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The Clenched Hand or The Mighty Hand, small version, c. 1885

Bronze proof, unnumbered
 Sand cast by Alexis Rudier, between 1935 and 1950
 Signed: A. Rodin
 H. 14,1 × W. 10,2 × D. 4,9 cm

Provenance:

Rodin Museum, Paris
 Bastier Collection, Limoges

“Rodin’s work includes hands, small, autonomous hands that, without being a part of any body, are alive. Hands that reach out, angry and menacing, hands whose five spikey fingers seem to howl like the five muzzles of the hound of Hell. Hands that walk, hands that sleep, and hands that wake up, criminal hands, hands with loaded histories, and others that are tired, that want nothing more, that are curled up in a corner like sick animals that know no one can save them.”¹

In this commentary, Rilke underscores the amazing number and variety of hands that Rodin modeled. Often very small, these hands piled up in his drawers, and the Master would use them for *marcottage*.² Then he would enlarge them, either to incorporate them in his figures or to create separate symbolist compositions such as *The Hand of God*, *The Hand of the Devil*, *The Secret*, *The Cathedral* and others. *The Mighty Hand* was executed in both a large and a small format.

From the moment of its creation *The Mighty Hand, small version* has enjoyed a very particular position; it’s the only hand that Rodin took out of the workshop and considered as a complete work of art in itself. He had several proofs of it cast, and it was shown in Geneva in 1896, in Paris in 1900, and in Prague in 1902; in each case, it was extremely well received.

In addition, Rodin allowed it to be reproduced frequently in the press, which gave it an unusually high visibility. All in all, it is his most widely distributed sculpture of a hand. During the Alma Exhibition in 1900, Rodin showed not only the plaster but also a series of photographs of it taken by Eugène Druet.³ The thirty photographs, featuring a bronze casting of *The Mighty Hand*⁴ standing on a marble pedestal or emerging from white drapery,⁵ presented a singular vision of the work; because of the different angles and perspectives, the expressive capacities of *The Mighty Hand, small version* are greatly multiplied, suggesting new interpretations. Some viewers saw it as crouching under its covering “like an evil beast”⁶ while to others, it conveyed a mournful sense of pain.

1. Rilke, *Œuvres en prose. Récits et essais*, Paris, Gallimard, La Pléiade, 1993.
2. *Marcottage* is an operation that consists of composing a new sculpture either partially or entirely of pieces already made by the artist. The sculptor breaks down his own works and reuses them in a new piece. Minister of Culture and Communication, General Inventory of the Monuments and Artistic Wealth of France, *Principles of Scientific Analysis, Sculpture, Methods and Vocabulary*, Paris, National Printing House, 1978.
3. Eugène Druet (1867-1916) is the photographer who worked with Rodin from 1896 to 1900.
4. Probably a casting by Léon Perzinka from 1899.
5. In 1900, under the title *Expressive Hands*, *La Plume* published a special issue dedicated to the work of the artists and illustrated the text with five photographs of *The Mighty Hand*.
6. Rodin in 1900, p. 118.





7. Rilke, *Auguste Rodin*, Paris, éditions Emile-Paul Frères, 1928, p. 55-56.
8. Used as an official gift and much appreciated by collectors, the casts of « Hands » made at the instigation of the Rodin Museum have increased since 1926.
9. *Rodin et le bronze*, 2007, p. 501.

Menacing or in pain, the *Mighty Hand, small version* is endowed with an intense expressivity, which is conveyed through its powerful modeling and a composition that captures its extreme tension. Rodin, through his virtuosity, rendered the force contained in this tension palpable.

Through this emphasis, the hand is no longer perceived simply as a fragment of the body; rather, “Rodin (. . .) has the power to give to a single part of this vast, vibrating surface the independence and the plenitude of a whole.”⁷

It’s still difficult, even today, to determine exactly how many bronze proofs of the *Mighty Hand, small version* were made.⁸ Two institutions have tried to answer the question; based on various archives, the Rodin Committee estimates that some thirty examples were cast by various foundries, including Perzinka, François Rudier, Alexis Rudier, and Georges Rudier, between 1899 and 1861, both at Rodin’s request, and then later at that of the Rodin Museum. Antoinette Le Normand-Romain,⁹ under the aegis of the Rodin Museum, has made a list of proofs known up to this point:

During the life of the artist:

- one casting by Léon Perzinka from 1899
- one casting by Alexis Rudier from 1906

After the artist’s death:

- seven castings by Alexis Rudier (after 1917) of which the locations of three are known:
 - Stanford University, Cantor Arts Center, gift of B. Gerald Cantor, 1978
 - Los Angeles, Cantor collection
 - Los Angeles, Cantor Foundation
- castings by Georges Rudier (between 1953 and 1961) of which the locations of two are known:
 - London, Victoria and Albert Museum, acquired in 1953
 - n°5 Stanford University, Cantor Arts Center, gift of the Cantor Foundation, 1974.

Authenticated by the Rodin Committee, *The Mighty Hand, small version* will be included in the *Catalogue critique de l’œuvre Sculpté d’Auguste Rodin (Critical Catalogue of the Sculptural Work of Auguste Rodin)*, currently in production, under the number 2012-3898B.

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•Edited by Hélène Pinet, *Rodin et la photographie*, Paris, musée Rodin, November 14, 2007 - March 2, 2008, Editions Gallimard / Musée Rodin, 2007.
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 •Albert E. Elsen, *Dans l’atelier de Rodin, le sculpteur et les photographes (In Rodin’s Studio, the Sculptor and the Photographers)*, Oxford, Phaidon Press / Paris, Musée Rodin, 1980, n°65-70.

•John L. Tancock, *The Sculpture of Auguste Rodin, The collection of the Rodin Museum Philadelphia*, Philadelphia, The Philadelphia Museum of Art, 1976, n°119.

**Jules Bastien-Lepage, first model,
known as “au terre ouvragé” or “on a rough mound”, 1886**

Bronze proof, unnumbered
Sandcast by François Rudier, c. 1886-1887
Unsigned
H. 35.8 × W. 27 × D. 22 cm

Provenance:

Paul Henry¹ Collection, Paris
By inheritance

Introduction: the overall context

This is a sculpture of the naturalist painter Jules Bastien-Lepage, and is the first model that Rodin made for the monument commemorating the young artist, which was erected in his native town of Damvillers, near Verdun in the Meuse.

Jules Bastien-Lepage, who died of cancer at the age of 36, dedicated his art to the representation of peasant life and, even before the Impressionists, was an outspoken enthusiast of *plein air* painting. After his death, his family and friends wanted to celebrate his memory with a monument, and so his brother Emile Bastien-Lepage turned to Rodin, knowing that Jules and the sculptor had been good friends.

Bastien-Lepage and Rodin had met in 1881, probably through Dalou. Truman Bartlett describes their meeting in his 1889 article on Rodin². As a young painter, Bastien-Lepage was a great admirer of Rodin's work and bought a marble³ from him while Rodin did a quick portrait of him in terra cotta.⁴

The commission

In addition to the terra cotta executed during the painter's lifetime, Rodin may have also used photographs of Bastien-Lepage⁵ to fill out the portrait of his friend, as well as a self-portrait that Rodin had hanging in his studio⁶ and a cast of the plaque made by Augustus Saint-Gaudens in 1880, which shows Bastien-Lepage in profile.

In July 1885, Rodin sent this first model to Emile Bastien-Lepage, who replied, “What you have sent me is superb, which doesn't surprise me in the least when I see your signature on its base. Thank you for both of us⁷.” And yet on June 3, 1887, the committee that had commissioned the monument, taken aback by the model's naturalistic mode, expressed serious reservations about the model. But Rodin had supporters among members of the commissioning committee⁸ added at the last minute, and so was able to get their consent for a second, more sober, model in 1887, showing the subject with his right arm hanging loose at his side.

The life-sized version of the final monument⁹ was inaugurated on September 29, 1889; Rodin attended the ceremony, and seemed very moved.¹⁰ It was the first time he had been commissioned to create a monument for a public space—and the first time he had done a work that constituted a posthumous homage for someone that he had known personally.

1. Founder of the *Echo de Paris*.
2. T. Bartlett in *American Architect and Building News*, #696 (April 26, 1889).
3. Probably the *Cariatide à la pierre* (*Fallen Caryatid*) held today in the Museum of Fine Arts in Boston.
4. Rodin Museum reference #S.193.
5. The Bastien-Lepage family made various photographs and other documents available to Rodin. Elsen, 2003, p. 312.
6. Old photographs of Rodin's studio show this painting.
7. Letter from E. Bastien-Lepage to Rodin, July 25, 1885, Rodin Museum archives.
8. The committee was composed of Dagnan-Bouveret, Raphaël Collin, Louis de Fourcaud, Roger Marx, Emile Bastien-Lepage, and Maurice Fenaille.
9. 1889, bronze, Thiébaud Brothers Foundry, 175 x 89 x 85. Eleven copies, cast by Coubertin, were made by the Rodin Museum from 1983 on, several of which are currently in the collections of various American and Asian museums.
10. Lawton, 1906, p. 79, “Roger Marx accompanied the master, who seemed agitated . . .”



An homage from an artist to an artist

Rodin adopted a very unconventional approach for this commission. Accentuating the moment, he caught the painter in action, in an expressive gesture, his fiery eye focused on his work. “I have represented Bastien Lepage starting in the morning through the dewy grass in search of landscapes. With his trained eye he espies around him the effects of light or the groups of peasants.”¹¹

The painter is shown at the very instant of grasping exactly what interests him in the landscape, just as he’s about to transfer it onto the canvas, with all the emotion at the tip of his brush.

Rodin was interested in capturing all he could of the man while also paying homage to the artist, whom he thought “the most important of the *plein-air* painters.”¹² And so he depicted his friend out in the wilds of a burgeoning nature, its uneven ground¹³ demanding a dynamic pose, his vigorous body leaning forward and turned slightly aside—which creates a composition that can be enjoyed from many angles. The viewer is drawn to walk around the work, noticing the oblique lines and the importance of the empty space in the work.

The energetic modeling still shows the impressions of the artist’s fingertips and yet also displays refined details in the face and clothing. Wearing a worker’s smock, a cape, gaiters, and sturdy shoes, the painter is holding his brushes and a palette, which forms a horizontal plane tilted down toward the left forearm, while in the right hand he holds the handle of a brush now gone, but which may have been a small wooden one. These details position the subject in time and space: a painter at the end of the 19th century, in the open countryside, working with zeal—details that identify him as a beneficiary of Jean-Baptiste Carpeaux, with his *Monument to Watteau*,¹⁴ or of H-J-A. Husson, with his *Eustache Le Sueur*¹⁵; both sculptors had made naturalist depictions of an artist holding a palette and brushes. And yet when Rodin used these same descriptive elements, he used them to evoke a strongly personal vision. The bold stance—with no fear of over-dramatization—the intense look in the eye, and the vigorous modeling all breathe life into the subject.

Erected at the edge of the town of Damvillers, the monument looks out over the fields and across the landscapes of the Meuse that Bastien-Lepage roamed and recorded in his life’s work.¹⁶

11. Rodin, cited in Lawton, 1906, p. 78.

12. Bartlett cited in Elsen, 2003.

13. The “tertre ouvragé” or “rough mound” disappeared in the version used for the final monument.

14. 1884, Place Watteau, Valenciennes.

15. 1858, Luxembourg Gardens, Paris.

16. Unfortunately, since 1960, several buildings have been built around the monument.

Editioning the model

17. Le Normand-Romain, 2007, p. 192.

18. The archives list three casts by François Rudier at a price of 420 francs for the three.

Rodin's vigor and spontaneity, so apparent in this first model, are restrained in the second, as well as in the final version of the monument. The difference is centered in the subject's stance, which became gradually more conventional. Among Rodin's peers, it was always thought that the first model was the most successful because it "rendered the painter as his friends and admirers remembered him. There were several bronzes of it made from 1886 on by François Rudier, and perhaps by Pierre Bingen as well, and one was shown at the Georges Petit gallery in the spring of 1887. Later, others were made, though none were made of the second model until the end of the 20th century."¹⁷

For the model presented here, the 2007 catalogue *Rodin and Bronzes* lists:

- a supposed lost wax cast made by Pierre Bingen
- sand casts from 1886 by François Rudier¹⁸ without the founder's mark, of which four are held in museums and three are in private collections:
 - The Rodin Museum (S. 1077), Paris (France).
 - The Marmottan Museum (since 1938), Paris (France).
 - The Wadsworth Atheneum (since 1920), Hartford (USA).
 - Baltimore Museum of Art (since 1964), Baltimore (USA).
 - The Morla-Vicuña collection (acquired around 1887), the Maurice Fenaille collection (a gift from Rodin in 1893), and the Louis Sue collection (Enghien sale, March 24, 1984, #70).

