

HENRY CROS

1840
1907

SCULPTOR
AND DRAFTSMAN

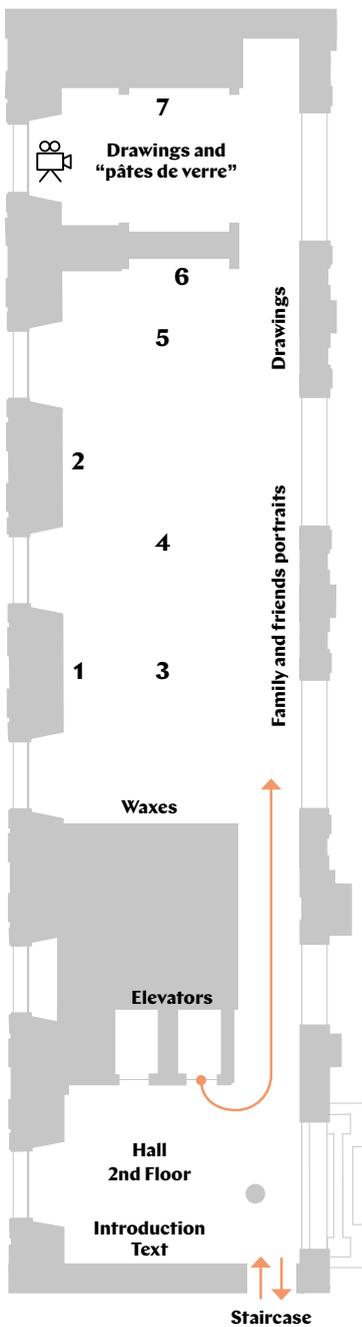
FROM 6 MARCH TO 26 MAY 2024



MAJ

MUSÉE DES ARTS
DÉCORATIFS

EN



ON THE FRONT COVER
 Henry Cros (1840-1907)
Female mask, 1898
 Pâte de verre
 Donated by Madame
 Gaston Lecreux, 1946
 © Les Arts Décoratifs / Christophe Dellière



1
 Henry Cros (1840-1907)
La muse Uranie, 1882
 Encaustic painting
 on wood panel
 © Les Arts Décoratifs / Christophe Dellière



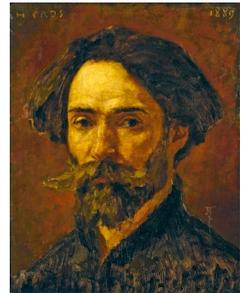
2
 Henry Cros (1840-1907)
La Promenade, 1874
 Polychrome wax,
 glass cabochons
 Private collection -
 Oscar Graf Gallery
 Private collection / Oscar Graf Gallery
 © Jacques Pépion

3
 Henry Cros (1840-1907)
La Belle au bois dormant, 1878
 Polychrome wax and opal
 Courtesy Brame et Lorenceau

4
 Henry Cros (1840-1907)
La Gitane des Pyrénées, Salon de 1882
 Terracotta colored
 with engobes
 Purchased by the State, on deposit
 since 1884 at Sèvres, Manufacture
 et Musée nationaux



5
 Henry Cros (1840-1907)
Vase Sujet pastoral, around 1895-1900
 Pâte de verre
 Peytel donation, deposit
 musée du Louvre, 1919
 © Les Arts Décoratifs / Jean Tholance



6
 Henry Cros (1840-1907)
Self-portrait, 1889
 Oil on canvas
 Donated by Gérard Arnold
 © Les Arts Décoratifs / Christophe Dellière



7
 Henry Cros (1840-1907)
Amazone, around 1890
 Graphite and watercolor,
 pen and brown ink
 Donated by Madame
 Gaston Lecreux, 1946
 © Les Arts Décoratifs / Jean Tholance

WELCOME TO THE MUSÉE DES ARTS DÉCORATIFS AND THE EXHIBITION “HENRY CROS (1840–1907), SCULPTOR AND DRAFTSMAN”.

ENJOY YOUR VISIT!

The multifaceted artist and researcher Henry Cros was at once a sculptor, painter, wax modeler, ceramicist, and glassmaker. His inventive contributions to the history of modern polychrome sculpture are characterized by the dazzling coloring of his work in wax and the soft, sensual watercolor tones of his “pâtes de verre”. A sculptor devoted to color, he was also an artist who dealt with materials that were novel and rare.

