those of his opponents who accused him of advocating a return to archaic art, Bourdelle replied: 'everything that is synthesis is archaism: archaic is the opposite of 'copy,' it is the born enemy of lying and of all that stupidly odious art of trompe-l'oeil which turns marble into a corpse. The archaic is not naive, it is not rough; the archaic is the deepest of arts, the only one in harmony with the universal; it is at once the most human and the most eternal of arts.'

That is why he preferred the architectural and spiritualised conception of Egyptian sculpture and Greek art of the archaic period, to the idealism and the masterful and luminous modelling of the age of Phydias.

He appreciated more 'the ardent wisdom' of Romanesque and Gothic churches than the masterpieces of the Italian Renaissance. Linking the past with the future, he prepared the moral climate for the blossoming of new thinking in art in the twentieth century.

Waldemar George was the first to point out, as early as 1921, Bourdelle's role as forerunner of cubism:

'Bourdelle used all his powers to replace often haphazard modelling by construction in planes. The simple play of juxtaposed surfaces takes the place of depth. In this respect and in many more, he is the successor of the stonemasons of the twelfth century and the predecessor of such cubist statuaries as Jacques Lipschitz and Henri Laurens.'

The cubists drew from Bourdelle's ideas many other lessons, such as the substitution of rhythm for symmetry, interior volume, dimension of time, the intellectual outlines, active space and the geometrization of form.

The expressionists for their part learned from his art the exaltation and the distortions of form, the tumult of bronze, and the disturbing image of inner torment.

For the surrealists, depth psychology, the principle of the fifth dimension, and the exploration of the mystery of the soul and invisible reality served as a starting-point. . . .

Where does Bourdelle stand in the history of modern art?

He is the most French of the master sculptors of the Paris School, with his vocation as a builder, his humanism, and his spirit of order and geometry. . . .

