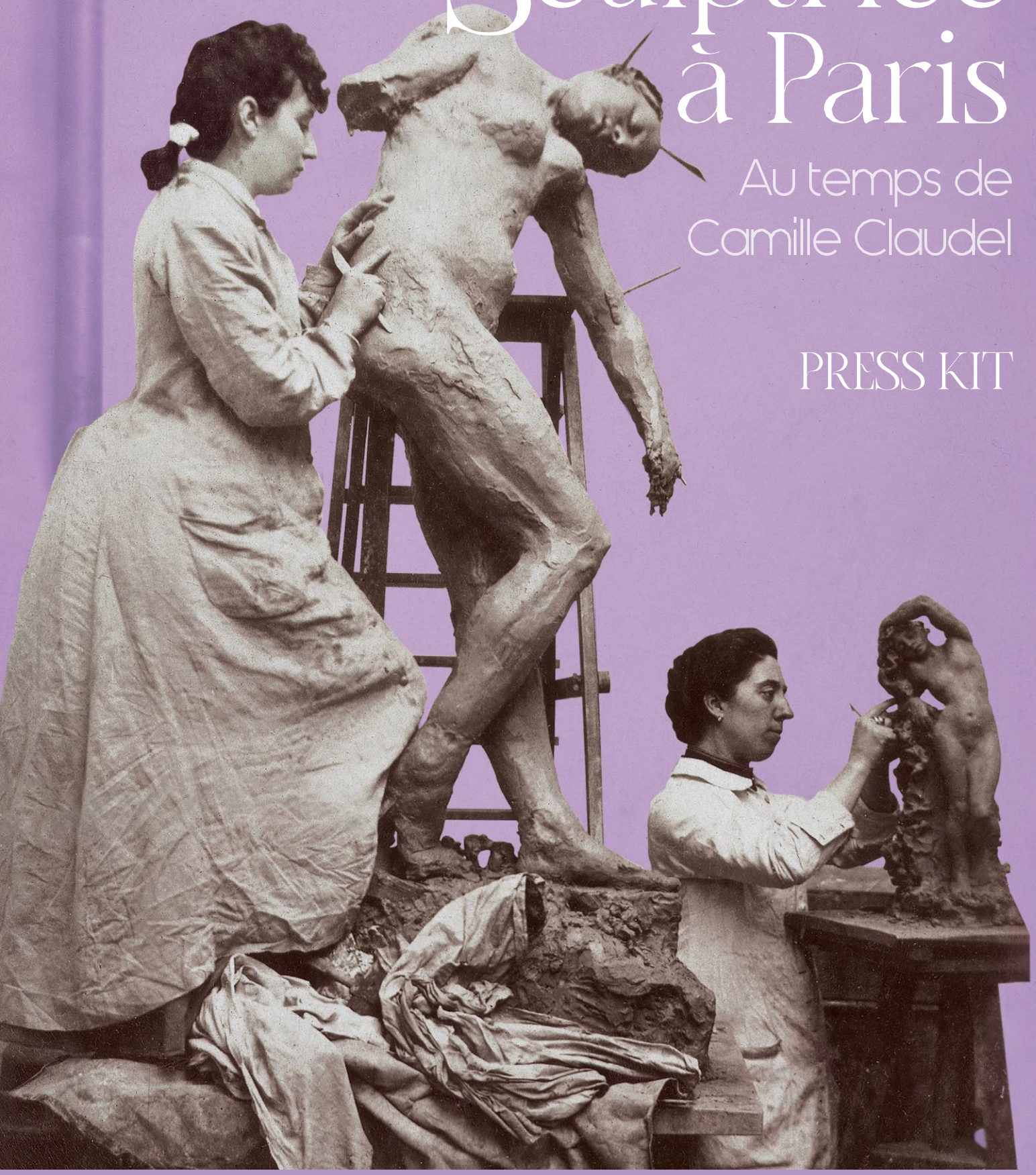
MUSÉE CAMILLE CLAUDEL
NOGENT-SUR-SEINE

Être Sculptrice à Paris

Au temps de Camille Claudel

PRESS KIT



Exposition d'intérêt national
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PRESENTATION

Since being rediscovered in the 1980s, Camille Claudel has inspired major monographic exhibitions. Her fame today is such that it might wrongly lead one to believe she was the only woman sculptor of her time. Yet, around 1900, many other women followed the same path and, despite the obstacles linked to their status as women, distinguished themselves in the field of sculpture.

As part of the exhibition *In the Time of Camille Claudel, Being a Woman Sculptor in Paris (« Au temps de Camille Claudel, être sculptrice à Paris »)*, these leading female sculptors are brought out of the shadows! An exhibition co-produced by the Camille Claudel Museum, the Museum of Fine Arts of Tours, and the Pont-Aven Museum brings together the works of around twenty of them: Charlotte Besnard, Marie Cazin, Madeleine Jouvray, as well as Jessie Lipscomb, Agnès de Frumerie, Anna Bass, Jane Poupelet, and many others. French or foreign, often daughters or wives of artists, they were Camille Claudel's studio companions, friends, or sometimes rivals. Some preceded her, others followed her footsteps.

Thanks to national and international loans, nearly 90 objects — sculptures, but also painted, drawn, or photographed portraits of these sculptors, as well as photographs and correspondence — bring back to life Camille Claudel's female artistic circle, from her beginnings in the cosmopolitan Paris of the 1880s to her internment in March 1913.

What artistic training was available to women at the turn of the 20th century? What strategies did these sculptors develop to carve out a place for themselves in this male-dominated field? What relationships did Camille Claudel have with her contemporaries? And what roles did these artists play in Auguste Rodin's studio? These are just some of the questions explored by the exhibition.

Anna Bass (1876-1961), *Torse de femme*, before 1961, bronze, National Museum of Modern Art, on deposit at La Piscine de Roubaix - musée d'art et d'industrie André Diligent
© Centre Pompidou, MNAM-CCI, Dist.GrandPalaisRmn

- Camille Claudel Museum from 13rd September 2025 to 4th January 2026
- Museum of Fine Arts of Tours from 31st January 2026 to 1st June 2026
- Pont-Aven Museum from 27th June 2026 to 8th November 2026

This exhibition has received the French "national interest" label.

Exposition d'intérêt national
RÉPUBLIQUE FRANÇAISE

musée de France

THE EXHIBITION

The overall concept of the exhibition was devised by Anne Rivière, art historian and specialist in women sculptors, in collaboration with the Camille Claudel Museum. She is overseeing the three phases of the exhibition to adapt this synopsis to each venue. The selection of works aims, as far as possible, to establish a dialogue between the sculptures and representations of the artists in their studios (whether painted, drawn, or photographed), to illustrate how these women staged and (re)presented themselves in their status as artists.

WOMEN SCULPTORS AT THE TURN OF THE 20TH CENTURY

"The sure hand, flexible to all the difficulties of the statuary profession[1]"

Since her rediscovery in the 1980s, Camille Claudel's work has been highlighted through numerous exhibitions, creating the impression of an isolated, almost miraculous talent. Yet, from the moment she arrived in Paris in the autumn of 1880 — at the age of sixteen — the young Claudel joined an artistic scene already marked by the presence of women sculptors. For these women, however, access to training and recognition remained difficult. Stereotypes about so-called feminine weakness and the virile image associated with sculpture were long considered incompatible.

