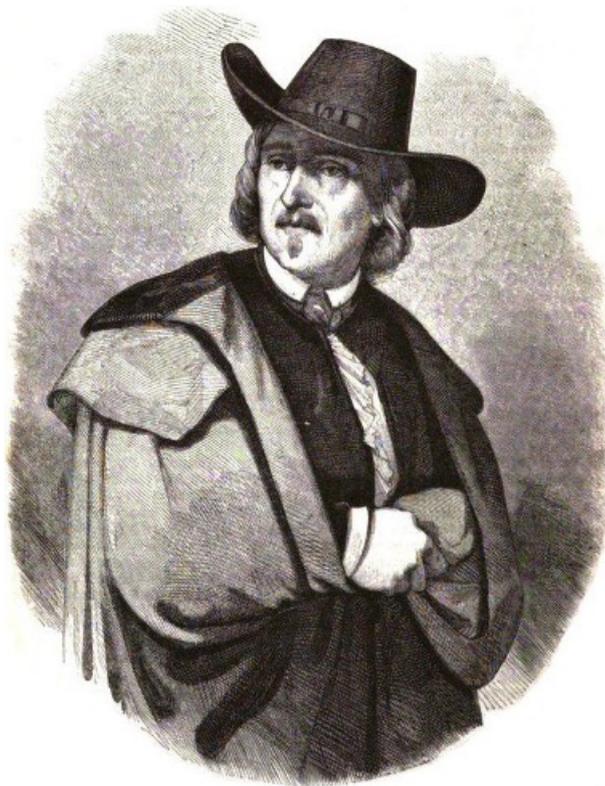


BOWMAN SCULPTURE

JEAN-JACQUES PRADIER (Swiss, 1790-1852)

Jean Jacques Pradier, better known as James, was one of the pre-eminent Neoclassical sculptors of the early-19th century. Born in Geneva to a French family, Pradier and his two brothers trained as sculptors from a young age. As the most talented of the trio, James was sponsored by Napoleon's Superintendent of Arts, Dominique Vivant Denon, to study in Paris at the Ecole de Beaux Arts, where he worked with painter Baron Gérard and studied sculpture under François-Frédéric Lemot.

Pradier's first major success was winning the Prix de Rome in 1813 with his model of *Neoptolemus Prevents Philoctetes from Loosing His Arrows Against Ulysses*. He later went on to win a first-class medal at the Salon of 1819 with a marble model of a Nymph. These early successes ensured Pradier a steady stream of public commissions, including his *Monument to the Duc de Berry* executed in 1821, four bas-reliefs of *Fame* for the Arc de Triomphe at the Place de l'Étoile in 1829, the monumental statues of *Liberty* and *Public Order* for the Chamber of Deputies in the Assemblée Nationale in 1832, several statues for the Palais du Luxembourg, and in 1843 the twelve marble *Victories* that guard Napoleon's tomb at the Dôme des Invalides.



Sculptor Jean Jacques (James) Pradier

BOWMAN SCULPTURE

Pradier's salon entries were also highly regarded by the French state and between 1819 and 1852 he sold more of these exhibits to the French Government than any other sculptor. In 1827 he was elected member of the Académie des Beaux-Arts, shortly before becoming chevalier of the Légion d'Honneur in 1828. From 1836 onwards he executed numerous portrait statues for Louis-Philippe's Galeries Historiques at Versailles.

It is, however, for his statuettes that Pradier truly established himself with the private collectors and connoisseurs. These works were often imbued with an erotic or sensual nature not found in his larger monumental works, which usually depicted scenes from antiquity.

In fact, Pradier's work epitomises this struggle between the stubbornness of the antique and the evocative power of the more romantic ideologies of modern sculpture. Unlike many of his social contemporaries, Pradier embraced sensuality and eroticism, particularly in his portrait statuettes, echoing the style of Canova, David and Josephine Bonaparte.

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