



## **LARGE PRINT LABELS, ENGLISH**

### True Nature: Rodin and the Age of Impressionism

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## True Nature: Rodin and the Age of Impressionism

Auguste Rodin (1840-1917) was deeply influenced by the long-established tradition of sculpture dating back to antiquity, yet he rebelled against its idealized forms and restrained expression creating works of art that render powerful emotions and capture the human form in motion.

Over the course of a career that spanned more than four decades, he developed practices that questioned the conventions of classical sculpture. He embraced the visible traces of his works' creation, recombined his own fragments and figures, and redefined sculpture as always in flux and never finished. Rodin believed that art should be true to nature, a philosophy that shaped his attitudes to both his models and his materials.

Rodin was working at a time when many artists were breaking with the official academic tradition. He was a contemporary of Monet and spent time with Impressionist artists whose work had similar concerns. The Impressionists preferred everyday subject matter, they created works with visible brush strokes, and they strove to capture a sense of movement and the natural depiction of light—all qualities that had analogies in Rodin's sculpture.

This exhibition is organized thematically, looking at Rodin's approach to classicism, the body, portraiture, and a deep dive into his process. Three of his major public commissions are highlighted: The Gates of Hell, The Burghers of Calais, and the Monument to Honoré de Balzac. Throughout, Rodin's works are displayed alongside those of his predecessors and contemporaries, showing the artistic context from which his art emerged in its revolutionary form.



Often called the father of modern sculpture, this exhibition demonstrates Rodin's varied artistic concerns that link him to the art of the past and present, as well as make him a herald of what was to come.

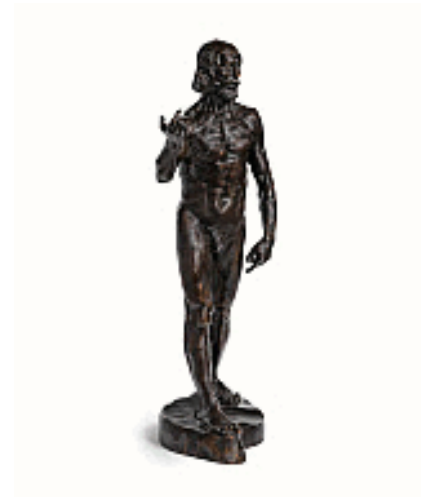
Paul Troubetzkoy

Italian, 1866-1938

Portrait of Rodin, 1905-1906

Bronze

In this portrait of the artist in late middle age, Auguste Rodin confidently faces the viewer, his hands pushed into his pockets as he leans his weight on his rear right leg. The artist, Prince Paul Troubetzkoy, was the son of an aristocratic Russian diplomat and American opera singer. He gained recognition for his society and artists' portraits, like that of his friend of many years Rodin. Troubetzkoy's sculptures had a sketchy quality that was akin to what the Impressionists were doing in painting.



Gift of B. Gerald Cantor Art Foundation, M.90.54

Auguste Rodin

French, 1840-1917

Saint John the Baptist Preaching, first modeled 1878, this cast 1966

Bronze



Working from live models, Rodin strove to capture a sense of movement in many of his sculptures. To achieve this, he would sketch his models in motion rather than a static pose. Here, we have the sense that Saint John is simultaneously walking forward and turning to the side, with one hand raised as though ready to begin preaching. Rodin gave the work a conventional title to appease critics, though the sculpture has none of the traditional attributes of Saint John the Baptist, like a staff with a cross and camel's skin clothing.

Rodin hired non-professional models because he believed they posed more naturalistically. For this sculpture, he hired an Italian peasant named Pignatelli who seemed to embody the qualities of the visionary spirit of Saint John.

Gift of B. Gerald Cantor Art Foundation, M.73.108.12

François Rude  
French, 1784-1855

Head of the Old Warrior, ca. 1833-1836  
Bronze

François Rude's dramatic portrait bust depicts an aging man with a full beard and disheveled hair. He turns to look at what might be an approaching threat; his open mouth and furrowed brow suggest fear or concern.



This head is based on the central figure from the artist's best-known sculpture, The Departure of the Volunteers of 1792 (La Marseillaise), created for the façade of the Arc de Triomphe in Paris. The sculpture was made to honor France's first citizen army formed in response to the threat of a Prussian/Austrian coalition that sought to restore the deposed Bourbon monarchy. Rude's articulation of emotional response in his sculptures would have influenced Rodin.