The exclusion of women from artistic education — notably at the Beaux-Arts de Paris — as well as the economic constraints of traditional sculpture (the cost of bronze or marble, the need for hired craftsmen) all posed significant barriers to their entry into the discipline.

Charlotte Besnard (1860-1936), *Madame Aman-Jean*, 1902, terra cotta, Orsay Museum, on deposit at La Piscine de Roubaix - musée d'art et d'industrie André Diligent © La Piscine de Roubaix, photo Leprince

1. Octave Mirbeau, *Le Journal*, 26th April 1896.

Marguerite Syamour (1857-1945), *Sapho endormie*, 1899, marble, Museum of Fine Arts of Cambrai © all rights reserved

The first section of the exhibition focuses on those women who, despite all obstacles, managed to pursue their calling and establish themselves on the Parisian art scene, following various paths and strategies. Their works were shown at the Salon and praised by critics; more rarely, some even secured public commissions. **Marie Cazin** (1844–1924), **Charlotte Besnard** (1854–1931), and **Jeanne Itasse** (1855–1941) developed their careers under the protection of the fame of an artist husband or father. Others, such as **Laure Coutan-Montorgueil** (1855–1915), who came from a family of artisans, and **Marguerite Syamour** (1857–1945), who grew up in a progressive intellectual environment, faced the challenges of practicing sculpture without encountering opposition from their families. **Blanche Moria**'s case is particularly remarkable (1859–1926). Although she was born into a family of shopkeepers, she was recognized as an "artiste-statuaire" at the time of her death.
All these women belonged to that generation of "obscure workers," in the words of the painter Louise Catherine Breslau (1856–1927), who made "the greatest sacrifices" and accepted "the harshest privations to be able to live their dream of art."

1. Letter from Louise Breslau to Sarah Purser, s.d., Dublin, National Library of Ireland, Ms 1020.

Marie Cazin (1844-1924), *Jeunes filles*, 1886, plaster, Museum of Fine Arts of Tours © Museum of Fine Arts of Tours, photo D. Couineau

Henri Darbois (1865-1941), *L'Atelier de Mademoiselle Itasse*, 1891, private collection © photo St-John Gallery (Ghent, Belgium)

Audio clips produced by the F.A.R:

F.A.R. (Femmes Artistes en Réseaux), a collective of art history researchers, in collaboration with Julie Beauzac, creator of the podcast *Vénus s'épilait-elle la chatte?* ("Did Venus Shave her Pussy?"), is providing audio content related to the exhibition. A series of short segments, included in the audio guide or downloadable via a QR code, offers insights into several key works on display. These short formats highlight the networks in which the featured women sculptors operated, offering a complementary perspective on their professional paths. To show researchers at work, a forty-minute interview conducted by F.A.R. with art historian and exhibition curator Anne Rivière delves behind the scenes of the project and the ideas that led to this exhibition's theme.

FRIENDS AND RIVALS: CAMILLE CLAUDEL AND HER STUDIO MATES

“A small colony of free Beaux-Arts students[1]”

The second part of the exhibition opens on a period of artistic companionship between Camille Claudel and her contemporaries. In September 1880, Claudel moved to Paris with her family, first living at 135 Boulevard du Montparnasse, then, in 1881, at 111 rue Notre-Dame-des-Champs. Very close to their apartment at 10 rue de la Grande Chaumière was the Académie Colarossi, a modern alternative to the traditional teaching at Beaux-Arts de Paris. Both a private school and an open studio, the Académie Colarossi was renowned for its co-educational classes and its sculpture courses from live models. Claudel studied there alongside other young women artists, both French and foreign, mainly British and Scandinavian: **Madeleine Jouvray** (1862–1935), **Jessie Lipscomb** (1861–1952), **Sigrid af Forselles** (1860–1935), and **Carolina Benedicks-Bruce** (1856–1935).

1. Mathias Morhardt, *Le Mercure de France*, 1898, p. 713.

Jessie Lipscomb (1861-1952), *Camille Claudel*, circa 1883-1886, bronze, private collection
© Arte, photo Karen Bengall

Victor Pannelier (1840-1915), *Camille Claudel and Ghita Theuriet*, circa 1882, photography, Camille Claudel Museum

Sculpture studios were expensive, and many artists shared their workspaces, thus creating real networks of solidarity. With the support of her father and in partnership with some of her classmates from the Académie Colarossi, Claudel rented a studio at 117 rue Notre-Dame-des-Champs. She shared it with **Ghita Theuriet** (1862–1911), **Laetitia von Witzleben** (1849–1923), and the sculptors **Sigrid af Forselles**, **Madeleine Jouvray**, and especially **Jessie Lipscomb**, who at one point was a lodger of the Claudel family. Mathias Morhardt, Claudel’s first biographer, described this place as a “small colony of independent art students,” where Claudel stood out as a leader. Their teacher at the Académie Colarossi, Alfred Boucher — who had known Camille Claudel since her years in Nogent-sur-Seine (1876–1879) — came once a week to critique the young women’s work between 1881 and 1882.

Camille Claudel (1864-1943),
Jessie Lipscomb, circa 1883-1886,
terra cotta, private collection
© Arte, photo Karen Bengall

This shared studio arrangement allowed the young women sculptors to live a “bohemian life” while reassuring their families about their career choice. Brothers and male friends, such as Paul Claudel, often visited these studios, reflecting a complex social dynamic despite the conventions of the time.
Strong bonds were formed between these artists. Today, what remains are portraits of each other, displayed side by side in this section. Painted or sculpted, these works were created among themselves both to compensate for the lack of professional models and to testify to their friendship.

Amy Singer, Camille Claudel, Jessie Lipscomb and William Elborne at 117 rue Notre-Dame-des-Champs, photography, private collection

3 extracts from the documentary *Camille Claudel, Sculpting to Exist*

Three extracts from the documentary *Camille Claudel, Sculpting to Exist* (2023, CFRT Productions), directed by Sandra Paugam with the scientific guidance of Anne Rivière, punctuate the exhibition. They provide additional insight into the conditions of training and creation for women artists during Camille Claudel’s time, as well as into the relationships she formed with her female peers, marked by both emulation and rivalry.

AROUND RODIN:
FROM INFLUENCE TO EMANCIPATION

“Rodin was there, and his thumbprint is on these statues.[1]”

The third part of the exhibition explores the relationships between women sculptors and Auguste Rodin, encompassing transmission, influence, and the desire for emancipation.
In the autumn of 1882, when Rodin replaced Alfred Boucher — who had left for Florence — to supervise Claudel’s studio on rue Notre-Dame-des-Champs, he discovered a group of young women determined to gain recognition as professionals and competing for his attention.
Thanks to the commission for *The Gates of Hell*, Rodin had established a large studio at the Dépôt des marbres two years earlier, which he organized like a collaborative enterprise.
Around 1884, Claudel joined this studio as a student, alongside other aspiring women sculptors such as **Madeleine Jouvray**, **Jessie Lipscomb**, and later, **Ottilie Maclaren** (1875–1947).

