



Camille Claudel (1864-1943), *La Jeune Fille à la gerbe* (Young Girl with a Shief), detail ©Musée Rodin/Christian Baraja

Natixis and *La Jeune Fille à la gerbe* by Camille Claudel

Natixis' cultural sponsorship

Natixis, a committed sponsor



Natixis' cultural patronage reflects one simple wish: To make works from French and international collections as widely accessible as possible.

Since 2004, Natixis has revealed many hidden cultural treasures to the public as part of its innovative cultural sponsorship policy titled "Yesterday's Heritage, Tomorrow's Treasures."

This policy includes all the arts (painting, sculpture, film, decorative arts, etc.) and was officially recognized in 2008 when Natixis was presented with the French Culture and Communication Ministry's *Leading Patron* medal.

Camille Claudel, the artist

Although a unique and extremely talented artist, Camille Claudel nonetheless languished for a long time in the shadow of two other artists,

- **Auguste Rodin, to whom she was student, mistress and collaborator**
- **and her brother Paul Claudel.**

She worked in clay, marble and onyx, with poetry and movement underlying all her work.

She is known in particular for *The Wave*, *The Waltz* and *L'Aurore*.



Camille Claudel, 1884 © Musée Rodin/César

Acquisition and donation of *La Jeune Fille à la gerbe*



Camille Claudel (1864-1943),
La Jeune Fille à la gerbe
(Young Girl with a sheaf)
©Musée Rodin/Christian Baraja

In 2004, Natixis acquired Camille Claudel's *La Jeune Fille à la gerbe* (Young Girl with a Sheaf) in order to donate it to the French State. In this terracotta sculpture completed in 1887, the model's forearm is pressed against her breast with her hand resting on her shoulder.

This meticulous piece, while visibly the work of a student, nevertheless displays subtle contours that prefigure Claudel's later talent and show how much she has already learned from Rodin.

He himself recognized the quality of the piece, and adopted it in his own work. This subject, initially of only anecdotal significance, thus became the more ambitious and powerful *Galatea*, in reference to the figure created by Pygmalion that takes shape in an inert block.

The communion between these two pieces highlights the shared inspiration that permeated the studio.

Rodin's *Galatea* was exhibited very quickly (1889), unlike Camille Claudel's sculpture.

However, thanks to Natixis' support, the two pieces are now reunited and can be viewed at the Rodin Museum in Paris.



Auguste Rodin (1840-1917),
Galatea © Musée Rodin