Gift of the B. Gerald Cantor Foundation,  
M.86.275

Aimé-Jules Dalou  
French, 1838-1902

The Peasant, ca. 1897-1899



François Rude, The Departure of the Volunteers of 1792 (La Marseillaise), 1833-1836, Arc de Triomphe de l'Etoile, Paris (photo: Jebulon, CC0)

## Bronze

Dalou was one of the most successful sculptors of public monuments in late nineteenth-century Paris. The Peasant is a model for the centerpiece of a monument to workers. Dalou was the son of a Parisian worker and therefore enthusiastically tackled the subject—visiting workplaces to observe everyday scenes and creating sketches, models, and maquettes in terracotta and plaster.



Here a man dressed in what would have been recognized as laborers' clothing (an open collar shirt, pants made of a coarse fabric, and clogs) is caught in a moment of reflection as he rolls up his sleeves and prepares to go to work. Dalou has sensitively captured the man with his lined, tired face and the bulging veins on his forearms and hands, which have aged from the harsh environment. Rodin and Dalou had a long friendship but they fell out over the commissioning of a monument to Victor Hugo.

Gift of Iris and B. Gerald Cantor, M.86.219.1

Pietro Marchetti  
Italian, 1770-1846



Bust of a Veiled Child, ca. 1840  
Marble



Pietro Marchetti was one of a group of artists who revived the popular eighteenth-century technique of creating the illusion of a transparent veil in marble sculpture. The technique required the careful placement of a series of folds over the form of a face. In Bust of a Veiled Child, this strategy gives the appearance of transparent lace pulled tight across the top of the subject's head, her cheeks, her closed eyes, nose, and grinning lips.

Marchetti was born and studied in Carrara, an Italian town renowned for its marble quarries. Ultimately, he belongs to the earlier generation of artists against which Rodin's extraordinary originality would come to be measured.

Gift of B. Gerald Cantor, M.78.117

Paul Troubetzkoy  
Italian, 1866-1938

Mother and Child, probably 1907  
Bronze on marble base



Troubetzkoy's first wife and son were the models for this tender portrait of a mother and child. The faces are rendered with more attention to detail and seem to gaze at the viewer with a slight smile. The pair form a triangle with her voluminous robe dissolving the figures in an indistinguishable mass. Troubetzkoy has not concerned himself with hiding the marks of his hand and sculpting tools on the surface.

Troubetzkoy and Rodin were friends and worked together in the winter of 1905 during which the portrait of Rodin in this gallery was conceived.

Gift of B. Gerald Cantor Art Foundation, M.85.268.2

Aimé-Jules Dalou  
French, 1838-1902

Charity, modeled ca. 1877, this cast ca. 1905  
Bronze



This sculpture of Charity, also referred to as Maternity, was made by French sculptor Aimé-Jules Dalou who was a contemporary and friend of Rodin. It is a tender portrait of a mother with her two children; she is breastfeeding one while looking lovingly at the older child tugging at her skirt.

This was a sketch for a work made to stand over a drinking fountain at the Royal Exchange in London, executed in marble and later replaced by a bronze cast. The modeling of the figures is loose and the surface is rough and textured. To make this work, Dalou studied versions of the Madonna and Child with the infant Saint John the Baptist a classic model of this grouping of figures.

Los Angeles County Fund, 23.3.2

Antoine-Louis Barye  
French, 1796-1875

Theseus and the Minotaur, ca. 1860, this cast later  
Bronze



Inspired by the story from Greek mythology, the muscled, heroic Theseus (a mythical king of Athens) is about to slay the half-man, half-bull minotaur. Antoine-Louis Barye, who was best known for his animal sculptures, taught Rodin for a short time. Barye's style was more traditional than that of his student, as can be seen in the figure of Theseus with his stylized hair and stance that looks more posed than active. Rodin's own depiction of a minotaur is displayed nearby.

James E. Clark Bequest, M.87.119.5

François Rude  
French, 1784-1855

Hebe and the Eagle of Jupiter, ca. 1853-1855  
Bronze



Hired by his hometown of Dijon to create a marble sculpture, Rude depicted the Greek goddess of youth, Hebe, beside her father, Jupiter. Disguised as an eagle and protectively encircling his daughter, Jupiter's outstretched wing reaches up past her head. Hebe almost seems to tease her father as she raises a cup of ambrosia (the divine drink of the Greek gods) out of his reach.

François Rude is best known for Departure of the Volunteers of 1792 (La Marseillaise), one of the four sculptural groupings that adorn the pillars of the Arc de Triomphe in Paris.

