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The museum in figures ---

15 showrooms

200 sculptures

74 works on loan

45 sculptures by Camille Claudel

26 photo facsimiles

5 paintings

8 documentary films

2 projection rooms

2,645 sq. m. for the entire building

983 sq. m. of permanent exhibition space

288 sq. m. of temporary exhibition space



Museum history _____

From Dubois-Boucher Museum to Camille Claudel Museum

The origins of the museum: Alfred Boucher

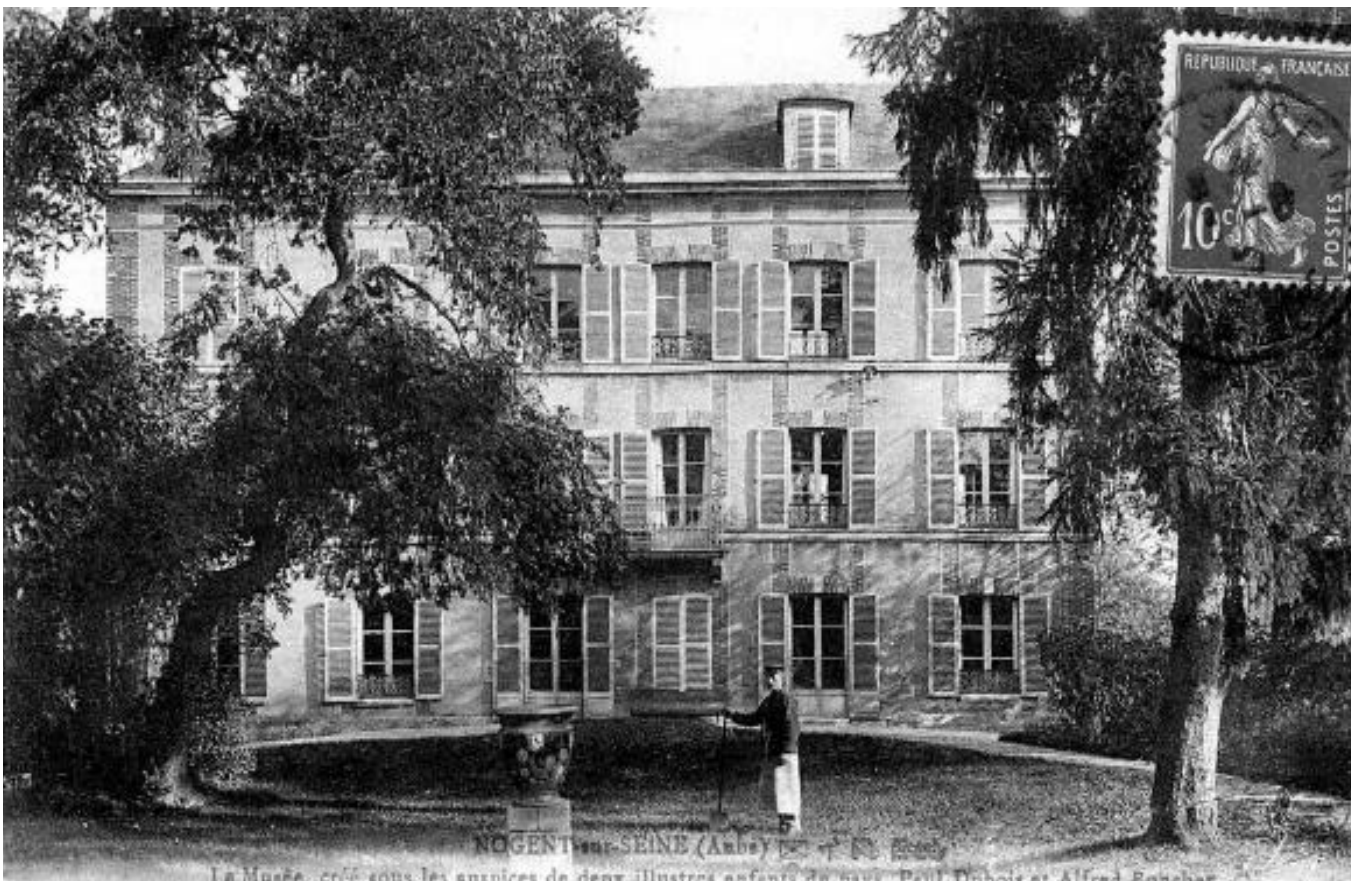
In 1902, Alfred Boucher was a famous and respected artist who accrued distinctions and public commissions. He spent his time between Aix-les-Bains and Paris where, that year, he opened the "La Ruche" residence to house his less affluent fellow artists. However, he had not forgotten the town in which he had grown up and, still in 1902, he embarked on creating the museum in Nogent-sur-Seine. As soon as it was inaugurated, the collection included a significant number of sculptures, which grew rapidly in the years that followed. In addition to Alfred Boucher's donations, other sculptors or their heirs have also made donations. Hence, some of the masterpieces in the Camille Claudel Museum were already on display in 1902: *The Memory* by Paul Dubois, *First Thought of Love* by Marius Ramus, the busts of his parents by Alfred Boucher. However, the collection is not just about sculpture. Alfred Boucher donated part of his collection of paintings and graphic arts, supplemented by donations from contemporary painters such as the landscape artist Léonce Vaÿsse. Other donors are behind a heterogeneous collection of engravings, antiques, medals, coins... A wide-ranging collection of ceramics is due to the combined generosity of the Sevres Manufactory (792 objects) and Élise Boucher, Alfred Boucher's wife (54 objects). This exceptional contribution by the Sevres Manufactory was no doubt fostered by Alfred Boucher's personal connections and is reflected in the very substantial exhibits donated by the Cité de la Céramique for the reopening of the museum in 2017.

Establishment of the first museum in Nogent-sur-Seine

In 1902, the museum was initially set up on the first floor of the "Château", an old house acquired by the municipality in 1899 that stands in the middle of a public garden. It spread to the second floor in 1903, and in 1905, an old shed located further down was renovated and transformed into a sculpture gallery. It was designed to accommodate such monumental works as *Joan of Arc* by Paul Dubois and the *Monument to Doctor Ollier* by Alfred Boucher, which were then added to the collections. This extension helped to establish the institution as a museum of sculpture, even though the painting and archaeology collections continued to grow until the World War II brought them to a halt. The museum was looted and many of the works in the original collection still remain unaccounted for. After the war, French sculptures of the late 19th and early 20th centuries were completely discredited and remained so for many years. Ultimately, the building reverted to its museum function in 1974 in order to present the findings of local archaeological excavations. Then, in 1978, Jacques Piette was appointed curator and undertook colossal work to inventory, study, restore and showcase the collections. The buildings were renovated and the restored sculpture gallery was opened in 1995.

