



Camille
Claudel



Camille Claudel

Edited by

EMERSON BOWYER AND ANNE-LISE DESMAS

Camille Claudel (1864–1943) was among the most daring and visionary sculptors of the late nineteenth and early twentieth centuries. Although much attention has been paid to her tragic life—her passionate relationship with her mentor, Auguste Rodin; the premature end to her career; her thirty-year institutionalization in an asylum—her art remains little known outside of France. Memorably praised by critic Octave Mirbeau in 1895 as “a revolt of nature: a woman genius,” Claudel was celebrated for her brilliance during a time when women sculptors were rare.

Featuring more than two hundred photographs along with contributions from leading experts, this publication accompanies the first comprehensive exhibition of Claudel’s oeuvre in over thirty years. With essays exploring the many facets of her life, work, and reception; a biography; commentary by the American artist Kiki Smith; and a fascinating collection of documents written by Claudel and her contemporaries, this volume reevaluates the artist’s work on its own merits and repositions her legacy within a more complex genealogy of modernism.

Here, at last, is a rare
and admirable artist.

—OCTAVE MIRBEAU, 1896



Camille Claudel

Edited by

Emerson Bowyer and Anne-Lise Desmas

With contributions by

Chloé Ariot

Cécile Bertran

Clarisse Fava-Piz

Franck Joubin

Chloé M. Pelletier

Kiki Smith

This publication is issued on the occasion of the exhibition *Camille Claudel*, on view at the Art Institute of Chicago, October 7, 2023, to February 19, 2024, and at the J. Paul Getty Museum at the Getty Center, Los Angeles, from April 2 to July 21, 2024.

The exhibition was organized by the J. Paul Getty Museum and the Art Institute of Chicago.

The presentation in Los Angeles is generously supported by Anissa and Paul John Balson II in honor of Dr. Paul M. Balson.

At the Art Institute of Chicago, lead support for *Camille Claudel* is provided by an anonymous donor.

Major funding is provided by the Walter and Karla Goldschmidt Foundation, Amy and Paul Carbone, Marion A. Cameron-Gray, Nancy and Sanfred Koltun, Barbara and James MacGinnitie, Monika A. McLennan, Robin and Sandy Stuart, and Diane M. Tkach and James F. Freundt.

Members of the Luminary Trust provide annual leadership support for the museum's operations, including exhibition development, conservation and collection care, and educational programming. The Luminary Trust includes an anonymous donor, Karen Gray-Krehbiel and John Krehbiel, Jr., Kenneth C. Griffin, the Harris Family Foundation in memory of Bette and Neison Harris, Josef and Margot Lakonishok, Robert M. and Diane v.S. Levy, Ann and Samuel M. Menco, Sylvia Neil and Dan Fischel, Cari and Michael J. Sacks, and the Earl and Brenda Shapiro Foundation.

© 2023 J. Paul Getty Trust

Texts by Emerson Bowyer and Chloé Pelletier © 2023 The Art Institute of Chicago

Foreword, Acknowledgments, Introduction, Notes to the Reader, and Chronology © 2023 J. Paul Getty Trust and The Art Institute of Chicago

"The Body Knows as Much as the Soul" © 2023 J. Paul Getty Trust, The Art Institute of Chicago, and Kiki Smith

Published by the J. Paul Getty Museum, Los Angeles

Getty Publications

1200 Getty Center Drive, Suite 500
Los Angeles, California 90049-1682
getty.edu/publications

Ruth Evans Lane, *Project Editor*

Libby Hruska, *Manuscript Editor*

Chloe Millhauser, *Editorial Assistant*

Jeffrey Cohen, *Designer*

Victoria Gallina, *Production*

Danielle Brink, *Image and Rights Acquisition*

Distributed in the United States and Canada by the University of Chicago Press

Distributed outside the United States and Canada by Yale University Press, London

Printed in Germany

Front cover: *The Waltz (Allioli)* (cat. 33, detail)

Back cover: *Crouching Woman* (cat. 22, detail)

Front flap: Camille Claudel working on her *Vertumnus and Pomona* marble group (fig. 84)

Case: *Bust of Rodin* (cat. 10, detail of signature)

Page i: Epigraph from an 1896 article by critic Octave Mirbeau (doc. 27)

Page ii: *Torso of a Crouching Woman* (cat. 25)

Page vi: *Young Roman* (cat. 3)

Page vii: *Young Roman* (cat. 3, detail, AIC edition)

Page vii: *Psalm* (cat. 7, Getty edition)

Page xiv: *Flute Player* (cat. 55, detail)

Page 89: *Man Stooping* (cat. 20, detail)

Page 312: *The Abandonment* (cat. 31, detail)

Illustration Credits

Every effort has been made to contact the owners and photographers of illustrations reproduced here whose names do not appear in the captions or in the illustration credits at the back of this book. Anyone having further information concerning copyright holders is asked to contact Getty Publications so this information can be included in future printings.

A Note on the Type

This book is set in Artigo and Lucida Sans. Artigo was designed by Joana Correia of Nova Type Foundry, Porto, Portugal. It is an old-style typeface system inspired by the handwriting aspect of the first roman types. Lucida Sans was cocreated by Kris Holmes and Charles Bigelow. It is a humanist sans serif font inspired by chancery cursive handwriting of the Italian Renaissance. Kris Holmes is responsible for the creation of over one hundred digital typefaces.

Library of Congress Cataloging-in-Publication Data

Names: Bowyer, Emerson, editor. | Desmas, Anne-Lise, editor. | Claudel, Camille, 1864–1943. | J. Paul Getty Museum, host institution, issuing body. | Art Institute Chicago, host institution, issuing body.

Title: Camille Claudel / edited by Emerson Bowyer and Anne-Lise Desmas ; with contributions by Chloé Ariot, Cécile Bertran, Clarisse Fava-Piz, Franck Joubin, Chloé M. Pelletier, Kiki Smith.

Other titles: Camille Claudel (2023)

Description: Los Angeles : J. Paul Getty Museum ; [Chicago, Illinois] : The Art Institute of Chicago, [2023] | Published on the occasion of the exhibition *Camille Claudel*, on view at the Art Institute of Chicago, October 7, 2023, to February 19, 2024, and at the J. Paul Getty Museum at the Getty Center, Los Angeles, from April 2 to July 21, 2024. | Includes bibliographical references and index. | Summary: "This catalogue, accompanying exhibitions at the Art Institute of Chicago and the J. Paul Getty Museum, offers a comprehensive survey of the life and work of the French modernist sculptor Camille Claudel"—Provided by publisher.

Identifiers: LCCN 2023011273 (print) | LCCN 2023011274 (ebook) |

ISBN 9781606068700 (hardback) | ISBN 9781606068717 (adobe pdf)

Subjects: LCSH: Claudel, Camille, 1864–1943—Exhibitions. | LCGFT: Exhibition catalogs.

Classification: LCC NB553.C44 A4 2023 (print) | LCC NB553.C44 (ebook) |

DDC 730.92—dc23/eng/20230411

LC record available at <https://lccn.loc.gov/2023011273>

LC ebook record available at <https://lccn.loc.gov/2023011274>

Contents

- ix Foreword
TIMOTHY POTTS AND JAMES RONDEAU
- xi Acknowledgments
- xv Lenders to the Exhibition
- 1 Introduction
- 5 Notes to the Reader
- 9 Chronology
-
- 21 Camille Claudel: A Biographical Overview
CÉCILE BERTRAN
- 41 The Education of Women Sculptors in
Late Nineteenth-Century Paris
CLARISSE FAVA-PIZ
- 57 Camille Claudel's Patrons and Supporters
ANNE-LISE DESMAS
- 75 *L'Étrangère*: Camille Claudel and
the United States
EMERSON BOWYER
- 85 The Body Knows as Much as the Soul
KIKI SMITH
-
- 89 CATALOGUE
- 91 Portraits
ANNE-LISE DESMAS
- 117 In Rodin's Studio
CLARISSE FAVA-PIZ
- 153 *Sakuntala* in Three Acts
CHLOÉ ARIOT
- 171 *The Waltz*
FRANCK JOUBIN
- 191 *Age of Maturity*
EMERSON BOWYER
- 211 From Portrait to Allegory: Claudel's *The Little Lady*
CHLOÉ M. PELLETIER
- 227 Sketches from Nature
EMERSON BOWYER
- 251 The Last Decade of Claudel's Career
ANNE-LISE DESMAS
-
- 266 Claudel and Her Contemporaries: Letters, Reviews, and Other Documents
- 284 Exhibition Checklist
- 294 Bibliography
- 301 About the Authors
- 302 Index
- 310 Illustration Credits