Jessie Lipscomb (1861-1952), *Giganti*, circa 1885, bronze, private collection
© Arte, photo Karen Bengall

1. Louis Vauxcelles, “Digression touchant l’art féminin”, press article, Paris, Library of French National Institute for Art History

Camille Claudel (1864-1943), *Giganti*, 1885, bronze,
Camille Claudel Museum © Camille Claudel Museum, photo Marco Illuminati

Not considering himself a teacher in the traditional sense, Rodin trained his “students” through practice. Working side by side in the studio, the artists used the same models, exchanged ideas, and sometimes challenged each other in their approach to similar subjects. The studio life and daily interactions strongly influenced their creations.
For example, Claudel, Lipscomb, and Rodin all used the same Italian model, Giganti, but their interpretations — brought together here for the first time — differ greatly: Rodin produced a stylized head, Claudel emphasized expressive intensity, while Lipscomb remained rooted in classicism.

Madeleine Jouvray, became Rodin's assistant, carving several of his marbles. Although she demonstrated clear technical mastery, her own work seemed to struggle to free itself from Rodin's influence, as shown by *Douleur d'âme*, which recalls *L'Âge d'airain.*

The Scottish artist **Ottilie Maclaren**, who had tried to receive lessons from Camille Claudel, became Rodin's student and later his collaborator between 1899 and 1901. Others, like the Swedish sculptors **Agnès de Frumerie** (1869–1937) and **Ruth Milles** (1873–1941), although they never joined Rodin's studio, worked within his circle and were influenced by him.

Around Rodin, these women sculptors embraced symbolism, producing unflinching representations of the aging, suffering, or dying body. Several striking sculptures are on display: Claudel's *Clotho*, Frumerie's *La lutte pour l'existence*, and Jouvray's *Le Livre de la vie, rire et pleurs.*

Madeleine Jouvray (1862-1935), *Douleur d'âme* or *L'Esclave*, 1888-1889, plaster, Gray, Baron Martin Museum © Baron Martin Museum, photo Claude-Henri Bernardot

Ottilie Maclaren (1875-1947), *F.S. Oliver*, bronze, City Art Centre of Edinburgh (Scotland) © The City of Edinburgh Council Museums and Galleries; City Art Centre, photo Jessie Maucor

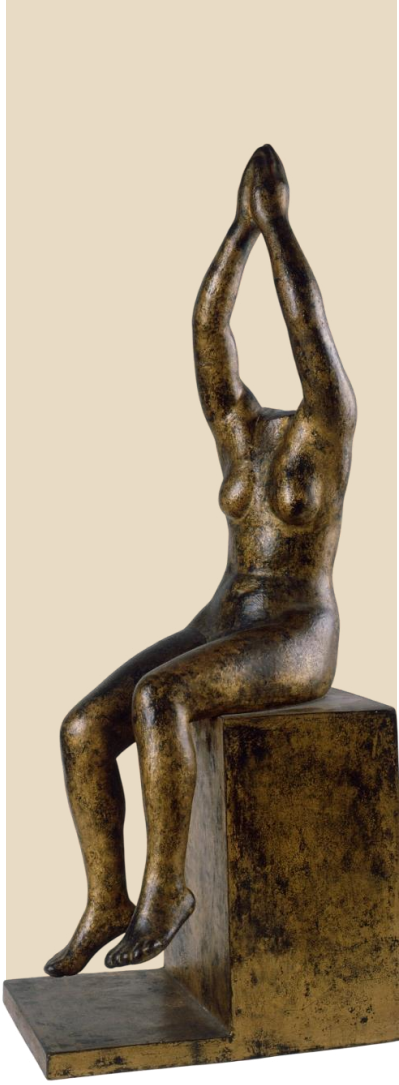
Madeleine Jouvray (1862-1935), *Le Livre de la vie, rire et pleurs*, before 1935, patinated plaster, private collection © Philippe Migeat

AFTER RODIN, AFTER CLAUDEL, THE TEST OF MODERNITY

“It’s not Rodin at all anymore[1]”

The exhibition concludes with the “after-Rodin” period. After their breakup in 1893, Camille Claudel sought at all costs to free herself from the master’s influence. In a letter to her brother, she triumphantly declared: “You see, it’s no longer Rodin at all.” Her studio became an isolated space where Claudel drew inspiration solely from her personal experiences. As Charles Morice noted, her works — *L’Âge mûr*, *Clotho*, or her series of “sketches from life” — “belong entirely to Camille Claudel; no one before her had done that, and no one has done it again since,” securing her place in this post-Rodin era.

1. Letter from Camille Claudel to Paul Claudel, s.d. [December 1893], Paris, National library of France.
2. Charles Morice, « Art moderne », *Mercure de France*, 15 December 1905, p. 609-610.



Jane Poupelet (1874-1932), *Imploration*, 1928, bronze, private collection

Camille Claudel (1864-1943), *L’Implorante* (small version), 1905, bronze, Camille Claudel Museum © Camille Claudel Museum, photo Philippe Migeat

Often compared to Camille Claudel by critics, **Anna Bass** (1876–1961), **Jane Poupelet** (1874–1932), and **Yvonne Serruys** (1873–1953) belong to a new generation of artists who rejected Rodin’s expressionism and symbolism in favour of fuller forms and more simplified contours. Poupelet and Serruys were thus shown alongside Claudel in an exhibition of French art held in Zurich in February–March 1913, at the very moment when Claudel vanished from the art scene following her internment on March 10, 1913.

Bass, Poupelet, and Serruys created works that show certain affinities with those of Claudel — for example, their female torsos are displayed alongside Claudel's — thus forming a link between Claudel's work and the sculpture that was revitalized after the World War I. They sought to redefine the codes of representation, particularly around the female nude. Rejecting academic idealization, they adopted a more direct and intimate gaze that reveals a modern sensibility, as exemplified by Poupelet's *Femme à sa toilette* and Serruys' *Colin Maillard*. Although recognized in their lifetime, they were gradually overshadowed by the rise of the avant-garde.

Yvonne Serruys (1873-1953), *Colin Maillard*, 1909, bronze, private collection

5 QUESTIONS TO THE CURATOR

1

You helped bring recognition to Camille Claudel in the 1980s. Today, you are organizing an exhibition about other women sculptors of her time. How does this exhibition contribute to the same movement of rediscovering forgotten women artists?

Anne Rivière: When I first became interested in Camille Claudel, I naturally wanted to understand the context in which she was able to develop her talent. In her time, women who had an artistic calling could not benefit from an academic education, as they were barred from entering the École des Beaux-Arts. They could only rely on training provided in private studios that were open to women by a few established artists. My research in various archives led me to discover numerous artists — often painters or decorators, more rarely sculptors — who had had quite respectable careers. Camille Claudel was therefore not the only woman sculptor of her time; she was also preceded by many others who were completely forgotten. To be able to study, both historically and sociologically, this field neglected by our art history, it seemed necessary to me to create a body of work listing these women sculptors, with their biographies and their works, which I published in the form of a dictionary.