Birth of the Camille Claudel Museum

In 2003, a Camille Claudel exhibition was organised in Nogent-sur-Seine with the collections compiled by Reine-Marie Paris, the artist's great-niece, and Philippe Cressent. Its outstanding success - some 40,000 visitors in three months - sparked the idea of setting up a new ambition for the Dubois-Boucher Museum by establishing a substantial Camille Claudel collection. Two initial works were acquired: an *Study for the Head of Hamadryad* (2006) and *The Imploring Woman* (small model) (2007), then, in 2008, Reine-Marie Paris and Philippe Cressent agreed to sell to the town the collections they had built up over many years of intensive research. The very same year, *Perseus and the Gorgon*, the artist's only monumental marble sculpture, was acquired thanks to the patronage of several companies and the State's participation (Fonds national du patrimoine). Finally, in 2008, the municipality purchased the house where Camille Claudel lived with her parents from 1876 to 1879. The foundations of the Camille Claudel Museum project were laid. Yves Bourel and then, from 2012, Françoise Magny, conceived a project that would combine the presentation of Camille Claudel's career with a sense of context. The first part of the tour presents a panorama of French sculpture in the era of Camille Claudel, thanks to the Dubois-Boucher museum's collection and some sixty exhibits donated by fifteen different institutions. The collection has been restored to its former glory thanks to a comprehensive restoration campaign and the interior designed by the architect Adelfo Scaranello.



The facade of the Dubois-Boucher museum, postcard © musée Camille Claudel



Room 1

From Marius Ramus to Alfred Boucher

In 1876, the Claudel family moved to Nogent-sur-Seine. At the time, three major sculptors were associated with the town: Marius Ramus, Paul Dubois and Alfred Boucher. Alfred Boucher was already well known when he met Camille Claudel, then aged 12. In 1902, together with Paul Dubois, he was behind the creation of the first museum in Nogent-sur-Seine.



Rooms 2 to 9

The Golden Age of French sculpture

Works by 44 sculptors portray the artistic world in which Camille Claudel trained, worked and asserted her singularity. The rooms on the tour highlight the techniques of sculpture, its omnipresence in public areas and the diversity of styles, more or less academic or modern, through mythology, the female nude, work, etc.



Room 10-1

The body in motion

At the end of the 19th century, representation of movement was renewed for aesthetic and technical reasons, thanks to the contributions of chronophotography and a modern conception of dance, led by Loïe Fuller and Isadora Duncan.



Room 10-2 **Rodin's studio**

Works by Jules Desbois, François Pompon and Antoine Bourdelle reveal the spirit of emulation they shared with Camille Claudel in Auguste Rodin's studio. Thanks to a selection of photographs, the latter's production is approached from the angle of the major commissions with which Camille Claudel was associated as a sculptor.



Rooms 11 to 15 **Camille Claudel (1864-1943)**

Camille Claudel was a leading artist with a universal language, building bridges between naturalism and symbolism, the neo-Florentine movement and Art Nouveau. This collection offers a complete overview of her art, from *Old Hélène* to the last bronzes published by Eugène Blot. The meeting with Auguste Rodin is evoked by comparing works by the two sculptors. After their separation, Camille Claudel organised her career to show the distance she had placed between her and Auguste Rodin and sought, in her work, to distinguish herself from the aesthetics associated with the master. The Camille Claudel collection invites visitors to discover the artist's iconic works - *The Little Lady*, *The Waltz*, *Age of Maturity*, *Women Chatting* - set against lesser-known works.

After falling into oblivion, Camille Claudel is now recognized as one of the great artists of her time. Born into a middle-class family in the *Aisne département* in 1864, she began modelling clay at a very early age, as a self-taught artist. It was in Nogent-sur-Seine that she was spotted by sculptor Alfred Boucher, who became her first teacher. When he left for Italy, he entrusted her to a friend, Auguste Rodin. The young girl soon joined the master's studio, and for the next ten years or so, the two sculptors shared their lives and practices, exchanging ideas, models and influences. Camille Claudel then asserted her stylistic singularity, produced an increasing number of virtuoso works and saw her reputation grow. After their separation, hurt by the constant comparison of her work with Rodin's, she demonstrated her independence as an artist by completely renewing her inspiration. At the height of her artistic mastery, Camille Claudel's creativity was nonetheless curtailed by delusions of persecution. She barricaded herself in, destroyed her works and was eventually interned at her family's request, until the end of her life in 1943.

1864-1876: Early childhood in a bourgeois provincial family

The Claudel siblings grew up in an inward-looking family, with a father who was harsh but loving and attentive to his children's education, and a mother who was focused on day-to-day life, and sparing with displays of affection.



Louis-Prospér Claudel and his three children circa 1870, indivision Paul Claudel.

Fère-en-Tardenois and Bar-le-Duc

Camille Claudel was born on December 8, 1864 in Fère-en-Tardenois (*Aisne département*), where her father, Louis-Prospér Claudel, was a tax official. He married Louise-Athanaïse Cerveaux on February 3, 1862. Camille was the eldest of three siblings. Her sister Louise was born on February 2, 1866, also in Fère-en-Tardenois, and her brother Paul on August 6, 1868, in Villeneuve-sur-Fère, in the rectory where the family was welcomed in 1866 by the parish priest, Ms. Claudel's uncle. In 1870, Louis-Prospér Claudel was transferred to Bar-le-Duc (*Meuse département*), where Camille was taught by the Sisters of Christian Doctrine.

Holidays in Villeneuve-sur-Fère

Every year, the family spent the summer holidays in Villeneuve-sur-Fère, which remained an anchorage point for the three children. Camille and Paul always remembered their escapes into the weathered rock formations in the heart of the forest at Le Géyn. The Claudels also spent a few weeks a year visiting Louis-Prospér Claudel's family in the Vosges, on the shores of Lake Gérardmer.

Camille and Paul

The Claudel children were raised in a closed, conflict-ridden family circle. According to his son, Louis-Prospér Claudel was a tough character, but a man of integrity and devoted to his family. From morning to night, Ms. Claudel was busy with household chores. Paul Claudel recounts: "Never a moment to think about herself, or much about others" (*The Improvised Memoirs*, Paris, Gallimard, 1954). The home values were work, effort, thrift, honesty and a sense of duty. Over the years, Camille and Paul built an intense brotherly-sisterly relationship that lasted throughout their lifetime.

1876-1881: An early vocation encouraged by Alfred Boucher

It was in Nogent-sur-Seine that the young Camille began to develop a passion for modelling, and received her first sculpture lessons from Alfred Boucher, who was impressed by her early vocation. That meeting was decisive for her future.