chronology

- | | | | |
|--------|---|------|--|
| 1861 | 30th October. Birth of Emile-Antoine Bourdelle at Montauban. | 1909 | First model for the <i>Mickiewicz Monument</i> and first version of <i>Herakles the Archer</i> . Travels to Prague to attend the opening of his own exhibition. Begins to teach at La Grande Chaumière. Is made Knight of the Legion of Honour. |
| 1874 | Leaves school to work as wood-carver in his father's joinery. | 1910 | Exhibits at the Salon de la Société Nationale des Beaux-Arts the <i>Bust of Rodin</i> and <i>Herakles the Archer</i> . Draws up his first projects for the façade of the Théâtre des Champs-Élysées. Exhibits at the Salon d'Automne the statue <i>Carpeaux at Work</i> . |
| 1876 | Obtains a scholarship to the Ecole des Beaux-Arts in Toulouse. | 1911 | First version of <i>Dying Centaur</i> . Exhibits the large version of <i>The Fruit</i> . |
| 1878 | The first known work of Bourdelle: a wooden statuette he made as an ornament for a sideboard. | 1912 | Exhibits the large statue of <i>Penelope</i> . Receives an order for the <i>General Alvear Monument</i> . |
| 1880 | First sculptures signed and dated. | 1913 | Finishes his sculptures and frescoes for the Théâtre des Champs-Élysées. Takes part in the Armory Show in New York. |
| 1881-3 | Makes numerous portraits in Toulouse and in Montauban where he spent his holidays. | 1914 | Travels to Italy. Enjoys great success at the Biennale of Venice where he exhibits 30 sculptures. Makes the <i>Bust of Dr. Koeberlé</i> and the <i>Equestrian statue of Simon Bolivar</i> . |
| 1884 | Goes to Paris where he is admitted to the Ecole des Beaux-Arts. Works in Falguière's studio. First exhibit in the Salon des Artistes Français. Hires a studio at 16, Impasse du Maine. | 1916 | Draws up the project for the <i>Memorial to the Deputies who died for France</i> . |
| 1885 | Receives an honourable mention for <i>The First Victory of Hannibal</i> at the Salon des Artistes Français. Is admitted into Necker Hospital with a sickness that endangers his life. Spends his convalescence in Toulouse and Montauban where he carves several portraits. | 1919 | First version of <i>Thé Virgin of the Offering</i> . Carves the busts of <i>Anatole France</i> and <i>Anastase Simu</i> , as well as the projects for the <i>Memorial of Montceau-les-Mines</i> . Is made Officer of the Legion of Honour. |
| 1887 | His mother dies. Makes the first version of <i>Sappho</i> . | 1921 | Travels to Italy with <i>Auguste Perret</i> whose bust he carves. |
| 1888 | Begins the great series of portraits of <i>Bethoven</i> which he is not to finish until 1929. | 1923 | Founds the Salon des Tuileries with Albert Besnard and Auguste Perret. |
| 1890 | Exhibits at <i>La Closerie des Lilas</i> where his sculptures are noticed by Félicien Champsaur. Exhibits every year at the Salon des Artistes Français. | 1924 | Makes the pediment for the stage of the Opera house at Marseilles and the <i>Victory</i> for the Crypt of Hartmannswellerkopf. Is made Commander of the Legion of Honour. |
| 1891 | Sends his first exhibits to the Salon de la Société Nationale des Beaux-Arts and the Salon du Champ de Mars. | 1925 | Carves the large statue <i>France</i> . Participates in the Book Pavilion at the International Exhibition of Decorative Arts in Paris, with <i>Sappho</i> and his <i>Mask</i> . Bourdelle exhibitions at the Carnegie Institute in Pittsburgh, in New York, Chicago and Cleveland. Participates in the Exhibition of French Art in Japan. The <i>Monument of General Alvear</i> is unveiled in Buenos Aires. |
| 1893 | First studies for the <i>War Memorial of Montauban</i> . Rodin engages him as assistant. | 1927 | Makes the projects for the <i>Daumier Monument</i> , for the <i>Dr. Soca Monument</i> and the reliefs for illustrating G. Clemenceau's <i>Demosthenes</i> . |
| 1897 | Obtains the final order for the <i>War Memorial of Montauban</i> . Exhibits for the first time in the U.S.A. | 1928 | Retrospective exhibition of Bourdelle's work at the Palais des Beaux-Arts in Brussels (141 sculptures). |
| 1900 | Carves the <i>Head of Apollo</i> which marks an important stage in his artistic evolution. Decorates the Theatre of the Musée Grévin. Lays the foundations, with Rodin and Desbois, of a school of sculpture. | 1929 | Unveiling of the <i>Mickiewicz Monument</i> in Paris. Bourdelle exhibition in Basle and in Paris. Bourdelle dies at le Vésinet on October 1st. |
| 1905 | First one-man exhibition at the Galerie Hébrard in Paris where he presents 38 sculptures, 18 paintings and 21 drawings. The preface of the catalogue was signed by Elie Faure. | 1931 | Grand retrospective exhibition at the Musée de l'Orangerie in Paris. |
| 1906 | First version of <i>The Fruit</i> . Death of his father. | 1949 | Opening of the Musée Bourdelle. |
| 1907 | Travels to Geneva and Berlin. | 1961 | Bourdelle's centenary. Opening of the Monuments Hall at the Musée Bourdelle. Commemoration festivities in Sorbonne. |
| 1908 | Travels to Poland to take part to the Committee for a monument to Chopin. Carves the bust of <i>Ingres</i> . | | |

Catalogue

		NO.	Ed. NO.
15	Beethoven grands Cheveux, Etude	(1606)	1889 5/10
800 2	Marsyas	(1841)	1890 4/10
1600 3	La Rivière	(1827)	c.1890 4/10
1400 4	La Chute	(1605)	c.1890 2/10
2000 5	Beethoven au Foulard	illustrated (1813)	1891 2/10
2000 6	Vase (haut)	illustrated (1600)	1892 2/10
2000 7	Vase (bas)	illustrated (1846)	1892 3/10
2400 8	La Souffrance	(1845)	1893/1900 5/10
3000 9	Tête de Guerrier	illustrated (1818)	1894/1900 5/10
1100 10	La Cueillette	illustrated (1607)	1895 1/10
900 5	Jeanne en Prière	(1830)	1895 1/10
1100 12	Masque Guerrier, Profil	illustrated (1829)	1896/1900 6/10
3000 13	Petit Guerrier allongé	illustrated (1819)	1896 3/10
1000 14	La Passion	(1836)	c.1900 5/10
1300 15	Torse de l'Elève allemande	(1824)	c.1900 2/10
1500 16	Tête de l'Elève allemande	(1843)	c.1900 4/10
750 17	Jeux	(1589)	c.1900 3/10
1600 18	Torse de Riri	illustrated (1832)	1900/3 3/10
700 19	Petite Tête de Riri	(1593)	1901 EA.1
5000 20	Beethoven à la Colonne	illustrated (1815)	1901 8/10
8400 21	Buste de Pallas sans Tête	illustrated (1814)	1901 3/10
1000 22	Nu diptère	(1843)	c.1902 6/10
1300 23	Bacchus endormi	(1595)	1903 6/10
900 24	Petite Tête de Beethoven au Socle	illustrated (1839)	1903 7/10
10,000 25	Vielie Bacchante	illustrated (1808)	1903 4/10
2400 26	Beethoven Esquisse Monument	(1599)	1903 5/10
1000 27	Tête de la Vieille	(1837)	1904 7/10
1600 28	La Nuit	(1825)	1904 2/10
1400 29	Tête d'Enfant endormi	(1597)	1905 8/10
1600 30	Buste de l'Adolescente	(1822)	1905 1/10
3000 31	Petite Pénélope au Fuseau	illustrated (1833)	1905 7/10

