



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Rooster - Louis Vidal 1831-1892



400 EUR

Signature : Louis VIDAL 1831 - 1892

Period : 19th century

Condition : Bon état

Material : Bronze

Length : 8.8

Width : 4.4

Height : 15

Description

Total height: approx. 15 cm
Rectangular terrace: 8.8 x 4.4 cm
Weight: 638 grams
Signature Signed on the motif "Vidal aveugle"
Louis Vidal became completely blind at the age of 28. Nevertheless, he pursued a career as a sculptor--in a world so ill-suited to the blind--surrounded by his family and sincere friends, but also, and above all, thanks to his immense talent!
Standing on its spurs, neck stretched and crest bristling, chest thrust out, neck outstretched and head tilted slightly to the right, Louis VIDAL, despite his blindness, presents us with a rooster in the commanding posture of the king of the barnyard, whose proud and watchful demeanor he has masterfully captured. The skill of his craftsmanship and his mastery of form make this a work worthy of the bestiaries of his masters!

Dealer

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Observe the highly detailed rendering of the plumage, particularly on the neck feathers, the wing feathers, as well as the plumage of the wings, the comb, and the wattles, whose reliefs are finely chiseled. Admire the elegant curve of the tail as it spreads its sickle-shaped feathers and tail feathers backward, thus balancing the massive silhouette of the breastplate.

Louis VIDAL showed a definite talent for sculpture from a very early age. The Nîmes City Council granted him a stipend that allowed him to settle in Paris. Thus, he entered the studio of Antoine-Louis Barye and later that of Pierre-Louis Rouillard, both renowned animal sculptors. But as he turned 22, an eye disease gradually caused him to lose his sight. Six years later, he was completely blind. Passionate about his art and determined to succeed despite his blindness, he replaced sight with touch.

In 1855, while not yet completely blind, he presented a reclining panther at the World's Fair, which was acquired by the government. In 1859, he exhibited a reclining doe at the Salon. This small work, full of delicacy and finesse, belonged to His Imperial Highness Jérôme Napoléon. He participated in the Salons fairly regularly until 1882. The year 1861 confirmed the recognition he had already received with a Third-Class medal, and this was repeated two years later, in 1863.

After 1859, despite being hindered by his inability to fully appreciate his works as a whole, he actively collaborated with Alfred BARYE, his master's son, and was thus able to pursue a successful career. Princess Mathilde held him in high esteem and served as his artistic patron. The Rothschild family also appreciated Louis Vidal's works, as well as the man himself--passionate and determined to pursue his career as a sculptor despite all odds. They purchased many of his sculptures and, in addition, discreetly provided him with a small annual stipend until the end of his life. Known as the blind sculptor, the French government acquired several of his works, which can now be admired in various museums.

(including those in Orléans, Nantes, Nîmes,
Bordeaux, Dreux, and the Musée
d'Orsay...).COPYRIGHT