



F R A N Ç O I S P O M P O N

OURS BLANC modèle "C", celui du biscuit (1921)

Biscuit from the Sèvres Manufacture (unvarnished porcelain)

H : 20,6 cm, L : 39,8 cm, D : 10 cm

Lifetime example, old edition by the Manufacture (between 1924 and 1934), seal from this Maison with date letter, perhaps "b" and the "LR" for the moulder Léon Rigolet.

Circa 1928-1934

Les pattes droites ne se touchent pas.

Biscuit de la Manufacture de Sèvres (porcelaine non vernie)

Haut : 20,6 cm, Long : 39,8 cm, Prof : 10 cm

Épreuve ancienne, édition ancienne de la Manufacture (entre 1924 et 1934), cachet de cette maison avec la lettre date, peut-être "b" et le cachet "LR" pour le mouleur réparateur Léon Rigolet.

Circa 1928-1934



Artist description:

Pompon was the son of a carpenter and first studied at the Ecole des Beaux-Arts in Dijon. In 1875 he travelled to Paris, where he worked as a jobbing sculptor, whilst pursuing his studies at the Ecole des Arts Décoratifs under the sculptors Aimé Millet and Joseph-Michel Caillé (1836–81); there he also met the animalier sculptor Pierre-Louis Rouillard (1820–81). At the Salon of 1888 Pompon exhibited Cosette (plaster; Paris, Musée Victor Hugo), inspired by Hugo's *Les Misérables*. However, until 1914 his livelihood was gained as a sculptor's assistant. In this capacity he served many of the

prominent sculptors of the day, including Rodin. It was his long-term employment with Charles-René Paul de Saint Marceaux that furnished him with the means to pursue his own career as a sculptor of animals. His studies of animals in the open air began in earnest in 1902, but it was only in 1923 with the exhibition of his Polar Bear (marble; Dijon, Musée des Beaux-Arts) at the Salon d'Automne, that Pompon was acclaimed for his refined simplification of nature. His ability to contain the essential character of creatures in smooth and abbreviated form parallels the more audacious abstraction of Brancusi. The collection of 300 works that Pompon left to the French State were eventually installed in the Musée des Beaux-Arts, Dijon, in 1948. The Musée d'Orsay in Paris has a large collection of Pompon's plaster models.