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Laure Martin-coutan (1855-1915) Female Marble Bust Dated 1887



4 800 EUR

Period : 19th century

Condition : Très bon état

Material : Marble

Width : 41

Height : 61

Depth : 23

Description

https://internationalantiques.eu/prodotto/laure-martin-coutan-1855-1915-female-marble-bust-dated-1887/A significant white marble bust depicting a woman of high society, signed "Laure Martin Coutan" and dated 1887. This bust, carved from pure white Carrara marble, represents a young woman with a sophisticated and extravagant hairstyle. Laure Coutan-Montorgueil (1855-1915), born Laure Martin, was one of the few French sculptresses renowned for her classical works, particularly her busts of illustrious figures and allegorical statues, which earned her state commissions and international recognition in the late 19th and early 20th centuries. Born on October 29, 1855, in Dun-sur-Auron, in the Cher department, Laure Coutan-Montorgueil came from a family of

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artisans and artists from the Bourges region. She moved to Paris in 1878, where she trained under the sculptor Alfred Boucher. Boucher's Parisian studio was rooted in the classical tradition of French sculpture, drawing inspiration from his training at the École des Beaux-Arts under masters such as Paul Dubois and Augustin Dumont, where he emphasized rigorous modeling techniques and anatomical precision. He also taught at the Académie Colarossi, an innovative institution that attracted women artists and encouraged hands-on learning in clay and plaster. Boucher maintained relationships with prominent figures in the art world, notably Camille Claudel, whom he had initially trained in Nogent-sur-Seine before settling in Paris. He thus created indirect networks for his students through joint exhibitions and recommendations to the Salon des Artistes Français. In the vibrant artistic scene of Paris, Coutan-Montorgueil adapted to the urban environment by participating in Salon exhibitions and associating with other sculptors and patrons. Under Boucher's tutelage, she honed her early technical skills in the creation of classical busts and allegorical compositions. During this period, her realistic approach to modeling and compositional balance, characteristic of Boucher's classical method, solidified. Throughout her career, she frequented influential artistic and political circles, creating portraits of prominent figures and gaining the support of official institutions. Laure Coutan-Montorgueil exhibited regularly at the Salon des Artistes Français in Paris, presenting works that showcased her mastery of marble and bronze. She created a series of sculptures including busts, allegorical figures, and classical nudes, often using materials such as marble, plaster, bronze, and terracotta to explore themes related to the human figure, mythology, and symbolism. Her works frequently draw on classical influences, as evidenced by her depictions of graceful female figures and allegorical personifications, reflecting a style

refined by her artistic training. Among his most remarkable busts is the bronze bust of the caricaturist André Gill, placed above his tomb in Père-Lachaise Cemetery in Paris, which captures the subject's expressive features with great finesse. Other important busts include those of the astronomer Urbain Le Verrier and General Georges Boulanger, demonstrating his talent for portraying major contemporary figures for private or commemorative purposes. Public commissions constitute an essential aspect of his work, highlighting his commitment to monumental sculpture. La Fortuna (circa 1903), a marble statue approximately 190 cm high, depicts a seated sea goddess riding the waves on a wheel, a symbol of destiny and prosperity; it was installed in the park of the Choisy-le-Roi town hall as part of a departmental initiative. Similarly, Sirius (1895), sculpted in marble, depicts a nude woman embodying the universe and nature, commissioned by the French state for display at the Palais de l'Industrie on the Champs-Élysées. In his smaller works, Coutan-Montorgueil often employed more intimate techniques such as plaster and terracotta, favoring mythological and natural themes. The Source (1891), a plaster sculpture (97 cm high) representing a nude woman seated on a rock, evokes classical water nymphs and the flow of life. It is now in the Chartreuse Museum in Douai. Another terracotta work, Nymph Seated on a Rock (1891), similarly captures a serene female figure in a natural pose, emphasizing the fluidity of lines and organic forms characteristic of his terracotta technique. Allegorical works such as Spring illustrate his interest in seasonal and elemental motifs. This work was exhibited at the 1893 World's Columbian Exposition in Chicago, and a the marble version may be kept at the Bourges Museum. The bust is in excellent condition. It rests on its original red marble base. Dimensions: H 61 cm W 41 cm D 23 cmFrom late 2025 and throughout 2026, the exhibition "In the Time of Camille Claudel: Being a Sculptor in Paris" will

tour France. Awarded national recognition by the Minister of Culture, this presentation builds upon groundbreaking work by art historian Anne Rivière (the exhibition's curator) exploring the practical conditions of training, production, and professional recognition for women sculptors. The exhibition focuses on eighteen sculptors from the turn of the 20th century, including Laure Coutan. For this occasion, the City of Bourges has loaned the artwork "The Source."
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