Gift of B. Gerald Cantor, M.77.79



Antoine-Louis Barye  
French, 1796-1875

François Rude, The Departure of the Volunteers of 1792 (La Marseillaise), 1833-1836, Arc de Triomphe de l'Etoile, Paris (photo: Jebulon, CC0)

Roger and Angelica Borne by the Hippogriff, ca. 1840-1846,  
probably cast later  
Bronze



The story depicted here comes from the Renaissance epic poem Orlando Furioso. Roger, a knight of King Charlemagne, is seen swooping in on his hippogriff (part horse, part eagle) to rescue the princess Angelica, who had been chained to a rock and was about to be devoured by a sea monster. The entire sculpture seems to be in motion: the animal's legs are in full gallop, while Roger appears to have just swooped down to grab Angelica, who clings onto him as they escape.

The sculptor, Antoine-Louis Barye, is best known for his depictions of animals and had a talent for creating tension and exact anatomical detail.

Gift of the Iris and B. Gerald Cantor Foundation,  
AC1992.72.1

Alfred Sisley  
French, 1839-1899

Saint Mammès-Morning, 1884

Oil on canvas

Sisley was an Impressionist painter who worked almost exclusively in landscapes. Like most of the painters of his movement, he worked outside, directly from nature. He had an eye for atmosphere and light, and large, expressive skies are almost always a central feature of his paintings.



This is one of several paintings Sisley made of Saint Mammès, a port town for barge traffic outside Paris.

A Millennium Gift of the Sara Lee Corporation, M.2000.50

Théodule-Augustin Ribot  
French, 1823-1891

Still Life with Apples and a Pomegranate,  
ca. 1865  
Oil on canvas

Rodin collected artworks by a number of his artist contemporaries, including French realist painter Ribot. A generation older than Rodin and the other Impressionists, Ribot took inspiration from seventeenth-century Spanish painting, often using a subdued color palette and dramatic light and shadow. In both this still life and the one that Rodin owned, pieces of fruit rendered in warm tones are brightly lit by a frontal light source, while the background disappears into a dark shadow.



European Art Acquisition Fund, M.2014.37

Pierre-Jean David d'Angers  
French, 1788-1856



Philopoemen, 1837  
Bronze

Pierre-Jean David d'Angers was one of the leading sculptors of the Romantic era, the dominant artistic and intellectual movement at the time of Rodin's birth in 1840. The French government commissioned David to create a statue of the Greek general Philopoemen as part of a series of heroic sculptures for the Tuileries Gardens. David chose a dramatic episode in Philopoemen's life in which the wounded general stoically pulled the javelin from his leg and continued to fight, winning the battle.



David was best known for reviving portrait sculpture. Among his subjects was Romantic writer Victor Hugo, who lauded the artist as the "Michelangelo of Paris." Much later in life, Hugo refused to sit for a portrait from Rodin, insisting that he would not be able to equal David's bust.

Gift of B. Gerald Cantor Art Collections, M.82.126.3

Claude Monet  
French, 1840-1926

In the Woods at Giverny: Blanche Hoschedé at Her Easel with Suzanne Hoschedé Reading, 1887  
Oil on canvas



In this painting, Monet depicts the Hoschedé sisters in the woods around his home in Giverny. Suzanne Hoschedé is seen seated on the grass, reading a book, while her sister, Blanche, stands and paints at an easel. Due to financial troubles, the Hoschedé family came to live with Monet. Suzanne became Monet's preferred model in the period after the death of his first wife, Camille, in 1879. Blanche, meanwhile, became Monet's only student and assistant and they would often paint en plein air (outside) together.

Rodin and Monet openly admired each other. Rodin wrote to Monet in 1897, "the same feeling of brotherhood, the same love of art, has made us friends forever. . . I still have the same admiration for the artist who helped me understand light, clouds, the sea, the cathedrals that I already loved so much, but whose beauty awakened at dawn by your interpretation moved me so deeply."

Mr. and Mrs. George Gard De Sylva Collection, M.46.3.4  
Claude Monet  
French, 1840-1926

The Beach at Honfleur, 1864-1866  
Oil on canvas



Monet and Rodin had a lifelong friendship. They were contemporaries, born just two days apart in November of 1840. They likely met through art critics or dealers and were often seen frequenting the same Parisian clubs with other artists and literary persons. They participated in several group exhibitions together and even collected one another's work.

While Monet and Rodin worked in different media and explored different subjects, both sought to capture the fleeting and changing aspects of the natural world. They handled their materials—whether paint, clay, or plaster—in ways that reveal the artist's hand.

Gift of Mrs. Reese Hale Taylor, 64.4

Albert-Ernest Carrier-Belleuse  
French, 1824-1887

Between Two Loves, 1867  
Marble

In this marble sculpture by Albert-Ernest Carrier-Belleuse, a young woman is trapped between two types of love: the romantic, represented by the cupid figure standing on tiptoes and whispering in her ear, and the maternal, represented by the infant encircled within her protective embrace. Carrier-Belleuse was a prolific artist who found great success by breathing new life into Neoclassical sculpture which was static and formal.



