



Putti, Terracotta - Joseph Witterwulghe



420 EUR

Signature : Joseph Witterwulghe (1883-1967)

Period : 20th century

Condition : Très bon état

Material : Terracotta

Width : 14 cm

Height : 22 cm

Depth : 11,5 cm

Description

Putti, cast terracotta, Joseph Witterwulghe (1883-1967), signed. Joseph Witterwulghe (Brussels 1883 - 1967 Uccle), statuary - medalist. Joseph Witterwulghe entered the Ecole des Beaux-Arts in Brussels on the advice given to his parents by the director of this establishment, the statuary Jacques Marin. Entered the class of ornamental sculpture, Joseph Witterwulghe was taught by Julien Dillens, who oriented him towards the figure, made him work in his workshop and sent him to perfect his art with the statuary Charles Samuel. Witterwulghe poses for the rider symbolizing Brabant in the Everard T'Serclaes (Grand 'Place de Bruxelles) memorial by sculptor Julien Dillens (1902). He also attended Jacques Lalaing's studio and left the Academy (1907). Travel grant from the City of

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Brussels, stay in France, then go to the Netherlands. Back home, he prepared his first Rome Competition with the work The Adoration of the Shepherds. Noticed by Thomas Vinçotte who called on his collaboration to make the pediment of the King's Palace and the Congo Monument (Cinquantenaire), the young sculptor took part in all the Triennials and most of the Ensemble Salons. In 1914, exempt from any military obligation under "widow's support", he worked alone, sketched out several of his great compositions and extended his activity to the gyptic. Following the armistice (1918), he multiplied his works and exhibitions. Patron Yvan Lamberty encourages him by acquiring the L'Effort group and bringing in buyers. Sculpt the tomb figure of the poet Iwan Gilkin in the cemetery of Laeken, realize the monument to Georges Eeckhoud and execute a number of heads, busts, groups - emphasizing the flexible play of the lines of the human body -, medals. Glory touches him; "Belgian Art" devotes a study to him highlighting the merits of his production. After the Second World War, on the eve of the remarkable exhibition of marbles, stones, bronzes and terracotta, which took place in 1947 at the Gallery of "Belgian Art" in Brussels, a comprehensive study of the work the sculptor's complete set will be published; it definitively consecrates a reputation based on a figurative production, dynamic in its forms, abundant, vigorous and sensitive.