2

How is the exhibition *In the Time of Camille Claudel, Being a Woman Sculptor in Paris* unique?

A.R.: In 2011, I initiated an exhibition focused on women sculptors throughout history, which was presented at the Museum of the 1930s in Boulogne. The result of several years of research, that exhibition revealed that women sculptors had worked in every era (from the Middle Ages to the 20th century), in all genres of sculpture and with all materials, and that they had received recognition for their talent and commissions that allowed them to make a living from their art.

The Nogent-Tours-Pont-Aven exhibition is very different and innovative. Camille Claudel is often perceived as unique, exceptional in the history of sculpture, but today it is necessary to take a more nuanced view. This exhibition focuses on the women artists who did or could have crossed paths with Camille Claudel: those who were already active on the artistic scene when she arrived in Paris, those who were her friends and rivals within Rodin's circle, and those who came after her and sought to free themselves from Rodin's authority.

3

How have you established the most representative selection of works for this subject?

A.R.: The powerful art of Camille Claudel is the central axis around which the entire exhibition revolves. Therefore, it was essential that the works by the artists selected—among those identified around the turn of the 20th century—could stand up to such a comparison. The aim was not to unearth women sculptors merely because they were women, but because they were significant artists who remain little-known or entirely unknown. It was important to show the full extent of their mastery in the various fields of sculpture and their use of different materials, as well as to illustrate their affinities and differences in the way they treated similar themes. The choice of artists featured in the exhibition was also guided by generational, thematic, or personal links with the life and work of Camille Claudel.

4

Could you tell us about a work in the exhibition that is particularly important to you?

A.R.: I hesitate between two works: *Abandonment* by Camille Claudel, because this group, derived from *Sakountala*, is also the source of *Niobide*. This piece holds special significance in my engagement with Claudel's work because, after much persistent research, I had the joy of locating it in December 1982, adorning a fountain in the garden of Baudouvin within the residence of the maritime prefect in Toulon. Above all, it is a work that synthesizes Claudel's entire career—and even her life—between 1886 and 1906, moving from a youthful piece marked by Rodin's influence to a later reuse that opens toward modernity. The other sculpture is the group *Jeunes filles* by Marie Cazin. Tenderly leaning together, these two young girls, who wear no historically datable clothing, appear timeless. With bare arms—something rare for young girls in the 1880s—they seem dressed in smocks or work aprons meant to protect them from messy tasks, perhaps even sculpture. I like to think of them as two young sculptors—maybe Marie Cazin herself and her sister, Célie-Caroline Guillet.

Camille Claudel (1864-1943), *Abandonment*, 1905, bronze, Camille Claudel Museum
© Camille Claudel Museum,
photo Marco Illuminati

5

You are co-editing the catalogue, which includes original texts and entries offering a new perspective on the subject. What other publications related to the exhibition are you preparing?

A.R.: Together with Bruno Gaudichon, we have written a monograph dedicated to Camille Claudel that clarifies certain biographical details and updates knowledge about her works. This book, published by Hazan, will be released in autumn 2025. At the same time, the second edition of my *Dictionary of Women Sculptors*, extensively revised and expanded, is also planned for publication.

5 EXHIBITION HIGHLIGHTS

Marie Cazin, *Jeunes filles* or *Jeunesse*, 1886, plaster, 72 x 60 x 37,9 cm, Museum of Fine Arts of Tours

1

The life and career of Marie Cazin are rather poorly documented, and information about the artist is often found only incidentally in articles about her husband, Jean-Charles Cazin, considered the “master” of their artistic family. In the early 1870s, the couple and their son Michel settled in London, where Marie Cazin may have received sculpture lessons from Jules Dalou. Upon returning to France, she exhibited at the Salon des artistes français, where her works were well received by critics. In 1886, her double plaster bust *Jeunes filles* was awarded a medal of honor.
The sculptor depicts two women with their hair tied in buns and dressed in loose robes that leave their arms bare. The woman on the right, slightly set back, holds her companion by the arm and gently rests her head on her shoulder in a tender gesture. According to art historian Anne Rivière, it could be a portrait of her sister and the artist herself, both wearing work blouses.

Marie Cazin, *Jeunes filles* ou *Jeunesse*, 1886, plâtre, Museum of Fine Arts of Tours

2

Camille Claudel, *Louise Claudel*, circa 1887, pastel on paper, 132 x 94,8 x 2,5 cm, Nogent-sur-Seine, Camille Claudel Museum

While the pastel depicting Louise Claudel is part of the series of portraits of the artist’s close acquaintances, it stands out due to its size—twice as large as her other graphic works—its technique, and the treatment of the drawing. It is the only known pastel drawing by the artist and the only drawn portrait in which she created a figurative background with a Japanism style. The figure, modeled in white chalk, is integrated into a decor worked in flat areas, sketching motifs of large flowers. Shadows are subtly rendered by the cream-colored paper’s reserves. Black is applied to the hair, eyebrows, and eyes, as well as to the outline of the silhouette, which thus clearly stands out from the background. This remarkable work was compared by Mathias Morhardt, the sculptor’s first biographer, to the works of painter Édouard Manet: “It especially evokes, by the softness, breadth, and energy of the modeling, some of the works from Manet’s best period (…)”
(“Mademoiselle Camille Claudel”, *The Mercure de France*, 1898).

Camille Claudel (1864-1943), *Louise Claudel*,
circa 1887, pastel on paper, Camille Claudel Museum
© Camille Claudel Museum, photo Christian Moutarde

3

Madeleine Jouvray, *Danaïde*, first third of 20th century, marble, 19 x 33,2 x 21 cm, private collection

Around 1883, Madeleine Jouvray became a student and assistant in Auguste Rodin's studio. Several of her sculptures directly reference, either through their themes or formal choices, the works of her master. 25 years after him, she executed her own *Danaïde*. However, their plastic treatments differ. Folded in on herself in a fetal posture, Jouvray's figure still seems embedded in the material. The body, barely freed from the marble, appears to struggle to exist, as if suspended between appearance and disappearance. This almost closed form imparts an inner tension to the work, breaking with academic tradition and presenting a mythological figure frozen in an impossible deliverance. In contrast, for his *Danaïde*, Rodin favoured fluid sensuality, expressed through soft modeling and a continuous line guiding the viewer's eye from the loose hair to the curves of the languid body.

Madeleine Jouvray (1862-1935), *Danaïde*, before 1935, marble, private collection
© Camille Claudel Museum, photo Philippe Migeat

4

Agnès de Frumerie, *La Source d'or* or *La Lutte pour l'existence*, 1900, stoneware with velvety matte glaze, 84 x 74 x 25 cm, Stockholm, Nationalmuseum

The Swedish artist Agnès de Frumerie, active in Paris between 1892 and 1934, distinguished herself through a prolific output, notably in the field of art ceramics. Alongside Edmond Lachenal, a renowned ceramist of his time, she created several successful works. Together, they blurred the boundary between decorative arts and sculpture, as evidenced by this large, glazed stoneware stele, undoubtedly the most spectacular piece resulting from their collaboration. The dramatic intensity of the scene and the entwined bodies emerging from the raw material evoke Auguste Rodin's *The Gates of Hell*. The figures gradually detach from the background, animated by a palette of greens and creams that contrasts with the gravity of the subject. In the foreground, two groups of burdened figures; only one standing man raises his fist in a gesture of defiance as much as despair. Behind them, an indistinct crowd stretches out their arms toward the flowing source, symbolizing a frantic and futile quest for wealth.