Eugène Chéron, Camille Claudel, circa 1878 © D.R

Installation in Nogent-sur-Seine

In the autumn of 1876, Louis-Prosper Claudel was promoted to a position as registrar of mortgages in Nogent-sur-Seine. The couple and their three children settled for three years in an 18th century bourgeois house, which now contains part of the museum's collections. Camille was twelve, Louise ten and Paul eight. Their education was entrusted to a tutor, Mr. Colin, who gave them a solid classical education. It was in Nogent-sur-Seine that Camille Claudel modelled her first clay figures, which have now disappeared: *David and Goliath*, *Bismarck*, *Napoleon*. The artist's first biographer, Mathias Morhardt, sums up these seminal years (*Mlle Camille Claudel, Mercure de France*, 1898): "Between two lessons in grammar, arithmetic or history, the workshop [the family home] was the centre of general activity. With the help of her younger sister and her younger brother [...], Mademoiselle Claudel ruled like a sovereign. Under her direction, and while she feverishly twisted pellets, one beat the modelling clay, another mixed the plaster, while a third posed as a model [...]."

At the time, she had not yet taken any drawing or modelling lessons. She had no ideas about the nude other than those provided by her *écorché* and a few engravings from old books. Nevertheless, with a miraculous spirit of enterprise, she made it what she thought it should be [...]. Everything she read inspired her to create sculpture."



Wilhelm Benque, Alfred Boucher, circa 1900.

Meeting with Alfred Boucher

From the age of twelve, Camille Claudel showed an astonishing aptitude for sculpture. Her father, troubled by her early vocation, sought the advice of sculptor Alfred Boucher, probably through his children's tutor. Boucher recognized the young girl's talent, taught her the rudiments of sculpture and gave her advice. He had just won the Second Prix de Rome for sculpture, and his judgment was authoritative in the eyes of Louis-Prosper Claudel. That meeting proved decisive for the future of the young girl, who was fiercely determined to become a sculptor. Indeed, on his advice, she managed to convince her parents to move to Paris. That decision required great strength of character. Being a woman and a sculptor sounded like a challenge at the end of the 19th century, when an artistic career was rarely compatible with family life.

1881-1885: Arrival in Paris and meeting with Auguste Rodin, a decisive turning point

After Alfred Boucher, Auguste Rodin was captivated by the exceptional talent of his new pupil. At the age of nineteen, Camille Claudel joined his studio as an assistant and quickly became his collaborator, mistress, model and muse.



César Séegner, *Camille Claudel* © Camille Claudel Museum

Setting up and training in Paris

In 1881, Louise-Athanaïse Claudel and her three children moved to Paris, settling 135, boulevard du Montparnasse. Paul went to the Lycée Louis-le-Grand. Camille, unable to enter the École nationale des beaux-arts (which was closed to women until 1897), took sculpture classes at the Académie Colarossi, 10 rue de la Grande-Chaumière. In 1882, the family moved to 111, rue Notre-Dame-des-Champs. Camille Claudel rented a studio at number 117 on the same street, which she shared with other young girls: Thérèse Caillaux, Madeleine Jouvray, Sigrid af Forselles and, later, the Englishwomen Amy Singer, Emily Fawcett and Jessie Lipscomb. Alfred Boucher came once a week to correct their work. The bust of *Old Hélène* dates from that period. The naturalistic style reflects the influence of Alfred Boucher's lessons and Camille Claudel's early talent as a portraitist. With the Salon Prize offering him the opportunity of a study trip to Italy, Boucher left for Florence in the autumn of 1882. Rodin agreed to take over his friend's studio in rue Notre-Dame-des-Champs. Paul Dubois, a native of Nogent-sur-Seine and director of the École des Beaux-Arts, was also introduced to the young sculptor by Alfred Boucher, and is mentioned in the Salon booklets as one of her teachers. The role played by Paul Dubois in Camille Claudel's apprenticeship nevertheless remains little known.

In Rodin's studio

In 1880, Rodin was commissioned by the Beaux-Arts department for the door of the future Musée des Arts Décoratifs (*The Gates of Hell*), which was to be built on the site of the Cour des Comptes, burnt down during the Commune uprising in 1871. This commission provided him with a workshop at the Dépôt des marbres de l'État on rue de l'Université, which he would keep for the rest of his life, and obliged him to hire assistants and sculptors, especially as he was awarded *The Burgheers of Calais* sculpture (officially commissioned in January 1885) soon afterwards. He also worked on that group in his studio at 117, boulevard de Vaugirard. Rodin was seduced by the fiery temperament and exceptional talent of his new pupil. Around 1884, she joined his studio as an assistant and quickly became his collaborator, mistress, model and muse. The two artists embarked on a fused, tormented relationship that would leave an indelible mark on them. Camille Claudel and Auguste Rodin shared workshops and models. They worked in harmony and influenced each other, as evidenced by their respective interpretations of *Crouching Woman*, *Girl with a Sheaf* and *Galatée*. Camille Claudel was intensely creative at the time, and she exhibited her first portraits at the Salon des artistes français: *Giganti* and *Old Hélène*.



Camille Claudel, *Auguste Rodin*, 1888-1898, bronze © Marco Illuminati

1886-1893: Auguste Rodin and Camille Claudel, a tumultuous love affair and a passionate artistic dialog

While Camille Claudel's early works bear witness to Rodin's influence, it was during this close relationship that her personality and the breadth of her talent were revealed.



Camille Claudel modelling *Sakountala*, circa 1886, photograph taken in the rue Notre-Dame-des-Champs studio, Paris, Rodin Museum.

In 1886, Camille Claudel left her family to move into a new studio, a stone's throw from Auguste Rodin's. This was the period when the two sculptors were closest. Rodin, who already considered his young collaborator as a great artist, shared all his knowledge with her, and in return had "the joy of always being understood, of always seeing his expectations exceeded". It was "one of the great joys of his artistic life" (Mathias Morhardt).

Stay in England

In the spring of 1886, Camille Claudel stayed with the Lipscomb family in Peterborough, England, and then, in August, on the Isle of Wight at Dr. Jeans' with Jessie Lipscomb and Paul Claudel, where she produced charcoal drawings (*Florence Jeans*, *Dr. Jeans*, etc.). At Nottingham Castle, she exhibited the *Portrait of Jessie* in clay. The following year, Jessie exhibited a bust of Camille Claudel there. On her return from England, Camille Claudel demanded that Auguste Rodin accept no pupil other than her, protect her in artistic circles and marry her after a trip to Italy or Chile. He undertook to do so in a letter signed on October 12, but never followed up on it.

Sakountala

In November 1886, Camille Claudel concentrated her energies on creation of a large group drawing inspired from a drama by the Hindu poet Kālidāsa: *Sakountala*. Begun at 117, rue Notre-Dame-des-Champs, it was completed at 113, boulevard d'Italie, in the studio to which she moved in January 1888. A photograph shows her in front of the female figure modelled in clay after Jasmina, a model whose name appears regularly in the artist's correspondence. On November 8, 1886, she wrote to her friend Florence Jeans: "I'm now working on my two big, larger-than-life figures and I have two models a day: a woman in the morning, and a man in the evening. You can imagine how tired I am: I regularly work 12 hours a day from 7 a.m. to 7 p.m. When I get home, I can't stand on my feet and I go straight to bed." The plaster cast of *Sakountala* (Musée de Châteauroux) received an honourable mention at the 1888 Salon des Artistes Français, but despite her best efforts, the sculptor was unable to obtain a commission for it in marble or bronze. The Camille Claudel Museum conserves a posthumous bronze, cast from the damaged plaster work.