Foreword

The exhibition *Camille Claudel* traces the exceptional career of a trailblazing sculptor who, in the late nineteenth and early twentieth centuries, defied the social expectations of her time to pursue a powerful and expressive exploration of the human form. This exhibition at the Art Institute of Chicago and J. Paul Getty Museum in Los Angeles, the first on Claudel in the United States in nearly twenty years, was prompted in part by the recent acquisition of major works by the sculptor at both institutions. A shared commitment to highlighting the achievements of women artists led to the Getty's 2018 purchase of Claudel's striking *Crouching Torso of a Woman*, one of only two bronze casts made of that composition, and, in 2022, to the Art Institute's acquisition of a newly discovered polychrome portrait of her brother, generally known as *Young Roman*. This exhibition provides crucial context for those sculptures, situating them within the broader arc of Claudel's career and stylistic development.

Because the reception of Claudel has largely been overshadowed by her life story—her relationship with Auguste Rodin and confinement in a psychiatric hospital for the final thirty years of her life—Claudel's significant artistic accomplishments remain insufficiently appreciated in the United States, where fewer than ten of her works are currently held by museums. This exhibition brings together most of the artist's

best-known sculptures, showcasing her remarkable technical ability and innovative creations across multiple genres and materials: ranging from portraiture and large-scale allegories to intimate scenes inspired by her keen observation of everyday life, made in terracotta, plaster, bronze, and stone. This reintroduction to Claudel's groundbreaking body of work fittingly opens during the 130th anniversary of the first public presentation of her sculpture in this country, at the 1893 World's Columbian Exposition in Chicago. Today, eighty years after Claudel's death, the formal innovations of her sculpture continue to demand our attention, reverberating with the intimacy and emotional charge with which they were made.

Co-curated by Emerson Bowyer at the Art Institute and Anne-Lise Desmas at the Getty Museum, this exhibition continues a long-standing and productive collaboration between our institutions, most recently manifested in the 2019–20 exhibition *Manet and Modern Beauty*. We gratefully acknowledge the collaboration of the many French colleagues, who have shared decades of pioneering research on Camille Claudel, and we are especially indebted to the artist Kiki Smith, who graciously offered her personal insights into Claudel's art and life. Many lenders—more than thirty institutions and private individuals—have agreed to share their rare and treasured

works by Claudel from collections in Africa, Europe, and North America. In particular, this exhibition would not have been possible without an exceptional group of loans from the largest and most important repositories of Claudel's sculpture—the Musée Camille Claudel in Nogent-sur-Seine, the Musée d'Orsay and Musée Rodin in Paris, and the Musée Sainte-Croix in Poitiers—and the goodwill and generosity of their directors and teams. We cannot thank them enough. We are also grateful to our colleagues at our respective institutions who have brought this extraordinary project to fruition.

The presentation at the Art Institute is made possible with lead support provided by an anonymous donor. Major funding is provided by the Walter and Karla Goldschmidt Foundation, Amy and Paul Carbone, Marion A. Cameron-Gray, Nancy and Sanfred Koltun, Barbara and James MacGinnitie, Monika A. McLennan, Robin and Sandy Stuart, and Diane M. Tkach and James F. Freundt. Members of the Luminary Trust provide annual leadership

support for the museum's operations, including exhibition development, conservation and collection care, and educational programming. The Luminary Trust includes an anonymous donor, Karen Gray-Krehbiel and John Krehbiel, Jr., Kenneth C. Griffin, the Harris Family Foundation in memory of Bette and Neison Harris, Josef and Margot Lakonishok, Robert M. and Diane v.S. Levy, Ann and Samuel M. Menco, Sylvia Neil and Dan Fischel, Cari and Michael J. Sacks, and the Earl and Brenda Shapiro Foundation.

In Los Angeles, we are grateful for the generous support of Anissa and Paul John Balson II in honor of Dr. Paul M. Balson.

We are thankful to all.

TIMOTHY POTTS

*Maria Hummer-Tuttle and Robert Tuttle Director
J. Paul Getty Museum*

JAMES RONDEAU

*President and Eloise W. Martin Director
Art Institute of Chicago*

Acknowledgments

This exhibition, which we embarked upon during a tête-à-tête in London in late spring 2019, is the result of the trust and support of many people, especially in the context of the pandemic. We were all isolated in our homes and very uncertain about the future when the project was officially and enthusiastically approved by our respective directors—a virtual meeting that we still recall with much emotion. We are deeply grateful to Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, and James Rondeau, President and Eloise W. Martin Director of the Art Institute of Chicago, for their unswerving faith in the project. Since that initial conversation, despite institutional closures, travel bans, and many other obstacles, our study of Camille Claudel has been unceasingly rewarding. Meeting virtually at first, and then in person with colleagues and collectors, we found a community of passionate supporters of the artist.

We continue to marvel at the generosity of the major French institutions who agreed to lend crucial and beloved artworks to both venues—a considerable period for their many sculptures to be absent from their galleries—so that our audiences in the Midwest and on the West Coast might (re)discover Claudel's sculpture. We heartfully thank in particular Cécile Bertran, director of the Musée Camille Claudel in Nogent-sur-Seine; Catherine Chevillot, former director, and Amélie Simier, director of the Musée

Rodin in Paris; Pascal Faracci, former director, and Coralie Garcia Bay and Raphaële Martin-Pigalle, interim directors of the Musée Sainte-Croix in Poitiers; Bruno Gaudichon, director of La Piscine—Musée d'art et d'industrie André Diligent; and Christophe Leribault, president of the Musée d'Orsay and Musée de l'Orangerie in Paris.

We are profoundly grateful to the many private collectors who supported our project: their generous loans constitute one-third of the exhibition. Many of these only materialized with the assistance of dealers, auction house experts, and other colleagues who served as intermediaries for our requests. Without their connections, diplomacy, and persistence, the exhibition would be much poorer. For their efforts in this regard, we acknowledge: Lucile Audouy, Jean-Baptiste Auffret, Tonya Turner and Michael Carroll, Max Carter, Éric Coatelem, Antoine Leboutteiller, Dominique Lévy, Reine-Marie Paris, Simon Stock, Ève Turbat, and Steven Zick.

At the Art Institute of Chicago, the exhibition has benefited from the critical support of Sarah Guernsey, deputy director and senior vice president for curatorial affairs; Ann Goldstein, deputy director and senior curator at large, former Chair and Dittmer Curator of Modern and Contemporary Art; Eve Jeffers, chief operating officer; Becca Schlossberg, director of Exhibitions, and her predecessor, Megan Rader; Cayetana Castillo, associate vice president, Collections

and Loans; Lorenzo Conte; Megan Hurlbert; Leticia Pardo; Joyce Penn; Salvador Cruz; Emily Fry, executive director, Interpretation; Ginia Sweeney; Kit Shields; Haddon Dine; Kirill Mazor; and Gina Giambalvo. Many other colleagues were tireless in their involvement with the project, including, in the Director's Office: Maureen Ryan, Claire Burdulis, Hilary Branch, Amanda Block, and Jennifer R. Cohen; in Publishing: Greg Nosan (formerly), Katie Reilly, Lisa Meyerowitz, Joseph Mohan, Lauren Makhholm, Ben Bertin, Isella Sandoval, and Josephine Yanasak-Lesczynski; in the Office of the General Counsel: Leslie Darling, Jennifer Sostaric, and Heather Costello; in Experience Design: Michael Neault, Logan Chappe, Rasheed Peters, Alex Quintanilla, Devin Davis, Chris Wood, Joseph Vatinno, Vitalii Emelianov, and Kari McCluskey; in Collections and Loans: Tim Campos, Leslie Carlson, and her crew; in External Affairs and Philanthropy: David Nacol, Amy Allen, Stephanie Henderson, Joe Iverson, James Allan, George Martin, Anna-Maria Carvallo, Erika Lowe, Chelsea Southwood, Mary DeYoe, and the development team; in Public Affairs: Katie Rahn, Shannon Burke, Nora Gainer, Jen Nelson, Shannon Palmer, and Lauren Schultz; in Facilities and Logistics: Thomas Ryan, Tom Kennedy, Robert Cisela, and the facilities team; in Imaging: Bonnie Rosenberg, Elyse Allen, and Nathan Keay; in the Ryan Learning Center: Robin Schnur and Maura Flood; in Financial Planning and Analysis: Aaron Andersen, Jessica Applebee, and Dawn Koster; in the Research Center, Academic Engagement and Research, and the Ryerson and Burnham Libraries: Jill Bugajski, Autumn Mather, and the entire library staff; in the museum shop: Heather Reinholtz and the entire retail staff. Finally, several colleagues in the curatorial and conservation divisions generously shared their expertise: in Painting and Sculpture of Europe: Gloria Groom,

