



## Alberic Collin A Bronze Lamp Modelled as a Flamingo & Tiffany Style Lead Glass

**SOLD**

**MATERIALS** Bronze, Stained Glass

### About this piece

Alberic Collin. A bronze table lamp modelled as a Flamingo with a Mosaic stain glass shade in the form of colourful feathers hand made in Tiffany style coloured glass. Biography: Alberic Collin was born on April 6th 1886 at Antwerp, and was to remain a citizen of the city all his life. He studied at art at the Antwerp Academy from the age of sixteen or seventeen, and seems to have had no doubt as to his vocation as a sculptor; specifically a sculptor of animals. The Zoological Gardens at Antwerp were constitutionally committed to attracting artists to work within its walls, and Collin habitually stated that self-motivated study of the animals there constituted the most important part of his education. He seems to have had no single gallery representing his work either in Belgium or abroad. He acted as his own agent, and exhibited at the annual Salons of Belgian and French artists. He came to the fore with a 1910 exhibition at Antwerp Zoo itself and enjoyed further solo exhibitions in 1922 and 1955, the latter a substantial retrospective. Information is scarce on Collin, who appears consciously to have underplayed any eventfulness in his life. It is difficult to establish whether he married or had family, and records of his business dealings are untraced. In rare interviews he spoke of his "ivory tower", introversion and all-consuming desire to depict the animals that, he said, knew him best. Even in terms of his art he was reticent, commenting that he had no stylistic preferences, but simply sought to make and emulate the works that he found personally moving, in whatever style. This very reclusive demeanor may have been influenced by Rembrandt Bugatti, whom Collin acknowledged as his one mentor. Though they were close in age, Bugatti was already established in Paris as an artist when he came to Antwerp to study at the Zoo. Collin learned much from him about the importance of observation and of pursuing one's personal vision; indeed Bugatti discouraged any emulation from his admirer, except in the principle of commitment and vigor. Bugatti was famously withdrawn from human company. Interest in his work increases since his death, notably with the 1999 exhibition at the Sladmore Gallery, London.