

BURZIO.

A very fine and rare pair of Italian gilt-bronze and agate mounted rococo candlesticks, attributed to Francesco Ladatte (1706-1787), each with a candle-branch boldly cast with scrolling acanthus, the drip-pans in the form of an open flower, mounted on a pierced scroll base.

Turin Circa 1750

Height: 5,90 in. (15 cm)

Wight: 5.90 in. (15 cm)

Depth: 3,93 in. (10 cm)



The composition of the base and arm, the treatment of foliage and bows is a very closer to the work of the Piedmontese bronzer, Charles-François Ladatte (1706-1787), first bronze sculptor of Charles-Emmanuel III of Savoy.

Originally from Piedmont, he came to Paris, where he was certainly influenced by the work of Charles Cressent and when he came back approved at the Royal Academy of Painting and Sculpture in 1736.

Several wall lights by Ladatte are recorded in Palazzo Reale in Turin (Galleria del Daniel and in the *sala della colazione*).

A pair of wall lights sold in Sotheby's, lot 251, 13th June 2001, another pair recently appeared on the French market and other wall lights in the Poldi Pezzoli Museum, Milan (which still need to be fully studied) all bear similar elements on the arms. All these wall lights have several features in common such as the treatment of the floral trails, the obvious French influence, (such as Thomas Germain, Charles Cressent and Jacques Caffiéri), in the design and the distinctive drip-pans in the form of open flowers. The influence of the sculptor Simone Martinez, nephew of Juvarra and the architect Benedetto Alfieri, who was employed in the redecoration of the Grand Gallery in Palazzo Reale. Important to note that in the same palace, at the second floor, a piedmontese Louis XV writing desk is mounted with similar agate and marbles. Another pair of chinoiserie ormolu candlesticks, now in the German market, att. to Ladatte and already exhibited at Tefaf both fairs they have very similar pierced scroll rococo square bases on four double c-scroll feet.

Comparative Literature:

Angela Griseri, *Francesco Ladatte: un protagonista dello stile Luigi XV*, Antologia di Belle Arti, edited by Alvar Gonzales-Palacios, Studi sul Settecento III, Turin 2003, p. 49, fig.6.

Mario Tavella, *Due coppie di appliques in bronzo dorato di Francesco Ladatte*, *Antologia di Belle Arti*, edited by Alvar Gonzales-Palacios, Studi sul Settecento III, Turin 2003, p. 53.

E.Colle, A. Griseri, R. Valeriani, *Bronzi decorativi in Italia*, Milan, 2001, Cat.36, p. 110.

L. Mallé, *Le Sculture del Museo d'Arte Antica*, Turin, 1965, pp. 234-235, Tav. 284-285.

V. Natale, et.al. *Gli Splendori del Bronzo*, Turin 2002, Tav. I, p. 107.

Vittorio Viale, *Mostra del Barocco Piemontese*, Turin 1963, Tav. 298, for a similar pair of wall lights by Ladatte in the Museo Civico di Arte Antica, Turin.

Vittorio Viale, *Mostra del Barocco Piemontese*, Turin, 1963, Tav. 92, a piemontese Louis XV marble and agate mounted writing desk.

Francesco Ladatte (1706-1787):

The work of Francesco Ladatte is extremely rare and most of his known pieces are recorded in Palazzo Reale in Turin. Of Piedmontese origin, this sculptor executed small decorative works of art and furniture mounts as well as large-scale statues and reliefs.

He was born in Turin on 9th December 1706 and in 1718, whilst still young he went to Paris with the court of Prince Vittorio Amedeo di Savoia-Carignano. He was trained in Paris where he changed his surname from Ladetto in Ladatte. At the Academie de France, he won the second prize for sculpture in 1728 and the first prize in 1729. From Paris he went to study in Rome and in 1732 he returned to Turin where he started to work for the court, executing bronze mounts of great elegance. In that year, he executed the bronzes for the bookcase in the Gabinetto di toeletta della Regina by Pietro Piffetti. Other payments are recorded until 1734, when he moved to Paris where he remained until 1743, before permanently returning to Turin on 18th July 1774, where he spent the rest of his life. The following year he was appointed scultore in bronzi di S.M. by Carlo Emanuele III, King of Sardinia. In 1749 he is recorded working with the goldsmith Andrea Boucheron and in 1778 he is nominated Professor of the Regia Accademia di pittura e scultura.