



Bust Of A Young Woman Wearing A Tiara - Albert-ernest Carrier-belleuse (1824-1887)



8 500 EUR

Signature : Carrier-Belleuse

Period : 19th century

Condition : Très bon état

Material : Bronze

Height : 58,5 cm

Description

Sculpture in bronze
with a nuanced dark brown patina
signed on the shoulder "A. Carrier Belleuse"
cast by "Jules Graux fondeur" (with the
foundry mark)
reposing on an onyx base

France
circa 1870

height of the
bronze 55 cm
total height
with the base 58,5 cm
width 29 cm
depth 18 cm

Dealer

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: <https://galerietourbillon.com/carrier-belleuse-albert-ernest-buste-de-jeune-femme-au-diademe/>
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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 torchieres 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.