Price		stock NO.	Ed.
18 3/4	3000 32	Jeune Sculpteur (1816)	1906 6/10 24
8 1/2	24,000 33	Baigneuse accroupie (1828)	1906/7 2/10 46 1/2
6 3/4	14,000 34	Baigneuse accroupie illustrated (1809)	1906/7 8/10 19 3/4
5 7/8	12,000 35	Le Nuage (1602)	1907 4/10 19 3/4
19 1/4	1400 36	Jeune Bacchante (1834)	1907 6/10 9
14 1/4	11,000 37	Femme Sculpteur au Repos illustrated (1603)	1908 8/10 26 3/4
11 1/2	700 38	Eve illustrated (1587)	1908 11 1/2 8/10
18	2000 39	Tête d'Héraïès, 1ere Etude illustrated (1817)	1909 16 1/2 4/10
18 1/2	5600 40	Femme Bras au Dos illustrated (1821)	1909 36 3/4 1/10
10 1/4	9000 41	Pénélope illustrated (1812)	1909 2/10 47 2/10
5 3/4	16,000 42	Torse Fruit sans Tête illustrated (1811)	1911 40 3/4 4/10
13 1/2	1800 43	Tête du Fruit (1820)	1911 20 3/4 3/10
16 3/4	1600 44	Les deux Soeurs (1594)	1911 EA.2 6 1/2 EA.2
6 3/4	2000 45	Bacchente aux Jambes croisees illustrated (1596)	1911 -5/10 20 1/2
16 1/2	16,000 46	Fruit illustrated (1601)	1911 EA.1 39 1/2
15	700 47	Maman et Poucette (1835)	1912 8 2/10
6 1/4	700 48	Le Hussard (1826)	1912/3 15 1/10
13	1000 49	Homère illustrated (1608)	1914 4/10 14 3/8 4/10
4 1/2	1100 50	Tête de Cheval illustrated (1887)	1914 4/10 22 1/2
24	2400 51	Marcowitz, Elève Russe (1604)	1915 7/10 25 1/2
24	9000 52	Torse de l'Epopée illustrated (1831)	1917 50 3/10
10 3/4	4000 53	L'Eloquence (grand Tête definitive) illustrated (1844)	1917 2/10 20 1/2 2/10
16 1/2	9000 54	Tête de la Force avec Epaule illustrated (1810)	1918 32 1/2
5 1/2	10,000 55	Jeune Sculpteur illustrated (1823)	1918 48 1/2 3/10
43	700 56	Le Mouton (1838)	1919 6 3/4 3/10
24 1/2	1700 57	La Roumaine illustrated (1598)	1927 4/10 19 3/4
7	700 58	Ariane illustrated (1592)	1929 7/10 4 3/4
21 1/2	590 59	Amazone blessée (1840)	1929 1 3/4 2/10
8 1/4	700 60	Petit Buste pathétique illustrated (1591)	1929 3/10 4

Each work sold will have a certificate from the Musée Bourdelle, with whose co-operation this exhibition has been arranged.