However, according to the Rodin committee, "as we currently understand it, Rodin had at least twelve copies made, both in lost wax and cast at the Pierre Bingen foundry and sand casts made at the François Rudier foundry starting in 1886."

In fact, it was just at this moment, during the first half of the 1880s, that Rodin became interested in lost wax casting, a technique that was new to him and that he wanted to explore. In 1882, he had the *Bust of Jean-Paul Laurens* cast in lost wax by Gonon and in sand by François Rudier, no doubt in order to compare the two techniques. He considered having his *Gates of Hell* cast by Bingen in lost wax, and tested his mastery by having him do several smaller things first, such as the *Bust of Antonin Proust* in 1884.

This is the context in which Rodin had copies of the model for the *Monument to Jules Bastien-Lepage* cast in lost wax by Bingen, on the one hand, and sand cast by François Rudier on the other.

Rodin and his portraits of artists

Several years later, Rodin executed another homage to his friend Jules Bastien-Lepage, creating a high relief portrait in plaster, with the face free-standing against a smooth panel. Editioned in several copies (four plasters are listed in the 2007 catalogue), the model, which was exhibited numerous times, was greatly admired.

Throughout his career, Rodin created several portraits of other artists, and his major work *The Gates of Hell*, is a celebration of the central role of the artist in society.

During the 1880s, he did portraits of artists both in his entourage and not, including those of Alphonse Legros (1881-1882), Albert-Ernest Carrier-Belleuse (1882), Jean-Paul Laurens (1882), Jules Dalou (1883), and Antonin Proust (1884). The *Monument to Jules Bastien-Lepage* allowed Rodin to honor an artist with his first commission for a public monument, an experience that would be repeated in much stormier contexts with his famous *Balzac* (1898) and the *Monument to Victor Hugo* (after 1900). But the *Monument to Jules Bastien-Lepage* is most closely related to the work Rodin did in honor of Claude Gellée, known as Le Lorrain. Inaugurated in 1892, the *Monument to Claude Lorrain* was commissioned by the city of Nancy in 1889. There are numerous similarities between this figure and that of Bastien-Lepage; again, the artist is caught in action, just as he's witnessing a sunrise, and again, the pose is unusual for this type of monument, with the body twisted in the act of comparing the real light with that that he's created on his canvas. And again, with precise realism, Rodin has dressed the figure in clothes befitting an artist of his place and time. However, in the case of both his Bastien-Lepage and his Claude Lorrain, the public at large did not immediately understand Rodin's great modernity.

Conclusion: The impact of the Monument to Bastien-Lepage in Rodin's oeuvre

Beginning with his first commission for a monument, it was clear that Rodin was completely against the 19th century classical conception of the monument. He updated his approach both through a strong vision of his subject and by a style that relied heavily on description. He affirmed this approach in later commissions, including *The Burghers of Calais* (1884-1895), *Balzac* (1891-1898), and *Victor Hugo* (1895-1909). At times, Rodin encountered resistance or a lack of comprehension on the part of his commissioners, and at times they asked him to modify his work, and yet his sense of the monument steadily developed over the years to lead to his masterpiece, *Balzac*, which Rodin referred to as "the very pivot of my aesthetic." The monument to Bastien-Lepage constitutes the first step in the long march to the *Balzac*.

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•Albert E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, Cantor Arts Center in association with Oxford University Press, 2003, p. 309, n°91 (2nd model of the monument).

•Antoinette Le Normand-Romain, *Rodin and the Bronze, Catalogue of the Works Held in the Rodin Museum*, Volumes I and II, RMN/Rodin Museum, 2007, p. 190 [S.1077].



Crossing the Rhine, model made between 1890 and 1892

Original terra cotta

Inscribed under the base: DALOU

H. 27.5 × W. 10.5 × D. 10.5 cm

Provenance:

Charles Auzoux Collection, Paris

By inheritance

Following his involvement with the revolutionaries during the Paris Commune, Dalou was forced into exile in England in July of 1871. There, he was made a professor at the Royal College of Art in London and rapidly became successful, moving in the circles of England's high society, including that of Marguerite de Rothschild, who later became the Duchesse de Gramont.

In 1879, he returned to France, where his reputation was already firmly established. In 1890, the Duc and Duchesse de Gramont¹ commissioned a work for the entrance hall of their extensive house in the rue de Chaillot, near the Champs-Élysées in Paris, though the specifics of the commission are not fully known. According to Henriette Caillaux,² the Gramonts left Dalou free to choose his subject, but other sources suggest that Dalou was asked to create a work that alluded to the Duc's marriage.

The marble version of the work was shown at the Salon de la Société Nationale des Beaux Arts in 1892 under the title *Les Epousailles (The Wedding Couple)*,³ while on another occasion, a model of it was titled *Man Carrying a Woman* or *The Ford*. But "Dalou (. . .) called the group *Crossing the Rhine*, and it is by this title that he referred to it."⁴

So the sculpture may be intended to represent the Duc de Gramont carrying his young fiancé across the Rhine. In the marble version, the rock that the male figure is stepping over is replaced by a third figure—a man stretched out with his hair extending into cattails,⁵ personifying the Rhine.

As Henriette Caillaux explained, this allegorical subject would have had a double meaning: Dalou "took his inspiration from two facts connected to the Gramont family history: the first was the Maréchal de Gramont's crossing of the Rhine during the reign of Louis XIV (...).⁶ The second relates directly to the marriage, as the Duchesse de Gramont came from Frankfurt, and so had to cross the Rhine with her husband in order to come to France."⁷

Aside from its links to the identity of the couple who commissioned it, the piece, which shows a strong, energetic man carrying a supple, graceful woman in his arms, strikes several chords in the common imagination, from lovers in literature, such as Paul and Virginie and Tristan and Iseult, to the marriage ritual in ancient Rome according to which the groom picks up the bride and carries her across the threshold of their new home.

1. Agénor d'Aure, Duc de Gramont (1851-c.1914) and Marguerite de Rothschild, Duchesse de Gramont (c.1855-1905), were married on December 10, 1878.

2. Caillaux, 1935, p. 99.

3. It is described in the catalogue of the Salon as "unfinished."

4. Loc. cit.

5. Cattails, also known as bulrushes, are plants typical of damp, marshy areas.

6. Antoine, duc de Gramont (1604-1678) Marshal of France under Louis XIV.

7. Loc. cit.





8. Hunisak, 1977, p. 98.
9. Notice by F. Maison, curator of the Museum of Arras, Documentation of the Museum of the Petit Palais.
10. Situated at Mortefontaine in the Oise.
11. See appendix.
12. The profits from the sales went to the Orphanage of the Arts, where Georgette Dalou was raised.
13. For more information on Hébrard's numbering system, see the appendix.

Furthermore, the subject and its treatment echo elements of Dalou's earlier and later work, such as the theme of a woman's being carried off, which he treated in the magnificent group *Centaur Carrying Off a Woman* from 1898—the man gathers the woman into his arms with a powerful, ascending gesture—and a sculpture titled *Daphne and Chloe*, shown in 1869, of which there remains a drawing showing the lovers intertwined in a vertical composition similar to that of *Crossing the Rhine*.

The original terra cotta presented here is the first model for the final group, and was probably the one shown to the commissioning couple for the approval of the project. It has a charming spontaneity, displaying the quick, frank hand of its creator. The anatomical mastery and the bodily proportions are equally admirable. Dalou had a predilection for modeling, and his terra cottas, in addition to being quite moving, reflect his genius. This original terra cotta shows Dalou's prodigious ability to render movement and to construct a group with precision. The two bodies are entwined in a vertical composition that includes an upward spiral, offering a dynamic spectacle from every angle. The freedom of execution is a product of Dalou's solid and extensive experience—Dalou thought that “before being artists, we are artisans.”⁸ This model of *Crossing the Rhine* shows the influence of Jean-Baptiste Carpeaux, who was one of Dalou's early teachers, and even though Dalou is known for his naturalism, this work shows an idealized vision of its characters.

The final marble of this work, which is stylistically and formally different from this model, is 2.75 meters high, and is the largest sculpture Dalou ever did for a private commission. While there are no records in the archives to tell us where the sculpture was installed, it's most likely that “it was intended to complement a fountain placed in the entrance hall of the house, in the center of a double-spiral staircase.”⁹ Thus the work would have been seen from several perspectives, including from above. Today, it's outside, in the park of the Chateau de Vallière,¹⁰ which is owned by the Gramont family. It was moved there sometime between 1914 and 1935, when the house in the rue de Chaillot was destroyed.

One other preparatory model of the marble group is known; it's a study of the *Head of the River*, and the plaster original is held in the collection of the Musée d'Orsay (RF1891). This original model in terra cotta of *Crossing the Rhine* comes from the Auzoux collection, where it has been held since Dalou gave it to his friend Charles Auzoux (1870-1910).¹¹

It was used as the basis for an edition, and from that edition:

—one plaster is held by the Petit Palais (inv.PPS1737); it's a foundry plaster given to the museum by Adrien Aurélien Hébrard in 1907.

—an indeterminate number of bronze castings exist. The founder Adrien Aurélien Hébrard made a contract with the artist's daughter, Georgette Dalou, and Charles Auzoux, who was the executor of Dalou's will and the owner of the terra cotta, for the right to edition (among others) “the model from Gramont's fountain.”¹² However, the locations of only a few are known today. There are two bronzes in museums; one, numbered B8, is in the collection of the National Gallery of Art in Washington D.C., and another, numbered B7, is in the fine arts museum in Arras, while four others have been identified on the market—numbers 24, B6, E3, and 2.¹³

Appendices

I. Charles Auzoux (1859-1922) was a lawyer and an art lover. With his wife, Pauline Vezet, who was also avidly interested in the art of their time, he was close to many artists, and was especially generous and welcoming, opening their house in the country to them for work and relaxation. Auzoux had over thirty artists among his clients, including Rodin and Carpeaux, and he was the lawyer who represented Rodin in the litigation with the Société des gens de Lettres over his statue of Balzac in 1894. Over the years, he established an important art collection, including drawings by Rodin, plasters and terra cottas by Jules Desbois, canvases by Auguste Lançon, a watercolor by Auguste Binet, a drawing by Carpeaux, a painting by Falguière, and an important collection of plasters, terra cottas, and bronzes by Dalou. He was the executor of the wills of Jules Dalou, Jean-Baptiste Carpeaux, and Alexandre Falguière.

II. The founder Adrien Aurélien Hébrard organized his numbering according to the following system:¹⁴

1. The letter M

Hébrard began with one or several proofs marked M for model.

2. The series numbered in Arabic numerals

After the models, he made a series of proofs, usually limited to 10, occasionally 12, which he numbered with Arabic numerals.

3. The alphanumerical series

If the model was a success, he continued to cast the work by series.

The first series was marked with the letter A, the second B, the third C, and so on. Each cast in the series was further numbered with an Arabic numeral, as was done for the original series, thus A1, A2, A3, etc.

Though this system allows the proofs to be identified, it can't be used to definitively determine how many were done, in part because the numbering wasn't consistently systematic, and there are some proofs that aren't numbered, and in part because the numbering was sometimes random and doesn't follow a logical pattern or goes beyond the number of proofs, so for instance, there are proofs numbered E3 and 24.

14. This explanation is based on the work of A.S. Ciechanowiecki, which was published in the 1964 Heim Gallery catalogue dedicated to the work of Jules Dalou. Jacques Ginepro reprinted it in *l'Estampille* #146, June 1982. For further information on Hébrard's numbering system, see also his work for Pompon and Degas: Liliane Colas, *François Pompon*, Gallimard, 1994, p. 99 and Anne Pingot, *Degas Sculptures*, *Catalogue raisonné of the Bronzes*, International Arts and the Torch Press, 2002.

