



## Caress Of Love - Albert-ernest Carrier-belleuse (1824-1887)



13 000 EUR

Signature : Carrier-Belleuse

Period : 19th century

Condition : Très bon état

Material : Bronze

Height : 93 cm

### Description

Bronze group  
sculpture with a nuanced dark brown patina  
Signed on the back "A. Carrier-Belleuse"  
Reposing on  
its original red griotte marble base

France  
circa 1870

height of the bronze 87 cm  
total height  
with the base 93 cm  
width 35 cm  
depth 30 cm

our web catalog link  
: <https://galerietourbillon.com/carrier-belleuse-alb>

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Biography :

Albert-Ernest Carrier de Belleuse known as  
Carrier-Belleuse (1824-1887)

was one of the most prolific artists of the century  
and had the greatest

successes under the Second Empire, enjoying the  
personal support of Napoleon

III. His work was greatly influenced by the style  
of the Italian Renaissance

and that of the 18th century, which he helped to  
bring up to date.

In 1837, the young Carrier-Belleuse apprenticed  
in the workshop of the  
engraver Bauchery. He was admitted soon after to  
the goldsmith Jacques Henri

Fauconnier. Through François Arago, he met the  
sculptor David d'Angers who

facilitated his admission to the School of Fine  
Arts. Carrier-Belleuse entered

it in 1840. Noted for his skill by the great bronze  
companies in Paris such as

Barbedienne and Denière, he soon received  
numerous orders for models for candelabras,  
pendulums, fittings for fireplaces, etc. In 1848,

probably at the initiative of

François Arago, who became head of state, he  
received his first public order

for a small statue of "Mademoiselle Rachel  
singing La Marseillaise".

In 1851, he appeared for the first time at the  
Salon of French Artists, where

he presented two bronze medallions. From 1851  
to 1855, Carrier-Belleuse stayed

in England, in Stoke-on-Trent where he served as  
director of the modeling and

drawing school of the Minton house, a large  
porcelain manufacturer.

Back in France, Carrier-Belleuse moved to Paris  
in a large workshop located 15

rue de la Tour d'Auvergne. From 1857, he made regular sendings to the Salon and became famous thanks to the success of large marbles, such as the "Bacchante" exhibited at the Salon in 1863, and acquired by Napoleon III, "Angelica" (1866) or even "Hebe asleep" (1869). At the Salon of 1867, his group entitled "Messiah" earned him the medal of honor of sculpture.

It was acquired by the State to adorn the Chapel of the Virgin in the Saint-Vincent-de-Paul church.

Carrier-Belleuse acquired a great reputation in parallel for his terracotta busts which, in many respects, recall those of 18th century artists. He made portraits of a large number of celebrities of his time. He produced, among others, the busts of Napoleon III, Renan, Thiers, Grévy, Arago, Marguerite Bellanger, Théophile Gautier, Honoré Daumier, Delacroix, Hortense Schneider, Réjane... He also modelled numerous busts of mythological inspiration and historical and artistic portraits like Marie Stuart, Shakespeare or even Mozart.

Carrier-Belleuse used and trained in his workshop in the rue de la Tour d'Auvergne many young talented artists such as Alexandre Falguière, Jules Desbois, Eugène Delaplanche, Jules Dalou or Joseph Chéret; but he was best known for having been the master of Auguste Rodin who entered his studio as a practitioner in 1864.

Carrier-Belleuse devoted himself a lot to decorative sculpture. He contributed to the decorations of many important buildings. We owe him in particular the caryatids of the Renaissance theater

in Paris, the pediment of the main entrance to the Banque de France, the stucco ceilings of the Lesdiguières and La Trémoille pavilions at the Louvre Palace, the frieze of the Palais de la Bourse in Brussels, or the decoration of the Hôtel de la Païva on the Champs-Élysées in Paris. He also received State commissions for monuments: that of Jean-Jacques Rousseau in Montmorency, of Alexandre Dumas, in Villers-Cotterêts, of Masséna in Nice. Abroad, he produced the equestrian statue of Michael the brave in Bucharest and the tomb of José de San Martín in Buenos Aires.

In 1873, Carrier-Belleuse took part in the construction of the Paris Opera house, directed by his friend Charles Garnier. He created the two monumental torchiers flanking the grand staircase in the main hall and the caryatids of the chimney of the grand foyer. In 1875, he was appointed director of works of art at the Porcelain Manufacture de Sèvres. He imprinted on it a very modern impulse which manifested itself in the creation of a complete range of vases.