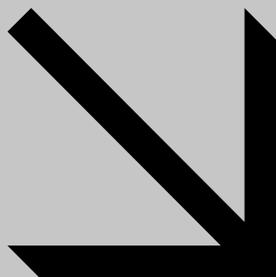
After substantially cultivating a revival of modeling in wax, Cros made innovations in the sculpture of glass through the development of a technique, inspired by glasswork from classical antiquity, that he called “pâte de verre”, or glass paste.

In addition to originality, Cros demonstrated great talent as a portraitist, inviting viewers into a dreamlike world that blends Renaissance poetry, fairy tales, and the epics of classical antiquity.

Presented on the occasion of the Salon du Dessin 2024, this exhibition is pulled from the museum’s collections, particularly that of drawings. The most ambitious retrospective on Cros since the Salon d’Automne in 1922, it also brings together many previously unexhibited works.

Among these are notebooks, research, and sketches, conserved by the artist’s family and acquired by the museum in 1992, and donations from Jayne Wrightsman, Chantal Kiener, Nicole and Gérard Arnold, and friends of the museum. The exhibition also welcomes exceptional loans from the Sèvres-Manufacture et Musée nationaux, from the Chaptal, Elstir, Oscar Graf, Brame & Lorenceau, and Didier Luttenbacher galleries, and from private collections which prefer to remain anonymous.

For the comfort and accessibility of all, audio guides, folding seats, wheelchairs, magnetic induction loops, baby carriers, and changing tables are available on level -1 near the cloakrooms.



RECYCLE ME!
If you leave your brochure at
the end of the exhibition,
it can be recycled or reused.

BIOGRAPHY

1840

Henry Cros is born in Narbonne on November 16, the third of four children: Antoine, Henriette, Henry, and Charles.

1853

Begins his training with the painter Jules Valadon, before following the instruction of sculptor Antoine Étex and attending the classes of sculptor François Jouffroy at the École des beaux-arts.

1861

Public career launched when the Salon accepts the bust of his brother Charles.

1867

Begins research on encaustic painting and polychrome wax modeling.

1868

Introduced into the salon of Nina de Villard-Callias at 17, rue Chaptal, which as of that autumn becomes the meeting place of the three Cros brothers, Paul Verlaine, François Coppée, Anatole France, Stéphane Mallarmé...

1873

At the Salon the French state purchases his work in wax *Le Prix du tournoi*, the first in a long series of acquisitions and commissions.

1877

Marries Louise Bernard, with whom he goes on to have three children, Marcelle, Jean and Marie. Antoine Étex and Édouard Manet are among the witnesses.

1883

First “pâte de verre colorée”

1891

Following his significant showing at the World’s fair of 1889, Cros obtains a workshop within the Sèvres manufactory as well as a subsidy from the state.

1900

Gold medal at the World Exhibition.

1906

La Tête de Méduse, his last work to be presented at the Salon, is a tragic, spectacular glass sculpture in the round.

1907

Cros dies on January 31, in Sèvres.

1908

Retrospective exhibition of the works of Henry Cros at the gallery A.A. Hébrard.

1909

Catalogue for the auction “Œuvres de Henry Cros” contains a preface by Auguste Rodin.

1922

Léonce Bénédite, curator of the Musée du Luxembourg, organizes a Retrospective at the Salon d’Automne.

Trained outside academic norms in painting and sculpture, Henry Cros showed an early interest in polychromatic sculpture, which would become the common thread of his career.

Cros passed his youth in Paris, along with his two brothers, the poet and inventor Charles Cros (1842-1888) and the doctor Antoine Cros (1833-1903), in literary, intellectual, and artistic emulation of a bohemian milieu associated with the salon of Nina de Villard-Callias (1843-1884) and the Parnassian poets.

From the 1860s, his scholarly research inspired him to revive the traditions of encaustic painting, using pigments diluted in hot wax, and of sculpture modeled with colored waxes. Contemporary, historical, and fictional portraits stand alongside the more rare multi-figured compositions, evoking the sumptuous, feminine poetry of the French Renaissance and the reveries of fairy tales. The fine detailing of a miniaturist mingles with the boldness of free, modern strokes.

