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Claudel

## **Camille Claudel**

Camille Claudel, sister of writer Paul Claudel, was a gifted nineteenth-century French sculptor who worked with Auguste Rodin, became

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his lover, and then left him to gain recognition for herself in the art world. With a strong sense of independence and a firm belief in her own considerable talent, Claudel created some extraordinary

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works of art and challenged the social and artistic limitations imposed upon the women of her time. Eventually, however, she crumbled beneath the combined weight of social reproof, deprivation,

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and art-world prejudices. Her family, distraught by her unconventional behavior as well as her delusions and paranoia, had her committed to a mental asylum, where she died thirty years later. Camille

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Claudel's life has been romanticized in print and on film, but this is the first fully researched biography to present a rounded picture of the life and work of this remarkable woman. The book,

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also available in French, has been widely praised for its gripping presentation of the life of a woman artist in the nineteenth century, and for its successful attempt to free Claudel from the myths that

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had been woven around her. "The complete story of Claudel's tragic life has never been thoroughly researched and recounted until now, and Ayral-Clause's polished, to-the-point coverage is

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galvanizing... Fair and precise, Ayral-Clause's clarion biography arouses the only reasonable response to Claudel's saga: outrage." — Booklist "Ayral-Clause commands much new data



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and an admirable objectivity. Highly recommended." — Library Journal "... scholars will find this book, with its mastery of the sources in their original language, a welcome substitute for outdated

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previous studies..." —  
Publisher's Weekly "By  
excavating Claudel from the  
edifice of victimization, Ayral-  
Clause frees us to focus on  
her work and the factors, both  
Rodin-and non-Rodin-related,

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that nurtured and hindered her career." — Los Angeles Times  
"This is a fascinating biography... Using newly discovered private letters, family photographs and medical documents recently

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released to the public, the author provides the first serious, authoritative portrait of this brilliantly gifted, misunderstood artist." — Umbrella "Ayrat-Clause... resists dogmatic

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interpretation, choosing instead to view her protagonists as fully and as sympathetically as the evidence allows... Her straightforward narrative style offers a clear and vivid context

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for Claudel's life and work." —  
Art and Auction "Camille  
Claudel: A Life is riveting:  
measured, even-handed and  
revelatory. The author shows  
how we have absorbed the  
legend (Rodin exploited and

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deserted her), ignorant of the facts... Odile Ayrat-Clause brilliantly illuminates Claudel's vivacity and recounts her downfall." — Art Quarterly (England) "The author has redefined the

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relationship between Camille Claudel, her environment and the art world, and brings to light the originality of the work of Camille Claudel in relation to Rodin's" — L'Oeil (France)  
Please note that the content of



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this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 30. Chapters: Alice Prin, Camille Claudel, Suzanne Valadon, Dora Maar, Victorine Meurent,

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Fernande Olivier, Yvette Guilbert, Jeanne Hebuterne, Suzanne Hoschede, Marie-Therese Walter, Anna de Noailles, Agnes Sorel, La Goulue, Jane Avril, Catherine Hessling, Dina Vierny, Misia

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Sert, Francoise Gilot, Berthe de Courriere, Julie Manet, Alice Hoschede, Marie-Louise O'Murphy, Marie van Goethem, Jacqueline Roque, Apollonie Sabatier, Genevieve Laporte, Marie-Hortense Fiquet,

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Isabella Eugenie Boyer,  
Sophie Arnould, Olympe  
Pelissier, Nusch Eluard,  
Hermine David, Marcelle  
Lender, Camille Doncieux.  
Excerpt: Camille Claudel (8  
December 1864 - 19 October

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1943) was a French sculptor and graphic artist. She was the elder sister of the poet and diplomat Paul Claudel. Camille Claudel was born in Fere-en-Tardenois, Aisne, in northern France, the second child of a

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family of farmers and gentry. Her father, Louis Prosper, dealt in mortgages and bank transactions. Her mother, the former Louise Athanaise Cecile Cerveaux, came from a Champagne family of Catholic