From 1864-79, Rodin worked in the highly organized workshop of Carrier-Belleuse where he perfected his skills both in modelling clay and carving marble and learned how to run a large-scale workshop.

Gift of Mr. and Mrs. Mounir Boctor, M.81.261

Auguste Rodin  
French, 1840-1917

Severed Head of Saint John the  
Baptist, ca. 1887-1907  
Marble



The grisly, severed head of Saint John the Baptist, with mouth open, furrowed brow, and a pained expression on his face, was a popular subject in Christian art beginning in the Middle Ages. Saint John ran afoul of Herod, the ruler of the Roman province of Judea, by criticizing his adulterous relations, and was consequently thrown into prison. During a feast, Saint John was beheaded and the severed head was delivered to the adulterous woman.

Rodin made several different versions of the head of Saint John the Baptist exploring different expressions of pain and resolution. While Rodin's works were frequently produced in marble, this sculpture is the only marble work by the artist in the exhibition.

Museum purchase made possible by the Iris and B.  
Gerald Cantor Foundation in memory of B. Gerald Cantor,  
AC1998.139.1

Auguste Rodin  
French, 1840-1917

Eternal Spring, ca. 1881-1884, cast before 1917 (?)

Bronze

Two figures embrace in a passionate kiss, appearing as though they are fused together, almost melting into each other, even as they both pull away. She has her hand on his head almost as though she's trying to detach and he holds onto the rocks on which he's seated for equilibrium.



This group was originally intended for the Gates of Hell, but, believing it did not fit with the monument's dark theme, the artist decided to execute it as a stand-alone work. When it was first exhibited, many viewers felt the work was too erotic. In an attempt to make it more acceptable, Rodin gave the sculpture a variety of titles drawn from classical mythology, such as Zephyr and Earth and Cupid and Psyche.

Mr. and Mrs. Allan C. Balch Collection, M.45.3.476

Auguste Rodin  
French, 1840-1917

The Prodigal Son, first modeled ca.  
1884/1894-1899, this cast 1967  
Bronze



In this sculpture, a kneeling man with raised arms and mouth agape, seems to be entreating heaven. It was originally part of a group called Ugolino and His Sons, created for Rodin's monumental sculpture Gates of Hell. The story of Ugolino is from Dante's Inferno and tells of a count and his children who were thrown in prison and starved. Rodin took the figure out of its original context and displayed it on its own. He also retitled it The Prodigal Son, after the story in the Gospel of Luke in which a wayward young man returns home and throws himself at his father's feet to beg forgiveness for his misdeeds.

The figure is the same as the male figure from Rodin's sculpture Fugitive Love in the next gallery, reassembled with different legs. The process of composing new works from pre-existing sculptures and fragments was central to Rodin's creative process. In fact, over time, the artist began to spend less time modeling new sculptures and more time assembling existing pieces.

Gift of B. Gerald Cantor Art Foundation, M.73.108.7  
Auguste Rodin  
French, 1840-1917

Minotaur or Faun and Nymph, ca. 1886  
Bronze

Perched on a rocky outcrop, a minotaur (part-man and part-bull) or a faun (part-man part-goat) with horns on his head and cloven hooves, holds a nymph (a minor female deity associated with nature) in his lap. He turns to look towards her, mouth agape, while she seems to recoil from his affections. The sculpture is fully realized in the round with a female form at the front and a male form when seen from the back.



The male figure is suspected to be a self-portrait. While the work is overtly erotic, it likely averted contemporary censorship due to its mythological reference.

Gift of Leona Cantor Palmer, M.72.81.1

Auguste Rodin  
French, 1840-1917



The Fallen Caryatid with Urn, first modeled ca. 1883, this cast 1967  
Bronze



This sculpture depicts a woman folding into herself while bearing the weight of a vessel on her shoulder. She does not seem to be burdened by the vessel but rather resigned to its placement; her resting eyes suggesting melancholy or sadness rather than anguish. The term Caryatid refers to sculptures of female figures that function as supportive columns, often found in ancient Greek architecture. The work was originally titled Sorrow and was intended for The Gates of Hell.

Gift of B. Gerald Cantor Art Foundation, M.73.108.13

Auguste Rodin  
French, 1840-1917

The Tomb, probably 1880-1881  
Glazed hard-paste porcelain; chameleon  
(pink/gray) and black, white and tan glazes

Gift of the Iris and B. Gerald Cantor  
Foundation in honor of its 25<sup>th</sup> Anniversary,  
M.2004.17.1



Auguste Rodin  
French, 1840-1917

Sèvres Porcelain Manufactory  
Sèvres, France, founded 1756

Limbo, ca. 1888-1889  
Glazed hard-paste porcelain; celadon glaze



After completing studies at the Petite École, Rodin was employed as a ceramic decorator at the Sèvres Porcelain Manufactory from 1880-1882. Artistic director Albert-Ernest Carrier-Belleuse (whose Between Two Loves is displayed in this gallery) recruited Rodin for his modeling skills.