(5) EXCAT. on BACK PAGE

American

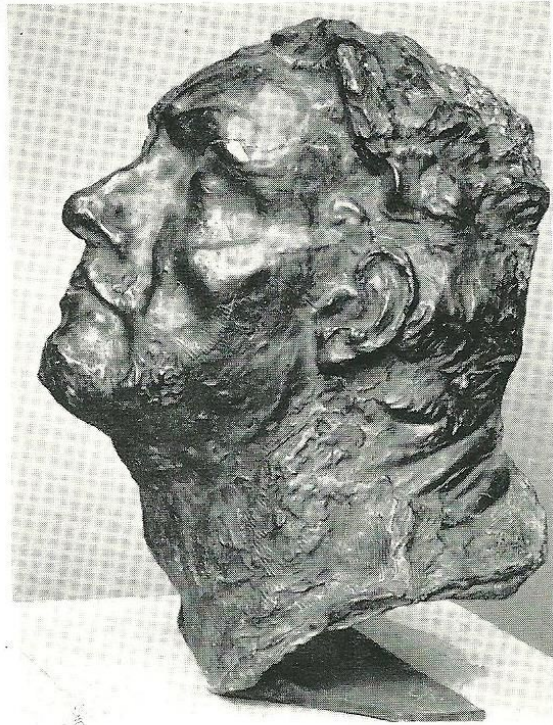
→ \$ 7200
- 57,600
- 33,600
→ 28,800
→
→ 26,400