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farmers and priests. The family moved to Villeneuve-sur-Fere while Camille was still a baby. Her younger brother Paul Claudel was born there in 1868. Subsequently they moved to Bar-le-Duc (1870),

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Nogent-sur-Seine (1876), and Wassy-sur-Blaise (1879), although they continued to spend summers in Villeneuve-sur-Fere, and the stark landscape of that region made a deep impression on the



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children. Camille moved with her mother, brother and younger sister to the Montparnasse area of Paris in 1881, her father having to remain behind, working to support them. Auguste Rodin,

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Portrait of Camille Claudel with a Bonnet, 1886  
Fascinated with stone and soil as a child, as a young woman she studied at the Academie Colarossi with sculptor Alfred Boucher. (At the time, the

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Ecole des Beaux-Arts...  
Aan de hand van brieven  
wordt het leven van de Franse  
beeldhouwster Camille  
Claudel (1864-1943)  
beschreven.  
A Dialogue

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Seeing Film and Reading  
Feminist Theology  
Camille Claudel: A Life  
Dictionary of Artists' Models  
Inspired by True Events  
Camille Claudel : een verhaal  
in verzen

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"This book lists all the works by Camille Claudel that are known. Each work is accompanied by an illustration, a technical note indicates its dating, its material (plaster, bronze, terracotta,

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marble, paper, canvas ...), its size, its origin and its location and a short commentary is added. Most of the works presented here can be admired in about forty museum, in France and

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abroad. The Camille Claudel museum, in Nogent-sur-Seine, is the most important one with seventy works." -- Back cover. Contains substantial entries on 600 fine artists born before 1945. The emphasis is

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historical, focusing on the Western tradition of painting and sculpture, and exploring the problems women encountered in trying to obtain adequate training and professional recognition.



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Introductory essays examine training opportunities, the changing conditions of work for women since the medieval period, the contribution of women to the applied arts, and training and professionalism

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in 19th and 20th century Europe, Russia, North America and Australasia. Entries include biographical information, a list of principle exhibitions, selected writings, a bibliography, a

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representative work, and a description of critical reception, professional and artistic development, individual works and philosophies, and the artist's influences, contemporaries

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and companions. Annotation copyrighted by Book News, Inc., Portland, OR  
Geromantiseerde biografie over de beeldhouwster Camille Claudel en haar broer, de schrijver Paul Claudel

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Opgewonden, gepassioneerd, geniaal: dat waren de belangrijkste karaktertrekken van broer en zus Claudel.

Twee uitzinnige mensen, maar ook heel gevoelig en fragiel.

Camille kiest doelbewust voor

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de onzekerheden van het bohémien kunstenaarsleven en voor een verhouding met August Rodin. Paul probeert de zwaarte van het leven te verdrijven met reizen naar exotische landen als China,

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Brazilië en Japan. In hun lotsbestemming laten broer en zus zich ondanks de fysieke verwijdering beïnvloeden door elkaar en hun wederzijdse passies. Paul wordt verliefd op een getrouwde vrouw die hem

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in de steek zal laten. Camille ondergaat de onweerstaanbare betovering van Rodin tot in het extreme. Het is het lot van de familie Claudel. Dominique Bona reconstrueert de verschillende



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episodes van hun gekwelde levens. Ze onthult de diepgaande band tussen deze twee verlichte maar getormenteerde kunstenaars. Verbonden door tegenspoed en een onverwoestbare

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bloedband.