Rebecca Long, Jacquelyn N. Coutré, Zahra Bahia, Jena K. Carvana, Megan True, Deniseya Hall, Robert Burnier, and Daisy Wong; in Modern and Contemporary Art: Caitlin Haskell, Robyn Farrell, and Giampaolo Bianconi; in Conservation and Science: Francesca Casadio, Rachel Sabino, Ken Sutherland, and Clara Granzotto.

At the J. Paul Getty Museum, many staff members contributed to various stages of the development and realization of the exhibition, and we gratefully acknowledge their unflagging efforts and professionalism at every step of the way: Richard Rand, associate director of Collections; in Exhibitions: Carolyn Marsden-Smith, Amber Keller, Robin McCarthy, Sylvana Valeri, and Marisa Weintraub; in the Registrar's Office: Betsy Severance (formerly), Kanoko Sasao, Naomi Abe, Cherie Chen, and Debby Lepp; in Sculpture and Decorative Arts: Amanda Berman, Marlise Brown, Shay Champ, and Francesca Padovani; in Decorative Arts and Sculpture Conservation: Jane Bassett, BJ Farrar, and Julie Wolfe; in Preparations: Michael Mitchell and his entire team; in Interpretive Content: Tasia Johnson, Tuyet Bach, Nathan Brunskill, Helena Chouraki, Mustafa Eck, Steve Gemmel, Anne Martens, and Sahar Tchaitchian; in Communications and Public Affairs: John Giurini, Cole Calhoun, Christian Morales, and Desiree Zenowich; in the Office of the Director: Janine Pibal and Monica Dennis; in Public Programs: Laurel Kishi and Greg Sandoval; in the Museum Store: Thomas Stewart, Marie du Vaure, and Darcy Estes Pinelo; in Trust Communications: Yasmine Vatore, Brittany Saake, and Maria Velez. At the Getty Museum, the elegant installation was conceived by Jarrod Beck and the beautiful and effective graphic design by Tanya Rubbak, who both relied on Jessica Harden, head of the Getty Museum's Design Studio, and Henry Alvarado, coordinator.

Special thanks are due to those who supported the ambitious undertaking of the catalogue, starting with our coauthors, who committed to research and write their texts during such a challenging period and delivered compelling contributions. We are very grateful to Laure de Margerie for her comments and meaningful insights on the volume, and to Franck Joubin, Anne Pinget, Anne Rivière, and Ève Turbat, who put their detail-oriented knowledge at our disposal each time we contacted them. At Getty Publications, Kara Kirk, Karen Levine, and Nola Butler were enthusiastic champions of the book, along with Clare Davis, and Leslie Rollins. We owe much especially to Ruth Evans Lane, senior editor, for orchestrating everything with enthusiasm, determination, and patience, as well as Chloe Millhauser, graduate intern, Emily DiSalle and David Auerbach (Eriksen Translations), translators, Libby Hruska, freelance copyeditor, Dianne Woo, proofreader, and Theresa Duran, indexer, for their diligence. Danielle Brink, rights assistant, was key to gathering the numerous illustrations that enliven the book. Sandrine Cartier at the Musée Camille Claudel, Jérôme Manoukian at the Musée Rodin, and Reine-Marie Paris offered critical help in providing us with pertinent, high-quality images. Finally, the elegant and refined design of the book—particularly the use of two woman-designed fonts, Artigo and Lucida Sans—reflects the passion and meticulous care that Jeffrey Cohen, lead publications designer, put into the project from the beginning, together with Victoria Gallina, senior production coordinator.

We are especially indebted to a few individuals who offered gracious, efficient, and thoughtful assistance on a daily basis: Dulcinea Cano, former senior staff assistant in Sculpture and Decorative Arts at the J. Paul Getty Museum, Monique Kornel,

independent scholar, and Andrea Morgan, research associate, Painting and Sculpture of Europe, at the Art Institute.

With grateful appreciation, we also wish to acknowledge the following people for their help during the preparation of the show and the catalogue: Patrick Absalon, Chloé Ariot, Maribel Avendaño, Sophie Begel, Eva Belgherbi, Esther Bell, François Blanchetière, Sandra Boujot, Éric Boutigny, Robert Bowman, François Bridey, Martin Chapman, Aude Chevalier, Pauline Choulet, Francesca Conti, Sophie Crépy, Laetitia Dalet, Amandine Delcourt, Pascal Demarth, Ariane Doubliz, Julian Drake, Cyrielle Durox, Didier Dutour, Vincent Escudero, Guillaume Faroult, Christelle Faure, Thomas Galifot, Davide Gasparotto, Diane Gourgeot, Pauline Goutain, Xavier-Philippe Guiochon, Nadège Horner, Jennifer Johns, Fara Kolenovic, Christine Lancelstremère, Annick Lapotre, Johana Lardy, Leah Lehmbeck, Florian Le Nestour, Antoinette Le Normand-Romain, Mélanie Lerat, Nathalie Louis, Clémence Maillard, Christelle Manfredi, Samantha Manuel, Alice Massé, Véronique Mattiussi, Olivier Meslay, Christelle Meyer, Odile Michel, Alfonso Miranda Márquez, Suzanne Moore, Denise Morax, Niko Munz, Elyse Nelson, Édouard Papet, Guillaume Parage, Sylvie Pereira, Pauline Prévost Marcilhacy, Ana Paola Robleda, Delphine Rousseau, Andrea Sainclair, Lionel Sauvage, Megan Smith, Florian Stalder, Patty Tainter, Lauren Tan, Florence Tetelain, Jeanne Marie Teutonico, Jennifer Thompson, Ozlem Tunca, Ian Webb, Morgan Webb, and Thomas Wu.

To all, a heartfelt thank you.

EMERSON BOWYER AND ANNE-LISE DESMAS



Lenders to the Exhibition

MUSEUMS AND PUBLIC INSTITUTIONS

Abbeville, Musée Boucher de Perthes
Beaufort-en-Anjou, Musée Joseph-Denis
Châteauroux, Musée Bertrand
Chicago, The Art Institute of Chicago
Clermont-Ferrand, Musée d'Art Roger Quilliot
Lille, Palais des Beaux-Arts
Los Angeles, J. Paul Getty Museum
Los Angeles, Los Angeles County Museum of Art
Mexico City, Museo Soumaya Collection,
Carlos Slim A. C. Foundation
Nogent-sur-Seine, Musée Camille Claudel
Paris, Centre national des arts plastiques
Paris, Musée d'Orsay
Paris, Musée Rodin
Philadelphia, Philadelphia Museum of Art
Poitiers, Musée Sainte-Croix
Roubaix, La Piscine – Musée d'art et d'industrie
André Diligent
San Francisco, Fine Arts Museums of San Francisco
Tourcoing, Musée des Beaux-Arts Eugène-Leroy

PRIVATE COLLECTIONS AND GALLERIES

Lucien Arkas Collection
Lucile Audouy Collection
Xavier Eekhout Collection, courtesy of
Galerie Malaquais
Galerie Coatelem, Paris
Galerie Elstir, Paris
Galerie Malaquais, Paris
Turner Carroll Gallery, Sante Fe

AND THOSE WHO WISH TO REMAIN ANONYMOUS.