The company was established in the town of Sèvres in 1756 to manufacture luxury porcelain for the royal family, the court, and the aristocracy. In the nineteenth century, the Sèvres Porcelain Manufactory struggled to stay relevant in a world of changing artistic tastes.

Gift of the Iris and B. Gerald Cantor Foundation in honor of its 25<sup>th</sup> Anniversary, M.2004.17.3

Auguste Rodin  
French, 1840-1917

Sèvres Porcelain Manufactory

Sèvres, France, founded 1756

Mother and Child, ca. 1880-1881

Glazed hard-paste porcelain; black and light gray glazes



Gift of the Iris and B. Gerald Cantor Foundation in honor of its 25<sup>th</sup> Anniversary, M.2004.17.2

Auguste Rodin

French, 1840-1917

Female Centaur, modeled ca. 1887-1889, cast before 1917 (?)

Bronze

A centaur is a beast from Greek mythology with a horse's body and a man's head and torso. Here,



Rodin has given the figure a female head and elongated torso that seems disproportionate to her smaller horse half. She stretches her arms forward with her hands clasped together as though reaching for something.

The unusual proportions of this work can be explained by Rodin's process. Like many of the sculptures in this exhibition, the Female Centaur is made of multiple parts that Rodin modeled separately. The horse was originally part of an equestrian statue of a general, and he adapted the woman from a male figure in The Gates of Hell.

Mr. and Mrs. George Gard De Sylva Collection, M.46.8.15

Auguste Rodin

French, 1840-1917

Danaïd, first modeled 1885-1889, this cast 1967

Bronze

As punishment for killing their husbands on their wedding night, the daughters of Danaos (the fifty Danaïdes) were sent to Hades, where they were condemned to endlessly draw water with broken vessels. In Rodin's adaptation of this story from Greek mythology, a female figure collapses in exhaustion from her task. Her smooth skin contrasts with the rough nature of the rock on which she lies, emphasizing Rodin's fascination with light and reflection. Though originally meant for The Gates of Hell, the sculpture was not included in the final version of the work.



Gift of B. Gerald Cantor Art Foundation, M.73.108.15

Auguste Rodin  
French, 1840-1917

The Earth, first modeled ca. 1884-1899 (?), this cast 1967  
(?)

Bronze

Rodin anthropomorphizes Earth as a woman, lying on her stomach with her head looking down. The figure is incomplete, missing arms and feet, and parts of it have been very roughly modeled.



Gift of B. Gerald Cantor Art Foundation, M.73.108.6

Auguste Rodin  
French, 1840-1917

Paolo and Francesca, first modeled ca. 1881-1884 (?),  
this cast 1972

## Bronze

This group was originally designed for The Gates of Hell. Dante tells the story of his contemporaries Paolo and Francesca, a couple that he relegated to the second circle of hell where people who gave in to their lustful desires in life were condemned to be blown violently back and forth by strong winds preventing them from finding peace and rest. Paolo Malatesta was married but in love with his brother's wife, Francesca da Polenta. The pair had a ten-year affair but were later discovered and murdered by Francesca's husband. Rodin created the two figures separately, then brought them together to form the work.

Gift of B. Gerald Cantor Art Foundation, M.73.108.19

## THE GATES OF HELL

On August 16, 1880, Rodin received a commission to create a pair of bronze doors for the entryway of a new decorative arts museum in Paris. The source for the project was the Inferno (Italian for "hell"), the first part of Italian poet Dante Alighieri's three-part epic poem The



Divine Comedy that explores the author's fictional journey from Hell to Purgatory to Paradise (completed in 1321).



Although plans for the museum were cancelled after three years, Rodin continued to work on the doors, called The Gates of Hell, for the rest of his life. It became a creative outlet and a source of experimentation. He eventually discarded the idea of a strict narrative and created a chaotic world filled with more than 200 figures that are radically expressive in their poses and gestures. Some of his most famous works like The Thinker (meant to be Dante) and The Kiss were originally conceived as part of The Gates and were only later removed, enlarged, and cast as independent works. In Rodin's lifetime, The Gates of Hell was never cast in bronze and known only in a full-size plaster model kept at the artist's studio outside Paris.