Agnès de Frumerie (1869-1932), Edmond Lachenal (1855-1948), *La Source d'or* or *Lutte pour l'existence*, 1900, stoneware with velvety matte glaze, Nationalmuseum, Stockholm (Sweden) © Nationalmuseum, Stockholm, photo Linn Ahlgren

5

Jane Poupelet, *Imploration,* 1928, bronze, 85 x 29,5 x 33,5 cm, private collection (picture p.10)

Very famous during her lifetime, Jane Poupelet was part of the "Schnegg group" — a circle of artists who renewed sculpture by returning to purity and simplicity of form. During a trip around the Mediterranean basin in 1904–1905, she discovered ancient statuary, which influenced her numerous female nudes characterized by soft, synthetic modeling. *Imploration*, presented in its bronze version in 1928, is her last sculpture. By removing everything she considered superfluous or accessory, the artist delivers a metaphor of imploration represented by a headless woman. By its title, it irresistibly evokes Camille Claudel's *The Imploring Woman*. This comparison is even more striking as a photograph published in 1916 by *The New York Times* shows Jane Poupelet working on an earlier version of *Imploration*, where the figure still has her head thrown backward.

THE WOMEN SCULPTORS

Anna Bass

1876-1961 (French)

Born Anna Julie

A sculptor who remained in the shadows, Anna Bass — who was close to the critic Gustave Kahn — is still a little-known figure whose traces are rare. Active in Paris between 1911 and 1938, she devoted most of her work to the female nude, which she interpreted through statuettes with simple lines and precise movements, balancing modernity and tradition.

Carolina Benedicks-Bruce

1856-1935 (Swedish)

Born Carolina Marie Benedicks

The first woman to enroll in the sculpture class at the Royal Swedish Academy of Arts, she continued her studies in Paris at the Académie Colarossi. She was part of the Scandinavian artists' colony in Grez-sur-Loing (Seine-et-Marne), where she met her future husband, the Canadian painter William Bruce. Her work combines large-scale, powerful male figures with naturalistic portraits of her loved ones.

Charlotte Besnard

1854-1931(French)

Born Charlotte Gabrielle Dubray

Alongside her husband, the academic painter Albert Besnard (1849–1934), Charlotte Besnard found inspiration in the joys of family life and the beauty of young girls and children. She was also the creator of the tomb of the Belgian Symbolist writer Georges Rodenbach in the Père-Lachaise Cemetery, as well as statuettes in earthenware or stoneware, often polychrome.

Marie Cazin

1844-1924 (French)

Born Marie Clarisse Marguerite Guillet

Born into a family of artists, Marie Cazin continued this tradition alongside her husband, the painter Jean-Charles Cazin, and their son Michel. Both sculptor and painter, she drew her subjects from the world of women's work, particularly domestic labor, thus bringing visibility to those who sustained everyday life: *Les Oubliées* (1890), *L'École* (1893), *Femme au travail* (1891), *Vie obscure* (1901).

Camille Claudel

1864-1943 (French)

Convinced of her vocation, Camille Claudel moved to Paris with her family in 1880 and attended classes at the Académie Colarossi. Together with other women sculptors, she set up a studio on rue Notre-Dame-des-Champs. A student of Alfred Boucher and later Auguste Rodin, she exhibited regularly between 1882 and 1908. Her work combines an aesthetic of movement (*The Waltz, Maturity*) with subjects inspired by everyday life (*Gossips, Fireside Dream*).

Laure Coutan-Montorgueil

1855-1915 (French)

Born Laure Martin

Coming from a family of craftsmen and artists from the Bourges area, she moved to Paris in 1878, became a student of Alfred Boucher, and exhibited regularly at the Salon des Artistes Français. Moving in circles of artists and politicians — whose portraits she made and who supported her with official institutions — she created busts of famous figures, allegorical statues, and received state commissions.

Sigrid af Forselles

1860-1935 (Finnish)
Born Sigrid Maria Rosina af Forselles

Trained in sculpture in Helsinki and then in Paris with Alfred Boucher and Auguste Rodin, Sigrid af Forselles studied at the Académie Colarossi and worked in the studio on rue Notre-Dame-des-Champs alongside Camille Claudel, Jessie Lipscomb, and Madeleine Jouvray. After a troubled friendship with Jouvray, she settled in Florence and created the symbolist-inspired cycle of reliefs *Progrès de l'âme humaine*.

Agnès de Frumerie

1869-1937 (Swedish)
Born Agnès Augusta Émilie Éléonore Kjellberg

After studying at the Royal Swedish Academy of Fine Arts in Stockholm, Agnès de Frumerie became the first Swedish woman to receive a grant to study in Berlin, then in Italy. She settled in France, where she worked from 1892 to 1934.
A sculptor and draughtswoman, she also created ceramics with Edmond Lachenal and later works in glass paste. In 1904, she exhibited *Les Commères*, which Camille Claudel considered a plagiarism of her own *Gossips*.

Jeanne Itasse

1865-1941 (French)
Born Marie Gabrielle Zoé Jeanne Itasse

Daughter of the sculptor Adolphe Itasse and the painter Marie-Félicité Arnaud, she married the sculptor Gaston Broquet. Her rather conventional body of work includes busts, statuettes, groups, and monuments, sometimes inspired by exotic subjects (*Egyptian Harpist*). She also produced decorative ceramic pieces published by Henriot, Muller, and the Sèvres Manufactory.

Madeleine Jouvray

1862-1935 (French)
Born Marie Madeleine Jouvray

Daughter of cardboard manufacturers, Madeleine Jouvray moved in the early 1880s to 121 bis rue Notre-Dame-des-Champs. She shared a studio with Camille Claudel and other women sculptors at number 117 on the same street and attended classes at the Académie Colarossi. She later settled on rue Blomet, where she shared a studio with her friend Sigrid af Forselles, and earned a living by teaching modeling and drawing. Between 1883 and 1909, she was both a student and assistant to Rodin.

Jessie Lipscomb

1861-1952 (British)

Daughter of a coal miner, Jessie Lipscomb first studied in London, then at the Académie Colarossi in Paris. There, she met Camille Claudel, shared a studio with her on rue Notre-Dame-des-Champs, and joined Rodin's studio. The two friends possibly had a falling out due to tensions between Claudel and Rodin. Lipscomb returned to England, abandoned sculpture, and did not see Claudel again until 1929 at the Montdevergues asylum.

Ottilie Maclaren

1875-1947 (Scottish)
Born Ottilie Helen Maclaren

After studying sculpture in Edinburgh, she arrived in Paris in 1897 and attended classes at the Académie Colarossi. Accompanied by the American Sarah Whitney, she requested lessons from Camille Claudel, which soon came to an end. A student and assistant of Auguste Rodin between 1899 and 1901, she returned to Scotland in July 1901, exhibiting busts at the Salon de la Nationale in 1903 and 1904, before opening a sculpture class for women in London.

