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



9 500 EUR

Signature : Carrier-Belleuse

Period : 19th century

Condition : Très bon état

Material : Marble

Height : 68,5 cm

### Description

Carved group in white Carrara marble signed "A. Carrier" and dated "1868" France 1868 height 68.5 cm width 25 cm prof. 19 cm link to our web catalog: [https://galerietourbillon.com/carrier-belleuse-albert-ernest-allegorie-de-lamour/Galerie\\_Tourbillon](https://galerietourbillon.com/carrier-belleuse-albert-ernest-allegorie-de-lamour/Galerie_Tourbillon) : Free appraisals - Buying - Selling Biography: Albert-Ernest Carrier de Belleuse dit Carrier-Belleuse (1824-1887) was one of the century's most prolific artists and enjoyed great success under the Second Empire, enjoying the personal support of Napoleon III. His work was greatly influenced by the styles of the Italian Renaissance and eighteenth-century styles, which he helped to bring up to date. In 1837, the young Carrier-Belleuse began an apprenticeship workshop of the chisel-maker Bauchery, and soon afterwards was accepted by

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the goldsmith Jacques-Henri Fauconnier. Through François Arago, he met the sculptor David d'Angers, the sculptor David d'Angers, who facilitated his admission to the École des Beaux-Arts. Carrier-Belleuse entered in 1840. Noted for his skill by the great bronze houses such as Barbedienne and Denière, he soon received numerous orders for models of candelabras, clocks, fireplace ornaments, etc. In 1848, probably at the instigation of François Arago, who had become head of state, he received his first public commission for a small statue of Mademoiselle Rachel singing *La Marseillaise*. In 1851, he appeared for the first time at the Salon des artistes français, where he won two bronze medallions. From 1851 to 1855, Carrier-Belleuse spent time in England, in Stoke-on-Trent, where he was director of the school of modeling and drawing at Mintons, a major porcelain manufacturer. On his return to France, Carrier-Belleuse settled in Paris, a vast studio at 15 rue de la Tour d'Auvergne. From 1857, he made regular entries to the Salon, and gained notoriety with the success of major marbles, such as the *Bacchante*, exhibited at the 1863 Salon and acquired by Napoleon III, *Angelica* (1866) and *Hébé endormie* (1869). At the 1867 Salon, his group entitled *Le Messie* won him the medal of honor for sculpture. It was acquired to decorate the chapel of the Virgin in the church of Saint-Vincent-de-Paul. At the same time, Carrier-Belleuse became renowned for his terracotta busts which, in many respects, are reminiscent of the work of 18th-century artists. He painted portraits of many of the celebrities of his time. He produced busts of Napoleon III, Renan, Thiers, Grévy, Arago, Marguerite Bellanger, Théophile Gautier, Honoré Daumier, Delacroix, Hortense Schneider, Réjane... He also modeled numerous busts of mythological and artistic portraits such as

Mary Stuart, Shakespeare and Mozart. Carrier-Belleuse employed and trained many young artists in his rue de la Tourmany talented young artists, including Alexandre Falguière, Jules Deschamps, Alexandre Falguière, Jules Desbois, Eugène Delaplanche, Jules Dalou and even Joseph Chéret; but he is best known for having been the master of Auguste Rodin, who joined his studio as a practitioner in 1864. Carrier-Belleuse devoted much of his time to decorative sculpture. He contributed to the decoration of many important buildings. He was notably responsible for the caryatids of the Renaissance theater, the pediment of the main entrance of the Banque de France, the stucco ceilings of the Lesdiguières and La Trémoille pavilions at the Palais du Louvre, the frieze at the Palais de la Bourse in Brussels, and 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, Alexandre Dumas in Villers-Cotterêts and Masséna in Nice. Nice. Abroad, he created the equestrian statue of Michel le brave in Bucharest and the tomb of José de San Martín in Buenos Aires. In 1873, Carrier-Belleuse took part in the Paris Opera project directed by his friend Charles Garnier. He created the two monumental flanking the grand staircase in the main hall, and the caryatids and the caryatids on the chimney of the grand foyer. In 1875, he was appointed director of works of the Manufacture de Sèvres. He gave the factory a thoroughly modern impetus the creation of a complete range of vases.