Critical and Biographical  
References for the Study of  
French Literature Since 1885  
Alice Prin, Camille Claudel,  
Suzanne Valadon, Dora Maar,  
Victorine Meurent, Fernande

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Olivier, Yvette Guilbert,  
Jeanne Hébutern  
Camille Claudel & Rodin  
A Novel  
Passionate Discontent  
De la vie à l'oeuvre - Regards  
croisés

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Mind of Steel and Clay: Camille Claudel is a diary. Through the guilt-ridden words of Edouard Faret, Director of the psychiatric hospital of Montdevergues, we are drawn into to the life of an exceptional woman, Camille Claudel. In the 19th century, Camille was an unrivalled sculptress

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and both the student and lover of Auguste Rodin. She wanted to make a name for herself in a world of men, to achieve the fame and prestige that her work deserved, but this never came to pass. In 1913, after the death of her adored father, her family committed her by force to an asylum. There she

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would stay, locked up against her will for 30 years until her death, despite the doctors and others who argued in defence of her sanity. Mind of Steel and Clay: Camille Claudel tells the tragic tale of an extraordinary woman, an artistic genius whose fate was sealed with misfortune. For the first

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time ever, the dark, unknown years of Camille's confinement, an era shrouded in mystery, are revealed and explored in great depth. Through his diary, the Medical Director of the psychiatric hospital describes the years of confinement of the sculptress Camille Claudel. This bloody, ruthless

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account is teamed with the hardship of the Vichy France regime in World War II, yet is dappled with moments of inspiring hope; art, passion, guilt, madness and genius are at the forefront of this short novel. Perhaps Enrique Laso's most acclaimed and profound novel to date, the author's



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admiration for Camille shines through, whilst on countless occasions he shares in her rage against the injustice of a world in which the cruel and deplorable are allowed to win.

The revelation of Camille Claudel as an artist in her own right is the primary focus of this study. Clear and simple in

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theme and design, and containing over forty illustrations, *Camille Claudel: A Sculpture of Interior Solitude* unfolds her life and art in distinct movements, beginning with a biographical sketch and ending with a comparison of her art to that of her contemporary, Aristide Maillol. The book unveils the

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uninterrupted movement of Claudel's path to artistic creativity and independence, the price for which was solitude and self-denial.

Camille Claudel, an old lady confined to the Asylum for the Insane in Montdevergues, France, reviews her life. She says, al hope my memoir will

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illustrate the heights of passion Rodin and I reached, and unravel the mystery of why they were transformed into vinegar and ashes. The tragedy is not only hers, she adds, but that of many female artists who found it impossible to achieve the success of men artists of lesser ability. The book

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illuminates her childhood and the rise of her career in the setting of her ecstatic life with Rodin. Their ten years of bliss are followed by the disintegration of her love for him, and its evolution into hatred and psychosis. The last third of the book describes the horrors of Claudel's life in the asylum,

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ending with the highly original manner in which she comes to terms psychologically with Rodin and the other important figures in her life.

Camille Claudel 1864-1943

French Artists' Models

French Twentieth Bibliography

Camille en Paul - De passie van

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Claudé

Borges' Travel, Hemingway's Garage  
Cultural Connections in the Belle  
Epoque

*Camille Claudel è ricordata  
come la talentuosa scultrice  
francese che da giovanissima*

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*intrecciò una tormentata relazione con Auguste Rodin. Ma Camille, carattere indipendente e irrequieto, è stata soprattutto una donna emancipata che ha sfidato le convenzioni sociali e culturali*



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*della sua epoca, soccombendo infine psicologicamente sotto il peso opprimente della riprovazione pubblica, dei pregiudizi atavici e delle privazioni materiali. Turbata dal suo anticonformismo, la*

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*famiglia di Camille reagì alle sue crisi facendola internare in una casa di cura per malati di mente, dove rimase fino alla morte. Ora Odile Ayrat-Clause, dopo anni di studi, riesce finalmente a riscattare Camille*

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*dallo stereotipo dell'eroina tragica e a consegnarci quella che può essere considerata la biografia definitiva di una grande artista. L'autrice ricostruisce, infatti, l'ambiente artistico della Parigi di fine*

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*detenzione grazie ai documenti d'archivio. Ne esce così un libro tanto appassionante quanto accurato: uno strumento essenziale per conoscere davvero uno dei personaggi*

