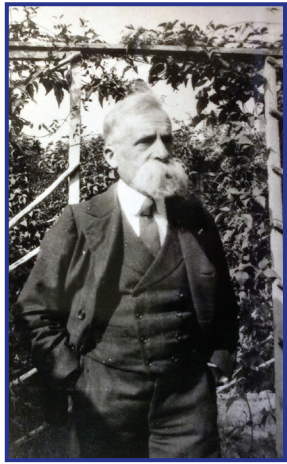


François POMPON (1855-1933)



***GRUE COURONNÉE AU REPOS (1926)***

Bronze, slate patina, specific to Pompon.

*H : 26.5 cm, L : 10 cm, D : 15.4 cm*

Artist example signed by the artist himself "Pompon"  
in the wax, cast by "Cire C. Valsuani perdue".

**Circa 1926-1933**

*Edition details :*

*Limited edition at only few examples.*

The model of *Grue couronnée au repos* from 1926 is a synthesis which expresses all the virtuosity of the sculptor. There is a perfect balance between the lines, vertical of the leg resting on the ground and diagonal of the body, and the tubular volume of the bird. The genius of the artist is also measured by his ability to keep the naturalness of the bird whose hidden leg under its feathers emerges only from its end, while designing a polished, stylized version of the wader that he thus brings into the modernity of the 20<sup>th</sup> century. We can highlight here this constant search for harmony with the curved ergot of the hidden leg that responds in parallel to the horizontal line of its beak. We also perceive all the usual subtlety of this sculptor in his work of animation of the surfaces with this game of striations supported on the ridge and so delicate on the side of the curved body of the bird and on its tail.

The edition was confidential, probably with five examples, cast by the Claude Valsuani foundry. Consecrated by his exhibition at the Salon des Artistes Français in 1922, the success that finally arrived prompted Pompon to take care of his own editions and supervise the production. From then, he took back his freedom and stopped collaborating with the Galerie Hébrard, but the latter kept

the models already edited. From that date on, Pompon was the only editor of his "little beasts", as he called them and approached the foundry of Claude Valsuani, son of Marcello, who had also worked for the Hébrard foundry. Perfectionist and true to his nature of practitioner, Pompon retouched the waxes before casting, signs in wax and himself watches over the chiseling and patina of his bronzes. Our *Grue* bears one of the most beautiful patinas specific to Pompon, known as the "slate" one.