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•*Jules Dalou (1832-1902)*, Paris, galerie Heim, March

20-April 15, 1965.
•John Hunisak, *The Sculptor Jules Dalou, Studies in His Style and Imagery*, Garland Publishing, New York &

London, 1977, p. 120-121, fig. 73.
•Ruth Butler, Suzanne Glover-Lindsay, *European Sculpture of the Nineteenth Century*, New York, Oxford University Press, 2000, p. 111-116.



Pallas' Head, Non-warrior, 1901-1902

Bronze proof, unnumbered
 Lost wax cast by Adrien Aurélien Hébrard
 Signed: BOURDELLE
 H. 30 × W. 15 × D. 24.5 cm

Provenance:

London Collection, Paris

“Bourdelle’s *Head of Pallas Athena* is marked by such an ancient gravity that it seems to have been exhumed from the ruins of Delos or Mycenae”.¹

From 1889 on, the theme of Pallas appears in several of Bourdelle’s sculptures—a head, a mask, a bust, a torso, a draped figure . . . In 1905, Bourdelle showed the *Head of Athena* at the Salon of the Société Nationale des Beaux-Arts, and *Pallas, Warrior* at the Salon d’Automne.

The name of Pallas, used for its allusion to the goddess Athena, emphasizes two of her divine qualities. On the one hand, it gives homage to her virginal youth, while on the other, it accentuates her warrior nature by making reference to her victory over the giant Pallas.

Bourdelle was interested in this second aspect of Athena’s personality, and gave all of his versions of *Pallas Athena* the same concentrated and severe face, the face of an implacable strategist, determined to fight it out. Bourdelle treated the hair differently on each of his versions, to the point that the face, though identical in each case, seems dramatically transformed.

The title *Non-Warrior’s Head* is perhaps particularly misleading; its only purpose is to differentiate this sculpture from another version, *Warrior’s Head*, which was done the same year. The latter, with her hair arranged in a low bun, evokes ancient Greece through its highly visible geometric construction of planes and volumes, while *Non-Warrior’s Head* alludes to the stylistic codes of Hellenistic Greece.

A document found in the archives of the Adrien Aurélien Hébrard Foundry and held at the Bourdelle Museum indicates that the *Non-Warrior’s Head* was planned for an edition of fifteen proofs, though all may not have been made. The locations of two are known today; one is in the Bourdelle Museum in Paris, and the other is in the National Pinacotheca of Athens. A third was known to have been in the collection of Paul-Louis Weiller (1893-1993).

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 Paris, 1975, n° 111, p. 76.

¹ Louis Vauxcelles in *Gil Blas* (14 boulevard des Italiens 11^e Arrdt) April 14, 1905.



Dawn, 1900-1908

Bronze proof, n° 6 (c. 1908)

Sand cast by Eugène Blot

Founder's mark and series number on back: EUG. BLOT PARIS 6

Signed: C. Claudel

H. 33 × W. 30 × D. 23.5 cm

Provenance:

Galerie Odermatt - Cazeau, Paris

French Private Collection

Versions of Dawn

The complete catalogue of Camille Claudel's works, which came out in 2001, describes:

- a plaster dated from around 1900 whose current location is unknown.
- a marble from the same period, now held in the collection of the Dubois-Boucher Museum at Nogent-sur-Seine.
- bronzes produced in 1908 under the direction of Eugène Blot; the work described here is n°6 of this series. Eugène Blot, a producer and dealer, would have acquired the plaster of *Dawn* at the sale of the Norwegian painter Fritz Thaulow on May 6, 1907¹. Following a tradition set by a number of Camille Claudel's sculptures, *Dawn* was planned as an edition of 25; however, "the edition was stopped after the sixth proof, which is considered the last."² Proof number 1 and an unfinished master-model³ (elements of the hair are missing) are held in the collection of the museum at Nogent-sur-Seine. Numbers 2, 3, and 5 are in private collections, and there is no record of number 4.
- bronzes cast from the marble. These are posthumous castings, made after 1990, and they bear the mark of the founder Delval. An edition of twelve was planned, but all may not have been cast.

In short, there are two extant versions of *Dawn*:

- the marble, which is the source of the contemporary castings.
- the "Blot model" of which six copies were made, five of which are currently known. For this version, there was a plaster model (a mold of the plaster later acquired by Thaulow) and there is the unfinished master-model held in the collection of the museum at Nogent-sur-Seine.

The Context of Dawn's Creation

The initial version of *Dawn* was created around 1900, during Camille Claudel's "second period" of creativity, which is distinct from her first period, when she was working in close conjunction with Rodin. Claudel executed her first works while still very young, toward the end of the 1870s, guided by the sculptors Alfred Boucher and Paul Dubois. In 1883, Rodin replaced Alfred Boucher as the professor who was to work with Claudel and her friends. Rodin's reputation was just beginning to get established, and soon his student became his model, his assistant, and his companion. Claudel put her own talents at the service of "the master," and some of her work from this period is marked by his influence, such as *Bust of Rodin* and *Torso of a Crouching*

1. Archives of the Rodin Museum: letter from Eugène Blot to Mathias Morhardt, Sept. 21, 1935. At the sale, the *Bust of a Little Girl* was #174 and was bought by Blot for 930 francs.
2. Rivière, Gaudichon, Ghanassia, 2001, n°63.3.
3. A model, usually in bronze, used in sand-casting. It is often made in pieces that are held together by cotter pins, so that it can be taken apart and cast in pieces.







Woman. But she also developed her own style and supported it with a considerably accomplished technique. From 1893 to 1896, she was particularly productive and inspired. The year 1898, when she finally broke completely with Rodin, marks the beginning of her “second creative period,” during which she showed a distinct interest in reworking themes she’d undertaken in the preceding years. Her working rhythm also dramatically changed, slowing down due to the time she spent on her emotional and financial problems, which were aggravated by her constantly increasing physical exhaustion. From 1906 on, her psychological state continually degenerated. Little by little, she walled herself off into an increasing solitude, and on March 10, 1913, at the request of her family, she was committed to Ville-Evrard, near Paris, and then to Montfavet, near Avignon. She remained in the psychiatric hospital of Montfavet for the rest of her life, and produced no more creative work.

La Petite Châtelaine and Dawn : Variations on a Figure

Starting in 1897, at the beginning of her second creative period, Claudel chose to work from existing figures. For instance, *Fortune* is a reconsideration of the woman from *The Walz*, the *Wounded Niobide* is in large part a remake of *Sakountala*, and *Dawn* figures in the *Petites Châtelaines* series.

La Petite Châtelaine is a bust she made in 1892 while staying in Touraine. Rodin was working on his *Balzac* at the time, and the two sculptors were living in the château at l’Islette, near Azay le Rideau. The model for *La Petite Châtelaine*, Marguerite Boyer, was the six year old daughter of the woman who owned the château.

The bust exists in four successive marble versions, in which the hair is gradually modified. The braid, first on the right, becomes curved, then thicker, and then, in the last version, the hair is unbound and hangs down in heavy locks. This last version, dated 1896, is referred to as the one “with the hair let down.”

The figure of *Dawn* is directly based on that of *La Petite Châtelaine*: depicting the same child, it most resembles the last version, the one referred to as “with the hair let down.” Once again, Claudel went deeper into a theme that was important to her, with her vision renewed by the passage of time. She explored the different expressive possibilities of the subject and developed the figure, letting the progression of her preoccupations show through. This working method, composed of variations around a single theme or image, is characteristic of great artists once they’ve reached their mature stage.

Camille Claudel’s busts and the stylistic sources of *Dawn*

Between 1880 and 1900, Camille Claudel created some 20 portraits displaying a broad stylistic range. Most of the models were people who lived around her. *La Petite Châtelaine* occupies a special place in the artist’s career because it marks the beginning of her liberation from Rodin’s style. It received much critical acclaim, which in turn assured its place with private collectors. She had experimented with this composition in an earlier bust of a child (1889), *The Bust of Charles Lhermitte*, and revisited it in her composition for “the Italian bust”⁴ before using it again for *Dawn*.

In *Dawn*, Claudel continues a blend of distinct and personal influences and styles. Beyond the traditional Italian Renaissance composition, the finely modeled traits of

5. It's worth noting that it was Henri Fontaine, an important collector of Art Nouveau, who commissioned and owned the last version of *The Young Lady*. In 1896, the bust was exhibited at Samuel Bing's Salon de l'Art Nouveau.

the child's face are full, smooth, and delicate. Onto this "classical" and disciplined foundation, the artist confidently grafted a mass of wild and striking hair that literally envelops the child's frail body with its "modernist" waves. In fact, Camille Claudel was aware of and attracted to the arabesques and decorative forms of Art Nouveau, just as she was a fervent admirer of the Japanese sensibility made popular by *Japonisme* in Paris. For instance, her sculpture *The Wave* clearly engages Hokusai's celebrated treatment of the same theme, and the large, decorative curve of *The Waltz* fits easily into the modernist aesthetic. Similarly, the impetuous hair of *Dawn*, falling over the model's shoulders, lends her a certain decorative value while at the same time mitigating the tragic intensity that emanates from *La Petite Châtelaine*.⁵ Though Claudel treated her intimate subjects with lyricism and intensity during this period, she was also careful to underscore their artisanal and decorative aspects.

***Dawn* : A Formal Project Completed**

Considering Camille Claudel's entire oeuvre, the importance of hair and the originality of its treatment are noticeable in several figures. The *Gorgon* in the *Perseus* group has serpents for hair, and while *Clotho* is imprisoned in her chord of hair, *Dawn* is enveloped in an undulating mass or decorative wave. The theme of water is also characteristic in Claudel's work; it appears in *The Wave* and on the terrace of *Maturity*.

The curve formed by the hair echoes the twisting of the bust, but in the opposite direction. This inverted double spiral creates the dynamic tension needed to convey the rising movement. The face is turned to the right and tilted towards the sky. The intensity of the gaze is both fascinating and unsettling. It can be read as interrogative, passionate, or uneasy. The look in the eye of *La Petite Châtelaine* is similar to that of *Dawn*, and was said by Claude Debussy to be "the demanding call of the face of a child facing the unknown." It's rare that the look on a sculpture is this expressive, and Claudel's art clearly attains something unprecedented here.

***Dawn*, a subject rich in meaning**

Throughout her work, Camille Claudel remained engaged with life's most basic and eternal themes: love, death, and the passage of time. Her work presents her vision of life's varying stages, and the contrast between the childlike freshness of *Dawn*, a being in the process of becoming, and the emaciated old age of *Clotho* (1893) is striking.

Claudel put all the emotions and turbulence of her life into her work. Her brother Paul Claudel stated it simply: "My sister's work is the entire story of her life, and that's what gives it its striking particularity." *Dawn* is no exception. Animated by an uncommon vitality, this bust both embodies and emanates the search for transcendence.

In considering the connection between this work and the sculptor's personal life, at least one question remains hanging: Did Claudel choose the title as a specific response to Rodin? Rodin had executed his own work titled *Dawn* in 1885, for which Claudel had been the model. On the other hand, it may have not been she, but rather her dealer, Eugène Blot, who chose the title. And there are many titles that would have fit the extremely expressive face of Claudel's *Dawn*. For that matter, *La Petite Châtelaine* of 1896 was also shown under the titles *Inspiration* and *Contemplation*, titles that would have also fit *Dawn*.

Eugène Blot, Camille Claudel's most faithful supporter

Eugène Blot played a crucial role in Claudel's life and work, as he was her dealer and the only person to have the right to reproduce her work. Claudel herself held him in great esteem, remarking that, "Monsieur Blot has been a great help to me."⁶ They met around 1900, and began making the editions around 1904.⁷ He both defended and promoted Camille Claudel's work with integrity and passion. He showed many of her works in his gallery at 5 Blvd. de la Madeleine, editioned fourteen pieces, and gave her solo exhibitions in 1905, 1907, and 1908.

Though much sought and admired today, Claudel's work was not fully appreciated until the early 1980s.⁸ Having been a female sculptor at the beginning of the century, working in close proximity to Rodin, and then living a fairly marginal existence for her last 30 years were all factors that worked in concert to keep her immense talent from being properly recognized for such a long time.

6. Letter from Camille Claudel to Gustave Geoffroy, end of March, 1905.
7. *Camille Claudel et Rodin*, 2005, p.264-265.
8. In 1982, the novel *A Woman by Anne Delbée*, published by Presses de la Renaissance, brought Camille Claudel to the attention of the general public, which continues to show a passion for her life and work.