Château de l'Islette and Folie-Neubourg, havens of clandestine love

In 1887, Camille Claudel and Auguste Rodin stayed at the Château de l'Islette near Azay-le-Rideau on their first trip to Touraine, in search of references for the *Monument to Balzac*. She returned there for four consecutive summers, where she created a bust of the château owner's granddaughter, *The Little Lady*. At the Salon des artistes français in 1887, Camille Claudel exhibited *Young Roman* and *Girl with a Sheaf* (kept at the Rodin Museum, posthumously cast at the Camille Claudel Museum). From 1888, Rodin rented the Folie-Neubourg at Clos-Payen, 68 boulevard d'Italie, to work alone with Camille Claudel. In January, she moved to 113, boulevard d'Italie (now boulevard Auguste-Blanqui), almost opposite. In 1890, Auguste Rodin co-founded the Société nationale des Beaux-Arts to fight "against softened art that is devoid of ideas". The Society organized its own Salon, of which Camille Claudel became a member. In 1892, she exhibited her *Auguste Rodin*. The same year, she rented an apartment at 11, avenue de La Bourdonnais, near Auguste Rodin's studio at the Dépôt des marbres on rue de l'Université, but kept her studio on boulevard d'Italie. Gradually, the two sculptors began to lose touch with one another, both romantically and professionally. Nevertheless, in the years that followed, Rodin discreetly continued to support Claudel both artistically and financially.

1893-1908: The years of solitary creation

"[...] I have a lot of new ideas that you'd really like [...]. I really enjoy working [...]. You can see that it's not Rodin at all [...]." These few sentences from Camille Claudel's letter to her brother in December 1893 reveal the state of mind that governed her from then on.



Camille Claudel beside the plaster cast of *Perseus and the Gorgon* in her studio on Quai Bourbon, circa 1902 © City of Paris, Marguerite Durand Library

Separation from Rodin

In the 1890s, exasperated by critics who constantly compared her work to Rodin's, Claudel sought resolutely personal, modern aesthetics. The *Croquis d'après nature* are the culmination of these reflections: *Women Chatting*, *The Wave*, *Fireside Dream*... Despite their abundance, as attested by contemporary sources, very few of these small sculptures have survived. Some were probably destroyed by the artist in moments of distress. Depicting scenes from everyday life, they are notably influenced by Japanese art, which the artist discovered at the 1889 World's Fair and in the collections of Parisian art lovers. In 1893, the sculptor exhibited two major works at the Salon de la Société nationale des Beaux-Arts: *The Waltz* and *Clotho*. That same year, Paul Claudel embarked on a diplomatic career as vice-consul in New York. Paul's distancing coincided with the beginning of her separation from Rodin, and in the years that followed, she strove to mobilize other supporters to promote her work.

Independence

In 1895, Camille Claudel received two commissions for major works: in January, *Clotho* in marble following the banquet given in honour of Puvis de Chavannes, and then, in July, her first commission from the French State: *Age of Maturity*. Inspector Dayot's reports and the plaster cast conserved in the Rodin museum enable us to follow the stages in the development of this sculpture. In the final analysis, the French State failed to fulfil its order for obscure reasons. As for *Clotho*, the marble sculpture strangely disappeared from the Musée du Luxembourg. In 1896, Camille Claudel made two important encounters: Mathias Morhardt, editor of the newspaper *Le Temps*, and the Countess de Maigret, who was her main patron until 1905. She commissioned her to create *Perseus and the Gorgon*, her only monumental marble sculpture. In March 1898, Morhardt published the first biography of the artist in *Le Mercure de France*. She asked the journalist to convince Rodin not to visit her again, to prove that he did not interfere in the creation of her works, and she broke with him once and for all, moving to a studio at 63, rue de Turenne and, shortly afterwards, quai de Bourbon.



Camille Claudel, *Age of Maturity*, 1890-1907, bronze. Purchased from Reine-Marie Paris de La Chapelle, 2008 © Marco Illuminati

"Camille Claudel, sculptress "

In August 1905, Camille and Paul Claudel stayed together in the Pyrenees. Paul published the article "Camille Claudel, sculptress" in the newspaper *L'Occident*, and Camille created her *Paul Claudel at Age 37*, the artist's last truly original work. The sculptor exhibited at both the Salon des artistes français (*Vertumnus and Pomona*, marble; *The Siren*, bronze) and the Salon d'automne (*Abandonment*, bronze). Then, in December, Eugène Blot devoted an exhibition to her in his gallery. He contributed to dissemination of her work by producing bronze editions of works such as *The Imploring Woman*, *Fortune*, *The Siren*, *Abandonment*, *The Waltz* and *Women Chatting*... These bronzes formed part of the gallery's permanent collection and were exhibited regularly in group events. During the evening following the inauguration in December 1905, Claudel lost her temper and her behaviour caused a scandal. Her violent attitude and shocking demonstrations alienated those who had remained her friends. In 1906, the artist received a final commission from the Beaux-Arts department, *Wounded Niobid* (bronze deposited in the Musée des Beaux-Arts de Poitiers), for which she reused the female figure of *Sakountala*. The following year, through Eugène Blot, the French State purchased a bronze version of *Abandonment* (now in the Cambrai Museum).



Camille Claudel, *Paul Claudel at Age 37*, 1905-1913, bronze. Purchase from the model's descendants with support from the French State (Fonds national du patrimoine), 2016 © Marco Illuminati

1909-1943: The years of confinement

Attacks of delusional paranoia, centred on "Rodin's gang", affected Camille Claudel's creativity to the point of drying it up. On March 10, 1913, she was committed for the rest of her life.



William Elborne, Camille Claudel in Montfavet, 1929 © Anne Schaefer

Destructions

From 1911 onwards, Camille Claudel's physical and mental health became really worrying. She stopped sculpting, and led a miserable life, barricaded in her home, convinced that "Rodin's gang" was persecuting her. She destroyed some of her works, as evidenced by a letter written around 1912 to her cousin Henriette Thierry: "When I received your letter of announcement, I was so angry that I took all my wax figures, threw them into the fire, made a nice blaze, warmed my feet in the glow of the fire, that's what I do when something unpleasant happens to me, I take my hammer and smash a male figure.[...] The great statue closely followed the unfortunate fate of its little wax sisters, as Henri's death was followed a few days later by another piece of bad news [...]. So many other executions took place immediately afterwards, and a heap of plaster accumulated in the middle of my workshop, a veritable human sacrifice."

