



Large Plaster Statue Of Jacques Callot Who Took Part In The 1869 Competition In Nancy.



7 000 EUR

Period : 19th century

Condition : En l'etat

Material : Plaster

Width : 64.5

Height : 200

Depth : 63

Description

Exceptional statue of Jacques Callot, in plasterbadged, having taken part in the 1869 competition in Nancy(Lorraine), to adorn the monument on the present-day

PlaceVaudémont.The committee for the statue of Jacques Callot, created in 1867, organized a major national competition with a view to erecting astatue (the project was old) to the famous Lorraine engraver,one of the country's most illustrious children. 17 artistsresponded and exhibited their plastersketches in the summer of 1869 in the nave of Saint-Epvre church, then undergoing complete reconstruction. After deliberation by the jury, Eugène Laurent of Paris was chosen as the winner. Execution of the project then took severalyears, delayed by the war of 1870, and thelack of funding raised solely by

Dealer

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publicsubscription. Finally, the statue, cast in bronze by Barbedienne, was inaugurated in 1877 (the final plaster cast, dated 1874, is today preserved at the Lycée Cyfflé, in Nancy - Alfred Daubrée, linchpin of the committee, made it his advertising banner and produced medals and memorial statuettes. The archives unfortunately do not preserve the list of the 17 candidates, mainly Parisian. While we know the names of Révillon (n°7), Bailly (n°6), Laurent (n°5-printed), de Blézer (n°3-printed), Noël Louis (n°1-printed), the others are unknown, with the exception of Krémer, sculptor from Nancy (n°15). The 1869 photograph (where only 13 statues appear) unfortunately does not allow us to read the two-digit number assigned to our statue. The other statues bear, from left to right, the numbers 9-7-6-10-5-3-1-8-2-4-14 and 16. Our statue could therefore correspond to numbers 11, 12, 13, 15 or 17. It's tempting to see this as the work of Krémer, jury member and unsuccessful candidate who did all he could to win (his project obtained only one vote). The works of the unsuccessful candidates, including our sculpture, were lost as soon as the competition ended. However, given their highly decorative value, one can perfectly imagine that most of the sculptors tended to sell their works, in order to make a profit on the time spent on creation (only the three prizewinners by the committee received a prize). Some missing plaster has been reported, reconstituted stone and wood base.