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•**Camille Claudel (1864-1943)**, Madrid, Fundación Mapfre, 7 novembre 2007 - 13 janvier 2008 ; Paris, musée Rodin, 15 avril 2008 - 20 juillet 2008, Paris, Gallimard, 2008 (bronze cast Eugène Blot n° 5).



Polar Bear, 1908

Marble

Signed: C. Frisendahl

H. 17.5 × W. 35 × D. 14.5 cm

Provenance:

The Nordell Family, London (acquired from the artist)

Polar Bear was an early work of Frisendahl's and offered him his first taste of success. Thanks to this sculpture, he became a well-known personality in the circle of Parisian salons. Frisendahl created the *Polar Bear* in 1907 after many hours of drawing from a live bear in the Jardin des Plantes. According to the story, the bear got very fond of Frisendahl, and would pace anxiously when the artist failed to show up. One day, Frisendahl brought a chunk of plasticine with him and a metal armature to serve as the bear's skeleton, and from there proceeded to shape the animal, heavy and massive, yet animated with a remarkable fluidity. Frisendahl finished the marble of *Polar Bear* in 1908, just in time to enter it in the Salon National des Beaux-Arts, where it was featured in the large gallery. Critics praised its grandeur and its unpretentious simplicity. The exhibition was also a commercial success for Frisendahl, as the *Polar Bear* sold well.

In the course of his many sessions at the Jardin des Plantes, Frisendahl became connected with a group of artists known as "Les Animaliers," who sketched using live animals as their models. They were followers of François Pompon (1855-1933), who had started sculpting animals instead of humans in the 1890s.

At the age of 67, Pompon created his own *Polar Bear*, which brought him a much-desired success when he showed it at the Salon d'Automne, fourteen years after Frisendahl's success at the Salon National des Beaux-Arts. Though there's no documentation, it's quite likely that Pompon was inspired by the young Frisendahl. Emile-Antoine Bourdelle had wanted to buy a copy of the Frisendahl bear, and the artist started work on it, but the project was interrupted by Bourdelle's death in 1929. This was not unusual for Frisendahl; he was a man totally inept at managing the details of life and taking care of business. The work of sales, commissions, etc. fell to his friends and, later, to his French wife, Marie.

1. In 1942, two bronzes with a silver patina were known, and there exists at least one cast with a black patina done by Herman Bergman, a founder in Stockholm.
2. Present in the collection until 1998.

First done in plaster in 1907, then in marble in 1908, the *Polar Bear* was later cast in bronze.¹

Today, six marbles are accounted for:

- The one presented here comes from the Nordell family of London, who was given it by Frisendahl himself. Frisendahl told them that the *Polar Bear* had been commissioned by a French artist who died before he finished it. It is, therefore, quite likely that it was the copy he had started for Bourdelle.
- Four copies are in private collections.
- A copy belongs to the Sundsvalls Museum in Sweden.²

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 •Thomas Millroth, Pelle Stackman, **Svenska konstnärer i Paris**, Fisher & Rye, 1989.

Exhibitions:

•Salon National des Beaux-Arts, Paris, 1908, n°1944 **"Polar Bear, marble statuette."**
 •Gummessons Konsthall, Stockholm, 1929, n°8 **"Polar Bear in marble."**
 •Institut Tessin, Paris, 1942, n°63 **"Polar Bear."**

•Galerie Blanche, Stockholm, 1949, n°1 **"Polar Bear in marble. Grace and Philip Sandblom Collection."**
 •National Museum, Stockholm, 1951.
 •Galliera Museum, Paris, 1957, n°123 **"Polar Bear."**
 •Ny Carlsberg Glyptotek, Copenhagen, 1959.

•Galerie Blanche, Stockholm, 1965.
 •Museum of Modern Art, Stockholm, 1967.
 •Sundsvalls Museum, Sundsvall (Sweden), 1968.
 •Art Museum, Aarhus (Denmark), 1969.
 •Konsthallen, Lund (Sweden), 1969.





Juno, 1909

Bronze proof, letter B
 Sand cast; no founder's mark
 Signed: L. Schnegg
 H. 50 × W. 22 × D. 15.5 cm

Lucien Schnegg's *Juno* is related to his *Leaning Aphrodite*. In fact, the two sculptures present the same woman in different poses. They were most likely conceived as a pair, or constitute two elements of a larger composition dedicated to mythology. While *Juno's* haughty air keeps others at a distance, *Aphrodite* lets in the world around her. Louis Vauxcelles captured the opposition between these two goddesses perfectly in a review in 1909, citing their exceptional form.¹

Aphrodite dates between 1904² and 1905;³ a plaster of it was exhibited at the salon of the Société Nationale des Beaux-Arts in 1908, and several bronze proofs have been located, one in the Musée d'Orsay and one in the Petit Palais (the Beaux-Arts museum of the city of Paris).

Juno dates from 1909, and a plaster of it has been in the Beaux-Arts museum of Bordeaux since 1934, a bequest of Mme Paul Berthelot. As of this time, no other bronze proof of *Juno* has been located. A marble of the piece is reproduced in a study by Frédéric Damay dedicated to Lucien Schnegg and published in 1997 in *Etudes toulouses*.

1. Louis Vauxcelles, 1909 : « His radiant *Aphrodite*, his proud and haughty *Juno*, twenty statues, his magnificent *Venus* from the Salon of 1906, his busts of *René Ménard*, *Doctor Borrel*, and *Mme Ellissen* are all close to being masterpieces », Helbronner, 2003, p. 904-906.
2. *Rodin, his Collaborators and his Friends*, Paris, Rodin Museum, 1957, # 43.
3. The bronze proof in the Petit Palais is dated 1905.

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•Frédéric Damay, « Lucien Schnegg, sculpteur, sa vie, son oeuvre », *Etudes toulouses*, 1997, n°81.

•Evelyne Helbronner, *Catalogue raisonné des sculptures du XIXème siècle (1800-1914) des musées de Bordeaux*, thèse de doctorat en histoire de l'art sous la direction de Bruno Foucart, Paris IV-Sorbonne, 2003.

•*Rodin y la revolucion de la escultura : de Camille Claudel a Giacometti*, Barcelona, Fundacio La Caixa, 29 octubre 2004- 27 février 2005.



Seated Woman, 1915

Bronze proof, unnumbered
 Lost wax cast by Montagutelli Frères
 Signed: DRIVIER 15
 H. 16 × W. 9 × D. 12 cm

With this statuette, Drivier distanced himself from his better-known classic, hieratic style, which can be seen in such works as his bronze relief, *Harmony*, from 1912-13 and the large stone relief *The Joy of Life*, which has ornamented one of the fountains at the Trocadéro since 1937.

Seated Woman presents a distinct feminine type, both muscled and sensuous, and a distinctive contorted posture. Both elements are reproduced identically in the woman in *Deluge*, a non-dated work in pewter, and in the figure in *The Consolation*. In turn, the passionate contours of these three figures are inspired by Rodin, for whom Drivier worked as an assistant. The treatment of the feet—large and forthright—also echoes Rodin's principles.

Drivier's choice of Montagutelli Frères as a founder also speaks to his connection with Rodin, as Montagutelli Frères also often worked with him. In this proof, Philipp and John Montagutelli delivered an irreproachable bronze; the imprint is still fresh, the grain tight, and the patina still beautiful, despite a few spots of wear. Montagutelli Frères worked from 1906 or 1909 to 1923. The 15 next to Drivier's signature indicates a date rather than the number in the edition, as the convention of numbering was still in its early stages.

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Spring or **Seated Nude**, 1923-1925

Bronze proof, # 2/3

Lost wax cast by Claude Valsuani

Signed: C. Despiau

Label from the Barbazanges Gallery with the number 68

H. 71 × W. 30 × D. 37 cm

Provenance:

Swiss Private Collection

“At the same time that he was turning to Asian art for the bust of Madame Derain (1923) and to a revival of “naïve” form for the large figure of *Eve* (1923), Despiau was also exploring Pharaonic statuary for this *Seated Nude*, whose model was a trapeze artist from the circus (...) It was a distinctly different avenue for Despiau to take, and it allowed him, as he expressed it, to arrive at a full, serene, and luminous grandeur through *l'avancée des fonds*¹ and the precise positioning of forms.”²

“This shows how much his art differed from that of Maillol, a sculptor who did many seated nudes in which the massiveness of the body is compensated by a lightness often expressed in a graceful gesture and a light that envelopes the smooth body—a purely sensual note. Nor did Despiau carry his rigorous demand for the simplification of form as far as the distortions practiced by Laurens, Csaky, and Chana Orloff, artists of the same era who also worked on seated nudes, but in styles generally considered radically different from Despiau’s. Despiau developed his forms in what seemed to him the most promising direction, but he always stopped at a point that still scrupulously respected nature as directly observed. A study drawing in the National Museum of Modern Art also shows how closely he observed his models and how he introduced distance into the composition through his fluid transpositions.”³

1. “l'avancée des fonds” is a technical term in stonemasonry that means cutting all the way to the back of the piece.

2. Lebon, 1995, t. II, vol. 1, p. 234-235.

3. Ibid.

4. The Barbazanges Gallery, founded in 1912 by Henri Barbazanges, had a large exhibition space at 109 rue du Faubourg Saint Honoré in Paris. The gallery quickly became an important and active force working on behalf of the contemporary art of its age. They showed the Delaunays, Marie Laurencin, Matisse, and Modigliani, and were the first to show Picasso's *Les Femmes d'Alger* to the French public. They also showed the Impressionists and sold important works to many European museums. At the beginning of the 1920s, in partnership with Bernheim, they obtained the contents of Renoir's studio. In 1923, the gallery became the Barbazanges Audebert Gallery, and was the first to show the works of Chagall, in 1924.



Despiau created the first version of *Spring* in 1923; it was 35 cm high and cast in an edition of eight. Then in 1925, he enlarged it and showed it in Paris; this was likely the version included in his solo exhibition in Brussels in 1930, as that catalogue also gives the date as 1925. Although he enlarged the work, he didn't otherwise alter it, and he cast it in an edition of three.

One of the proofs of this very limited edition belonged to a Luxembourgish couple, the Mayrisches. Although its location at the moment is not certain, it is probably in the garden of their château in Colpach. Proof #3/3 belonged to Despiau's greatest patron, Frank Crowninshield and to the Brummer Gallery in New York. The proof presented here (#2/3) was shown at the Barbazange Gallery, though the date is not known. Despiau was under contract to the prestigious gallery in the early 1920s.⁴

Besides these three original pieces cast during the artist's lifetime, there is one other bronze, cast posthumously, before 1977, for the museum of Mont-de-Marsan and inscribed "proof of the museum of Mont-de-Marsan."

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•Michael Semff, **Charles Despiau, Zeichnungen**, Staatliche Graphische Sammlung München, 1998, p. 39, repr. sanguine préparatoire au *Printemps*, held in the collection of the National Museum of Modern Art, Paris.



Woman Drying Herself, 1923

Terra cotta proof
 Edition of 15 copies
 Unsigned
 Label from the Louise Leiris Gallery
 H. 28.5 × W. 13.5 × D. 7 cm

Provenance:

Louise Leiris Gallery, Paris
 Swedish Private Collection

The *Woman Drying Herself* can be compared to another of Manolo's sculptures, titled *Torso*, which he made either right before or right after the *Woman Drying Herself*. Manolo used a marcottage¹ technique to move from one model to the other. In 1923, he made an edition of fifteen terra cotta proofs of both the *Woman Drying Herself* and *Torso*.

Manolo's mastery of his art truly flowered during this time in which he created various figures in clay that forcefully affirmed his extremely individual style. He experimented with extended compositions, taking parts of the human body almost to the point of synthetic geometry. The rhythm of their movement verges on exaggeration but nonetheless retains its spontaneous and truthful character. One only has to compare *Woman Drying Herself* with *Seated Torso* (1923, terra cotta) to sense the unity of Manolo's formal interests. He continued these in *Seated Woman* (1929-1930, terra cotta) and *Toreodor with a Muleta* (1939-1940, bronze proof).

1. Marcottage is an operation that consists of composing a new sculpture either partially or entirely of pieces already made by the artist. The sculptor breaks down his own works and reuses them in a new piece. Minister of Culture and Communication, General Inventory of the Monuments and Artistic Wealth of France, *Principles of Scientific Analysis, Sculpture, Methods and Vocabulary*, Paris, National Printing House, 1978.