1913: Internment

On March 3, 1913, Louis-Prosper Claudel died in Villeneuve-sur-Fère. Unaware of his death, Camille Claudel did not attend the funeral of her father, who had always shown her love and protection. On March 7, noting the artist's delusional psychosis, Dr. Michaux drew up a certificate of internment, and on March 10 she was committed to the Ville-Evrard hospital outside Paris. The procedure used was that of "voluntary placement" requested by her mother. Camille Claudel was 48. Because of the war, Camille Claudel was transferred to the Montdevergues asylum in Montfavet, Vaucluse département, in September 1914. She did not sculpt, nor did she receive any visits from her mother, who died in 1929, or her sister, who died in 1935. Her brother Paul, detained abroad by his diplomatic duties, came to see her a dozen times. In 1929, her old friend Jessie Lipscomb and her husband visited her on a trip to the Continent. The meeting is immortalized in a photograph. Camille Claudel died on October 19, 1943 at the age of seventy-eight. Her brother paid her a final visit on September 21. She was buried in the Montfavet cemetery, and then her remains were transferred to the ossuary ten years later.



Pavillon Bearn, Ville-Evrard © Camille Claudel Museum

Slow recognition

In 1914, as Auguste Rodin was preparing to set up his museum in the Hôtel Biron, Mathias Morhardt suggested he reserve a room for works by Camille Claudel. Rodin approved the initiative, but Paul Claudel was categorically opposed. Rodin died on November 17, 1917. Between 1934 and 1938, works by Camille Claudel were exhibited at the Salon des femmes artistes modernes (*The Imploring Woman*, *The Waltz*, *Auguste Rodin*). In 1949, against all expectations, Paul Claudel asked the Rodin Museum to organize a retrospective of his sister's work. A close collaboration was established between Cécile Goldscheider and the poet, author of the catalogue preface, "Ma sœur Camille", in which he provides a study of the work and an intimate portrait of the artist. The retrospective opened on November 16, 1951. In 1952, Paul Claudel donated four essential works to the Rodin Museum: the two versions of *Age of Maturity*, *Vertumnus and Pomona* and *Clotho*. With the exception of that exhibition, Camille Claudel fell into deep oblivion for several decades. It was not until the 1980s that the slow recognition of her work began, thanks to the work of art historians, culminating in the opening of the Camille Claudel Museum in Nogent-sur-Seine in March 2017.



Catalog Camille Claudel, Rodin museum, 1951, with a reproduction of *The Thought* by Auguste Rodin.

Cécile Bertran, Museum Director _____



Cécile Bertran © Camille Claudel Museum

Art historian Cécile Bertran trained at the École du Louvre and the University of Paris IV, specializing in the 19th century and early 20th century. She began her career as a researcher at the French Ministry of Culture, where she was responsible for the protection of historic monuments in three regions (Île-de-France, Lorraine and Rhône-Alpes).

Cécile Bertran was appointed curator of the Cagnes-sur-Mer museums, where she led the renovation of the Renoir museum, adding to and showcasing the Renoir-Guino sculpture collection. She has worked on the history of the Collettes estate and the house the artist built there, and took her first steps in the Aube département by joining the scientific committee of the project to restore the Renoir house in Essoyes. At the same time, Cécile Bertran has contributed to the enhancement of the Château Grimaldi by presenting artists who lived in Cagnes in the 20th century (exhibitions dedicated to Atout Klein in 2015 and Willy Maywald in 2016), while involving today's artists in the life of the château (Art maintenant collective) and welcoming key artists from the Côte d'Azur scene (Nicolas Rubinstein in 2015 and Armand Scholtès in 2016).

In October 2016, Cécile Bertran took over from Françoise Magny as director of the Camille Claudel Museum in Nogent-sur-Seine, organizing its opening in March 2017. She curated the exhibitions *Camille Claudel, Paul Claudel: Dreams and Life* (2018), *The Sculptors of Work: Meunier, Dalou, Rodin...* (2020), *Fabienne Verdier: Alchemy of a stained glass window* (2022), *From pen to chisel: Camille Claudel's correspondence* (2023).

With the support of the town council, Cécile Bertran is pursuing a policy of acquisitions aimed at expanding the Camille Claudel collection (including the pastel of *Louise Claudel, Young Roman, The Imploring Woman*) and, more broadly, the collection of late 19th century sculpture (Paul Dubois notebooks, Raoul Larche collection, etc.).





Past exhibitions _____

From Pen to Chisel: Camille Claudel's Correspondence

September 16, 2023 - January 07, 2024

To celebrate the acquisition of six letters written by Camille Claudel to Eugène Blot, the museum presented some fifteen of the artist's letters in its permanent collections. Exhibited alongside the sculptures, these writings shed light on the genesis and reception of the works, and highlight Camille Claudel's supporters: publisher Eugène Blot, sculptor Auguste Rodin and art critics Mathias Morhardt and Gustave Geffroy. Beyond the valuable information these letters provided on the works, they embodied Camille Claudel, who shared her enthusiasms, doubts and torments with her correspondents.

Fabienne Verdier: Alchemy of a Stained Glass Window

April 2, 2022 - September 26, 2022

Six years after creating the stained glass windows in the choir of Saint-Laurent church, painter Fabienne Verdier returned to Nogent-sur-Seine for an unprecedented exhibition open to the city. She showed how her collaboration with stained glass specialist Flavie Serrière Vincent-Petit enabled her to appropriate this new medium, drawing on the history of stained glass in the Champagne region. They used the emblematic technique of silver yellow and grisaille, adapted to contemporary aesthetics and the bay format of a 15th century church.

The Sculptors of Work: Meunier, Dalou, Rodin...

September 26, 2020 - September 12, 2021

Around 1880, the theme of work invaded the artistic field. Sculptors such as Constantin Meunier, Jules Dalou and Auguste Rodin depicted various trades, with their gestures, tools and particular clothing, to glorify work, or, on the contrary, to denounce the drift suffered by the working class. In this exhibition, the Camille Claudel Museum has given pride of place to the "sculptors of work", presenting 150 works from 23 different institutions in France and Belgium.

Back in Time

June 22, 2019 - October 06, 2019

For this exhibition, the Camille Claudel Museum proposed a journey through modern and contemporary art in its permanent and temporary galleries. The main theme of the tour was the museum's collection, featuring sculptures by Alfred Boucher, Antoine Bourdelle, Camille Claudel, Paul Dubois and Auguste Rodin. The aim of the exhibition was to continue this momentum into the 20th and 21st centuries, and it sought to tell a different story of the collection through encounters with artists, works and thoughts from one era to the other. A look back in time, from the contemporary period to the 19th century, inviting us to discover the works in a different light.

Camille Claudel, Paul Claudel: Dreams and Life

September 29, 2018 - January 13, 2019

To mark the 150th anniversary of the birth of the man of letters Paul Claudel, the Camille Claudel Museum set out to explore the close intellectual and artistic relationship between Camille Claudel and her brother. *Camille Claudel, Paul Claudel: Dreams and Life* highlighted the close ties between them from childhood and throughout their lives, as well as the way in which their intellectual exchanges were reflected in their respective works.