At the turn of the 1880s, he experimented with colored terracotta, then carried out a new round of research, this time on antique glasswork. This led to the development of an innovative technique of sculpting glass that he referred to as “pâte de verre”, or glass paste.

From 1891, Cros lived and worked in relative solitude in Sèvres where the French state granted him a workshop and financial support. There he created his late masterpieces in glass paste, including the monumental works commissioned by the French state, the city of Paris, and the Prince of Wagram.

Rodin and Bourdelle, admirers of his work, considered Cros an outstanding but unjustly overlooked figure in the sculpture of their time.

Henry Cros (1840-1907)
Study for the vase
Sujet pastoral,
around 1895-1900
Black stone, watercolor
and gouache
Donated by
André Peytel, 1926
© Paris, Les Arts Décoratifs



WHAT IS PÂTE DE VERRE?

At the turn of the 1880s, Henry Cros conducted a study on ancient glass techniques which led to the development of an innovative principle of sculpting with glass that he called “pâte de verre,” or glass paste.

Starting from an original model of his sculpture, he would create a hollow mold in a refractory, or heat resistant, material. Opaque, colored glass powders were applied by brush, unheated, to the interior of the mold, following its contours precisely. Larger fragments of transparent glass were then placed into the mold, which was loaded with substantial weights. The filled mold was then brought to high temperature, leading to fusion followed by a long, controlled cooling. Afterwards the mold was delicately destroyed, revealing the final volume in colored glass, which was brushed and cleaned. Cros never polished his work, leaving it matte, the surface rough with a rich sensuality.

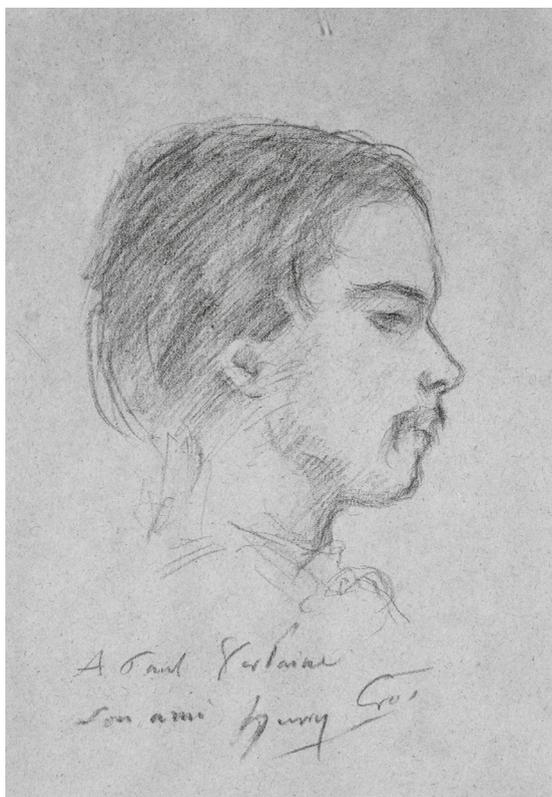


Scan this code to watch a video dedicated to the “pâte de verre” technique

HENRY CROS AND DRAWING

Those close to Cros, such as Verlaine, possessed drawings from the beginning of the artist’s career. However, the general public was exposed to the range of his graphic work only after his death, first during the retrospective exhibition at the Galerie A.A. Hébrard in 1908, then during the tribute at the Salon d’Automne in 1922.

This exhibition includes drawings that span his entire active period. All the techniques he used are presented, from the graphites and brown inks of his youthful sketchbooks, to the accomplished watercolor drawings for the glass pastes of his maturity, and including numerous portraits.



Henry Cros (1840-1907)
Paul Verlaine,
around 1867-1868
Graphite
Private collection

CONTINUE YOUR VISIT TO THE MUSÉE DES ARTS DÉCORATIFS COLLECTIONS

BY HEADING UP TO THE 3RD FLOOR

Your ticket gives you access to the entire museum, so make the most of it and discover other artworks created according to the “pâte de verre” technique and our new acquisition.

Our reception staff will be happy to help.