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•Manolo Hugué *Escultura, Pintura y Dibujo*, Madrid, Centro Cultural del Conde Duque, janvier - février 1997, n°18, p. 34, repr.







Wild Duck Taking Flight, 1932

Plaster

Unsigned

Inscribed under the base: "30" (studio inventory number)

H. 16.5 × W. 9 × D. 10.7 cm

Provenance:

French Private Collection

The work of one of the greatest animal sculptors of the 20th century, this plaster of *Wild Duck Taking Flight*, like a number of Pompon's models, was never cast in bronze. There are only two other plasters of *Wild Duck Taking Off*; both are held in public collections, one in the Musée d'Orsay in Paris (inv. RF 3806), and the other in the fine arts museum in Dijon (inv. 3784 bis (154)).

Pompon fully mastered composition in this sculpture, which he made toward the end of his life, at the age of 78. With his *Wild Boar* of 1925-29 and *Running Rabbit* of 1929, he introduced a rectangular form that runs counterpoint to the leaping movement of the animal. In this case, a diamond stands on one of its corners to underscore the architecture of the bird's body as it takes off.

Bibliography :

•A.-H. Martinie, *La sculpture*, collection L'art français depuis vingt ans, les éditions Rieder, 1928.

•Catherine Chevillot, Liliane Colas, Laure de Margerie, Anne Pinget, **François Pompon 1855-1933**, Gallimard / Electa, Réunion des musées nationaux, 1994, pl. 9 p. 49 et p. 182, n°10, repr.







Madonna's Head, 1937

Bronze proof, unnumbered
 Sand cast by Alexis Rudier
 Signed: Ch. Orloff 1937
 H. 39 × W. 18 × D. 21 cm

Provenance:

London Collection, Paris

The *Madonna's Head*, number 216 in the catalogue of her sculpted works, exists in plaster, wood, and bronze. All known examples are in private collections. The wood bust was shown in one-woman shows at the Wildenstein Gallery in New York in 1947 and at the galerie Katia Granoff in Paris in 1963, and can be seen in one of the photographs of the Chana Orloff exhibition at the Tel Aviv Museum in 1949¹.

The casting of this proof is exceptional: the details are crisp, and the delicate, subtle patina has almost no build-up. This *Madonna's Head* is not to be confused with the *Madonna* shown at the “Masters of Independent Art” exhibition, an internationally prominent exhibition held in Paris at the Petit Palais in 1937 as part of the International Exposition of Arts and Technology, in which Chana Orloff was invited to show twenty-five works.

It was a pivotal year for the work of this artist: “After 1937, her modeling was no longer smooth, but became instead granular, rough, quick, until, in 1945, in a work called *Return*, she achieved an almost torn surface that expressed a deep despair.” She explained this change as a product of circumstances. “An artist cannot detach herself from her time, and our time is one of difficulty.”² In the *Madonna's Head* the modeling is, in fact, more active without yet displaying torment or violence. It's right at the beginning of this change in her style. “The faces in pieces such as *Madonna's Head* and *Young Girl*, and the attitudes she displayed in works such as *Family* and *Seated Nudes*, with their incomparable suppleness, express a deep sensitivity and reveal the true direction of her own questioning and development. After she had perfected a purity of form that could express an inner being, her outer casings began, little by little, to regain their true figurative significance. With no exaggeration and no caricatured distortion, these pieces are deeply moving because of their simplicity and concentration. The acute attention of the gaze, the softness of the affectionate pose, and a peaceful complicity, if not a down-right voluptuous relaxation, emanate from the *Madonna's Head*, *Family* . . . ”³

1. Felix Marcilhac, *Chana Orloff*, Les éditions de l'Amateur, 1991, p. 148.
2. Germaine Coutard-Salmon, « Chana Orloff » *Le Club Français de la Médaille*, n°81, deuxième semestre, 1983, p. 65-66.
3. Felix Marcilhac, *Chana Orloff*, Les éditions de l'Amateur, 1991, p. 132.



“It’s the human face that interests this artist, as well as the curves of feminine grace, the chiseled forms of masculinity, and the musculature and movement of animals. She is essentially both a portraitist and a fabulist. It’s the specific, distinguishing aspects of each being that attracts, holds, and fires her imagination. Chana Orloff is humane. Nothing that is humane in other beings, be they human or otherwise, is foreign to her.”⁴ Our proof has been examined by Madame Ariane Tamir, the artist’s granddaughter, who holds the rights to the artist’s work, and she has supplied a certificate of authenticity (#2011-006). She compared this bronze to the plaster original held in Orloff’s studio, and confirmed orally that it is the first bronze proof of the model that she has ever seen, and that she knows of no other. Our proof, cast during the artist’s lifetime by the greatest founder of the period, Alexis Rudier, is most likely the only one made.

4. Jean Cassou, 1962, cité dans Chana Orloff, *Sculptures et dessins*, Paris, musée Rodin, 1971.

Bibliography:

•Chana Orloff, *Sculptures et dessins*, Paris, musée Rodin, 1971.

•Germaine Coutard-Salmon, « Chana Orloff », *Le Club Français de la Médaille*, n°81, second semester, 1983, p. 62-66.

•Paris 1937 *L’art indépendant*, Paris, musée d’art moderne de la ville de Paris, 12 June – 30 August 1987, Paris-Musées, 1987.

•Felix Marcilhac, *Chana Orloff*, Les éditions de l’Amateur, 1991.



Rolande, 1942

Bronze proof, #7/10
 Sand cast by Alexis Rudier
 Signed: R. Wlérick
 H. 83 × W. 31 × D. 20 cm

Provenance:
 French Private Collection

In 1937, Charles Despiau (1874-1946) created the emblematic figure of *Assia*, and it was certainly the inspiration behind Wlérick's *Rolande*, which he began that same year.

For the artist, this sculpture symbolized France. Like *Meditation* (1928-29), *Hercule* (1934), and *The Offering* (1936-37), it brings together all the elements that make up his universe: fullness of form, nobility and balance of attitude, and interior serenity expressed with simplicity.

Wlérick worked on *Rolande* from 1937 to 1942. He began with a plaster 70 cm tall, which he created during a single session working from a model. Then followed a long period of maturation, which covered four years, during which he created thirteen versions of this model,¹ finally arriving at a definitive version 84 cm high. Wlérick was hoping for a commission that would allow him to execute the sculpture in monumental proportions; his dream was to see the piece produced in a version five meters high.

In 1942, the State commissioned a bronze of *Rolande* two meters tall.² In order to achieve this height, Wlérick first worked up a version of 1.3 meters. Whenever he enlarged a work, he always did so by creating intermediary stages, which allowed him to control the pose of his figure and to adjust the inevitable changes in proportion.

The only details known about the history of the edition of the definitive 84 cm piece are that #s 4 and 8, as well as #7 presented here, all come from the foundry of Alexis Rudier.

1. The group of the thirteen plaster versions is on view in a large case in the Despiau-Wlérick Museum at Mont-de-Marsan.
2. Today, the bronze proof of the two-meter *Rolande* is in the sculpture garden of the museum of Grenoble.

Bibliography:

•Pierre du Colombier, « La sculpture », *Beaux-Arts*, 10 juin 1943, p. 6, repr.
 •René Letourneur, *La sculpture française contemporaine (French Contemporary Sculpture)*, Les documents d'art, Monaco, 1944, p. 50, repr.
 •Jacques Baschet, *Sculpteurs de ce temps (Sculpture of the Time)*, Paris, Nouvelles Editions Françaises, 1946, p. 110, repr.

•Charles Kunstler, *La sculpture contemporaine 1900-1960 (Contemporary Sculpture 1900-1960)*, Editions de l'Illustration, 1961, pl. 23, repr.
 •*Formes humaines de Rodin à Picasso (Rodin's and Picasso's Human Forms)*, Nice, Palais de la Méditerranée, 1964-1965.
 •*La Bande à Schnegg (The Schnegg Gang)*, Paris, musée Bourdelle, 1974, n°180, repr.

•*Robert Wlérick 1882-1944*, Paris, musée Rodin, 31 mars-28 juin 1982 ; Mont-de-Marsan, musée Despiau-Wlérick, 17 juillet-26 septembre 1982, n°70, 73, 74, 75, 85, 96 repr.
 •*Robert Wlérick 1882 - 1944*, Mont-de-Marsan, musée Despiau-Wlérick, 1991, p. 38, 39, 66, repr.
 •*Wlérick*, Saint-Tropez, musée de l'Annonciade, 26 mars - 20 juin 1994, p. 32, repr.
 •*Robert Wlérick, Actes du Colloque (Robert Wlérick, Conference Papers)*, Mont-de-Marsan, musée Despiau Wlérick, 1995, p. 41-47, repr.

•*Robert Wlérick, Etudes, esquisses et dessins, (Robert Wlérick, Studies, Sketches, and Drawings)* Mont-de-Marsan, musée Despiau-Wlérick, 24 juin - 5 septembre 1994 ; Paris, musée Bourdelle, 1^{er} février - 14 mai 1995 ; Poitiers, musée Sainte-Croix, 6 octobre - 10 décembre 1995 ; Chambéry, musée des Beaux-Arts, 1^{er} février - 30 avril 1996.
 •*Mille sculptures des musées de France (A Thousand Sculptures from the Museums of France)*, Gallimard, 1998, n°843, p. 397.



The Big Source of the Taurion, 1938-1939

Bronze proof, #1/8

Sand cast by Marius Hohwiller

Signed: CH. MALFRAY

H. 54 × W. 88 × D. 30 cm (model ¼ size of the final)

Provenance:

French private collection

In 1938, Bastard, the director of production at Sèvres, recommended Charles Malfray and Paul Cornet to Georges Huisman, the principal director of the Beaux-Arts, who commissioned a piece from each of them on behalf of the state for the city of Limoges. Malfray was asked to do *The Source of the Taurion*, a small river in the Limousin, and Cornet was asked to do *The Vienne*. The works were designed to decorate the pools of the Vergniaud Fountain in the Champ de Mars near the railway station. At a later date, perhaps in the 1980s, the two statues were moved; today they are on a lawn in the nearby garden of the Champ de Juillet.

The sculptor's wife, Jeanne, served as the model for *The Source of the Taurion*. Malfray began his work with several sketches, one of which, in red chalk, was on the door from his studio in the rue François Guibert.¹ He then created a three-dimensional model, which he in turn enlarged to ¼ the size of the finished work before going on to the monumental plaster, which today is held in the Beaux-Arts museum in Orleans. This plaster allowed him to work out the details for the final version in stone, 3.4 meters long, which he sculpted in his studio in the rue de la Procession.² His students Jean Carton and Raymond Corbin remembered seeing it in progress before it was sent to Limoges on January 14, 1939.³

When the monumental plaster was presented at the Salon des Tuileries in May of 1939, the press was extremely complimentary. The critic Louis Vauxcelles spoke of it as "passionate and vigorous" and even "torential and romantic."⁴ The sculptor's biographer, Jacques de Laprade,⁵ considers *The Source of the Taurion* to be one of the masterpieces of contemporary sculpture, and Waldemar-George has compared it to the sculpture of previous centuries. "In *The Source of the Taurion* and in *Reclining Nudes*, Charles Malfray reached his peak. Standing before *The Source*, one is reminded of the works of Goujon, Coysevox, and Artistide Maillol. Malfray takes the expression of plastic fullness as far as his predecessors did."⁶

1. The door of the studio was saved from demolition in 1971 by René Andréi and is held in the Beaux-Arts museum in Orléans.
2. The rue de la Procession is close to the rue François Guibert.
3. Malfray's agenda from 1939. Paris, Fondation Taylor.
4. Vauxcelles, *Excelsior*, June 10, 1939.
5. 1944, Laprade, p. 10.
6. Waldemar - George, "The Grandeur and Solitude of Charles Malfray," *Human Forms*, second biennale of contemporary sculpture, Paris, Rodin Museum, April 29–May 30, 1966, Paris.

Bibliography:

•Jacques Laprade, *Malfray*, Paris, Fernand Mourlot, 1944, p. 10, 28-30, repr.
 •L. Gischia et N. Védres, *La sculpture en France depuis Rodin*, Paris, Seuil, 1945, p. 65, pl. 21, repr.