2024 exhibitions_____

In connection with the commemoration of the 160th anniversary of Camille Claudel's birth, two exhibitions are to be presented in 2024. The first focuses on the sculptor Alfred Boucher, Camille Claudel's first teacher, evoking his studio and the rich collection he donated to the Nogent-sur-Seine museum. The second focuses on an emblematic work by Camille Claudel, *Sakountala*, a monumental group, inspired by a Hindu myth, that spanned her entire career.



Alfred Boucher's studio in Paris, after 1902
© Camille Claudel Museum

Alfred Boucher, from studio to museum

March 30, 2024 - July 28, 2024

Alfred Boucher, a renowned artist showered with honours and commissions in his day, is largely unknown today. The exhibition *Alfred Boucher, de l'atelier au musée* pays tribute to the sculptor who was Camille Claudel's first teacher, as well as a collector and philanthropist. The exhibition brings together some 130 works - sculptures, paintings, drawings and ceramics - that Alfred Boucher donated to the town of Nogent-sur-Seine at the dawn of the 20th century, a collection taken from the museum's reserves and entirely restored for the occasion. Inviting visitors to immerse themselves in the intimacy of Boucher's studio, the scenography is freely inspired by the jumble that reigned there, known thanks to a series of stereoscopic photographs.



Camille Claudel sculpting *Vertumnus and Pomona*, circa 1903.

Camille Claudel: about *Sakountala*

September 14, 2024 - January 12, 2025

To mark the 160th anniversary of Camille Claudel's birth, the museum honours the artist through one of her major works: *Sakountala*. This sculpture, the only one to win her an award at the Salon, provides a thread for tracing the artist's career, based in particular on the variations she proposed, under different titles and in various formats and materials: from *Abandonment* to *Wounded Niobid* via *Vertumnus and Pomona*. The exhibition looks back at the work's patient development and the turbulent history of its reception, as well as the choice of the myth from ancient Indian literature, in vogue in the 19th century, as the source of the strength and originality seen in *Sakountala*.

The Camille Claudel Museum pursues a policy of acquisitions designed to enhance the Camille Claudel collection (including the pastel of *Louise Claudel*, *Young Roman*, *The Imploring Woman*), as well as the broader collection of late 19th-century sculpture (Paul Dubois' sketchbooks, Raoul Larche collection, etc.). *Volubilis*, a large-format marble depicting a female nude seated on a rock strewn with flowers, was thus added to the Alfred Boucher collection. In addition, the municipality of Coubron has transferred to Nogent-sur-Seine a group of twenty-two works by Raoul Larche, a contemporary of Camille Claudel's, with a strong Art Nouveau influence. *Volubilis* and two of Raoul Larche's sculptures (*Joan of Arc warrior* and *The Evening of Life*) have been restored and are now on display in the museum galleries.

2022: *Volubilis*, by Alfred Boucher

In 2022, a major work by Alfred Boucher joined the collections of the Camille Claudel Museum: *Volubilis*. Following the resounding success of this subject at the 1896 Salon, the sculptor continued to use it in a variety of materials, shapes and sizes. The 1.20-meter-high marble, acquired for the museum from the London gallery Bowman Sculpture, is one of the finest examples. This major acquisition completes the museum's reference collection of works by Alfred Boucher (now comprising 223 objects).

Volubilis depicts a female nude seated on a rock dotted with plants and flowers in relief, her legs draped in fabric. The pose is extremely graceful, the tilt of the head balances the twist of the knees and, despite the almost closed eyes, the viewer is drawn to following the gaze, led by the line of the left arm to the morning glory flower in her hand. Reflecting Alfred Boucher's style, this nude is a blend of idealization and naturalism: idealization of the smooth nude in polished marble, enhanced by the rough aspect of the rock and the suppleness of the drapery; naturalism of the tendons that stand out in the twisting neck, and that of certain bones visible under the skin, which give life to the body.

Volubilis was acquired by the Municipality of Nogent-sur-Seine with the support of the French State (Fonds national du patrimoine), the Grand Est Region (Fonds régional d'acquisition pour les musées), the Aube Département, the Friends of the Camille Claudel Museum and Jean-Eudes Maccagno.



Alfred Boucher, *Volubilis*, circa 1897, marble
© Bowman sculpture

2021: *The Imploring Woman*, by Camille Claudel

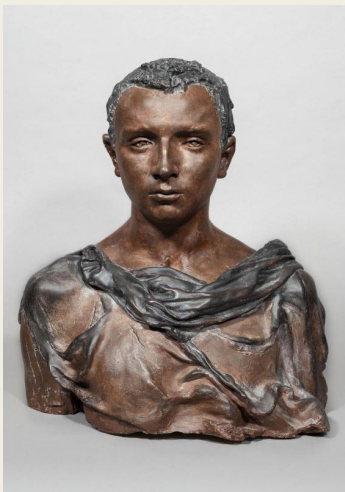
Dated circa 1895, this patinated plaster is the only version of the work known to date. Its title, *The Imploring Woman*, refers to the myth of Psyche, who, after lighting a lamp to find out the identity of her lover despite being forbidden to do so, sees Cupid fly away forever.

This is actually an early version of the kneeling figure from *Age of Maturity*, already observing the beautiful forward movement, knees offset and arms outstretched. The subtle anatomical treatment of the final work, with its prominent bones and tendons and rounded belly, is recognizable, but the shapes are softer. The astonishing hair, although only partially preserved, is reminiscent of the marble lace headdresses in *Clotho* and *The Little Lady* in Roubaix.

The Imploring Woman was acquired by the Municipality of Nogent-sur-Seine with the help of the French State (Fonds national du patrimoine), the Grand Est Region (Fonds régional d'acquisition pour les musées), the Aube Département, the Friends of the Camille Claudel Museum and Jean-Eudes Maccagno.



Camille Claudel, *The Imploring Woman*,
circa 1895, patinated plaster © Abril M.