Auguste Rodin  
French, 1840-1917

Fugitive Love (Fugit Amor), first modeled 1881-1887 (?),  
this cast 1969  
Bronze

A man and a woman acrobatically cling to each other as if being pulled in two different directions by some force. The pair was featured on the right panel of The Gates of Hell. The two lovers represent people condemned to Dante's second circle of hell, where those who were overcome by lust in life are blown violently by strong winds. This prevents them from finding peace and symbolizes the power of lust to blow one about aimlessly.



In the marble versions of this sculpture, the figures seem to be emerging directly from the rough stone—reminiscent of works by Michelangelo that Rodin saw and greatly admired during his travels in Italy.

Gift of B. Gerald Cantor, M.73.139

Auguste Rodin  
France, 1840-1917

She Who Was the Helmet-Maker's Beautiful Wife,  
modeled ca. 1889-1890  
Bronze

In this portrait, alternatively titled The Old Courtesan, we see a nude woman, later in life, slumped over as her flesh is pulled downward by gravity. Rodin worked with an aging former professional model to present a woman who was once renowned for her beauty after the flower of youth. The figure was originally meant for The Gates of Hell on the lower left pilaster.



In Rodin's time, sculpture was a medium in which subjects of beauty, strength, and honor were depicted. Therefore, an honest depiction of an aging, naked woman was seen by many as an insulting representation of old age. However, Rodin was trying to show a truer form of nature.

Gift of Iris and B. Gerald Cantor, M.84.164

Auguste Rodin  
French, 1840-1917

The Kneeling Female Faun, first modeled ca. 1884-1886,  
this cast 1966 [#46]

Bronze

The kneeling female faun originated on The Gates of Hell where it was one of a group of half-human, half-animal creatures from Greek mythology. Rodin has not depicted its hindquarters and the only evidence of the animal is the rough lines of the face, which contrast with the smoothness of the body.



Gift of B. Gerald Cantor Art Foundation, M.73.108.9

Edward Steichen  
American, 1879-1973

Rodin – Le Penseur, 1902

## Photogravure

Photographer Edward Steichen captured this image of Rodin in his studio, looking at his most famous sculpture, The Thinker, known in French as Le Penseur. In the background we see Rodin's portrait of the writer Victor Hugo.



Known originally as The Poet, The Thinker was created for The Gates of Hell as a personification of the author Dante. The Thinker was a huge success when first exhibited as a stand-alone work; it was installed outside the Panthéon in Paris and ultimately adorned Rodin's tomb at his house in Meudon in the South of France.

Anonymous gift, M.82.138.1

Auguste Rodin  
French, 1840-1917

The Shade, first modeled ca. 1880,  
enlarged ca. 1901, this cast 1969  
Bronze



Crowning The Gates of Hell are triplicates of the figure of The Shade, seen from three directions. In classical literature, a “shade” is another name for a spirit or ghost. In Dante’s Divine Comedy, the Shades (the souls of the damned) stood at the entrance to Hell. In keeping with their persona, Rodin depicts a tormented figure with the head bent down in such an exaggerated way that the neck and shoulders seem to almost align horizontally.

The sculpture was a reworking of the form of Adam, which, along with its pendant Eve, (displayed nearby) was originally intended to flank the *Gates*. Rodin frequently reworked his sculptures to create new forms, and with The Shade went so far as to repeat the same exact sculpture three times so it could be seen from three separate angles.

Gift of B. Gerald Cantor Art Foundation, M.73.108.1

Auguste Rodin  
French, 1840-1917

The Crouching Woman, first modeled ca. 1880-1882, this cast 1963

Bronze

In his sculptures, Rodin experimented with various poses and body positions. Here, he reproduced a spontaneous pose of one of his models. The figure is contorted and crouched—her shoulder lodged between her knees and her right hand grasping her left ankle.



The Crouching Woman was featured in the upper portion of The Gates, near The Thinker. Like many of the sculptures intended for The Gates of Hell, The Crouching Woman was also exhibited as an independent work and became a major success.

Gift of B. Gerald Cantor Art Foundation, M.73.108.4

Auguste Rodin  
French, 1840-1917

Eve, first modeled ca. 1881, this cast 1968

Bronze

Eve and a corresponding statue, Adam, were meant to flank The Gates of Hell as detached, stand-alone sculptures. There they would have been witnesses to the consequences of their sin—bodily death and the damnation of their souls. Eve physically manifests the remorse she feels—her arms and hands hide her downcast head.



Both Eve and Adam were inspired by the same subjects found in Michelangelo's Sistine Chapel ceiling and by various sculptures by the Renaissance master, whom Rodin greatly admired.