•A.-H. Martinie, *La sculpture en France au XXe siècle*, Paris, Editions Braun et Cie, 1949, n°10, repr.

•Jean Cassou, Bernard Dorival et Geneviève Homolle, *Catalogue guide du Musée National d'Art Moderne de Paris*, Paris, Editions des Musées Nationaux, 1954, p. 201-202, repr.
 •Charles Kunstler, *La sculpture contemporaine de 1900 à 1960*, Paris, Editions de

l'illustration, 1961, p. X, repr.
 •Françoise Galle, *Catalogue raisonné des sculptures de Charles Malfray*, master's thesis, Université Paris I, directed by Robert Julien, 1971, n°142-143-144, repr.







Bust of Igor Stravinsky, 1951

Bronze proof, unnumbered

Lost wax cast; no founder's mark

Unsigned

Written in Swedish under the base: "Igor Stravinsky by Marino Marini, bought at the Svensk Franska Gallery, probably in 1953"

H. 28 × W. 19.5 × D. 16.5 cm

Provenance:

Galerie Svensk-Franska, Stockholm

Claes Philip Collection, Stockholm

Private Collection, Göteborg

Marino Marini, a Tuscan artist, became famous for his sculptures of horsemen, but his portraits were also extremely highly regarded. He was "with Desbœuf, one of the greatest portraitists that modern sculpture ever produced. In his work, psychological penetration was perfectly aligned with plastic perfection," wrote Edouard Trier.¹ Marini's models were often well-known personalities—artists, architects, and politicians, including Jean Arp, Henry Miller, Marc Chagall, and Mies van der Rohe.

*"For me the portrait is the most direct way in which to enter the world of humanity. The problem is to understand the personality that I have in front of me. You must bring out the personality in the portrait. But you must deal with a representative personality. Our century, I am convinced, is represented and described historically on the faces of these significant personalities. They can be writers, musicians, artists, politicians but also industrialists, businessmen, even a boxer (...). With my portraits I think I have put together a sort of history of our century. In fact however, I have preferred above all to do the portraits of 'creative' people. They don't have one but ten, a hundred, facets. Miller, for example: each moment he has a different face. The form of his expression, his eyes, changes. This is the difficulty: to find the essence of this multiplicity."*²

Marini met Stravinsky (1882-1971) when he went to New York for his first show of monographs in the city, put on by Curt Valentin at the Buchholz Gallery from February 14 to March 11, 1950.

*"I remember Stravinsky in New York in 1950. He came to see my exhibition at the Buchholz Gallery. Small, silent, he went up close to the statues; then he began to touch them. I had never seen anyone like him, full of love. I asked who he was: it was Stravinsky. From that meeting his portrait was born. A great master, great music, and him anxious, sensitive, nervous, and on edge. His inner being, his soul: all on his face."*³

This bronze bust came out of that encounter, and Marini produced it in two versions. The first version, dating from around 1950, was slightly smaller (23 cm high) and featured the composer with a moustache. The proof presented here is from the second version.

1. E. Trier, *Marino Marini*, Neuchâtel, Editions du Griffon, 1961.
2. Marino Marini, cited in *Marino Marini*, European Academy for the Arts & Accademia Italiana London, Skira, 1999, p. 26.
3. Loc. cit.
4. *Marino Marini, Sculptures & Dessins*, Arles, musée Réattu & Espace Van Gogh, March 5 - June 18, 1995, Lisbonne, Musée du Chiado, June 30 - September 10, 1995, Actes Sud, 1995, p. 98-99.



“In this portrait, which has the violence and density of a mask, the sculptor has magisterially translated the model’s sensuality through the fullness of the mouth and the enlarged profile of the ears; he has captured the bottomless doubt of a being haunted by intimations of death.”⁴

More than a realistic representation of the man, it’s above all his personal presence that Marini offers us. The result is strong, raw, and aggressively plain. With a surface showing bumps and scratches, the tight modeling suggests the effects of time on the human body as well as the headstrong soul of the model.

In 1998, the catalogue raisonné of Marino Marini’s sculptures recorded eight bronze copies of this bust, as well as a plaster belonging to the Fondation Marino Marini in Pistoia.⁵

The bronzes are listed as:

1. Essen, Folkwang Museum⁶
2. Los Angeles, The Music Center Operating Company⁷
3. Milan, The Museum of Modern Art, Marino Marini Museum⁸
4. Munich, Staatsgalerie Moderner Kunst⁹
5. Northampton, Smith College Museum of Art¹⁰

And three copies, including the one presented here, are in private collections.

In addition, according to our recent research, the Museum de Fundatie in Heino/Wijhe in the Netherlands has a copy that it acquired around 1955 from the Der Spiegel Gallery in Cologne.¹¹ A drawing of Stravinsky in ink on paper by Marino Marini dating from 1950 is held in the Museum of Modern Art in New York. In 1973, Marini was asked by Paolo Grassi, the head of La Scala, to create the sets and costumes for Stravinsky’s *The Rights of Spring*.

5. Dimensions: 27.9 x 17.9 x 20.5 cm.
6. Dimensions : 33,5 x 18 x 22 cm.
7. No longer in the collection as of 1995.
8. Today is in the collection of the Museo del Novecento de Milan, which holds the Marino Marini Collection (formerly the Marino Marini Museum), which is composed of a group of around thirty portraits given to the city by the artist.
9. Today the Neue Pinakothek de Munich. Acquired in 1976, a gift of the artist.
10. Rference SC 1953:90 / Dimensions: 27.3 x 19 x 21.5 cm.
11. Height: approx. 30 cm.

Exhibition:

*Stockholm, Svensk-Franska Gallery, February-March, 1953, cat. n°25.

Bibliography:

***Marino Marini**, Stockholm, Svensk-Franska Gallery, catalogue n°254, February-March, 1953, n°25.

***Sur Marini**, Paletten n°1, 1953, repr.

*G. Johansson, **Marini i Svensk-franska**, Svenska Dagbladet, February 1953 ♀, repr.

*U. Apollonio, **Marino Marini, Sculptor**, 2^a revised edition, Milan, Edizioni del Milione, 1953, repr. n°97 [plaster].

*E. Trier, **Marino Marini**, Cologne, Der Spiegel Gallery, 1954, repr. p. 34.

*E. Trier, **Marino Marini**, Neuchâtel, Editions du Griffon, 1961.

*Alberto Busignani, **Marino Marini, I Maestri del Novecento**, Sadea Sansoni, 1968, pl. 28: reproduction of the bronze held in the Kunstmuseum of Essen [H. 32 cm].

*P. Waldberg, H. Read, **Marino Marini, The Complete Works**, Milan, Silvana editoriale d’arte, 1970, p.103 n°277.

*C. Pirovano, **Marino Marini, Sculptor**, Milan, Electa, 1972-73, n°283.

***Marino Marini, Sculptures & Drawings**, Arles, musée Réattu & Espace Van Gogh, March 5 - June 18, 1995, Lisbonne, Musée du Chiado, June 30 - September 10, 1995, Actes Sud, 1995, p. 98-99: reproduction of the bronze held in the Museo Marino Marini, Civiche raccolte d’arte, Milan [H. 32 cm].

***Marino Marini, Catalogue Raisonné of the Sculptures**, introduction by G. Carandente, Milan, Skira, 1998, n°349.

***Marino Marini**, European Academy for the Arts & Accademia Italiana London, Skira, 1999, p. 299: a photograph from 1973 showing Marini in his studio in Milan, surrounded by busts, including the one of Stravinsky.
***Vrouwen, ruiters en kardinalen, De beeldhouwkunst van Marino Marini en Giacomo Manzù**, Beelden aan Zee Museum / Waanders Uitgevers, 2009, repr. p. 14.



Emile-Antoine Bourdelle 1861/1929

Bourdelle was the son of a cabinetmaker, and he learned drawing and sculpture in his father's workshop. He studied at the Ecole des Beaux-Arts in Toulouse, then in Paris where he worked in Falguière's studio. However, its academic teaching methods displeased him and he didn't remain there long. Jules Dalou employed him as an assistant and introduced him to Rodin who hired him as a practitioner and his partner in 1893.

The art of the portrait was a crucial element in Bourdelle's oeuvre: *Beethoven*, *Anatole France*, *Rodin*, *Daumier*, *Rembrandt*... Between 1895 and 1902, he designed the *Memorial to the Fighters and defenders of Tarn-et-Garonne* for the city of Montauban. In 1910, he made the carved décor for the front side of the Champs-Élysées Theater, as well as the fresco decoration in the atrium and the borders of the boxes. He was then entrusted with important commissions, including the *Monument to General Alvear*, to be sited in Buenos Aires, the *Monument to Ruben Dario* in Nicaragua, the *Monument to Doctor Soca* in Uruguay, and the *Monument to the poet Adam Mickiewicz*, commissioned by the Franco-polish committee in Paris.

From 1909, Bourdelle worked as a teacher for the Académie de la Grande Chaumière, where Alberto Giacometti and Germaine Richier were his students. In 1923, he was one of the founding members of the Salon des Tuileries, of which he remained vice-president until he died in 1929.



Camille Claudel 1864/1943

Born in Fère-en-Tardenois, Camille Claudel was the daughter of an administrator. She began sculpting in her adolescence, and when she made the acquaintance of the sculptor Alfred Boucher (1850-1934), he agreed to become her professor. When the family moved to Paris in 1881, she was able to take courses at the Académie Colarossi. The following year, she got her own studio, which she shared with some friends, was introduced to the director of the Ecole Nationale Supérieure des Beaux-Arts, Paul Dubois, and showed the plaster of *Helen*, *Old* at the Salon de la Société Nationale des Artistes Français.

In 1883, aged 19, she met Rodin, who was the replacement for her professor Alfred Boucher, who had left to travel in Italy. She entered Rodin's studio as an assistant and became one of his models, and then his mistress. In 1884, she made a very beautiful bust of her brother Paul, titled *My Brother as a Young Roman*. In 1888, she met Claude Debussy, moved to the boulevard d'Italie, and received an honorable mention for her plaster of *Sakountala*, shown at the Salon de la Société Nationale des Artistes Français.

During the following decade—1888-1898—she did a great deal of work, including *Young Girl with a Bun* (1888), *Bust of Auguste Rodin* (1889), *The Young Girl with a Bouquet* (1889), a study for *The Waltz* (1892), *Clotho* (1893), *The Little Chatelaine* (1893), *The Conversation* (or *Women Talking*) (1894), *The Mature Age* (1895), and *The Wave* (1897). She showed regularly at the Société Nationale des Beaux-Arts, which Rodin had helped found in 1889.

She broke with Rodin in 1898 and, in 1900, met Eugène Blot, the artisan who did her casting and her faithful supporter. She continued to work prolifically, sculpting *Perseus and the Gorgon* in 1898, *The Hamadryad* in 1900, *The Siren* in 1904, and *Vertumnus and Pomona* in 1905. Her brother Paul wrote the article « Camille Claudel Sculptor » for *The Occident* in 1905, and she had a show a few months later with Bernard Hoetger in Eugène Blot's gallery.

From 1906 on, she began exhibiting the symptoms, such as rages, bouts of destroying her works, and a preference for solitude linked to paranoia, that led to her being institutionalized in 1913. Nonetheless, she continued to show at Eugène Blot's in 1907 and 1908. After thirty years in an institution, she died in 1943. The most representative of her works have been on display in a room in the Rodin museum in Paris since it opened in 1919. Mathias Morhardt suggested the idea, and Rodin warmly supported it.



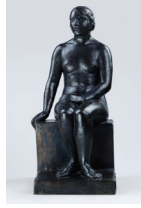
Aimé-Jules Dalou 1838 / 1902

Aimé-Jules Dalou was born in Paris on 31 December 1838. As the son of a modest glove maker, he soon learned to work manually and drew the attention of Jean-Baptiste Carpeaux who got him to enter the Petite Ecole (that was to become the Ecole Nationale des Arts Décoratifs) in 1853. He studied painting under the direction of Abel de Pujol (1785-1861) and painting in the studio of Francisque Duret (who had been Carpeaux's master). The young sculptor was eventually disappointed in the academic teaching of the Ecole des Beaux-Arts. He became Carpeaux's protégé and received private lessons from the master who also employed him as his apprentice to assist him on large scale works. In 1866, he married Irma Vuiller, who was to be of great support throughout his life.

