

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## **FORDRAIN, Marie-Sophie**

*fl.* Paris 1783

One of Mme Labille-Guiard's nine female pupils who exhibited in the place Dauphine in 1783; the critique which indicated that her portraits were weak in tone suggests they may well have been in pastel. Almost every printed source since Doria, including Passez 1973 (until rectified here; Dorbec 1905 was correct) repeats her name as "Gordrain", but the original source, the *Journal de Paris*, and the manuscript Collection Deloynes transcription, clearly spell her name as Fordrain.

She was in all probability the daughter of the sculptor Charles-Antoine Fordrain (Paris 4.VIII.1722–p.1786), *reçu* at the Académie de Saint-Luc in 1772 (Guiffrey 1915; Lami). Little known today, he was the son of Antoine Fordrian or Fordran, sculpteur, probably the wood carver who worked with Pineau on Peter the Great's oak study at the Peterhof in Russia 1717–28. A franc-maçon, Charles-Antoine was associated with the loge Saint Charles des Arts from 1775 until 1786 (Kerjan 2014). We learn most about him from a 1788 report in the archives départementales for Seine-et-Oise (1895, Pontoise, p. 383) concerning a certain S<sup>r</sup> Gramet who had been a pupil of Fordrain in Paris for four years, learning sculpture, "tant pour la partie de l'ornement que pour la figure, le dessin et le modèle"; apparently Greuze knew them both.

Fordrain married Marie-Antoinette Haussois in Paris by contract of 9.v.1751 (AN MC/CV/1236). The registre de clôtures d'inventaires (AN Y5303), 28.II.1764, after the death of her mother, identified the only child as Marie-Sophie Fordrain, fille mineure; she was still mineure in an entry in the same register for 23.I.1769. She was still alive, living in the grande rue de faubourg Saint-Martin, on 17–19.I.1774 when a formal division of the Haussois family assets took place (AN MC/XXVIII/442). Her father was remarried immediately after the death of her mother, to Marie-Anne Antheaume (Paris, Saint-Laurent, 1.III.1764; Fonds Andriveau).

### **Bibliography**

Dorbec 1905; Doria 1934; Greer 2001; Passez 1973

### **Salon critiques**

Anon. 1783h, "Exposition de la Place Dauphine", *Journal de Paris*, 27.VI.1783, pp. 741–42:

*Dans le portrait.*

Les Demoiselles sont les Artistes qui se sont les plus distinguées dans ce genre.

Les Portraits de M<sup>le</sup> Fordrain, avec de la vérité, nous ont paru foibles de ton.