Gift of B. Gerald Cantor Art Foundation, M.73.108.2



Auguste Rodin  
French, 1840-1917

Michelangelo Buonarroti, The Fall of Man and the Expulsion from the Garden of Eden, 1510. Sistine Chapel, Vatican Museums, Rome, photo: Peter Barritt / Alamy Stock Photo



Marsyas (Torso of “The Falling Man”),  
first modeled ca. 1882-1889, this cast  
1970

Bronze

Rodin frequently reused parts of  
sculptures (limbs, heads, etc.) to  
create entirely new works. This torso  
was originally part of The Falling Man, intended for The  
Gates of Hell. The Falling Man was found at the top of the  
left door, arching backwards, in a gesture of extreme  
physical and psychological pain, trying to escape the  
inferno below.

Separated from the rest of the body, Rodin retitled the  
torso Marsyas, in reference to the satyr (one  
of the nature spirits often seen reveling with  
the god Dionysus) from Greek mythology who  
challenged the god Apollo to a musical  
contest. Apollo triumphed and then punished  
Marsyas by skinning him alive.

Gift of B. Gerald Cantor Art Foundation,  
M.73.108.5

Auguste Rodin  
French, 1840-1917



Auguste Rodin, The  
Falling Man, 1882.  
Bronze, Museo  
Soumaya (photo:  
Agustín Garza, CC BY-  
SA 4.0)

Orpheus, first modeled probably 1890, this cast 1969  
Bronze

Orpheus was a Greek poet and musician whose tragic story is recounted in Ovid's Metamorphoses, an ancient text Rodin often turned to for inspiration. According to legend, Orpheus was distraught over the untimely death of his wife, Eurydice, and descended to the underworld to plead for her release. He played his lyre for Hades and the music melted the hearts of the gods and denizens of the underworld.

Rodin depicts the moment Orpheus won his wife's freedom. He falls to his knees, throws back his head, and raises his arms in relief. He doesn't yet know that he will lose her again after breaking a promise to Hades and the guardians of the underworld to not look back at her as they ascend to the world above.

Gift of B. Gerald Cantor Art Foundation, M.73.108.3

Rodin and Degas

The artist whose sculpture is closest to Rodin's in the study of movement is Edgar Degas. Both men refused to allow their models to take conventional poses and looked for natural movements.



The two were good friends and Degas was a frequent visitor to Rodin's studio. It is likely that Rodin was one of the few permitted to see Degas' sculptures, which were a private exercise primarily meant as studies of movement for his paintings. With one exception, Degas resisted casting his pieces in more permanent materials or putting them on exhibition. He explained to Rodin that he wanted to continually work on them, exploring different movements. They were only cast in bronze after his death.

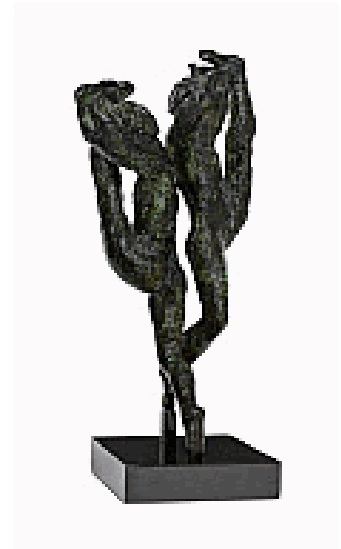
Both artists created roughly textured surfaces showing evidence of their process and allowing for the play of light across the sculpture. The focus on the transient and the dynamic surfaces resemble the qualities of Impressionist paintings.

Edgar Degas

French, 1834-1917

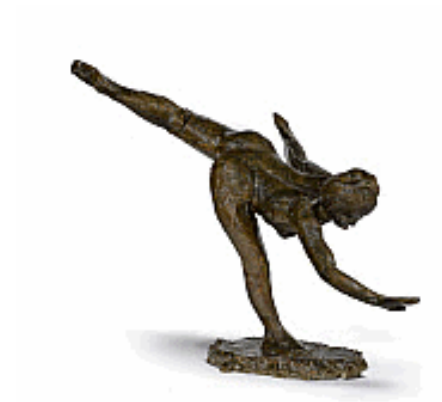
Horse with Jockey, first modeled ca.  
1885-1890, this example cast  
posthumously  
Bronze

The Phil Berg Collection, M.71.73.381a-b



Edgar Degas  
French, 1834-1917

Grande Arabesque, first modeled ca.  
1885-1890, this example cast  
posthumously  
Bronze