He was deeply committed to the Republic and took part in the Commune uprising, and thus had to flee to England in 1871 with his family. There, the sculptor Alphonse Legros introduced him to art patrons and he thus received a commission from Queen Victoria. He quickly became a very successful artist in England and was appointed professor at the National Art Training School where he remained until 1880. He became the leading figure of "The New Sculpture", a technique which combined sculpture and architecture. He then moved back to Paris.

He greatly admired the sculptors of the reign of Louis the 14th and, during a trip to Belgium in 1875, he was acquainted with the works of Rubens and Jordaens which inspired him later on, especially in large scale works such as the *Monument to Republic* (1899) or the *Silenus* (1885), sited in the Luxembourg garden in Paris.

In 1893, an illness severely diminished his health, and he devoted the last ten years of his life to his master piece: the *Monument to Workers*, which he didn't complete. He passed away in Paris in 1902.



Charles Despiau 1874 / 1946

Charles Despiau, who was born in Mont-de-Marsan on the fourth of September 1874, issued from a family of plasterers. In 1891, at the age of seventeen, he settled in Paris to study at the Ecole des Arts Décoratifs and take a stone-cutting apprenticeship. Three years later, he entered the Ecole des Beaux-Arts. At that time, he admired Rodin's work but wasn't influenced by it however.

From 1898, he was a regular participant in the Salon des Artistes Français, where he exhibited figures and busts, but he quit it in order to join the Société Nationale des Beaux-Arts, which he found younger in spirit. The works he showed drew the attention of Claude Roger-Marx, an art critic, and of Georges Werner, a friend of Rodin who was also an important member of the Beaux-Arts ministry. In 1901, Despiau joined in the group of independent sculptors and became a member of the "bande à Schnegg". In 1907, Rodin, who had seen many of his works and was confident with his talent, employed him in his studio.

Despiau was drafted into the army from 1914 to 1919. In the years that followed the war, he endured severe financial problems but managed to regain a steady income, thanks to his friends André Derain, Maurice Wlaminck and André Dunoyer de Segonzac. At that time, Despiau worked under contract for the Barbazangues Gallery. *Paulette's Bust* (1907), *The Faun* (1912), the Mont-de-Marsan war memorial (1920-1922), *Eve* (1925) and *Assia* (1937) were the major works he achieved throughout his career. His growing fame won him upper class clients who commissioned him numerous busts, including the portraits of *Mrs Boisdeffre* (1920), *Mrs Zunz* (1921), *Miss Marie-Zéline Faure*, also called *Zizou* (1924)...

In 1923, he took a part in the founding of the Salon des Tuileries, along with Bourdelle, Maillol and some of the members of the "bande à Schnegg". He also joined in the Salon d'Automne exhibition, and started teaching at the Grande Chaumière. In 1927, the Brummer Gallery in New York hosted his first personal exhibition abroad, and he was appointed teacher at the Scandinavian Academy. His works then travelled from Brussels to Chicago, The Hague or London. In 1937, the Petit Palais held an exhibition entitled *Masters of Independent art*, which included fifty-two sculptures by Despiau. A Despiau-Wléric Museum was founded in Mont-de-Marsan in 1968.



Léon-Ernest Drivier 1878 / 1951

Léon-Ernest Drivier was born in Grenoble on the twenty-second of October 1878. From a very early age, he entertained a passion for drawing. With the support of his teachers and of his father, who was a glove-maker, he gained a scholarship and entered the Paris Ecole des Beaux-Arts where Félix Barrias was his teacher. He joined Rodin's studio and there established himself as a marble-cutter along with Camille Claudel, Antoine Bourdelle, Lucien and Gaston Schnegg, Charles Despiau, François Pompon, Robert Wlérick and Jane Poupelet. This group of artists, often referred to as "*la Bande à Schnegg*", came up with a classical and synthetic reaction to Rodin's sensitive and foaming style. Drivier especially admired Donatello and the Greek sculptors, but "it is surprising to notice that the poised rhythms always seem to be concealing a fiery temper." (*General History of art*, librairie Aristide, July 1957).

He was able to work on several materials: marble, stone, bronze, terracotta and even cement and ceramic. "*His ardour to sculpt, his facility to fill in the voids, the wide range of his technical skills, his desire to accomplish great things, have made him an amazing artist, who can achieve outstanding recoveries.*" (*General History of art*, librairie Aristide, July 1957). He made numerous feminine figures, in different styles, and also monumental works: *The Joy of living* group (circa 1937), for the Trocadéro water basins, and two *Reclining Muses* for the Paris Museum of Modern Art forecourt. In 1943, he is elected at the Académie des Beaux-Arts. When he died in 1951, he was an esteemed and celebrated sculptor.

His work has been displayed throughout several exhibitions, especially at the Modern Artists' Gallery in 1918 in Paris (*Drivier*); at Ruhlmann's in 1930 (*French Contemporary sculpture*); at the Galliera Museum in 1952 (*Days of yore*) and at the Bourdelle Museum in 1974 (*La Bande à Schnegg*).



Carl Frisendahl 1886 / 1948

Born in Adalsliden, in the north of Sweden, in 1886, Carl Frisendahl was raised in a family of artists. His father, a pastor, carved small figurines, and the family house was always open to the numerous painters and writers who came to the region in search of wilderness landscapes and old folktales. Two of his brothers also became sculptors.

Frisendahl left Sweden for Paris at the age of 19 and lived there for the rest of his life. He began studies at the Colarossi Academy, where he worked from live models, but having a strongly independent character, he preferred working alone. He was a frequent visitor to Bourdelle's studio Saturdays, and the two artists became good friends. In 1908, Frisendahl showed for the first time in the Salon, presenting *Polar Bear*, done from a live model in the Jardin des Plantes. He also executed numerous portraits of friends that show the influence of Rodin and Bourdelle.

During the First World War, he left Paris to study in Copenhagen, but returned in the spring of 1915. In 1923, he sculpted the head of his future wife, Marie Barbaud, and throughout the 20s continued working on portraits, either as commissions or on his own initiative, and on animal sculptures. He also worked on mythological themes (*Leda and the Swan* and *Sappho*) and religious subjects (*Christ with the Cross* and *St. George and the Dragon*). He began painting in 1925, but unfortunately, dissatisfied with his work, he destroyed much of it. In 1933, he moved to a studio at 36 avenue de Chatillon (today the avenue Jean Moulin) in the 14th arrondissement, where he became friends with his neighbor Germaine Richier, and her influence marks his late works. Together they participated in the 1934 exhibition "Contemporary Sculpture in France" organized by the George Petit gallery.

Frisendahl died at Sierre in the Valais in 1948, and his widow bequeathed the contents of his studio to the museum in Sundsvall, Sweden in 1967.



Charles Malfray 1887 /1940

Charles Malfray was born in 1887 in Orleans. He learned stone carving in his father's workshop. Then, he entered the Fine Arts school and learned decorative sculpture in Lanson's private studio. In 1904, he settled in Paris where his older brother Henri, who was an architect already resided. In 1907 he entered Jules Coutan's studio at the Ecole des Beaux-Arts. But he did not like the institution's academic teaching. He met artists in Montparnasse and studied Rodin's and Bourdelle's works. As a tribute to Rodin, he made drawings of the master on his deathbed in 1917.

The sufferings caused by World War I deeply shocked him, and he was himself severely injured in the course of the war. In his sculpture *Silence* he expressed all these feelings of awe and disbelief. He was also commissioned two *Memorials* for the cities of Pithiviers (1920) and Orleans (1924), which he both made in collaboration with his brother. In 1937, he worked for the decoration of the Chaillot palace. He made *Dance*, a monumental sculpture for the Museum of Modern Art courtyard, and at the end of his life, a series of *Dancers* and *Bathers*, in which he explored the feminine body yet further.

In 1920, he received the Blumenthal prize. In 1922, he became professor at the Ecole des Arts Appliqués, that had been recently founded, and worked there with Robert Wlérick. René Babin, Jean Carton, Raymond Corbin, Jacques Gestalder and Simon Goldberg were his students. Thanks to Maillol, Malfray became professor at the Ranson Academy in 1931. After his sudden death in 1940, a retrospective exhibition was held at the Salon d'Automne and another one at the Petit Palais Museum in 1947. Malfray exhibitions took also place at the Rodin Museum in Paris in 1966 and at the Museum of Fine Arts in Orleans in 1967.

Manuel Martinez Hugué, also called Manolo 1872 /1945

Manuel Martinez Hugué, also called Manolo, was born in 1872 in Barcelona and in 1900 moved to Paris where he met Picasso. He stayed in the French capital ten years in the course of which he led the life of a miserable vagrant. In these difficult conditions, he wasn't able to work but he nevertheless made many brilliant acquaintances -Apollinaire, Max Jacob, Léon-Paul Fargue- and visited the Louvre, Cluny, Guimet and Carnavalet Museums. When D.-H; Kahnweiler, a merchant, contracted him, he enjoyed the freedom of working far from Paris in Céret, a small village in French Catalonia. He stayed there from 1910 to 1928. Then, as he suffered from polyarthritis, he moved back to Spain, in Caldas de Montbuy (in the Barcelona region), where he stayed to his death on 17 November 1945.

His style echoes the experiences of his Parisian years, during which he was drawn more to the Egyptian, archaic Greek, Romanesque and Gothic arts, than to the avant-garde movements such as cubism. From the different styles that inspired him, he retained a constant concern for rational simplification, although, contrary to cubist artists, he always remained within the bounds of figuration. His work also bears the mark of the identity of the Mediterranean, fashioned by the archaic and classic antique arts that flourished on its shores and that Catalanian artists, friends of Manolo, wished to revive in their "noucentist" movement. Manolo focused on popular and realistic themes such as toreros, women with their fans, peasants, country scenes... He also made many portraits. He worked chiefly on small scale designs, in clay or stone. His oeuvre resembles his friend Maillol's, especially when he represents the Mediterranean woman: sturdy, massive, and nevertheless harmonious and motherly. He quickly gained recognition, thanks to Kahnweiler's sponsoring and to the timeless

quality of his work. In 1913, his work was on display at the Armory Show in New York and in Kahnweiler's exhibitions in Germany and in Paris. He then regularly participated in exhibitions in the United States, in Germany, Spain and France. Near the end of his life, his country paid tribute to his oeuvre by appointing him member of the Real Academia de Bellas Artes de San Jorge; in 1932, he was celebrated in France as well in an exhibition held at the Grand Palais Museum.

"This oeuvre, which is not large in number, is the work of a sculptor as much of a psychologist; it is the work of a deeply insightful artist who knows man and all men." (M. Lafargue, in *Manolo* by P. Pia, coll. Nrf, Gallimard, Paris, 1930, p.13)



Marino Marini 1901 /1980

Marino Marini was born on February 27, 1901 at Pistoia in Tuscany and, in 1917, entered the Fine Arts Academy of Florence where he concentrated in drawing and sculpture. He was greatly influenced by the sculpture of Medardo Rosso, while the ancient art of Florence also formed an important part of his education. At the same time, he became devoted to painting, an art he practiced throughout his career, though after 1922, he was primarily engaged with sculpture. At this period, his work was influenced by both Etruscan art and Arturo Martini's sculpture. Marini succeeded Martini as professor at the art school at the Villa Reale di Monza near Milan.

During a visit to Paris in 1930, Marini met Picasso, Maillol, Braque, Laurens, and Lipchitz, and during a second visit the following year, he got to know Tanguy, de Chirico, Kandinsky, and Gonzales. In 1932, he had his first solo exhibition at the Galleria Milano in Milan. He later showed at the Sabatello Gallery in Rome and was accepted as an honorary member of the Florentine Academy of Arts. Marini's work was dominated by the theme of the horseman, an image rooted in his strong response to a 13th century equestrian statue of Henry II that he had seen on the Gothic cathedral in Bamberg, Germany.

In 1941, he was given the chair of sculpture at the Brera Academy in Milan, but the following year, he and his wife, Mercedes Pedrazzini, known as "Marina," had to seek refuge in Locarno, where he painted and sculpted his *Pomonas*. From his refuge in the Ticino, he often went to Zurich and Basel, where he frequented Giacometti, Bänninger, Wotruba, Richier, and Heller.

