



**GUILLEMIN, Emile**

Paris 1841 - ? 1907

**BARYE fils, Alfred**

Paris 1839 - Paris 1905

*Cavalier arabe*

*Arab Hunter*

c. 1900

bronze

equestrian statue(tte)

24 <sup>1</sup>/<sub>4</sub> x 18 <sup>3</sup>/<sub>4</sub> x 10 in.

Acc. No.: G12472

Credit Line: Gift of Arthur I. Appleton

Photo credit: Appleton Museum of Art, Ocala

© Artist :

**[Ocala, Florida, Appleton Museum of Art](#)**

**[www.appletonmuseum.org](http://www.appletonmuseum.org)**

---

**Provenance**

- Gift of Arthur I. Appleton (1915-2008), businessman from the Northbrook area of Chicago and thoroughbred horse breeder and owner

**Comment**

Museum's file, August 21, 2018:

Both Guillemin and Barye studied under the shadow of their fathers' artistic successes. Although Guillemin's father, Emile Marie Auguste Guillemin, was a painter, the younger Emile became one

of the most prolific and successful French sculptors of Orientalist subject matter. He exhibited regularly at the Paris Salon, where from 1877 on he submitted works on Orientalist themes exclusively. In addition to Guillemin's Near Eastern subjects and animals, particularly horses, he modeled Biblical subjects, various Turkish, Kurdish, and Roman soldiers, as well as portraits including Napoleon Bonaparte and William Shakespeare.

Alfred Barye was the son of the great Animalier master sculptor Antoine-Louis Barye. He began his career studying under his father, and then started to exhibit at the Salon from 1864 onwards. During this early period, Alfred specialized in racehorses, but this soon expanded to include a wide variety of animal subjects. He is known also to have produced some figurative work, but he is chiefly known for his Animalier work, which have a deceptive simplicity.

The popularity of the Orientalist subjects in America increased following the success of the Turkish bazaar at the 1876 Philadelphia International Exposition.

---