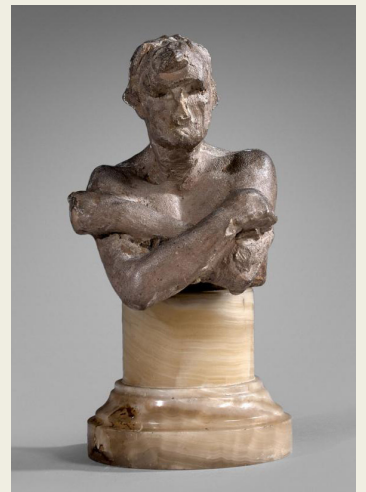
Camille Claudel, *Young Roman*, circa 1884, patinated plaster © Marco Illuminati



Camille Claudel, *Louise Claudel*, circa 1887, pastel © Christian Moutarde



Camille Claudel, *Old Blind Person Singing*, 1894, plaster © Christian Moutarde



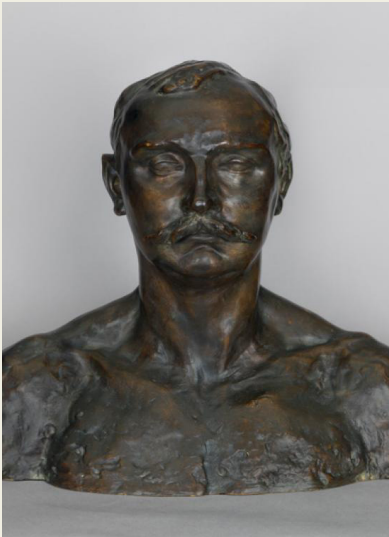
Camille Claudel, *Man With Arms Crossed*, 1885, terracotta © Christian Moutarde

2017: Four works by Camille Claudel

In the year of its opening, the museum's public and private partners rallied round during the auction of the last group of works still owned by the artist's descendants. Four major works have thus enriched the museum's collections: *Young Roman*, *Louise Claudel*, *Old Blind Person Singing* and *Man With Arms Crossed*

The polychrome bust of Paul Claudel, entitled *Young Roman*, is a masterly portrait, one of the artist's most powerful works. The portrait drawing of the artist's sister Louise, an equally exceptional acquisition, bears witness to a style and mastery reminiscent of the work of Manet or Toulouse-Lautrec. Finally, *Man With Arms Crossed*, a small terracotta figure, is part of the sequence devoted to work in Rodin's studio, while *Old Blind Person Singing* completes the major theme of representation of the aging face and body.

Portrait de Louise Claudel, *Old Blind Person Singing* and *Man With Arms Crossed* were acquired by the Municipality of Nogent-sur-Seine with the support of the Nogent-sur-Seine EDF power plant, the Gaget company, the Lenoir et associés firm of architects, the Prieur et associés firm, the ANAU agency, the Roussey company and the Friends of the Camille Claudel Museum association. *Young Roman* was acquired by the Aube Département Council to be exhibited at the Camille Claudel Museum.



Camille Claudel, *Paul Claudel at Age 37*, 1905-1913, bronze © Marco Illuminati

2016: *Paul Claudel at Age 37*

This bronze, the copy that belonged to Paul Claudel, is an exceptional testimony to the later part of Camille Claudel's career and the bond between her and her brother.

In 1905, Paul Claudel returned from China, where he had been Viceconsul of Fou-Tchéou. He started to write *Break of Noon*, a drama inspired by his break-up with Rosalie Vecht. For her part, Camille suffered from the consequences of her break-up with Rodin and the lack of orders, which put her in a difficult financial situation. They met in the Pyrenees and they made a portrait of each other: Paul Claudel wrote "Camille Claudel statuaire", a text that was to be published in *L'Occident* and helped to publicize his sister's work. Camille modelled a head study that was to become the *Paul Claudel at Age 37*.

The typology of this Italian-style bust is associated with smooth eyes, a hieratic pose and the choice of nudity. The sensitive modelling gives expression to the writer's inner strength. With this work, Camille Claudel fully embraced the return to order that characterized sculpture in the first third of the 20th century, when modernity was embodied in simplified forms and a certain classicism.

Paul Claudel at Age 37 was acquired by the Municipality of Nogent-sur-Seine, with the support of the French State (Fonds national du patrimoine).



Page from Paul Dubois' sketchbooks
© Camille Claudel museum

2016: 30 sketchbooks made by Paul Dubois

Born in Nogent-sur-Seine in 1829, Paul Dubois, along with Alfred Boucher, was behind the creation of the Dubois-Boucher Museum in 1902. He was also one of the most important sculptors of his time, director of the École Nationale des Beaux-Arts for twenty-seven years, and showered with honours and public commissions.

Although Paul Dubois drew extensively in order to study his sources and create his sculptures, the Camille Claudel Museum only had one drawing. This gap was filled thanks to the acquisition of a set of thirty sketchbooks at the sale dispersed at Drouot on October 28, 2016 by the Millon auction house. These include sketchbooks documenting the artist's stay in Italy, crucial to understanding his evolution towards the neo-Florentine movement, as well as entire sketchbooks dedicated to preparatory studies for sculptures exhibited in the museum (*Monument to Joan of Arc*, *Saint John the Baptist*, *Birth of Eve*). Through the example of Paul Dubois, these sketchbooks add to our knowledge of the sculptural elaboration process.

The 30 sketchbooks by Paul Dubois were acquired by the Municipality of Nogent-sur-Seine, with the support of the regional museum acquisition fund (State and Grand Est Region).

Donations _____

The Camille Claudel Museum's collections are regularly enriched thanks to the generosity of private individuals who donate works of art, in particular the collection of bronze editions. In particular, a number of donations have enabled us to bring to light artists who were as yet under-represented in our collections, despite their importance in the sculpture of the period. Jean-Eudes Maccagno thus donated a gilded bronze of *The Dance* by Ernest Carrier-Belleuse, which is placed in the room dedicated to publishing, and evokes Auguste Rodin's youth and his work in his studio, while echoing the theme of dance, presented in another room. More recently, Georges Carantino donated a small bronze *The Embroiderer* from the first work that brought Jules Dalou, one of the greatest French sculptors of the late 19th century, into the public eye.



Jules Dalou, *The Embroiderer*, model made in 1870, edition after 1907, bronze © Camille Claudel museum



Ernest Carrier-Belleuse, *The Dance*, before 1868, gilded bronze © Christian Moutarde



Patrons

Anyone can undertake to support the museum: individuals, self-employed entrepreneurs, small businesses, medium-sized companies and large corporations. Becoming a patron of the Camille Claudel Museum enables participation in local life, investing in new projects to give greater meaning to your business and promoting access to culture for large numbers of people. Each patron is free to support the museum on a one-off or long-term basis, and choose the projects that suit them best. These can take many forms: acquisition or restoration of a work of art, organization of a temporary exhibition, hosting artists in residence, or organization of cultural events (tours, workshops, lectures, live performances, etc.).

The commitment of each patron also has an impact beyond the walls of the museum, helping to make it better known to the general public, while contributing to its influence and vitality, and spreading the image of a supportive and dynamic region. Three forms of support are possible: financial sponsorship, sponsorship of skills or sponsorship in kind.

Projects supported

Many patrons contribute to the Camille Claudel Museum's reputation. A glimpse through a few past and ongoing projects:



Accessibility Week

Each year, thanks to the support of our sponsors, we organize a week dedicated to accessibility for people with disabilities. Three key events punctuate the week: visits adapted to different types of disability, a professional day to encourage exchanges between cultural and medico-social structures, and a weekend to bring together all publics, whether disabled or not, around a varied program.