In 1946, he resumed his chair at the Brera, taking part in numerous group exhibitions in the ensuing years. In 1948, he met and befriended Henry Moore and was introduced to Peggy Guggenheim, who bought an example his *The Angel of the City*. He also met the dealer Curt Valentin, who was a major supporter of his work and became his agent in the United States. In 1952, Marini won the International Grand Prize for Sculpture at the Venice Biennale, and after that, his work was shown all over Europe and in New York. He died on August 6, 1980 at Viareggio.



Chana Orloff 1888 /1968

Chana Orloff was born July 12, 1888 in a small village in the Ukraine and immigrated with her family to Palestine in 1905. Five years later she moved to Paris, where she worked in fashion drawing in preparation for a degree program that would qualify her to teach tailoring in Palestine. But the following year, she enrolled in the National School of Decorative Arts and began working in sculpture at the Academy Vassilieff in Montparnasse. She became good friends with Apollinaire, Braque, Cocteau, Picasso, Leger, and Modigliani, and changed her orientation completely. In 1913, she participated for the first time in the Salon d'Automne, where she showed two busts done in wood, and in 1915, the Bernheim-Jeune Gallery exhibited some of her sculptures. The following year, she married the Polish poet Ary Justman; however, he died in 1918 of the Spanish flu, leaving her alone with a one-year old son.

After the First World War, she showed at the Salon des Independants and the Salon des Tuileries and began receiving commissions for portraits, a genre that she loved. She created over three hundred busts in the course of her career. In 1925, she became a French citizen and was made a Chevalier of the Legion of Honor, and in 1927, Gallimard published the first monograph on her work, written by E. Des Courières. This same year, she moved her atelier to the villa Seurat, near the Parc Montsouris.

Toward the end of the 20s and the beginning of the 30s, she traveled in both the United States and Israel, developing strong artistic ties in both places, with successful exhibitions in a New York gallery in 1928 and the Tel-Aviv museum in 1935. In 1937, as part of the International Exhibition in Paris, she participated in a major show at the Petit Palais titled "The Masters of Independent Art," where she was represented by some twenty sculptures.

During the Second World War, she remained in Paris, where she worked on small pieces that she called "pocket sculptures," but in December of 1942, she was warned that she was about to be arrested, so she escaped to Switzerland, where she created fifty sculptures. She returned to Paris in 1945, only to find her studio ransacked and destroyed.

By the time she was in her forties, Chana Orloff had achieved an international reputation and her work was being shown in Amsterdam, Chicago, New York, Oslo, and San Francisco. After the creation of the Israeli state in 1948, she went there to work on monuments relating to the country's history, and a retrospective in 1961 toured its large cities. In 1968, while she was in Tel Aviv for an exhibition at the museum celebrating her 80th birthday, she fell ill and died.



François Pompon 1855 /1933

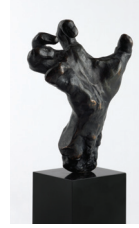
François Pompon and his twin brother, Hector, were born in 1855 at Saulieu; their father was a woodworker and cabinetmaker, and their mother, a seamstress. Between 1870 and 1875, François took evening courses in architecture, sculpture, and engraving at the Ecole des Beaux-Arts in Dijon and began to make his living as a stonecutter apprenticed to a maker of funeral monuments. In 1874, he won the first prize in the municipal sculpture competition.

The following year, he moved to Paris, and from 1877 on, he took evening courses at the Ecole nationale des Arts Décoratifs, where he studied under Aimé Millet and Pierre Rouillard, who introduced him to the zoo at the Jardin des Plantes. To make his living, he continued to work on funeral monuments for a firm in Montparnasse. He exhibited his work for the first time in 1879 at the Salon, but it wasn't until 1888 that his work attracted the attention of the jury with *Cosette*, his first life-sized stone statue. In 1880, he worked on the decoration of the new Hôtel de Ville in Paris.

Throughout his life, he also worked for other sculptors, including Jean Daupt in 1885, Antonin Mercié in 1888, and Alexandre Falguière in 1890. From 1890 to 1895, he worked with Auguste Rodin and Camille Claudel, and was the head of Rodin's studio from 1893 on. Then, from 1896 to 1914, he was René de Saint-Marceaux's principal assistant.

In 1901 and 1902, Pompon abandoned socially-frank realism and began to model figures of animals in the open air with the aid of a portable workbench that he had made. In 1912, he returned to the human form with *Summer*, and affirmed his affiliation with the Bande à Schnegg, made up of workers from Rodin's studio who wanted to return to the serenity and monumentality of antiquity. Even so, Pompon continued to create animal sculptures, as well as numerous drawings of animals, which he sketched in barnyards in order to refine his studies of movement.

During the war, he was not mobilized and remained unemployed. When it was over, French museums began collecting his work. He exhibited at the Galerie Hébrard in 1919 and at the Salon des Artistes Français in 1922. Thanks to that exhibition, in which he showed the plaster of *The White Bear*, he received wider acclaim, finally achieving success at the age of 67. His renown spread rapidly throughout Europe, the United States, Brazil, and eastern Asia. The first monograph on his work appeared in 1926 and the second in 1928. Pompon died in 1933 in the midst of increasing honors and exhibitions, leaving all of his work to the French state. His sculptures were divided between the museums of Besançon, Dijon, Saulieu, Grenoble, Nantes, Rouen, and Strasbourg.



Auguste Rodin 1840 /1917

Auguste Rodin was born in Paris in 1840 to a religious family of modest means. He entered the Petite Ecole (formerly the Ecole Gratuite de Dessin) when he was 14, and then tried three times to get into the Ecole des Beaux-Arts. Rejected each time, he went to work doing decorative sculpture in Carrier-Belleuse's studio in order to make a living. From 1871 to 1877, he lived in Belgium, where he created his first masterpiece, *The Age of Bronze*. Unfortunately, unfounded accusations of "moulage sur nature"—that he had made the cast of living body—so discredited this work that the Academie des Beaux-Arts would not commission pieces from him. In 1880, the Academie's new secretary Edmond Turquet righted this wrong, commissioning not only the bronze of *The Age of Bronze*, but also the *Gates of Hell* for a future Museum of Decorative Arts. Rodin worked on the *Gates* for the rest of his life, never really wanting to finish it. In this work, which functions as a résumé of his artistic life, he reinterprets two expressive modes that had always haunted him: Michelangelo's sculpture and Gothic architecture. He employed several assistants to work with him on this commission, including Antoine Bourdelle, Charles Despiau, Camille Claudel, and François Pompon, who together formed the "bande à Schnegg." These artists, without being his students, nonetheless learned much from his generous mentorship.

During the 1890s, Rodin's work became simpler, as he moved toward a reduction to essentials drawn from the art of antiquity. His extensive studies culminated in *Balzac* (1898) and *The Walking Man* (1907). By 1900, he was internationally famous, despite the scandals that his works sometimes provoked, but health concerns caused him to back off a bit from sculpture. He devoted himself instead to drawing, theoretical writings, and experiments with marcottage, a process whereby an artist creates a sculpture from fragments of his previous works. Two years after his death, the Rodin Museum opened in the Hôtel Biron.



Jacques Lucien Schnegg 1867 /1909

The sculptor Jacques Lucien Schnegg was born March 19, 1864 in Bordeaux. His younger brother, Jacques Gaston, born August 14, 1866, was also a sculptor. Their family had come from Bavière, where they had been well-known cabinetmakers since the 18th century. Lucien and Gaston's father was a Bordelaise antique dealer, and as a child, Lucien began studying with a local artisan who worked in ornamentation in direct carving. In 1883, Lucien won Bordeaux's most important prize for sculpture from the municipal school for design, and the following year, he entered the École des Beaux-Arts in Paris, studying in the studio of Alexandre Falguière.

But he only sporadically attended classes and failed to win the coveted Rome Prize because he preferred to spend his time sketching on site and studying in Parisian museums. He was close to his brother Gaston and made several portraits of him, all strikingly different. He showed one at the Salon des Artistes Français in 1887, and another, a plaster, at the 110th salon of the Société Nationale des Beaux-Arts in 1894. That same year, he began sharing a studio with Gaston at 40, rue Dutot in Paris. In 1898, both brothers wrote to Rodin in support of his recent sculpture, *Balzac*, which had vociferous detractors.

From that moment on, their studio became the gathering point for a group of young sculptors who considered themselves the "bande à Schnegg" or "Schnegg's gang." In time, younger sculptors, including Despiau, Halou, Poupelet, and Wlérick, came to consider Schnegg as one of their masters, and he was instrumental in helping the upcoming generation recognize the value in sculpture other than Rodin's, even though Schnegg and Rodin remained very close. In fact, from 1902 on, Schnegg worked as one of Rodin's assistants in order to make ends meet.

The following year, 1903, his bust titled *Jane Poupelet* was very warmly received at the Salon (marble, musée d'Orsay), and, with Emile-Antoine Bourdelle, he organized a banquet in honor of Rodin, who had just been awarded the Legion of Honor. He participated in the Salon des Indépendants from 1905 on and he exhibited twice—in 1906 and 1909—at the Georges Petit Gallery (where Rodin showed, as well as Bourdelle, Poupelet, and Louis Dejean). He died later in 1909 of typhoid fever.

After his death, Rodin brought all of Lucien's friends together and, with the help of Gaston, organized a lottery to aid his family. For the occasion, Rodin wrote: "He had the energy and integrity that it takes to be a true sculptor: he demanded a lot of himself, as all reformers do. He left behind many stellar works that trace his development, as well as a masterpiece, *The Bust of the Republic*. In addition, he executed works for large houses and palaces in a style reminiscent of the Belle Époque, a style that he embraced with a particular passion. When it came to the decorative arts, he had an infallible intuition and generously offered ideas and advice. A dedicated sculptor, he wasn't interested in empty praise, but instead had the pride of the poor but true. Death has placed him among the heroes of his art." Lucien Schnegg also made numerous busts, small nudes, and decorative sculptures designed for specific architectural settings, such as the Dufayel Hotel in 1904 and the Hotel Astoria in 1907.



Robert Wlérick 1882 /1944

Robert Wlérick was born in Mont-de-Marsan on the thirteenth of April 1882, in a family of cabinet-makers and antique dealers. His drawing skills enabled him to enter the Toulouse Ecole des Beaux-Arts, where he became familiar with the basics of sculpture from 1899 to 1904. He moved to Paris in 1906. The Ecole des Beaux-Arts granted him permission to follow only the courses that he was interested in and didn't require that he enrolled as a regular student. His friendship with Despiau drew him to join in the *bande à Schnegg*, and he thus became its youngest member.

In 1912, he took up a studio and made the *Petite Landaise* which Rodin praised when it was shown at the *Salon de la Société Nationale des Beaux-Arts* the same year. The following year, Guillaume Apollinaire yet evoked Wlérick's "great talent". The latter made several busts, representing the painter Peterelle, the sculptor Cavailon, his pupil Corbin...The figures that most established his reputation were *The bather with a turban* (1919), *The seated bather* (1921), *Hellenistic calm* (1928), *Meditation* (1928-1929) and the *Tribute to Baudelaire* (1942-1943). His major commissions include *Pomona*, *Zeus* and *The Offering*, set in the Palais de Chaillot for the 1937 Universal Exhibition, and the equestrian statue of *Marshal Foch* (1936-1944) on the Trocadéro.

In 1909, Wlérick's work was shown at the Société Nationale des Beaux-Arts for the first time. He remained a regular participant until 1923, when he switched to the Salon des Tuileries to which he always was faithful. He was also present at the Architectural artists' Salon, and from 1925, at the Fall Salon. In 1929, he exhibited his work at the Paquereau Gallery.

In 1922, along with Charles Malfroy, he became a teacher at the newly-founded Ecole des Arts Appliqués, and taught there until 1943. His students worshipped him: René Babin, Jean Carton, Raymond Corbin, Jacques Gestalder, Simon Goldberg and Raymond Martin. Many of them also attended his classes at the Grande Chaumière, where he had succeeded to Bourdelle in 1929. During the last years of his life, the restrictions caused by the war restrained him to drawing only.

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"Art is entirely sensation. But without the science of volume, proportion, and color, without the vigor of the hand, even the deepest sensations are paralyzed. What would become of even the greatest poet if, in a foreign land, he didn't know the language? Among the new generation of artists, there are many poets who, unfortunately, refuse to learn the language. And so they do nothing more than stutter."

Auguste Rodin