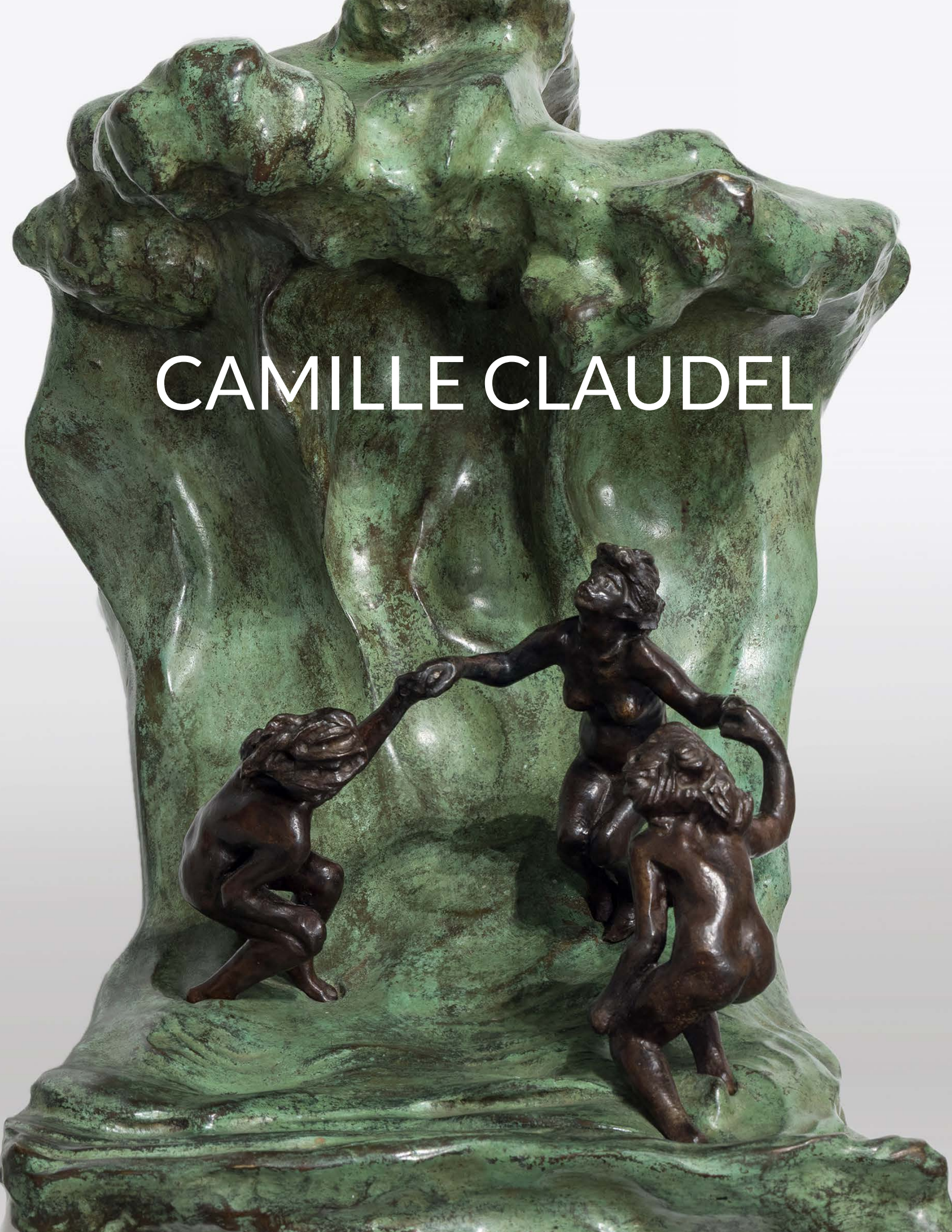


CAMILLE CLAUDEL





CAMILLE CLAUDEL (1864-1943)

La Vague (The Wave)

also as: Les Baigneuses (The Bathers)

Signed "C. Claudel" and stamped with foundry markings.

bronze

24 1/4 x 19 x 24 in.

61.6 x 48.26 x 60.96 cm

6/8

c. 1897 / posthumous cast 1997

45106

PROVENANCE:

Private Collection, France

LITERATURE:

Reine-Marie Paris & Philippe Cressent, *Catalogue Raisonné de l'Oeuvre de Camille*, Paris, France, 2019

Camille Claudel's life story reflects an era when societal constraints often dimmed the brilliance of women; their genius was viewed as a threat to the male-dominated world. Most introductions to Claudel are steeped in misleading biographical details related to her as Rodin's assistant, mistress, or lover, associations that diminish her achievements as a first-rate sculptor whose work borrows little from Rodin in style or subject matter. Despite these challenges, Claudel's legacy has endured, celebrated through exhibitions, biographies, and films since her rediscovery in 1982.

"*La Vague (The Wave)*," a remarkable sculpture of three women frolicking joyfully, embodies Claudel's passion for art and connection to nature. The women, their hair unruly like the sea, are depicted in a moment of freedom and abandon, yet the looming wave hints at the inevitable sorrow to come—a metaphor for Claudel's life, shadowed by fate. This piece, initially shown in plaster and later cast in bronze with an onyx marble wave, draws direct inspiration from Hokusai's "*The Great Wave*," reflecting the Parisian fascination with Japanese art at the time. While "*La Vague*" showcases Claudel's technical mastery and the influence of Japanese aesthetics, it also poignantly symbolizes her acceptance of the overpowering forces of nature and the tragic course her life would ultimately take. This bronze, cast in 1997, is one of only two not held in a museum, further emphasizing the rarity of and reverence for Claudel's work.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