Albert-Louis Damouse (1848-1926)

Coupe, 1912

Polychrome Pâte de verre

© Les Arts Décoratifs / Jean Tholance

Look for this work on level 4,
in the gallery *La nature, une source
d'inspiration pour l'Art nouveau*



François Décorchemont (1880-1971)

Grand bol deux anses serpents, 1923

Pâte de verre, Lost Wax Casting

© Les Arts Décoratifs / Christophe Dellière © Adagp, Paris, 2024

Look for this work on level 4, in the
gallery *Les Fondements de l'Art déco*



Antoine Leperlier (born 1953)

Flux et Fixe XXXXVIII, 2014

Pâte de verre, Lost Wax Casting

Don George Ramishvili

© Les Arts Décoratifs / Jean Tholance © Adagp, Paris, 2024

Look for this work on Floor 9,
in the room *Matières à poésie*,
after the reopening of the Pavillon
de Marsan on April 4, 2024

NEW ACQUISITION



**Figurine de Saint Jean-Baptiste,
18th Century**

Lampwork Glass

Donation from the Endowment Fund
of Doctor and Madame Léon Crivain, 2023

© Les Arts Décoratifs / Christophe Dellière

Look for this work on level 3, in the gallery
Le vocabulaire architectural 1600-1700

INDIVIDUALS (in French only)

GUIDED TOUR

Thursday, 6.30 PM to 8 PM.

Saturday, 3 PM to 4.30 PM.

SPECIAL TOUR

This guided tour of the exhibition is enhanced through a visit to the bas-relief *L'Histoire du feu*, the artist's largest work in pâte de verre, on display off the official tour route.

Wednesday March 13, at 2:15 PM, Saturday March 23 at 3 PM, Saturday April 13 at 3:00 PM.

LECTURE

Thursday 21 March 2024 from 6:30 pm to 8 pm.

"Henry Cros, quoi de neuf ?" (in French only).

By Jean-Luc Olivié, chief curator at the Musée des Arts Décoratifs, Glass Collections.

Scan this code to find all the information about the exhibition and the activities:



GROUPS

Guided tours are available (in French or in English) to schools, activity centres, écoles supérieures, universities, associations and companies at the date and time of their choice.

To book a guided tour: reservation@madparis.fr
+33 (0) 1 44 55 57 66

You are looking for a time slot for your group tour (with no guided tour): book a self-guided group Ticket at

<https://billetterie.madparis.fr>

CURATORS

Jean-Luc Olivié and Véronique Ayroles

GRAPHIC DESIGN

Bernard Lagacé and Lysandre Le Cléac'h

#Expo_HenryCros

Les Arts Décoratifs is a non-profit association that brings together the musée des Arts décoratifs, the Musée Nissim de Camondo and the Camondo school, the Ateliers du Carrousel and the library.

MUSÉE DES ARTS DÉCORATIFS

107 rue de Rivoli - 75001 Paris

(The entrance is located on the garden side)

Open Tuesday to Sunday from 11 AM to 6 PM

Late night Thursday 6 - 9 PM

Closed on Monday

Tickets on madparis.fr

SOLO / DUO CARD

The SOLO or DUO pass is valid for one year and gives you unlimited priority access to the temporary exhibitions and permanent collections of the Musée des Arts Décoratifs and the Musée Nissim de Camondo for one or two people.

You can also take advantage of unrestricted access via the Carrousel garden entrance and a 5% discount on all objects and books in the bookshop boutique. For more information, visit madparis.fr.

SUPPORT LES ARTS DÉCORATIFS !

Launched in 2022, The Cercle des Arts Graphiques, brings together numerous enthusiasts of the Musée des Arts décoratifs' collection of drawings, photographs and wallpapers. Its members support the restoration of these collections and the acquisition of new works. For more information, visit

<https://madparis.fr/Our-projects>

As a member, you can contribute to the great renovation project of the Arts Graphiques Department.

BOOKSTORE – GIFT SHOP

+ 33 (0)1 42 60 64 94

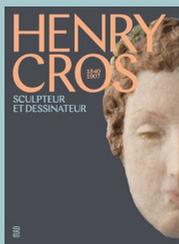
Open Tuesday to Sunday from 11 AM to 6.30 PM

Late night Thursday 6 - 9 PM

Closed on Monday

EXHIBITION CATALOGUE

Available in the bookstore-boutique



Édition Les Arts Décoratifs
112 pages, 143 color illustrations,
23 x 27 cm, softcover, 32 €.