EMERSON BOWYER ANNE-LISE DESMAS

Introduction

Camille Claudel is a great artist. Some of us have proclaimed this for a long time. . . . She has never ceased to work, and her obstinate labor is attested to by several artworks that are among the most beautiful we can cite in contemporary sculpture.

— CHARLES MORICE¹

Since her rediscovery in the revisionist rush of the 1980s, Camille Claudel's undeniably tragic life has firmly entered the realm of popular culture. Her passionate relationship with Auguste Rodin, mental decline, and internment in a psychiatric institution for the final thirty years of her life have provided rich fodder for a cottage industry in movies, plays, novels, musicals, and operatic scores. Despite the increased awareness of the artist that such endeavors have achieved, they have often spun sensationalist and melodramatic tales of doomed romance, victimhood, and madness. This biographical miasma has tended to obscure—or even excise—the sculptor's art and agency.

On the other hand, the past few decades have witnessed the production of crucial scholarship on Claudel's art. This is especially the case in France, where catalogues raisonnés, editions of collected correspondence, and exhibitions have greatly expanded our knowledge of the artist and her oeuvre. Concurrently, several of her key works have entered French public institutions. For example, in 1996 a version of Claudel's *The Little Lady* (see fig. 97) became the first

sculpture by any artist to be acquired by public subscription and is now a beloved mascot of La Piscine—Musée d'art et d'industrie André Diligent in Roubaix. In March 2017 the town of Nogent-sur-Seine, following the acquisition by purchases and gifts of a consistent ensemble of her work, inaugurated the Musée Camille Claudel in the house where the Claudels lived in the 1870s; and, in November of 2017, it and five other institutions secured at auction twelve major sculptures from the collection of the artist's family.

In the United States, opportunities to encounter Claudel's sculpture remain rare. Despite recent major acquisitions, fewer than ten of her compositions are currently held by U.S. museums. In 1988 a retrospective of the artist's work was mounted in Washington, D.C., at the National Museum of Women in the Arts, and in 2005 a show at the Detroit Institute of Arts investigated the nuances of Claudel's personal and artistic relationship with Rodin.

The present exhibition and accompanying catalogue introduce Claudel to a new generation of American audiences. Bringing together most of her best-known compositions (some are now too fragile to

Camille Claudel
Study II for "Sakuntala"
Detail, cat. 28

travel), we focus on her artistic achievements and chart her struggle for professional independence and recognition. Essays in this catalogue highlight the artist's biography and critical history in the United States, as well as her education as a sculptor and her complex relationships with patrons and supporters. Artist Kiki Smith provides a brilliant and personal response to Claudel's life and art, and a series of texts elaborates the histories of Claudel's individual works. Finally, in the catalogue's appendix, readers will discover newly translated primary sources, including excerpts from Claudel's correspondence.

In 1895 the French art critic Octave Mirbeau described Claudel as "something unique, a revolt of nature: a woman genius" (doc. 21). Brimming with both praise and condescension, his statement encapsulated the sculptor's fraught position within the art world at that time. Of her sex but radically divergent from its conventional social construction, she was a new and unsettling figure. Genius had always been positioned as the exclusive preserve of men, and yet here was a woman whose art exhibited all the traditional qualities of greatness.

As an aspiring woman artist in the later nineteenth century, Claudel was hardly an anomaly. The rise of women artists and women's art education during that period has become increasingly well documented. Hundreds of women studied, worked, and exhibited in Paris during the 1880s and 1890s, but relatively few achieved notoriety in the field of sculpture, which, unlike painting or drawing, continued to be a bastion of masculine enterprise. Densely material, largely reliant on the nude, physically demanding, expensive to produce, and bound up in male-dominated and politicized systems of state patronage, sculpture was not a polite art, and Claudel's ambition in that arena was inherently transgressive.

As she acerbically complained to her dealer Eugène Blot in 1905, "This miserable art is better suited for ugly dupes and those with long beards than for a woman relatively well endowed by nature" (doc. 48).

As with so many women artists of the past, Claudel's career did not conform to conventional (male) monographic models. Truncated by exigent circumstances, her oeuvre is relatively small. In fact, her career spanned barely thirty years, and in the period immediately prior to her internment in 1913 she destroyed many of her works. Moreover, perhaps half her period of activity was spent in Rodin's studio. Referring to his experience with Rodin (his former teacher), Constantin Brancusi once claimed that "nothing grows under the shadow of great trees."² Claudel's situation was more complex. As has been gradually recognized, she was not a simple laborer or compliant student within Rodin's workshop. According to the journalist Mathias Morhardt, she was a crucial collaborator: "[Rodin] consults her on everything. On each decision to be taken, he deliberates with her, and it is only after having agreed that he decides definitively."³ But active participation in Rodin's studio necessarily reduced the time available for Claudel to produce her own sculpture and fueled critical attacks on her work as derivative of the "master."

Yet Claudel's sculpture was consistently innovative. Even when looking to the past, she created idiosyncratic and forward-thinking works in a wide range of genres, materials, and scales. Take, for example, her *Young Roman*—a Renaissance portrait for a modern age. A newly discovered plaster version of the composition (cat. 3), daringly painted in translucent layers of red, brown, yellow, and green, recalls the oxidized surfaces of ancient bronzes but equally evokes the sensibility of a contemporary boy—denizen

of a new world. Or consider her *Torso of a Crouching Woman* (cat. 23), which was radically cut in such a way as to both recall weathered Greek antiquities and anticipate the later sculptural experiments of Henri Matisse and Brancusi. Surely Germaine Richier knew Claudel's *Clotho* (see fig. 95) when sculpting her hybrid bodies in the 1950s (especially her *Hydra* of 1954), and it is even arguable that Claudel's unprecedented *The Chatterboxes* (cat. 47) laid the seeds for Alberto Giacometti's (ultimately very different) miniaturized mise-en-scènes, such as his *City Square* of 1948/49. Further, it is possible to draw a direct line between Claudel's sympathetic, thoroughly material and expressionistic female forms and the creations of more recent artists, such as Louise Bourgeois and Kiki Smith (see figs. 62–64).

Together, this exhibition and catalogue seek to rekindle the excitement of Claudel's art for a new audience. While her life exemplifies the triumphs and setbacks of ambitious modern women, her sculpted

figures are utterly universal in their appeal. Despite a career that was so unexpectedly and summarily terminated, her surviving work allows us to admire her daring and brilliant creativity. Her sculptures continue to entrance viewers and provoke emotional and visceral responses: whether it be her extraordinarily complex depiction of childhood innocence in *The Little Lady* (cat. 43), the passionate movement of two lovers in *The Waltz* (cat. 32), or the tragic inescapability of destiny in *Age of Maturity* (cat. 39). We hope that visitors to the exhibition and readers of this book will (re)discover Claudel's still-vital forms.

NOTES

- 1 Morice 1905, p. 609.
- 2 Quoted in Friedrich Teja Bach, Margit Rowell, and Ann Tempkin, *Constantin Brancusi, 1876–1957* (Philadelphia: Philadelphia Museum of Art; Paris: Musée National d'Art Moderne, Centre Georges Pompidou, 1995), p. 374.
- 3 Morhardt 1898, p. 719.



Notes to the Reader

ARTISTIC SOCIETIES AND EXHIBITIONS IN PARIS AT THE TIME OF CAMILLE CLAUDEL'S ACTIVITY (1880–1913)

The French monarchy began organizing exhibitions for members of the Académie Royale de Peinture et de Sculpture in 1667. Because these were held from 1725 in a gallery of the Louvre palace called the Salon Carré, they became known as “Salons,” a term that has since then been commonly adopted in France for any exhibition or fair event. In nineteenth-century Paris, such exhibitions were important venues for artists to share their work with the public, have their creations reviewed by critics, and garner potential patrons.

Salon des Artistes Français (S.A.F.)

Starting in 1881, this exhibition was organized annually by the Société des Artistes Français. This society was created the same year the French State began to entrust artists with the organization of this event, which had been overseen since 1667 first by the monarchy, through the Académie Royale de Peinture et de Sculpture, and then by the government, through the Académie des Beaux-Arts. The Salon des Artistes Français was held in the spring in the Palais de l'Industrie et des Beaux-Arts, also called Palais des

Champs-Élysées, until 1897. During the demolition of this building, in preparation for the 1900 Exposition Universelle, the Salon des Artistes Français took place in the Galerie des Machines at the southeast end of the Champ-de-Mars, opposite the École Militaire. From 1901 it was held in the Grand Palais.