→ 4800
→ 13,440
→ 38,400
→ 4320
→ 3840

24



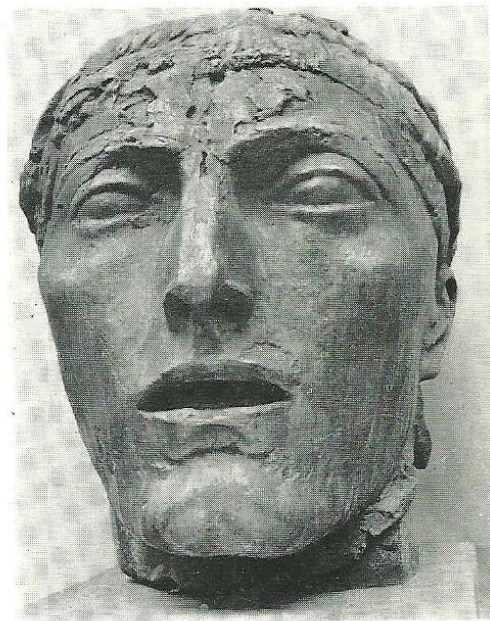
9

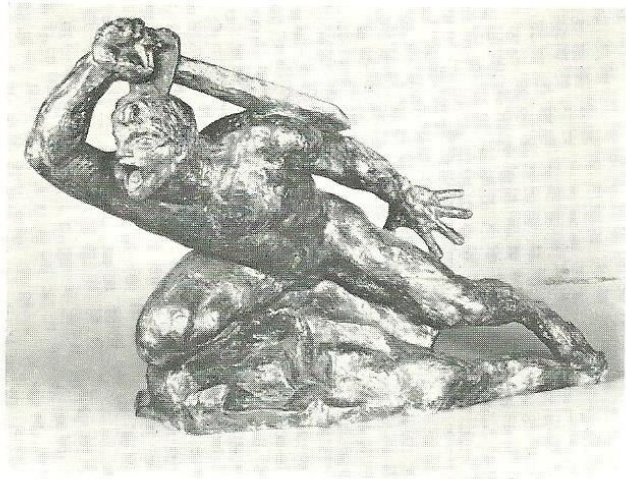


12



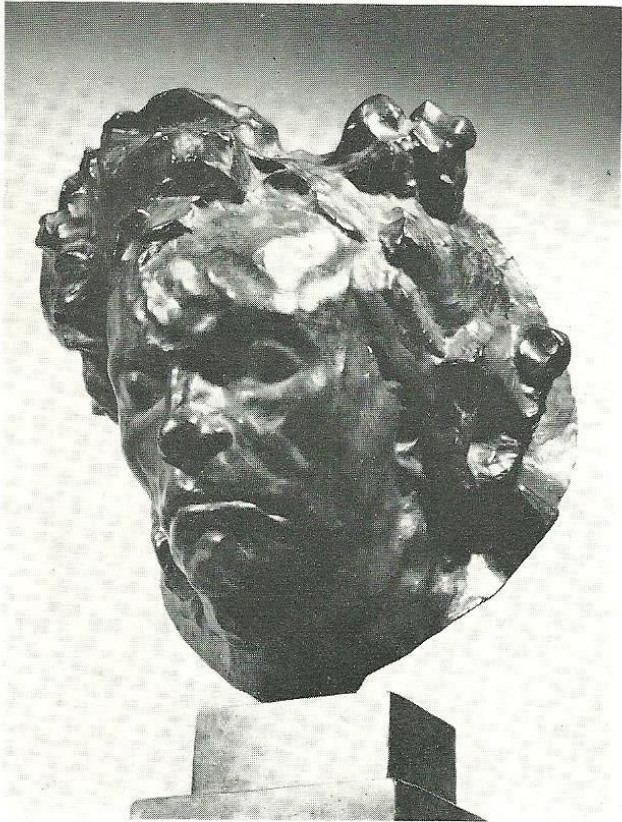
53



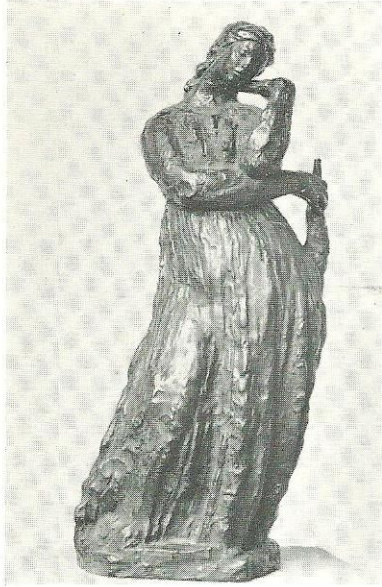


13

20



25



31

10

