

Coq sauvage et grenouille
Rembrandt BUGATTI (Milan,1884 – Paris,1916)



Galerie Anne-Marie Monin



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Circa 1912

Bronze à patine brune avec nuances de vert
Bronze with warm brown patina and green undertones

Signé , porte la marque du fondeur, et numéroté sur la terrasse : R. Bugatti,
A.A Hébrard Cire Perdue, (3)
Signed, stamped and numbered on the base : R. Bugatti, A.A Hébrard Cire Perdue, (3)

Edition of 12 examples

Date de fonte : avant 1919 - Casting date : by 1919

Reproduit dans le catalogue raisonné par Véronique Fromanger – Reproduced in the catalogue raisonné by Véronique Fromanger

Dimensions : Hauteur : 25 cm ; Largeur : 36 cm ; Profondeur : 11,5 cm
Height : 25 cm (9 27/32 in) ; Width : 36 cm (14 5/32 in) ; Depth : 11,5 cm (4 17/32 in)

Provenance : Mr. Lacade Collection , 1919
Private Collection, USA
Sladmore Gallery, 2016
Private Collection

«les animaux s'invitent à la galerie»

This rare model was cast in an edition of only 12 exemples. Hébrard foundry records show that the present exemple, no.3 was purchased in 1919 by a M. Lacade.

Rembrandt Bugatti loved making sculptures about the associations of animals. These ensembles were also a part of Bugatti's sculptural method in a kind of conversation of form and shape.

Repeated elements interspersed with individual variation are a sculptural device through which Bugatti could exploit the small differences that emphasised the personal characteristics of the individual animals and birds he was portraying whilst at the same time celebrating them for their own sake.

It is in the sculptures of Bugatti that for the first time such emphasis was placed on an animal's individuality. In the late nineteenth century, animals and birds were commonly believed to respond only base instinct ; one antelope was thought to behave in precisely the same way as controlled only by the urges of nature to feed, sleep, and reproduce. It was Bugatti's deep empathy for this animal subjects that gave him the patience and inclination to reach beyond this belief and – by truly observing and understanding the nature of the animals – to convey their real beings in his sculpture.

Bugatti knew he was doing something new, different and exciting, and he set himself the task of representing as many different animals and birds in as authentic a way as he could. He searched out the essence of each subject, creating associations where their behaviour was put into context : where the posture of one individual encouraged a response in another, where the sense of touch or the secure atmosphere of family could be presented in such a way to move us into recognising these emotions in ourselves.

The potential to anthropomorphise or sentimentalise is enormous when trying to represent feeling in animals, and it is a testament to Bugatti's observational accuracy and technical skills that he avoids mawkish generalisations. The sincerity in his own feelings for the animals and the honesty of his responses to them exclude any sense of mannered sentimentality , and he remained ruthlessly honest in the way he constructed his compositions.

Here, Bugatti has beautifully captured the somewhat quizzical manner of the rooster as a frog confronts it. It is one of the rare humorous sculptures in Bugatti's oeuvre, making it even more unique.

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Exhibitions - Expositions :

- 2014 – Berlin, National Galerie, Rembrandt Bugatti, The Sculptor 1884-1916
- 2013 – London, Sladmore Gallery, Emotions in Bronze
- 1988 – London, Sladmore Gallery, cat. N°24
- 1975 – Paris, Galerie Paul Ambroise
- 1969 – London, Sladmore Gallery
- 1968 – Brussels, Galerie Le Brun
- 1966 – London, Piccadilly Gallery
- 1965 – Lausanne, Galerie Paul Valloton
- 1913 and 1922 – Paris, Galerie Hébrard

Bibliography - Bibliographie :

- Véronique Fromanger, Catalogue raisonnée, Rembrandt Bugatti Répertoire Monographique , Les éditions de l'Amateur, Paris 2009, ill. n°291, p. 328
- Rembrandt Bugatti, The Sculptor 1884-1916, National Galerie, Berlin, 2014, pp. 98-99
- Emotions in Bronze, Sladmore Gallery, 2013, p.54, cat n°16
- Jacques-Chalom des Cordes and Véronique Fromanger Des Cordes, Rembrandt Bugatti, Catalogue Raisonné, Paris 1987, p.290
- Philippe Dejean, Carlo-Rembrandt-Ettore-Jean Bugatti, Paris 1981, p.171
- Mary Harvey, The Bronzes of Rembrandt Bugatti, London 1976, p.85