Claudel exhibited at the Salon des Artistes Français in 1883; every year from 1885 to 1889; and in 1903 and 1905.

Salon de la Société Nationale des Beaux-Arts (S.N.B.A.)

Also known as the Salon du Champ-de-Mars, this exhibition was organized annually starting from 1890 by the Société Nationale des Beaux-Arts (often abbreviated as “Nationale”), founded in December of 1889 by a group of artists, including Auguste Rodin and Pierre Puvis de Chavannes, who seceded from the official, academic Société des Artistes Français. It was held in the spring at the Champ-de-Mars, in the Palais des Beaux-Arts, near the Eiffel Tower. As with the Salon des Artistes Français, during the demolition of this building in preparation for the 1900 Exposition Universelle, the Salon de la Société Nationale des Beaux-Arts took place in the Galerie des Machines, and from 1901 was held in the Grand Palais.

Claudé exhibited annually at the Salon de la Société Nationale des Beaux-Arts from 1892 through 1899. In 1900 she resigned her membership, which she had held since 1893, but rejoined the society two years later, exhibiting artworks in 1902.

Salon d'Automne

Founded in 1903 by a group of artists, including Pierre Bonnard and Henri Matisse, who envisioned an independent venue to promote avant-garde and innovative ideas, the Salon d'Automne was an annual exhibition held in Paris each autumn that played a critical role in launching the major artistic trends of the twentieth century. First held at the Petit Palais, it took place in the Grand Palais beginning in 1904.

Claudé exhibited artworks at the Salons d'Automne of 1904 and 1905.

THE PRACTICE OF THE ART OF SCULPTURE

Many terms used in this catalogue refer to craftspeople, materials, and techniques specific to the art of sculpture. A brief description of these terms is given below (based on Jane Bassett and Peggy Fogelman, *Looking at European Sculpture: A Guide to Technical Terms* [Los Angeles: J. Paul Getty Museum with the Victoria and Albert Museum in London, 1997]). For more information on the techniques of casting bronze, see David Bourgarit, Jane Bassett, Francesca G. Bewer, Arlen Heginbotham, Andrew Lacey, and Peta Motture, *Guidelines for the Technical Examination of Bronze Sculpture* (Los Angeles: J. Paul Getty Museum, 2023), <https://www.getty.edu/publications/bronze-guidelines/>.

To summarize, a sculptor like Claudé would first quickly model small sketches in wax or clay to research the shape and composition of a sculpture. Once these elements became more clearly defined, the next step was the elaboration of a model, usually in clay. Since this material is fragile, the model was then fired to become terracotta. From this unique terracotta model, the sculptor usually asked a *mouleur* to create molds and plaster casts from it, either at the same scale or in a reduced or enlarged format. These plaster casts were used as the basis for the carving of marbles and the casting of bronze editions.

ALLOY: A mixture of two or more metals that have been melted together. The composition of alloys allows specialists to compare and date sculptures in bronze.

BRONZE: An alloy of copper and tin. Most three-dimensional and relief bronze sculpture is made by casting molten metal into molds.

CARVING: The removal of material to reveal a form. Claudé carved sculptures in marble and marble onyx.

CAST: In the sculptural context, the verb refers to pouring a slurry or liquefied material into a hollow matrix or mold that will determine the shape of the material in order to produce a cast. Claudé had her sculptures cast in plaster (see *mouleur*) and in bronze (see *sand casting*).

CHISEL: A metal tool with a sharpened edge used by sculptors to carve. Claudé held this tool when photographed in 1905 in her studio (see figs. 32 and 84).

CLAY: A natural material formed by the decomposition of certain types of rock. When mixed with water, it becomes a stiff paste that sculptors shape to create clay models. When finished, clay models are usually fired to harden and preserve the form (see *terracotta*).

EDITION: The intentional production of a sculpture in several virtually identical examples. In bronze casting, “edition” signifies the execution of multiple casts from the same set of molds, which derive from the same model. For instance, Eugène Blot produced editions of bronzes by Claudel.

ENLARGEMENT/REDUCTION: A reproduction of an existing sculpture on a larger or smaller scale. Some of Claudel’s sculptures were reduced to produce editions of small-scale bronzes (cats. 40 and 41).

FOUNDRY: The establishment where metal casting takes place. Claudel’s bronzes were cast by foundries including Carvillani, Converset, Siot-Decauville, and Thiébaud Frères, Fumière et Gavignot.

FOUNDRY MODEL: A general term for any model or replica of the artist’s model that is used to make a mold. It is made by the foundry in order to preserve the artist’s model. In the production of large editions in sand casting, a foundry model is referred to as a “pattern” or “chef-modèle.” Metal is used rather than plaster because it can better withstand the wear caused by repeated sand molding. To aid in mold-making, the chef-modèle is often cast in sections to allow their removal from the sand mold without damaging the piece-mold sections. (See cat. 49, which is made in two parts, detachable at the level of the figure’s waist, and fixed together with a pin that runs through the hips.)

FOUNDRY STAMP: Identification marks—which may indicate the foundry’s or editor’s name, date of execution, and/or edition number—added to a cast sculpture by the foundry.

MARBLE: A stone composed primarily of calcite (calcium carbonate) and/or dolomite (magnesium-calcium carbonate).

MARBLE ONYX: The stone Claudel used for *The Wave* (fig. 103), which came from Mexico, and for *The Chatterboxes* (cat. 47), likely excavated in Algeria, has been identified as marble onyx, or calcareous onyx. Very fashionable in Europe from the 1860s, it was often mistakenly called jade or onyx by the artist and her contemporaries due to its resemblance to these other rock types.

MODEL: A preliminary version of a projected sculpture, usually executed in an inexpensive material.

MODELING: A method of manipulating a sculptural medium such as clay, plaster, or wax to create a form. Modeling involves the building up and shaping of a pliable material.

MOLD: The negative impression of a form into which a sculpting material is poured or pressed. Molds allow for the production of one or many copies of an original model or sculpture.

MOULEUR (mold-maker): A specialist entrusted with making plaster molds and casts.

PATINA: As used in this catalogue, this term refers to the practice of the intentional chemical transformation of a metal surface to a mineral layer in a process known as chemical patination. Chemical patination creates a different color from and reduces the bright metallic reflectance of the polished original cast surface. See the variety of patina colors on the bronze casts of *The Waltz* (cats. 32–34).

PLASTER: A white, powdery substance that, when mixed with water, sets to a hard, brittle solid. Gypsum plaster (also known as plaster of Paris because of the large gypsum deposits below the city) is made from gypsum rock that is baked and then ground to a powder. Inexpensive, fine-textured, easily mixed and applied, and relatively quick-setting, plaster is an ideal mold-making material. Models made of fragile material like wax and clay can be molded and cast in plaster to be preserved and then used to produce other plaster casts, editions in bronze, or versions in marble (cats. 56 and 57).

POINTING/POINTING MACHINE: A mechanical process used for the reproduction of sculpture in any desired size. Marked spots on the surface of a model, usually in plaster, serve as reference points for the artist to transfer the model's measurements onto a marble block as it is being carved (see cat. 30 for traces of the pointing work).

PRACTITIONER: An assistant specialized in stone carving and working in a sculpture studio. Sculpting involves many time-consuming and physically demanding tasks. Consequently, sculptors usually employed practitioners to help them in the carving of their works. Although Claudel generally carved her sculptures herself, she employed François Pompon on several occasions, for example for *Perseus and the Gorgon* (see fig. 110) and *The Wave* (see fig. 103).

SAND CASTING: A casting technique commonly used by Parisian foundries during the period of Claudel's activity in which metal is poured into a piece mold made of a specific type of sand that is bound by clay. The piece mold is made by ramming the sand around a rigid model or foundry model within stacked metal frames (see *foundry model*).

SKETCH: A small, preliminary version of a sculpture executed in clay, wax, or other inexpensive, pliable material, that the artist uses to work out and record the forms, proportions, and composition of a projected work in a more permanent medium (see cats. 19, 27–29).