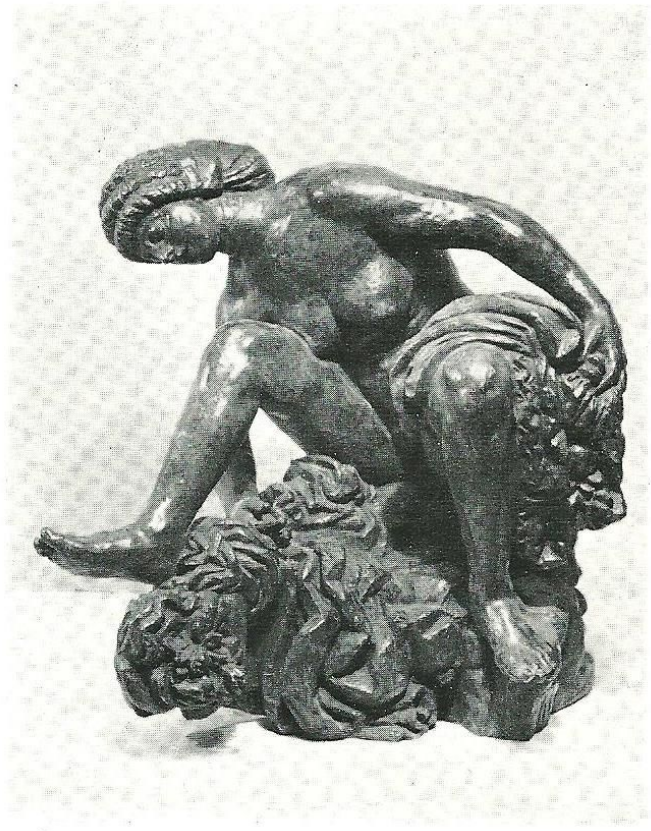


21

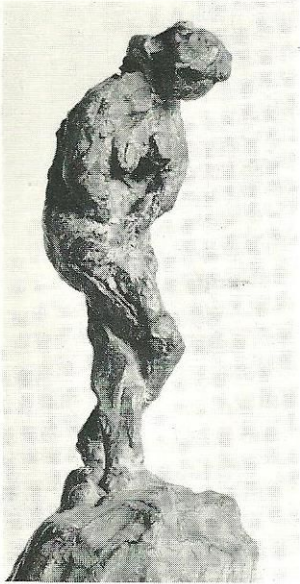


18





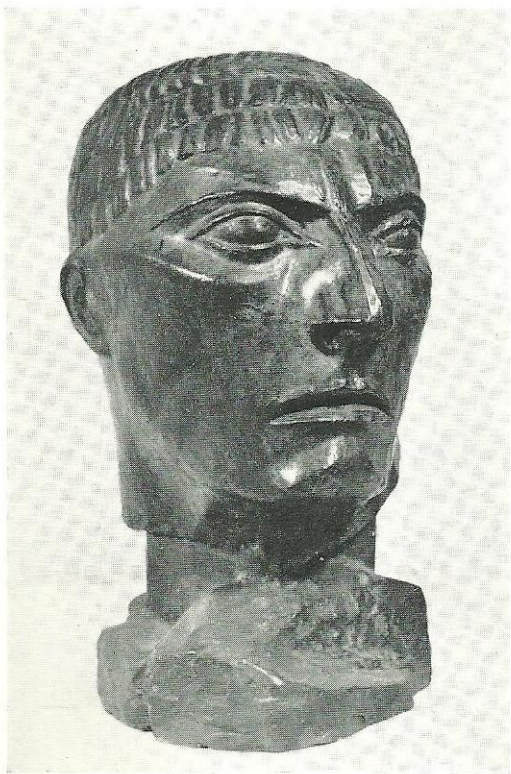
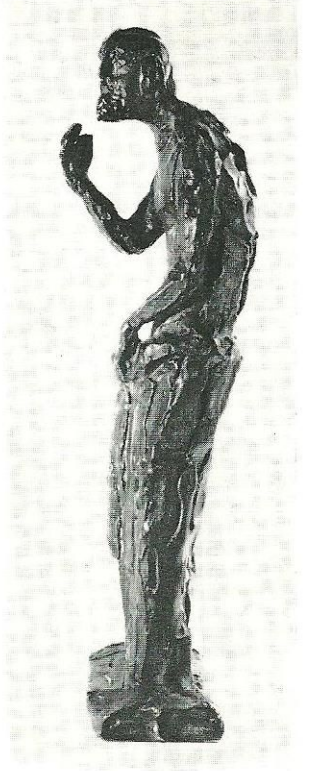
38



45



49



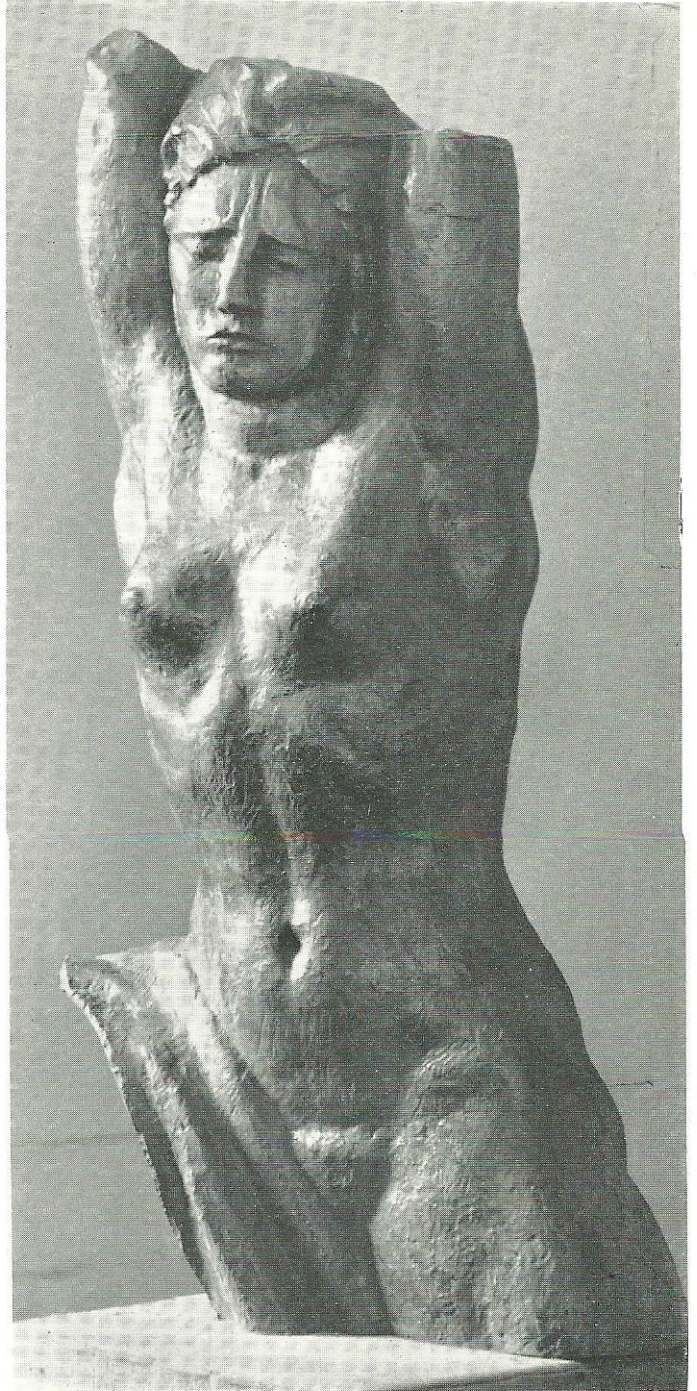
39

41



40





46



55





57



50



60



58