

## Barye's Creative Process

---

Beginning with a version modeled in clay or wax, Barye next created a plaster cast of his figure that could be easily reproduced or modified. To achieve this working model, the sculptor relied upon separate fragments that he later assembled over a skeletal framework made from varying combinations of metallic wire, screws, and pins.

His friend and devoted student Alfred Jacquemart (1824–1896) recounted a visit to the artist's studio that vividly illustrates his method of working. Barye had insisted on showing Jacquemart a newly realized sculptural group. The model for the group was composed of scattered fragments that the artist assembled before his student's eyes. Jacquemart recalled: "Barye fetched two legs one after the other, first positioning them upright, then going back to get the arms. 'Wait! Where have I put the rest?' he asked, scratching his head. 'Oh yes!' And out from under a heap in the corner he retrieved a head."

Working with fragments allowed Barye to experiment with his compositions and find unique arrangements that combined elements from his observations of the natural world and the earlier art that inspired him.

Play Audio