TERRACOTTA: Coarse-grained clay that has been fired at a low temperature and left unglazed. Because of clay's low cost and the ease with which it can be modeled, terracotta was used to create sketches and models for works ultimately executed in other, more expensive materials (see cats. 1, 25).

WAX: A substance composed of esters, cerotic acid, and hydrocarbons that is derived from animal, mineral, or plant sources and is chemically similar to fat. Claudel used wax to create sketches, but none has survived.

NOTES ON THE TEXT

Documents

Document numbers throughout the text refer to the section “Camille Claudel and Her Contemporaries: Letters, Reviews, and Other Documents.”

Translation

In this catalogue, the titles of works of art created by Claudel and her contemporaries are given in their English translations. The French titles of Claudel's artworks included in the exhibition are provided in the checklist.

Chronology

The following records some of the major events related to Camille Claudel and her family, from her birth in 1864 to the death of her brother, Paul, in 1955. The paragraphs starting with “Exh.” give an exhaustive list of all the artworks Claudel presented at various exhibitions in France and abroad until her internment in 1913.

Abbreviations

CC	Camille Claudel
Exh.	Exhibitions (in Paris, unless indicated otherwise)
S.A.F.	Paris, Salon des Artistes Français
S.N.B.A.	Paris, Salon de la Société Nationale des Beaux-Arts
(?)	following the title of an artwork listed in an exhibition catalogue: unidentified artwork

1860s

1864

December 8: birth of Camille Claudel in Fère-en-Tardenois (Aisne department; 60 miles [96 kilometers] northeast of Paris). Her father, Louis-Prosper Claudel (1826–1913), registrar of deeds in the city, married her mother, Louise-Athanaïse Cerveaux (1840–1929), in 1862. Their first child, Charles-Henri, born in 1863, lived only two weeks.

1865

January 25: baptism of CC by her great-uncle, priest of Villeneuve-sur-Fère.

1866

February 26: birth of CC’s sister, Louise Claudel, in Fère-en-Tardenois.

1868

August 6: birth of CC’s brother, Paul Claudel, in Villeneuve-sur-Fère.



Fig. 1.
Charles Boquet
(French, 1829–1898),
*Louis-Prosper Claudel
with his Children (Louise,
Paul, and Camille)
at Bar-le-Duc, about
1870.* Private collection

1870s

1870

The family moves to Bar-le-Duc (Meuse department; 140 miles [230 kilometers] east of Paris).

CC attends the school of the Sisters of the Christian Doctrine.



Fig. 2.
Camille Claudel, *Diane*,
about 1881. Plaster, 18 ×
10.5 × 7 cm (7¼ × 4¼ ×
2¾ in.). Villeneuve-sur-
Fère, Maison Camille
et Paul Claudel

Fig. 3.
Victor Pannelier (French,
1840–after 1907), *Camille
Claudel (Foreground)*, with
Painter Ghita Theuriet,
about 1882. Nogent-
sur-Seine, Musée Camille
Claudel, 2010.1.33

1871–74?

CC attends the school of the Dominican Sisters in Épernay.

1876

CC's father is appointed registrar of mortgages in the city of Nogent-sur-Seine (Aube department; 60 miles [96 kilometers] southeast of Paris); the family moves into a house that is now the Musée Camille Claudel.

CC attends the school of the Ursuline Sisters in her new hometown. In addition, the Claudel children study with a tutor named Colin.

CC creates her first sculptures in clay and meets Alfred Boucher (1850–1934), a sculptor from Nogent-sur-Seine.

1879

CC's father is transferred to Wassy-sur-Blaise (Haute-Marne department; 150 miles [240 kilometers] east of Paris). The family spends the holiday in Villeneuve-sur-Fère.

1880s

1881

April: Madame Claudel and her children move to Paris, 135bis Boulevard du Montparnasse. CC's father retains appointments in various provincial cities and joins them only on weekends.

CC attends the Académie Colarossi, 10 Rue de la Grande-Chaumière.

1882

The family lives at 111 Rue Notre-Dame-des-Champs.

CC rents a studio with other women sculptors, including Jessie Lipscomb (1861–1952), at 117 Rue Notre-Dame-des-Champs. Boucher pays them regular visits to critique their work.

CC is introduced to the sculptor Paul Dubois (1829–1905), director of l'École des Beaux-Arts, by Boucher.

Auguste Rodin (1840–1917) likely employs CC: the name “Camille” appears among the practitioners for *The Gates of Hell*, but it is not certain it refers to CC.

In the fall Boucher goes to Italy; Rodin replaces him on visits to CC and her friends in their studio.

Exh.:

S.A.F.: *Old Helen*, plaster (according to Morhardt 1898, but not in the catalogue).

1883

March 9: A letter from painter Léon Lhermitte (1844–1925) to Rodin is the earliest document in which both CC's and Rodin's names appear together, attesting they knew each other by then.

Exh.:

S.A.F.: *Portrait of Mme. B...* (?), plaster (no. 3474).

Fig. 4.

Camille Claudel, *Paul Claudel at 16*, about 1884. Colored chalk on paper, 43 × 34 cm (16⁵/₁₆ × 13³/₁₆ in.). Nogent-sur-Seine, Musée Camille Claudel, 2010.1.26

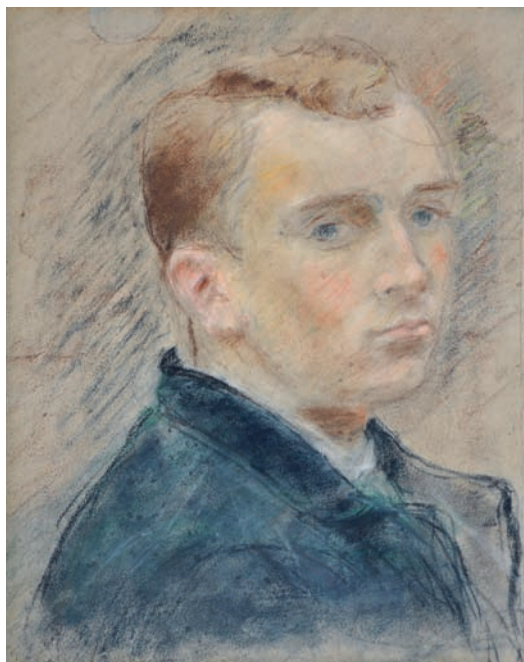
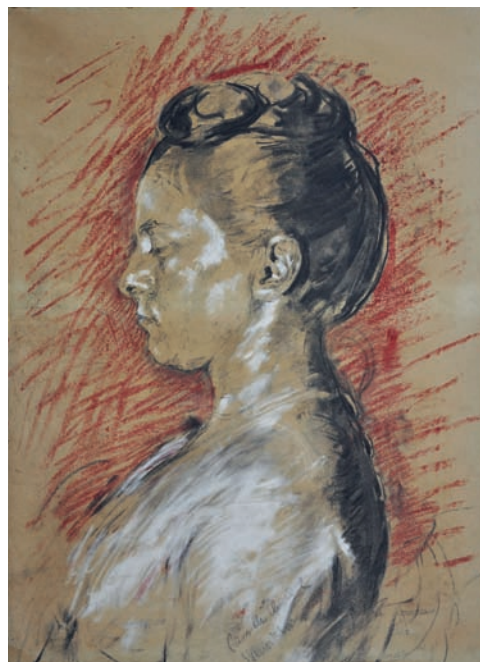


Fig. 5.

Camille Claudel, *Florence Jeans*, 1886. Black, white, and red chalk on paper, 57.3 × 41.5 cm (22⁵/₁₆ × 16³/₁₆ in.). Nogent-sur-Seine, Musée Camille Claudel, 2010.1.25



1884

CC starts working in Rodin's studio around 1884.

1885

The Claudel family moves to 31 Boulevard de Port-Royal.

April: CC registers to access the anatomy cabinet of the Muséum d'Histoire Naturelle in Paris.

August: CC goes on holiday in the Vosges department to visit her paternal uncle and draws several black chalk portraits.

Exh.:

S.A.F.: *Giganti*, bronze (no. 3496) (see cat. 6); *Old Helen*, terracotta (no. 3497) (cat. 1).