Ruth Milles

1873-1941 (Swedish)

Born Ruth Anna Maria Andersson

A student in Stockholm at the Technical School, then at the Royal Swedish Academy of Fine Arts, Ruth Milles moved to Paris in 1899 to join her brother Carl Milles, a sculptor. There, she attended classes at the Académie Colarossi and anatomy courses at the École des Beaux-Arts. Her statuettes with regionalist character and her figures of women and children found success in France. In fragile health, she returned to Sweden in 1903, where she worked as a sculptor, illustrator, and writer.

Blanche Moria

1859-1926 (French)

Daughter of a candle maker and a seamstress, Blanche Moria received a liberal education, rare for a young girl at the time. A professor of drawing and sculpture, she created busts, medallions, and allegorical sculptures, and benefited from several commissions and purchases by the State. A feminist activist, Moria fought for women's rights, including their access to education and employment.

Jane Poupelet

1874-1932 (French)

Born Marie Marcelle Jane Poupelet

The first woman admitted to the Municipal School of Arts and Decorative Arts of Bordeaux, Jane Poupelet trained in the 1890s under Denis Puech and Lucien Schnegg and frequented the circles of Rodin and Bourdelle. She specialized in animal statuettes and female nudes with idealized forms. Attached to the American Red Cross during the Great War, she modeled prosthetics and masks for the "gueules cassées" (disfigured veterans).

Yvonne Serruys

1873-1953 (Belgian)

Born into a family with liberal social ideas, she received a classical education while practicing music and drawing. After beginning her career in painting, she turned to sculpture in Paris, specializing in statuettes of female nudes with simple lines. Around 1913, she settled with her husband, the critic Pierre Mille, at 15 Quai de Bourbon, very close to Camille Claudel's last studio, though she apparently never met her. A museum is dedicated to her in Menin, her hometown.

Marguerite Syamour

1857-1945 (French)

Born Marie-Louise Henriette Marguerite Gagneur

Daughter of the feminist writer Marie-Louise Gagneur, Marguerite Syamour was raised according to republican principles of secularism, feminism, and pacifism. She put her art at the service of her ideals, creating allegorical groups and busts of political, scientific, and literary figures. In Paris, her neighbour was the Czech painter Alfons Mucha, who took her as a model.

Laetitia von Witzleben

1849-1923 (German)

Born Julie Léopoldine Ida Pauline Lätitia von Witzleben

No photographs of this artist are known.

Painter and sculptor, student of Alfred Boucher at the Académie Colarossi and of Auguste Rodin, she shared a studio on rue Notre-Dame-des-Champs with Camille Claudel, with whom she formed a close friendship. In 1888, during a stay at the Claudel family home in Villeneuve-sur-Fère, she created pastel portraits of Louise Claudel and her husband, Ferdinand de Massary. Paul Claudel referred to her as the "German friend" who gifted a Bible to Camille Claudel.

CHRONOLOGY

Before the 20th century, in France and elsewhere in Europe, women had very limited access to education, exhibitions, and official commissions. In France, the Royal Academy of Painting and Sculpture, founded in 1648, admitted only 15 women artists in total until its dissolution in 1793. The first was the painter Catherine Duchemin (1630–1698), accepted in 1663. Its distant successor, the Beaux-Arts de Paris, founded under the Restoration in 1817, barred women until 1897.

Elsewhere in Europe, significant progress only occurred in the second half of the 19th century, though major restrictions remained. In Sweden, women were admitted to the Academy of Fine Arts in Stockholm first as "exceptional students" from 1847, then as full members from 1864. In England, women were allowed to exhibit at the Royal Academy of London from 1861 but were not accepted as full academicians until 1936. In Belgium, the Academies of Brussels and Antwerp opened to women in 1889, but with restrictions that were not fully lifted until around 1900.

CHRONOLOGY

1864 — Camille Claudel was born in Fère-en-Tardenois (Aisne).

1865 — Empress Eugénie awarded the painter Rosa Bonheur (1822-1899) the title of Chevalier in the Order of the Legion of Honour.

Anna Klumpke, *Portrait of Rosa Bonheur*, 1898, oil painting, New York, The Metropolitan Museum of Art

1870 — The sculptor Hélène Bertaux (1825-1909) opened modelling and sculpture classes for women at 233 Faubourg Saint-Honoré.

Étienne Carjat, *Hélène Bertaux working on the Herbe fountaint*, 1863, albumen print, Paris, Musée Carnavalet © CC0 / Paris Musées

1870 — The Académie Colarossi was founded at 10 rue de la Grande-Chaumière. In the early 1880s, it opened sculpture studios for women, where Camille Claudel and other sculptors of her time (Jessie Lipscomb, Amy Singer, Madeleine Jouvray, Sigrid af Forselles, Carolina Benedicks-Bruce) were trained.

1870 — The Constitution of the Third Republic confirmed the exclusion of women from political rights, such as the right to vote and stand for election.

1875 — The Académie Julian, which offered training in painting, opened an independent course exclusively for women.

Marie Bashkirtseff, *L'Académie Julian*, 1881, oil painting, Dnipropetrovsk State Art Museum Dnipropetrovsk (Ukraine) © image library Alamy

1876 — Hubertine Auclert (1848-1914) founded the Association for Women's Suffrage and then launched the newspaper *La Citoyenne* in 1879.

Hubertine Auclert © City of Paris, Marguerite Durand Library

1876 — Camille Claudel moved to Paris. From 1882 onwards, she rented a studio at 117 rue Notre-Dame-des-Champs, which she shared with other young women.

Louise Claudel, Amy Singer, Camille Claudel, Jessie Lipscomb and William Elborne (from left to right) at 117 rue Notre-Dame-des-Champs, photography, private collection

1881-1882 — The Jules Ferry laws enabled girls to access primary education.

1881-1882 — In 1881, Hélène Bertaux founded the Union of Women Painters and Sculptors (UFPS). This organisation aimed to open up the teaching of the École des Beaux-Arts to women and to increase their visibility by organising an annual Salon. From 36 exhibitors in 1882, their number rose to 651 painters and 37 sculptors by 1889. Camille Claudel did not join the movement.

« Exhibition by the Union of Women Painters and Sculptors», *L'Art et la Mode*, 27th February 1927, p. 180, © Bibliothèque nationale de France

1884 — Around 1884, Camille Claudel, Jessie Lipscomb, Sigrid af Forselles and Madeleine Jouvray joined Rodin's studio as assistants. Other women sculptors would join in the 1890s, including Ottilie Maclaren and Sarah Whitney.

1884 — The Naquet Law reinstated the right to divorce on the grounds of fault.

1897 — The feminist journalist Marguerite Durand (1864-1936) founded *La Fronde*, the first French newspaper entirely run by women.

© Bibliothèque nationale de France

1897 — Allowed to sit the entrance examinations for the École nationale des Beaux-Arts, women could attend theoretical classes in perspective, anatomy and art history, and make use of the library.

