

FRANÇOIS POMPON

HOCCO (1925-1931)

"Coq indien" or "Coq d'Amérique"

Bronze, slate patina.

H: 24,5 cm, L: 23,1 cm, D: 8,2 cm

Lifetime example signed "Pompon", artist example, three examples identified, all lifetime and no posthumous edition identified. "C.Valsuani" foundry seal. This one is from Philadelphia Museum who purchased in 1927 this one and two other model: "Petite panthère noire, sans terrasse" and "Coq". (CR A 76).

Circa 1927

This piece is on loan for the exhibition.



Le *Hocco*, appelé aussi « Coq indien » ou « Coq d'Amérique », est un petit volatile qui tient du faisan et du pigeon. C'est un oiseau endémique que l'on trouve dans toute l'Amérique du Sud, l'Amérique centrale et les Antilles.

Bien que le modèle du *Hocco* soit daté de 1924 dans le catalogue Pompon du Muséum d'Histoire naturelle, le livre de comptes de l'artiste ne répertorie la première épreuve qu'en 1928. Ce bronze, qui a été confié par l'intermédiaire d'une personne travaillant au musée du Louvre à une exposition en Hongrie, semble avoir été vendu en 1929 à un collectionneur privé.

Il pourrait n'avoir été fondu du vivant de Pompon que trois exemplaires de ce sujet qui a été parfois confondu avec le *Coq* (base lisse et épaisse) de 1927, et aucun tirage posthume n'est répertorié. Dans ce cas, l'ensemble du tirage se limiterait à trois épreuves, avec celle-ci de 1927 provenant du musée de Philadelphie.

Il est donc un des coqs les plus rares de la collection.

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.