1886

Summer: CC travels to England. She stays with the Lipscomb family in Peterborough in June. In July, with Jessie Lipscomb, she visits Amy Singer in Frome (Somerset) and travels to Bath, Wells, and Bristol. In August, still with Jessie Lipscomb and with her brother, Paul, she goes to see Emily Fawcett on the Isle of Wight, and Florence Jeans, staying at Dr. Jeans's home in Shanklin. CC draws several portraits during this trip (fig. 5; see fig. 66).

First article on Claudel in the journal *L'Art* (doc. 1), illustrated with some of her black chinks (see fig. 114).

Fig. 6.

César Ségner (Croatian, 1855–1899), *Camille Claudel*, about 1885. Photograph, 16 × 10.5 cm (6³/₁₆ × 4¹/₁₆ in.). Private collection



Fig. 7.

The atelier at Rue Notre-Dame-des-Champs, with Camille in the center, Jessie and William Elborne at right, 1886 or 1887. Photographer unknown. Private collection





Exh.:
S.A.F.: *Bust of Louise Claudel*, bronze (no. 13674) (cat. 5).
Nottingham (United Kingdom): *Portrait of Jessie Lipscomb*, clay.

1887
April: CC goes to Versailles with Rodin, Lipscomb, and Lipscomb's fiancé, William Elborne (1858–1952).

July: CC informs Jeans that she has ended her friendship with Lipscomb.

Summer: CC spends time with Paul at their father's house in Compiègne.

CC sometimes accompanies her brother to Tuesday evening gatherings in the home of poet Stéphane Mallarmé; this is the start of the relationship CC and Paul have with artists in Symbolist circles (including Marcel Schwob, Maurice Pottecher, Jules Renard, Léon Daudet, and Claude Debussy).

Exh.:
S.A.F.: *Young Roman*, bronze (no. 3779; belongs to Baroness Charlotte de Rothschild) (cat. 4).

1888
CC moves to 113 Boulevard d'Italie (now Boulevard Blanqui).
March: CC travels alone to the Isle of Wight and Southampton, likely returning to France through Brighton and Belgium.



August: CC's sister marries Ferdinand de Massary (1855–1896), a magistrate whose father was mayor and notary in Fère-en-Tardenois. CC models a bust of her new brother-in-law (fig. 10).

Exh.:
S.A.F.: *Sakuntala*, plaster group (no. 3930, honorable mention) (figs. 80–83).

1889
Exposition Universelle

July: CC travels to Touraine with Rodin.

August: CC travels to the Pyrenees in the north of Spain, Auvergne, and Switzerland (probably with Rodin).

Exh.:
S.A.F.: *Bust of Charles Lhermitte*, bronze (no. 4189) (cat. 9).

1890s

1890
March 1: Rodin rents the mansion Folie Payen (fig. 12), 68 Boulevard d'Italie, to work there with CC (he will stop paying rent in 1898). This mansion nearly faces 113 Boulevard d'Italie, CC's home and studio.

Rodin writes the Minister of Foreign Affairs a letter of recommendation for Paul, who is starting a diplomatic career.

Fig. 8.
William Elborne (British, 1858–1952), *The Claudel Family (with Camille in the Middle in the Background)*, Jessie Lipscomb (Foreground), Ferdinand de Massary and His Father, on the Balcony of Their Apartment at 31 Boulevard de Port-Royal, 1887. Albumen print, 16.5 × 12 cm (6½ × 4¾ in.). Private collection

Fig. 9.
William Elborne (British, 1858–1952), *Jessie Lipscomb, Camille and Louise Claudel Having Tea and Smoking, in the Atelier at 117 Rue Notre-Dame-des-Champs*, 1887. Albumen print, 4.5 × 10.5 cm (1¾ × 4¼ in.). Private collection

Fig. 10.

Camille Claudel, *Bust of Ferdinand de Massary*, 1888. Plaster, 45 × 30 × 30 cm (17³/₈ × 11³/₈ × 11³/₈ in.). Private collection

**Fig. 11.**

Camille Claudel, *Bust of a Woman* (likely *Portrait of Louise-Athanaïse Claudel* [the artist's mother]), about 1888–90. Plaster, 60 × 28 × 23 cm (23³/₈ × 11 × 9³/₈ in.). Private collection

**Fig. 12.**

Eugène Druet (French, 1867–1916), *La Folie Payen*, 68 Boulevard d'Italie (eighteenth-century mansion in ruins, rented by Rodin as a studio in 1890, now destroyed), about 1890–1900. Charenton-le-Pont, Médiathèque du Patrimoine et de la Photographie, DRUETB11149

**Fig. 13.**

Château de l'Islette, about 1530–1638, next to Azay-le-Rideau, where Camille Claudel and Auguste Rodin spent time together (1890–91) and where Claudel modeled *The Little Lady* (1892–93)



Summer: CC stays with Rodin, and then alone, at Château de l'Islette in Azay-le-Rideau (Indre-et-Loire department). (fig. 13)

December 12: Paul is ranked first in a competition to enter the Foreign Affairs Ministry.

1891

Summer: CC stays with Rodin at Château de l'Islette and then alone.

1892

CC moves to 11 Avenue de la Bourdonnais, but keeps her studio on Boulevard d'Italie.

September: CC stays alone at Château de l'Islette, where she starts working on *The Little Lady*.

Before September 15: CC writes to Bertha Honoré Palmer in Chicago to offer her *Bust of Rodin* for sale, in either bronze or plaster (see fig. 115; doc. 8).

Fall: CC writes to Rodin to request that her *Bust of Rodin* be sent to the World's Columbian Exposition, taking place in Chicago the following year (doc. 10).

Exh.:

S.N.B.A.: *Bust of Rodin*, bronze (no. 1482).

Exposition Blanc et Noir: *Bust of Rodin*, bronze.

Exposition des Arts Libéraux: *Old Helen*, plaster.

1893

CC becomes a member *associé* of the Société Nationale des Beaux-Arts; Rodin becomes the organization's vice president, and president of the sculpture section.

CC's father retires and moves to be with his wife full-time in Villeneuve-sur-Fère.

March 9: The French State commissions *The Waltz* in marble (doc. 13), but the order was never signed.

March: Paul leaves to serve as vice consul in New York.

August–September: CC travels to the Isle of Wight to visit Florence Back (née Jeans); she models a portrait of Florence's husband (fig. 14).

Summer: CC stays alone at Château de l'Islette.

December: Rodin moves to Meudon.

Paul is named vice consul in Boston. CC writes him a long letter with sketches of new artworks she is conceiving, including *The Chatterboxes* and *Age of Maturity* (see fig. 116), stating: "It is no longer anything like Rodin" (doc. 15).

Exh.:

S.N.B.A.: *The Waltz (with Veils)*, plaster (no. 37; belongs to M. Siot-Decauville); *Clotho*, plaster (no. 38) (see fig. 95); *Bust of Rodin* (not in catalogue).

Siot-Decauville Gallery: *The Waltz (with Veils)*, bronze (cat. 32).

Chicago, World's Columbian Exposition: *Bust of Rodin*, bronze (no. 35 [official catalogue, Group 139, France, Sculpture]; no. 623 [different catalogue edition]).

1894

CC travels to Guernsey.

Summer: CC vacations at her parents' home in Villeneuve-sur-Fère.

Exh.:

S.N.B.A.: *The Implorer*, plaster (no. 35); *The Little Lady*, bronze (no. 36).

Brussels, La Libre Esthétique: *The Waltz (with Veils)*, Siot-Decauville bronze cast (no. 94, belongs to M Siot-Decauville) (cat. 32); *The Little Lady* (no. 95); *Psalm* (no. 96) (cat. 7); *The First Step (?)* (no. 97).



Fig. 14. Camille Claudel modeling the bust of Mr. Back (in Shanklin, Isle of Wight), September 1893. Photographer unknown. Aristotype, 10.9 × 8.3 cm (4 $\frac{1}{8}$ × 3 $\frac{1}{2}$ in.). Paris, Musée Rodin, Ph.00529

1895

She becomes *sociétaire* of the S.N.B.A.

