



F R A N Ç O I S P O M P O N

COSETTE

Bronze, richly shaded clear brown patina

H: 80,5 cm, L : 35 cm, D: 23,5 cm

Lifetime cast signed "Pompon", titled "Cosette", cast and old edition by Siot Decauville fondeur (without seal and "3737").

Circa 1893

Edition details :

Only example identified for this first reduction.

one in the life size, 4 for both reductions.

Exhibition & Museum references :

Salon in 1888, U. E. 1889 (plaster, V. Hugo Museum).

Salon in 1890 (bronze).

Salon in 1898 & U. E. 1900 (marble).

*Bronze à patine brun clair richement nuancé.*

*Haut : 80,5 cm, Long : 35 cm, Prof : 23,5 cm*

*Épreuve ancienne signée "Pompon", titrée "Cosette", fonte et édition ancienne de "Siot Decauville fondeur" (cachet et "3737").*

Circa 1893

*Détails de cette édition :*

*Seule épreuve répertoriée dans cette première réduction.*

*Une dans la grandeur originale et quatre pour les deux petites réductions confondues.*

*Références muséales et d'exposition :*

*Salon de 1888, E.U 1889 (plâtre, musée V.Hugo).*

*Salon de 1890 (bronze)*

*Salon de 1898 & E.U 1900 (marbre)*



Cosette is exhibited in full size, first in plaster, at the Salon des Artistes Français (1888) and then at the Universal Exhibition the following year. It reappears, in bronze this time, at the Salon in 1890 (an only example listed in that size and not localized today) as belonging to the foundries Sior and Persinka, which suggests the beginning of the edition at that time. Aware that Cosette can impose herself, Pompon wants to make it in marble in order to propose it to the French state. The latter then refused three times despite the political support of the member and the senator from his hometown, and the artistic recommendations of his employers.

With the incomes of his practices, Pompon bought the marble block at his own expense and sent his work to the Salon

des Artistes Français (1898) and then to the Universal Exhibition the following year. Despite this rich pedigree, and the ten years of action of Pompon, the marble is not purchased by the French State and the bronze edition by Siot Decauville was stopped progressively. The Cosette already presents its helical composition, which will make its success in animal sculpture, « Movement creates Form».

### **Literature:**

About the model :

CHEVILLOT Catherine, COLAS Liliane, PINGEOT Anne (dir.), *François Pompon (1855-1933)*, catalogue d'exposition (Dijon, Musée des Beaux Arts; Paris, Musée d'Orsay; Roubaix, Musée des Beaux Arts; Rodez, Musée Denys Puech, 1994-1995). Paris, Gallimard/Electa, 1994, pp. 170-171.

About the founder :

LEBON Elisabeth, "Siot-Decauville" in *Dictionnaire des fondeurs de bronze d'art : France 1890-1950*. Perth, Marjon Editions, 2003, pp. 232-235.

### **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.