



Clodion, Mythological Allegory Of The Nereids.

1 200 EUR



Signature : Claude Michel Dit CLODION

Period : 19th century

Condition : Très bon état

Material : Bronze

Width : à la plaque 50.3cm - au cadre 65.1cm

Height : à la plaque 33.6cm - au cadre 48cm.

Depth : au cadre 5.8cm

Description

Decorative relief, allegory of the Nereids by CLODION; two Nereids, beautiful young women who protect sailors and fishermen, come to the aid of men in distress at sea. To give thanks to the Nereids, one of the sailors delivers his offerings dedicated to the daughters of Nereus. Finely carved, highly offset bas-relief signed lower left by Clodion. Our relief is presented in a pinewood frame, keyed and gilded, 5.8cm deep, to harmoniously include the amplitude of the three-dimensional relief carving technique. Dimension width 50.3cm - height 33.6cm to frame 65.1cm - height 48cm. Claude Michel, called Clodion, born on December 20, 1738 in Nancy, died on March 29, 1814 in Paris, nephew of the Adams, pupil of Pigalle and son-in-law of the sculptor Pajou, he had stayed in

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Italy for nine years where he discovered the Roman and Hellenistic terra cottas in the excavations of Pompeii. From then on, ancient art inspired Clodion who specialized in terracotta, ceramic sculpture and decorative bas-relief. He was one of the most representative French sculptors who worked in the *racaille* style. During the reign of Louis XVI, Clodion carried out important commissions with different relief techniques and sculptures in the round. He practiced bronze casting and firing in terra cotta and excelled in casting mythological and allegorical figures, such as groups of dancers, nymphs, satyrs and bacchantes intertwined or dancers in terra cotta. Clodion also left behind examples of his mastery of marble work in which he was also a recognized expert.

In 1755, Clodion went to Paris and entered the workshop of the sculptor Lambert-Sigisbert Adam, his uncle. After his uncle's death, he became a student of J.B. Pigalle. In 1759, he won the grand prize of sculpture of the Royal Academy of Painting and Sculpture and in 1761, he received the first silver medal for the studies of his models. He left for Italy in 1762 and shared a studio with Jean-Antoine Houdon. Member of the French Academy in Rome, he quickly succeeded. He made marbles for Empress Catherine II and for the Duke of La Rochefoucauld. In 1771, Clodion returned to Paris and was extremely successful. He exhibited regularly at the Salon. He collaborated with the architect Brongniart between 1775 and 1782 to realize the stone decoration of the financial hotel Bouret de Vézelayet and the facade of the Capuchin convent. He also realized the decoration of the bathroom of the hotel of Besenval. The artist, one of the references of monumental sculpture at the beginning of the reign of Louis XVI, made for the king a statue of Montesquieu that was intended for the Grand Gallery of the Louvre. The marble statue was exhibited at the Salon in 1783. He worked on

public monuments in Paris, such as the execution of the marble relief

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