



Jacques the Butcher, by Eric Kaposta, is one of three unveiled in 1983 as part of a group of improvements for French Market Alley. The 5-foot, 10-inch tall bronze sculpture depicts a free-standing, life-sized male figure of a butcher, wearing a knee-length apron over a vest, shirt, cuffed pants, and bow-tie. The sleeves of the shirt are pushed up above his elbows and he wears a bowler hat on his head. He has a long mustache and a pencil behind his proper right ear. In his proper left hand he holds a t-bone steak. In his proper right hand he holds a cleaver down by his side. His legs are straight and his feet are shoulder-width apart.

The French Market, America's oldest public market, has existed on the same site, originally a Native American trading post, since 1791. The Butchers' Market, or Halle des Boucheries, was designed in 1813 by city surveyor Jacques Tanesse to replace earlier buildings destroyed by hurricane and fire.

Vieux Carré Historic District National Register #66000377 (1966)



Martha – A Market Customer, by Paul Perret, is one of three unveiled in 1983 as part of a group of improvements for French Market Alley. The bronze sculpture a woman wearing Victorian-era clothing and sitting on a dark green painted metal park bench. The woman wears a mutton-sleeved, high-necked blouse; a long skirt with a petticoat showing underneath, and button boots. Her hair is pulled back in a twist and in her lap she holds a wicker basket with fruits and vegetables. The fruits and vegetables in her basket include bananas, strawberries, green pepper, yellow squash, okra, Mirliton or chayote squash, creole tomato, and two hot peppers.

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Michelle, by Paul Perret, was dedicated on June 15, 1984. The 4-foot tall bronze sculpture depicts a young woman, seated on a fountain ledge and leaning back on her two hands. She is barefoot and wears a t-shirt and shorts. She has shoulder-length hair, part of which is pulled back in braids.

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Window into the Past, French Market Yesteryear by Shakor N. Peters & Dumaine Sts. Mounted behind Michelle.

Depicted in this mural are renderings of the people and the rich diverse culture that formed the unique mystique of New Orleans' French Market that exists today. The artist has included famous New Orleanians from the 19th century such as Edgar Degas, world-renowned impressionist painter. Rose Nicaud, free woman of color who became first of the French Market coffee entrepreneurs. Baroness Micaela de Pontalba, the woman to be thanked for the most famous attraction in New Orleans, the building of Jackson Square and the Pontalba Apartments. Jacques the Butcher artist animation of the bronze statue entitles "Jacques the Butcher", located within Dutch Alley. Also, let's not forget the most famous woman of color, Marie Laveau, the voodoo queen.

Also included are visual attractions such as the Mississippi river, steamboats and carriages.



1998 COLORFUL MURAL, N. Peters & St. Ann Sts.

By YAYA Mounted behind fountain at Café Du Monde



Shed 1 - "Vie Dans Le Marche" (Life In The Market), Brent Barnidge – Bia release sculpture – Ursulines and North Peters Streets.



“Second Line Sashay” by Madeleine Faust – located on Baracks Street at French Market Place.

The Second Line is a spontaneous rhythmical dance, a spell that owns your body whenever there is music in the streets. Celebration through movement. Contagious! This sculpture is a riot of color and pattern, with animated forms and subtle kinetics. The linear elements that make up the base reflect the river, the artery that drew the city to its location. The Mississippi River. Greens, blues, wavy forms and channel marker colors support a sphere in a crescent’s grasp, the port bringing the world to the city. A patterned and askew totem form leans against the ball and at the same time supports it. The color schemes of the totem are that of the flags of nationalities that built and settled the city. Its patterns reflect the ubiquitous influence of the Africans in the building of the city and the tenor of its life. The Native American contributions are also alluded to in the rhythms and colors of the piece: a tribute to Choctaw, Houmas, and Chitimacha basket motifs.