SOCIÉTÉ

ART

Marie Curie (1867-1934) received (along with her husband, Pierre Curie, and Henri Becquerel) the Nobel Prize in Physics for the discovery of radioactivity.

Marie Curie in her laboratory at the Radium Institute in Paris, 1921, photography
© Curie Museum

Finland was the first European country to grant women the right to vote. It was followed by Norway (1913), Denmark (1915), the USSR (1917), Poland and Austria (1918), and Germany and the Netherlands (1919).

Married women gained the right to freely manage their own wages.

SOCIÉTÉ

1900 | 1901 | 1903 | 1904 | 1906 | 1907 | 1908 | 1911

ART

At the École nationale des Beaux-Arts, women could access two separate, women-only studios: one run by the sculptor Laurent Marqueste (1848-1920) and the other by the painter Ferdinand Humbert (1842-1934).

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Women were allowed to compete for the Prix de Rome. Established in 1663, it enabled young artists to complete their training at the Villa Medici in Rome.

The sculptor Lucienne Heuvelmans (1881-1944) was the first woman to win a Premier Grand Prix de Rome.

Lucienne Heuvelmans in her studio of sculpture at the Villa Médicis, 1911 © Albert Marlingue / Roger-Viollet

© AFP

In England, women over the age of thirty were granted the right to vote.

The 1804 reform of the Civil Code ended the civil incapacity of married women in France.

Women gained the right to vote in France.

SOCIÉTÉ

1913 1918 1923 1930 1931 1937 1938 1943 1944

ART

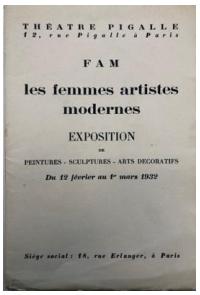
Camille Claudel was institutionalised at Ville-Évrard Hospital in the Paris region. She was transferred the following year to the Montdevergues asylum in Vaucluse, where she died thirty years later.

Odette Pauvert (1903-1966) was the first woman to receive the Premier Grand Prix de Rome in painting.

Odette Pauvet in her Studio
© Albert Marlingue / Roger Viollet

The Society of Modern Women Artists, an association of French women artists, was founded by the painter Marie-Anne Camax-Zoegger (1881-1952).

"Women Artists of Europe Exhibit at the Jeu de Paume" is the first French event dedicated to international women artists.


THEATRE PIGALLE
12, rue Pigalle à Paris

F A M

les femmes artistes modernes

EXPOSITION

DE

PEINTURES - SCULPTURES - ARTS DÉCORATIFS

Du 12 février au 1er mars 1932

Siège social : 19, rue Erlanger, à Paris

© Library of French National Institute for Art History (Archives 80/153/2/4)

Camille Claudel died aged 78 at the Montdevergues asylum. Her life and work fell into deep obscurity until the 1980s.

The composer Lili Boulanger (1893-1918) was the first woman to receive a Premier Grand Prix de Rome in composition.

The sculptor Gertrude Vanderbilt Whitney (1875-1942) founded the Whitney Museum of American Art in New York.

Gertrude Vanderbilt Whitney and her group for the Inwood War Memorial, 1921, photography

EXHIBITION CATALOGUE

This catalogue extends the exhibition *In the Time of Camille Claudel, Being a Woman Sculptor in Paris* by giving voice to those who shaped a feminine modernity in the shadow of the masters. French and international specialists shed light on the diversity of career paths, studio solidarities, struggles for recognition, and the invention of unique aesthetics. Driven by a collective dynamic between the museums of Nogent-sur-Seine, Tours, and Pont-Aven, and enriched by the research of Anne Rivière and a new generation of scholars, it constitutes a major contribution to writing the art history of women artists at the turn of the 19th and 20th centuries.

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ISBN: 2382032324
Edited by Anne Rivière, Hélène Jagot, Pauline Fleury and Sophie Kervran
Publisher: In Fine - Éditions d'art
Rate: €29

CAMILLE CLAUDEL MUSEUM

Camille Claudel Museum © Frédéric Lopez

Camille Claudel lived in Nogent-sur-Seine with her family when, still a teenager, she asserted her calling as an artist. It was there that she met the sculptor Alfred Boucher, who recognized her exceptional talent, encouraged her, and guided her in her training. This connection between the artist and the town led to the opening, in March 2017, of the Camille Claudel Museum, housed in a building that incorporates the family home. The museum holds the largest public collection dedicated to Camille Claudel, with 45 works that allow visitors to explore every stage and facet of her career. This collection is part of a broader display of 200 sculptures, offering an immersive journey through French sculpture between 1880 and 1914. The museum owns only one sculpture by a female artist other than Camille Claudel: a plaster bust by Lucienne Gillet (1883–1962), an artist and a work that remain little known. Yet Camille Claudel was far from the only talented female artist of her time. This is precisely what the exhibition *In the Time of Camille Claudel, Being a Woman Sculptor in Paris* highlights, paying tribute to those who, around 1900, also succeeded in making a place for themselves in the world of sculpture

HOURS

Summer opening times
1st April to 31st October
Tuesday to Sunday, 10 a.m. to 6 p.m.
Closed on Mondays

Winter opening times
2nd November to 31st March
Wednesday to Sunday, 10 a.m. to 5 p.m.
Closed Mondays and Tuesdays
Groups welcome by prior arrangement on Tuesdays

Closed on the following public holidays: 1st January, 1st May, 1st November and 25th December. The museum is open to the public on other public holidays, apart from the four dates mentioned above, according to its usual opening days and hours.
On 24th and 31st December, the museum closes at 4 p.m.

COMING TO THE MUSEUM

Musée Camille Claudel
10 rue Gustave Flaubert
Nogent-sur-Seine, France
+33 (0) 3 25 24 76 34
www.museecamilleclaudel.fr

From Paris:
By train: from Gare de l'Est, 55 minutes journey, then 10 minutes' walk to the museum
By car: 1h20 on the Nationale 4 or A4 and the Départementale 231

RATES

Individual visits
Full rate: €10 during temporary exhibitions
Reduced rate: (groups with large family card, senior citizens over 60, on presentation of proof)
€6 during temporary exhibitions
One-day ticket
Annual season ticket: €15
Combined ticket with château de la Motte-Tilly: €12 (valid for 6 months from the date of purchase)

Free admission: on the first Sunday of the month for individual visitors, students and young people under the age of 26, museum scientific staff, holders of the Education Pass, holders of an ICOM, press or Ministry of Culture card, jobseekers receiving RSA or minimum old-age pension, war veterans and their escorts, members of the association Amis du musée Camille Claudel and residents of Nogent-sur-Seine.

Individual guided tours
Full price: €4 in addition to the admission fee payable according to the "individual visitor" rate applicable per person.

MUSEUM OF FINE ARTS OF TOURS

Museum of Fine Arts of Tours © Tours, Museum of Fine Arts

The Museum of Fine Arts of Tours is housed in an exceptional palace, whose history dates back to Antiquity. As early as the 4th century, the archbishops' palace was established between the Gallo-Roman rampart and the cathedral. Over the course of the Middle Ages, it was enriched with a Romanesque chapel (now disappeared) and the Hall of the Estates. In the 17th century, Bishop Bertrand d'Eschaux (1617–1641) had a wing built in tuffeau stone, a remarkable example of French classical architecture, through which visitors now enter the museum.