© Abril M. Barruecos

Creation of a multisensory device

In 2018, the Ecureuil & Solidarité endowment fund set up by Caisse d'Epargne Lorraine Champagne-Ardenne helped to create a mediation tool: the multisensory device. Intended for all audiences, it is designed to help visitors understand the different stages in creation of a sculpture, using tactile models, images and audio extracts.



Volubilis © Bowman sculpture London (detail)

Enhancing collections

For its acquisition projects, the Camille Claudel museum is supported by a number of players, first and foremost the Municipality of Nogent-sur-Seine, to which it reports. It also enjoys public support from the French State, the Grand Est Region and the Aube département. The private sector also provides financial support (for example, the EDF power plant, the Gaget company, the Lenoir et associés firm of architects, the Prieur et associés firm, the ANAU agency, the Roussey company, etc.), as do the Friends of the Museum and commitments made by private individuals.





A museum in the heart of Nogent-sur-Seine _____

A town with a rich cultural and natural heritage, Nogent-sur-Seine is home not only to the Camille Claudel museum, but also to a number of striking monuments and landscapes. A sub-prefecture of the Aube *département*, the town is located on the borders of the Brie and Champagne regions, 100 km southeast of Paris and 55 km northwest of Troyes, and it has a population of 6,000. Nogent's revitalized river port and diversified industrial base (agro-industry, nuclear power, mechanical engineering, paper mills, logistics) contribute to the region's dynamism, with crafts and commerce playing a key role.



© Didier Guy

A 19th-century atmosphere

A stroll along the river and the banks of the Île Olive immerses you in the 19th-century atmosphere that is a key element of the city's charm. Here, you can discover the beautiful mansions that were home to such illustrious figures as Louis XIV and Napoleon I. Camille Claudel and her brother Paul lived here in their youth, but other artists have also left their mark on the town of Nogent: Marius Ramus, Paul Dubois and Alfred Boucher. Gustave Flaubert (1821-1880) also spent time here as a child, and made it an important part of his life and work. His novel, *Sentimental Education* is set in Nogent-sur-Seine, with its landscapes, monuments and inhabitants. An urban tour of Nogent's heritage focuses on the monuments and buildings that the writer knew or described in his novel.



An outstanding cultural and natural heritage

A number of monuments stand out in the Nogent landscape, such as Saint-Laurent church, built in several stages in the 15th and 16th centuries. It houses a rich collection of paintings, including *St. Jerome in the Wilderness* by Guerchin, sculptures by Ramus, Dubois and Boucher, and stained-glass windows from various periods, including two contemporary works by Fabienne Verdier and Flavie Serrière Vincent-Petit. The mills, documented since 1862, have also accompanied the town's development. Ravaged by fire, they were rebuilt in 1908 and today house the offices of a cereal company. Listed as a historic monument, the 16th-century timber-framed Henri IV pavilion is one of the municipality's most picturesque landmarks. Legend has it that the hunting lodge was once home to Henri IV and his mistress Gabrielle d'Estrées. Now an exhibition space, it welcomes the creations of local artists during the summer months. Other noteworthy features include the small Italian-style theatre, the superb Monteuil lake, now a living laboratory for the flood-plain wetlands of the upper Seine valley, and Île Olive and its generous arboretum.



© Provins Tourist Information Center

Medieval town of Provins

During the 12th and 13th centuries, Provins is at the height of its fame thanks to the famous Trade Fairs of Champagne. In December 2001, eight centuries later, Provins has been inscribed on the UNESCO's World Heritage List and is nowadays a real showcase of medieval architecture: ramparts, donjon, churches, underground galleries... animated all year long with guided tours, medieval shows and great events to take you back to the Middle Ages!



© Olivier Drouard

The Château de La Motte-Tilly

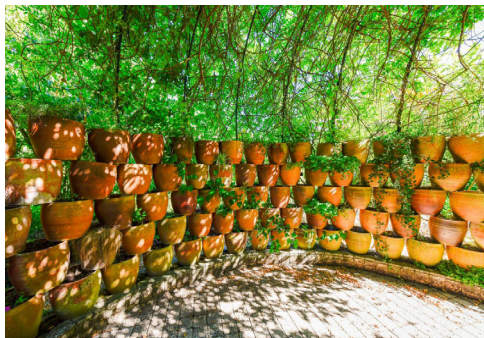
Head for the Age of Enlightenment! This elegant building, fully furnished with period furniture and surrounded by formal gardens, was built in 1754 for Abbé Terray, minister of King Louis XV. Now open to the public, this château will transport you back to the 18th century for the duration of your visit.



© Olivier Drouard

Stroll through the Champagne vineyards

Tour of wine presses and cellars, wine tasting sessions and opportunities to meet the winegrowers... The Camille Claudel Museum is less than twenty minutes from the Champagne vineyards. Five Champagne growers open their doors to visitors in the charming village of Villenauxe-la-Grande: an opportunity to unlock the secrets of one of the world's most prestigious wines.



© Olivier Drouard

The botanical garden of Marnay-sur-Seine

The botanical garden of Marnay-sur-Seine is a fascinating living museum of plants and a magnificent conservatory of biodiversity. It invites you to stroll along a trail of some twenty themes: the path of evolution, the rose gardens, medicinal plants, condiment plants, the vegetable garden, the shaded garden, the conservatory garden, the ornamental garden, the living wall...





Practical information _____

Getting to the museum

Nogent-sur-Seine is located near Paris, in the Champagne region.

Musée Camille Claudel
10 rue Gustave Flaubert
10 400 Nogent-sur-Seine - Aube - France

Getting to the museum from Paris

By train: from Gare de l'Est station, one-hour journey, then a 10-minute walk to the museum

By road: 1 hour and 20 minutes via route nationale 4 or the A5 expressway (exit 18) and departmental road D231

Summer opening hours

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

Winter schedule

November 1st to March 31st
Wednesday to Sunday, 10 a.m. to 5 p.m.
Closed on Mondays and Tuesdays
Groups welcomed by reservation on Tuesdays

Closing

Closed on the following public holidays:
January 1st, May 1st, November 1st
and December 25th.

The museum is open to the public on other public holidays, in accordance with the usual opening days and hours.

Closes at 4 p.m. on December 24th and 31st.
Ticket office closes half an hour before museum closing time.

Website and reservations

museecamilleclaudel.fr
Booking: +33 (0) 325 247634
reservation@museecamilleclaudel.fr

Rates

Full price
€8 outside exhibition periods
€10 during exhibition periods

Reduced rate
(large family cardholders and seniors over 60)
€4.50 outside exhibition periods
€6 during exhibition periods

Free
Students and young people under 26,
museum scientific staff with ICOM or press
cards, job seekers, disabled war veterans
and their escorts, disabled visitors and their
escorts.
The first Sunday of the month for individuals.

Annual season ticket: €15

**Combined ticket with Château
de la Motte-Tilly: €12**



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