

# ADRIAN ALAN

*Fine Art & Antiques*



**Victor Paillard (1805-1886)**

**A Pair Of Napoleon III Patinated-Bronze Figures, Modelled As Classically Robed Maidens Bearing Urns**

Circa: France, Circa 1865

French, Circa 1865

103 x 0 cm (40 1/4 x 0 inches)

Patinated bronze

VCR PAILLARD / FONTS DES BRONZE / A PARIS'

Albert Ernest Carrier-Belleuse (1824-1887), was an important Parisian sculptor who signed his work 'Carrier' or 'A. Carrier'.

The sculptor Fauconnier trained Carrier-Belleuse before he entered the École des Beaux-Arts in Paris in 1840, where he studied under David d'Angers. He later abandoned this formal training in order to develop his interest in a more decorative, Romantic style - in which he showed a healthy independence. Carrier-Belleuse made his debut at the Salon in 1851 before moving to England, where he worked in the design shop at Minton's ceramic porcelain works in Staffordshire until 1854. Here he trained under Léon Arnoux.

Upon his return to Paris in 1855 he embarked on a series of important pieces that included work at the Louvre, the Hôtel de Paiva, the Opéra, the Hôtel de Ville and the Théâtre Français. As one of the most prolific and versatile sculptors of the nineteenth century, he made his reputation with the group 'Salve Regina', which was shown at the 1861 Paris Salon. His later works 'Bacchante' (1863) and 'The Messiah' (1867) won him medals and the Legion of Honour - the ultimate recognition.

In the last years of the Second Empire he executed many public commissions and was highly regarded by Napoléon III, who referred to him as 'our Clodion'.

Carrier-Belleuse worked in every medium, both traditional and modern, even experimenting with galvanoplasty and electroplating. His combination of materials, such as porcelain for the features of his bronze statuettes, anticipated the chryselephantine figures of the turn of the century. In 1875 he was appointed Director of Works at the Sèvres porcelain factory. He employed a galaxy of rising young sculptors as assistants, who at one time or another included Rodin and Mathurin Moreau, though his own work showed little sympathy with the modern movement which Rodin was instrumental in developing. His bronzes include many busts of historic and contemporary celebrities, classical and allegorical figures, figures in period costume, nude statuettes, bas-reliefs and even sculptural staircases and interior decoration.

Victor Paillard (French, 1805-1886)

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The models attributed to Albert-Ernest Carrier-Belleuse (French, 1824-1887).

Each with oval stamp 'VOR PAILLARD / FANTS DES BRONZE / A PARIS'

France, Circa 1865

#### **Literature:**

Meyer, Jonathan. Great Exhibitions - London, New York, Paris, Philadelphia, 1851-1900, Antique Collectors' Club, (Woodbridge, UK), 2006; p 194.

Mestdagh, Camille & Lécoules, Pierre. L'Ameublement d'Art Français, 1850-1900, Les Editions de L'Amateur, (Paris), 2010; pps. 61, 150.

Segard, Achille. A. Carrier-Belleuse, H. Champion, (Paris), 1928.

#### **Artist description:**

Victor Paillard (1805 -1886) established himself as a maker of 'bronzes of art and furnishing' in the year 1830 at 105 Boulevard Beaumarchais , Paris, and later 6 Rue Saint-Clarde. He initially specialised in producing small objects including candelabra and statuettes and exhibited at the Fine Arts & Industry Exhibition in 1839. He continued to exhibit at many of the International Exhibitions held during the Nineteenth Century including a Louis XV style gilt bronze clock and a group of tableware and sculptures at the London Great Exhibition of 1851.

Paillard first exhibited his work at the Exposition des produits de l'industrie in 1839. He had been experimenting with gilt and silvered bronze since 1839, and by 1851 his fine technique caused great admiration at the London Great Exhibition where he exhibited. E. Beres said 'Mr. V. Paillard excels in

the novel art of oxydising bronze. His silver hues are perfect and on, at first glance, deceive even an expert eye...'. .

It is however for his work at one of the French Republic's most prestigious edifices the Quai d'Orsay, the French Foreign Ministry, located on the left bank of the Seine River in Paris that Paillard is most renowned. The Salon du Congrès and the Salon de l'Horloge in particular displaying the sophistication and technical brilliance of his work.

The Salon du Congrès connects with the Minister's private office on one side and the Salon des Ambassadeurs on the other. Originally called the Salon des Attachés, it was later renamed the Salon du Congrès in memory of the 1856 Congress of Paris which put an end to the Crimean War. The room is dominated by a great chandelier in the Renaissance style by Paillard decorated with cherubs and arabesques. Paillard also delivered at the same time a bronze and gold clock resting on a green marble plinth representing Architecture and Painting, candelabra depicting The Three Graces, another pair of candelabra decorated with cherubs and bouquets of flowers and a pair of torches in the form of chimera, with flowers and garlands. All these pieces still decorate the Salon du Congrès today. Paillard also produced the bronze mounts for the magnificent fireplace in the Salon de l'Horloge at the Quai d'Orsay and was responsible for the famous clock from which the room takes its name.

As well as undertaking his own commissions Paillard undertook the casting for a number of the most famous sculptors of the day including Feuchère, Pradier, Barye, Carrier-Belleuse, Preault and Klaggmann. He was to run one of the most successful and admired foundry's in France

#### Bibliography:

Kjellberg, Pierre. Les Bronzes du XIX siècle, Dictionnaire des Sculpteurs', Les Editions de l'Amateur, (Paris), 1989; p.662.