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*più affascinanti dell'arte moderna.*

*"Art historian Patricia Mathews examines the artistic, social, and scientific discourses of fin-de-siecle France. Along the way, she*

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*illuminates the Symbolist construction of a feminized aesthetic that nonetheless excluded female artists from its realm. She analyzes contemporary cultural assumptions as well as*

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*theories such as social Darwinism, biological determinism, and degeneracy."--BOOK JACKET. By the end of the nineteenth century, Paris was widely acknowledged as the cultural*



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*capital of the world, the home of avant-garde music and art, symbolist literature and bohemian culture. Edinburgh, by contrast, may still be thought of as a rather staid city of lawyers and*

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*Presbyterian ministers, academics and doctors. While its great days as a centre for the European Enlightenment may have been behind it, however, late Victorian Edinburgh was becoming the*

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*location for a new set of cultural institutions, with its own avant-garde, that corresponded with a renewed Scottish national consciousness. While Morningside was never going*

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*to be Montparnasse, the period known as the Belle Époque was a time in both French and Scottish society when there were stirrings of non-conformity, which often clashed with a still powerful*

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*establishment. And in this respect, French bourgeois society could be as resistant to change as the suburbs of Edinburgh. With travel and communication becoming ever easier, a growing number of*

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*international contacts developed that allowed such new and radical cultural ideas to flourish. In a series of linked essays, based on research into contemporary archives, documents and publications in*

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*both countries, as well as on new developments in cultural research, this book explores an unexpected dimension of Scottish history, while also revealing the Scottish contribution to French history.*

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*In a broader sense, and particularly as regards gender, it considers what is meant by 'modern' or 'radical' in this period, without imposing any single model. In so doing, it seeks not to treat Paris-*



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*Edinburgh links in isolation, or to exaggerate them, but to use them to provide a fresh perspective on the internationalism of the Belle Epoque.*

*Dictionary of Women Artists:*

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*Introductory surveys ; Artists,  
A-I*

*A Sculpture of Interior  
Solitude*

*Paris-Edinburgh*

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*roman over de beeldhouwster  
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mentale*

An up-to-date and indispensable guide for film history buffs of all kind, this book surveys more than 500 major films based

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A tongue-in-cheek guide to the connections between contemporary reality and the past.

Het levensverhaal van de Franse beeldhouwster (1864-1943), leerlinge en minnares van de beroemde beeldhouwer

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Auguste Rodin.

Auguste Rodin and Camille Claudel

Camille Claudel, een vrouw / druk 9

Holy Tears, Holy Blood

statuaire

Time Will Heal Everything

A Life

**"Focuses on the relationship**

*Page 77/118*

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**between two headstrong artists who worked in close collaboration for a while but then parted, leading to misfortune for both of them, but for Camille in particular. Camille subsequently tried to**

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**carve out a path of her own, through her 'sketches from nature' -- scences of daily life captured as they happened -- while Rodin created the work that he himself described as the 'linchpin of his aesthetic,'**

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**Balzac (1898)" --from publisher.**

**The Art of ... is a photo book series by Kipepeo Publishing. The first edition of the successful Encyclopedia of Creativity served to establish**



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**examined in articles about thought processes, such as developmental trends in creative abilities and potentials, the enhancement of creativity, intelligence, knowledge, play, prodigies,**

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**development, teams, and training, among others. Explicitly examines the complex interrelationship between society and creativity in articles about awards, conformity and**

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**creativity, there are also  
articles that discuss brain and  
neuropsychology, concepts of  
creativity, definitions of  
creativity, expertise,  
longitudinal studies,  
researching art, artists and art**

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**audiences, research methods, phenomenology research and qualitative research. Online version contains an additional 26 biographies of famously creative people**  
**Contemporary French Cinema**

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**Secret Histories**  
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**Artists**  
**Een leven in brieven**  
**The Art of Camille Claudel**  
**Camille and Emile Second**  
**book**

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This book includes some 200 complete entries from the award-winning Dictionary of Women Artists, as well as a selection of introductory essays from the main volume.