January 16: Commission from the Puvis de Chavannes committee, at the instigation of Mathias Morhardt (1863–1939), of *Clotho* in marble, destined for the Musée du Luxembourg in Paris to commemorate the banquet honoring Puvis de Chavannes (1824–1898).

February–May: Paul is in Paris and Villeneuve.

June: Paul departs for Shanghai (China) as French consul. Rodin writes to CC to organize the visit of Georges Leygues, Minister of Public Instruction and Fine Arts to her studio (see fig. 117; doc. 23).

July 25: The French State commissions *Age of Maturity*.

October: The plaster group *Sakuntala*, which CC offered to the city of Châteauroux, is received by that city's museum (see fig. 80).

November: CC travels to Châteauroux to install *Sakuntala* and then goes to Touraine.

Exh.:

S.N.B.A.: *The Little Lady*, marble (no. 20; belongs to Joanny Peytel) (cat. 44); *Bust of Léon Lhermitte*, bronze (no. 21; belongs to M. Lhermitte) (cat. 8); *Study after a Japanese*, plaster (no. 22); *The Chatterboxes*, plaster (no. 23) (see fig. 101).

Salon de l'Art Nouveau, Bing Gallery: *Bust of Rodin*, bronze (no. 325); *The Waltz*, Émile Muller sandstone (no. 326 and also under no. 426) (see fig. 85).

St. Louis (Missouri), Twelfth Annual Exhibition: *The Waltz* (no. 81; ill. 53) (see fig. 56); *Head of a Child (Bust of Charles Lhermitte or The Little Lady [?])* (no. 82).

Fig. 15.

Camille Claudel, *Rodin Working*, about 1890–92, about 1896. Drypoint, 19.9 × 25.7 cm (7⁹/₁₆ × 10¹/₄ in.). Paris, Musée Rodin, G.07635

**Fig. 16.**

Camille Claudel, *Rodin Looking at the Subject*, 1896. Drypoint, 26.5 × 21.3 cm (10³/₁₆ × 8³/₈ in.). Published in Léon Maillard, *Études sur quelques artistes originaux: Auguste Rodin, statuaire* (Paris: Édition Floury, 1899), p. 20. Los Angeles, Getty Research Institute, 89-B9865

**1896**

CC asks Morhardt, editor in chief of the newspaper *Le Temps* and her first biographer (see 1898), to support the publication of her brother's writings (doc. 25).

Léon Maillard (1860–1929) commissions two engravings from CC for his book on Rodin, which is published in 1899 (figs. 15 and 16).

April 25: CC declines Rodin's invitation to be introduced to the French president, Félix Faure (see fig. 118; doc. 26).

November 20: death of Ferdinand de Massary, CC's brother-in-law.

Exh.:

S.N.B.A.: *The Little Lady*, marble (no. 24bis; belongs to M. Fontaine) (see fig. 97).

Salon de l'Art Nouveau, Bing Gallery: *The Little Lady* (no. 788; belongs to M. Fontaine).

Geneva, city hall: *Bust of Rodin*, bronze.

Geneva, Musée Rath: *The Chatterboxes* (see fig. 101).

1897

Thanks to Morhardt, the journal *Mercure de France* commissions from Claudel a series of busts of Rodin, cast in bronze by the founder François Rudier. Each was intended to be chased by the artist and engraved with the publication's emblem: a winged caduceus (cat. 10).

November–December: CC writes to Rodin to give him her opinion on his *Balzac* and convey various news, to which he answers with some advice (docs. 29 and 30).

Exh.:

S.N.B.A.: *The Wave*, plaster (no. 24); *The Chatterboxes*, jade (no. 25) (cat. 47); *Portrait of Mme D.* (?), marble (no. 26); *The Painter*, bronze (not in catalogue).

Bing Gallery: *Hamadryad*, marble and bronze (see fig. 31).

1898

March: Long biographical article on CC by Morhardt in *Mercure de France* (doc. 32).

CC breaks off her relationship with Rodin and rents a studio at 63 Rue de Turenne.

CC works on *Perseus and the Gorgon* and on the second version of *Age of Maturity*.

December: CC complains she has not been fully paid for the plaster of *Age of Maturity* commissioned by the French State (docs. 36 and 37).

Exh.:

S.N.B.A.: *Hamadryad*, marble and bronze (no. 35; belongs to Maurice Fenaille) (see fig. 31); *Deep Thought*, bronze (no. 36; belongs to M. Peytel); *Bust of M. X.* (?) (no. 36bis)

1899

January: CC moves to 19 Quai Bourbon on the Île Saint-Louis, a two-room apartment that serves as both lodging and studio, where she lives until 1913.

CC eventually receives full payment from the French State for the plaster of *Age of Maturity*.

May: CC meets Louis Tissier (1863–1947), who commissions a bronze cast of *The Implorer*.

June: The order from the French State for a bronze of *Age of Maturity* is canceled.

Exh.:

S.N.B.A.: *Bust of Count Christian de Maigret*, marble (no. 26) (see fig. 48); *Clotho*, marble (no. 27; belongs to the Puvis de Chavannes committee) (see fig. 45); *Age of Maturity*, plaster (no. 28; belongs to the French State); *Perseus and the Gorgon*, life-size plaster (no. 29) (see fig. 109).

Amsterdam's and The Hague's Art Circles, Brussels, and Rotterdam: *Bust of Rodin*.

1900s

1900

January–September: Paul is in France.

March: CC resigns from the S.N.B.A. because *Age of Maturity* and *Bust of Countess de Maigret* (see fig. 49) are refused from the upcoming 1900 Exposition Universelle.

June: CC is in urgent need of money and her friends worry about her condition (doc. 44).

October: Paul departs for Fuzhou (China, Fujian Province), as France's vice consul.

Exh.:

Exposition Universelle Décennale: *Deep Thought*, marble (no. 139) (fig. 107); *Fireside Dream*, marble (no. 140) (cat. 51); *Hamadryad*, marble (no. 141) (see fig. 31).

Salon de la Plume: *Bust of Rodin*, bronze.

1901

CC works on the marble of *Perseus and the Gorgon* (see fig. 110) in the studio of François Pompon (1855–1933), her practitioner.

December: CC's physical and mental decline preoccupies her friend Maurice Pottecher (1867–1960) (doc. 44).

1902

Age of Maturity is cast in bronze (cat. 39) for Tissier.

CC uses Eugène Blot (1857–1938) as dealer for a cast of *Giganti*, which means the two were acquainted by that date.

Exh.:

S.N.B.A.: *Perseus and the Gorgon*, life-size marble (no. 47) (see fig. 111); *Bust of Countess de Maigret*, marble (no. 48) (see fig. 49); *Alsatian*, terracotta with silvered patina (no. 49).

Prague, Manès Pavilion: *Bust of Rodin*.

**Fig. 17.**

Camille Claudel reading, about 1905. Photographer unknown. Paris, Bibliothèque Marguerite Durand

1903

CC spends time in Senlis, in the castle of the Countess de Maigret, and draws the countess's portrait (see fig. 50).

Exh.:

S.A.F.: *Age of Maturity*, bronze (no. 2658; belongs to Captain Tissier) (cat. 39).

New York, National Arts Club: *Bust of Rodin*.

1904

August: In a letter to Paul, CC's father expresses his worries about CC's isolation and wishes for more harmony in his family; CC's mother has ceased her relationship with her daughter.

Blot starts producing CC's artworks in bronze.

Exh.:

Salon d'Automne: *Fortune*, bronze (no. 1730; belongs to M. E. Blot) (cat. 36).

1905

CC writes often to Blot (docs. 48–50).

April: Paul returns from China.

August: CC travels to the Pyrenees with her brother. An article on CC written by Paul is published in the journal *L'Occident* (doc. 51).

Fall: CC declines the commission of the monument to Louis Auguste Blanqui for his native city, Puget-Théniers (Alpes-Maritime department), that Gustave Geffroy tried to secure for her.

October: Paul writes to a friend that he is very pleased with the bust his sister is making of him (cat. 56).

Exh.:

S.A.F.: *Vertumnus and Pomona*, marble group (no. 2980; belongs to the Countess de Maigret) (cat. 30); *Flute Player*, bronze (no. 2981; belongs to M. E. Blot Éditeur) (cat. 55).