In the 18th century, under the impulse of Monseigneur Rosset de Fleury (1753–1774), a second wing was erected facing a French formal garden, while Monseigneur de Conzié (1775–1795) added an imposing portal, a semicircular honour courtyard adorned with a wave frieze, and a promenade along the old ramparts leading to a green theatre. After 1789, the palace was nationalized and served as a theatre, a Central School, a library, and then a depot for works confiscated during the Revolution. The museum was officially created in 1801. However, as early as 1802, after Napoleon I signed the Concordat and throughout the 19th century, the buildings were again assigned to the archbishopric. It was only in 1910, after the 1905 law separating Church and State, that the palace returned to State ownership, which it then offered to the City of Tours for a symbolic franc, on the condition that the city install its Museum of Fine Arts there. In 1910, the collections returned to the former archiepiscopal palace, and the museum reopened its doors.

HOURS

Monday, 9.30 a.m. to 6 p.m.
Wednesday to Sunday, 9 a.m. to 6 p.m.
Closed on Tuesdays, 1st January, 1st May, 14th July, 1st and 11th November, 25th November

COMING TO THE MUSEUM

Musée des Beaux-Arts de Tours
18 place François Sicard
37000 Tours
+33 (0)2 42 88 05 90
musees.tours.fr

RATES

Individual visits
Full price: €8.40
Reduced price: €4.20
(Groups of 10 or more, people aged 65 or over, students aged 26 or over, teachers, holders of a subscription to the CCCOD, members of the Maison des Artistes, members of the Société des Amis du Louvre, users of the réseau Rémi).
Multi-visit pass (1 admission to each of the 4 museums): €14
Annual pass (unlimited access to one museum): €14
Annual pass (unlimited access to all 4 museums): €24

Free admission: on the first Sunday of the month for individual visitors, students and young people under 26, students on the Passeport Culturel Étudiant (PCE), school groups on self-guided tours, members of the association des amis (ABM), holders of an ICOM, press, Ministry of Culture or tourist guide card, jobseekers on RSA, disabled visitors and their carers, ticket holders via the association Cultures du Coeur 37, donors…
More information: musees.tours.fr/visiter/tarifs

PONT AVEN MUSEUM

In 1870, Julia Guillou (1848–1927) took over the Hôtel de Madame Feutray, located on the Place de Pont-Aven, where she had been working in service. It became the Hôtel Julia, a must-stop for artists of all nationalities. The place was renowned for its warm welcome and the respect the owner showed towards the artists' work, so much so that in 1900 she had a prestigious annex built, featuring large and wide windows—typical of painters' studios of the time.

© Chloé Gire

The hotel closed in 1938. The Pont-Aven Museum was established there and has been open to the public since March 26th, 2016, after three years of renovation work.
Its mission is to showcase the artistic life in Brittany from 1850 to 1950.
Created without an initial collection, the museum now houses more than 4,500 works and archival documents. The current collection mainly focuses on artists of the Pont-Aven school but also features artists who inherited the style initiated by Paul Gauguin and his friends.

HOURS

Tuesday to Sunday, 10 a.m. to 6 p.m.
July and August
Every day, 10 a.m. to 7 p.m.

COMING TO THE MUSEUM

Musée de Pont-Aven
Place Julia
29930 Pont-Aven
+33 (0)2 98 06 14 43
museepontaven.fr

RATES

A single ticket grants access to both the permanent collections and temporary exhibitions. All admission tickets are valid for the entire day, are non-refundable and non-transferable. They allow you to leave the museum and return later to continue your visit.

Full price
During temporary exhibition: €8
Outside temporary exhibition: €5

Reduced price
During temporary exhibition: €6
Outside temporary exhibition: €3
(Young aged 18-26, students, CNAS, CEZAM, les Amis du Louvre, les Amis du Musée d'Orsay et de l'Orangerie)
1 FULL-TIME ENTRY to the Musée de la Pêche or the Hélène and Édouard Leclerc, in Landerneau* = 1 REDUCED PRICE ENTRY to the museum
*ticket bought less than a year ago

Group price: (+10 people)
During temporary exhibition: €5
Outside temporary exhibition: €3

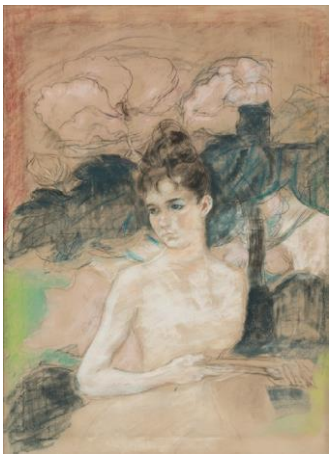
Free admission
Under 18 years old, jobseekers and persons receiving RSA (on presentation of proof of less than 6 months), Ministry of Culture, press, heritage curators, heritage animators, guide-interpreters, guide-conférenciers, ICOM (International Council of Museums) card holders, members of the Amis du Musée de Pont-Aven and/or the Musée de la Pêche in Concarneau, disabled people and an accompanying adult, holders of the professional card "Bretagne Musée", accompanying adults for groups of more than 10 people, groups accompanied by a carer (EPHAD, IME, ESAT).

PRESS PICTURES

Charlotte Besnard (1860-1936), *Madame Aman-Jean*, 1902, terra cotta, Orsay Museum, on deposit at La Piscine de Roubaix - musée d'art et d'industrie André Diligent © La Piscine de Roubaix, photo Leprince

Marie Cazin (1844-1924), *Jeunes filles*, 1886, plaster, Museum of Fine Arts of Tours © Museum of Fine Arts of Tours, photo D. Couineau

Henri Darbois (1865-1941), *L'Atelier de Mademoiselle Itasse*, 1891, H. 46 x L. 33 cm, private collection © photo galerie St-John (Gand, Belgium)



Camille Claudel (1864-1943), *Louise Claudel*, circa 1886, pastel, Camille Claudel Museum © Camille Claudel Museum, photo Christian Moutarde

Jessie Lipscomb (1861-1952), *Camille Claudel*, circa 1883-1886, bronze, private collection
© Arte, photo Karen Bengall

Agnès de Frumerie (1869-1932), Edmond Lachenal (1855-1948), *La Source d'or* or *Lutte pour l'existence*, 1900, stoneware with velvety matte glaze, Nationalmuseum, Stockholm (Sweden) © Nationalmuseum, Stockholm, photo Linn Ahlgren

Ottilie Maclaren (1875-1947), *F.S. Oliver*, bronze, City Art Centre of Edinburgh (Scotland) © The City of Edinburgh Council Museums and Galleries; City Art Centre, photo Jessie Maucor

Madeleine Jouvray (1862-1935), *Danaïde*, before 1935, marble, private collection
© Camille Claudel Museum, photo Philippe Migeat

Yvonne Serruys (1873-1953), *Colin Maillard*, 1909, bronze, private collection

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