Artistes, chercheurs universitaires, psychanalystes, écrivains et historiens de l'art témoignent, dans cet ouvrage, de



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l'expérience singulière que représente pour eux la rencontre avec Camille Claudel. Par le croisement de leurs regards, les vingt-sept intervenants ont interrogé l'infinie complexité de la création artistique. Leurs débats nourris des différentes disciplines ont permis de lire et relire l'oeuvre et la vie de Camille

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Claudel...

Using feminist theory and examining films that describe women artists who see others through the lens of feminist theology, this book puts forward an original view of the act of seeing as an ethical activity - a gesture of respect for and belief in another person's visible and

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invisible sides, which guarantees the safekeeping of the Other's memory.  
An Illustrated Guide to More Than 500 History-Based Films  
Camille Claudel, een vrouw  
Une Femme  
Het goud dat zij vond  
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schaduw van Rodin  
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After severing her relationship with  
Rodin.

First Published in 2001. Routledge  
is an imprint of Taylor & Francis, an  
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Gedichten over de Franse beeldhouwster Camille Claudel (1864-1943).

uit de schaduw van Rodin :  
samenstelling Karin Verboeket  
Encyclopedia of Creativity  
Creativity, Gender, and French

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Symbolist Art

Fateful Encounter

An Introduction

complete work

*Discusses and lists Claudel's work  
at the Rodin Museum.*

*In Holy Tears, Holy Blood, Richard*

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*D. E. Burton continues his investigation of Catholic France from Revolution to Liberation. From his focus in Blood in the City on public demonstrations of the cultural power of Catholicism, he now turns to more private rituals,*

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*those codes of conduct that shaped the interior lives of French Catholic women and determined their artistic and social presentation. "Here there is rather less blood, and considerably more weeping," Burton says. In portraits of eleven women,*



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*including Simone Weil and Sainte Thérèse, he traces the lasting power of particular expressions of suffering and sacrifice. How, Burton asks, does a rapidly modernizing society accommodate the cultural-historical legacy of religious belief,*

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*in particular the extreme conservative beliefs of ultramontane Catholicism? Burton pays particular attention to the doctrine of "vicarious suffering," whereby an individual suffers for the redemption of others, and to certain extreme*

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*forms of religious experience including stigmatization, self-starvation, visions, and apparitions. Presents a portrait of the life of the nineteenth-century French sculptor, examines her works, and discusses her relationship with Auguste Rodin*

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*and the challenges she met as a woman.*

*In de laai van het vuur*

*Women, Catholicism, and the  
Culture of Suffering in France,  
1840-1970*

*Mind Of Steel And Clay: Camille*

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*Claudel*

**This series of bibliographical references is one of the most important tools for research in modern and contemporary French**

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**literature. No other bibliography represents the scholarly activities and publications of these fields as completely. This second book sees Camille alongside two**

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**other prominent women, the sculptress Jeanne Bardey that was the last student and lover of Rodin and Dr. Madeleine Pelletier... Camille and Madeleine... two women who can not seem**

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more different because the first had of love relationships that have marked his personal and artistic life, and the second by what she said and from what I have



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reconstructed the his biographers did not have love stories important and has dedicated his life to fighting for the rights of women and the medical career... and yet it seems

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to me that one thing in common Camille and Madeleine were angry: a bad relationship with their mothers, one of those conflicting reports that lead a woman to

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**create an identity completely different from that of her mother just from the point of view of both sentimental is working, not the normal rebellion of the**

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**adolescent girls in  
relation to their  
mother...**

**Examines popular French  
film of the last 25 years.  
Charts recent developments  
in all genres since the**

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**New Wave, including the heritage film, the thriller, the war film, 'cinema du look'. Other topics include: representations of sexuality; the work of**

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**women film-makers.  
Includes a filmography.**