Mr. and Mrs. George Gard De Sylva Collection, M.46.8.7

Auguste Rodin  
French, 1840-1917

Pas de deux "G", first modeled ca. 1910-1913, this cast  
1966

Bronze

Gift of Iris and B. Gerald Cantor, M.87.167

Edgar Degas

French, 1834-1917

Arabesque, first modeled ca. 1890-  
1895, cast posthumously

Bronze

Mr. and Mrs. George Gard De Sylva  
Collection, M.46.8.6



THE FIGURE IN MOTION

Early in his career, Rodin began to depict bodies in motion. Rather than working from a canon of static classical poses, he encouraged his models to walk around the studio so he could capture the spontaneity of their movements. He often created fragmentary figures, eliminating extraneous details such as limbs or heads, to focus on the sensation of movement. He believed that bodily movement conveyed emotions, told stories, and revealed aspects of the soul. As he explained, “I take from life the movements I observe. I obey Nature in everything, and I never pretend to command her. My only ambition is to be servilely faithful to her.”

Rodin was particularly fascinated with dance and bodies in extreme acrobatic poses—stretching, leaping, and twisting figures. He was enthralled by new forms of dance that moved away from classical ballet in favor of a more experimental language of movement. His enthusiasm led him to meet exceptional figures such as Isadora Duncan and the Japanese performer Hanako (whose portrait is seen later in the Portrait gallery), as well as the dancers from the Cambodian royal ballet.

Maurice Denis  
French, 1870-1943

Motif Romanesque, 1890  
Oil on canvas



A faceless woman with long sinuous arms, wearing a long dress and carrying a bouquet of yellow flowers, walks through a clearing in the woods. Maurice Denis has limited his palette to greens, yellows, blues, and copper and given the work the ambiguous title, Motif Romanesque, perhaps suggesting a connection to the Middle Ages.

In the 1890s, Denis presented his ideas on painting in an article, famously declaring: “Remember that a painting—before being a battle horse, a nude woman, or an anecdote of some sort—is essentially a flat surface covered with colors, put together in a certain order.” Denis would help found the artistic movement called the Nabis, a Hebrew word meaning “prophets.” The Nabis wanted to break away from traditional subject matter in favor of paintings dominated by flat areas of color and simplified forms as a means expressing personal emotions and spiritual truths.

Wallis Foundation Fund in memory of Hal B. Wallis,  
AC1995.91.1

Auguste Rodin  
French, 1840-1917

Small Study of "Iris" with the Head of  
Gwen John, ca. 1908, date of cast  
unknown (after 1917)  
Bronze



Gift of Leonard I. Green, M.84.205

Auguste Rodin



French, 1840-1917

Invocation, first modeled ca. 1900,  
this cast 1986  
Bronze



During the Paris World's Fair of 1900, Rodin mounted an enormous solo exhibition in a pavilion specially built for the occasion. Among the works on display were several small sculptures including Invocation. As with many of Rodin's works, the figure's pose is not elegant or traditional, rather it is expressive and contorted, and changes based on the viewing angle. When seen from the left side, the model raises her arms overhead to meet in an arc while her body sits at rest. From the front, she appears preparing to stand, her left arm shielding her face. When viewed from behind, the emphasis is on the negative space between her arms, which forms a heart and the triangular tunnels created between her legs.

Gift of the Iris and B. Gerald Cantor Foundation,  
AC1992.111.1

Auguste Rodin

French, 1840-1917

The Cry, first modeled ca. 1886  
(?), this cast 1964  
Bronze



In this small sculpture, a man tilts his back and opens his mouth to cry out in what looks to be desperation from the expression on his face. Rodin was continually exploring how to express extreme mental and physical states through expression and movement.

Gift of B. Gerald Cantor Art Foundation, M.73.108.14

Paul Gauguin  
French, 1848-1903

The Field of Derout-Lollichon, 1886  
Oil on canvas

In 1886, Gauguin went to Pont-Aven in Brittany, attracted by the beauty of the land and the rural life of Breton peasants, and painted the landscapes and the people. While his style changed dramatically later, here the influence of Impressionism can still be seen with sketchy brushwork and deep shadows cast across the farmhouses and lawn.



Hal B. Wallis Bequest, M.86.276

Auguste Rodin  
French, 1840-1917

Flying Figure, first modeled ca. 1890-1891, this cast 1970

Bronze

This partial figure demonstrates Rodin's ongoing exploration of the body and its movement in space. Stretched out as though soaring through the air, the figure is tilted to one side, with their right leg



outstretched. The work is meant to only be seen from the front, as Rodin seems to have been dissatisfied with the back and removed much of the clay with a wire prior to casting. Flying Figure was only shown publicly once in Rodin's lifetime, at his monumental solo exhibition mounted during the Paris World's Fair of 1900.

Gift of B. Gerald Cantor Art Foundation, M.73.108.8

Auguste Rodin

French, 1840-1917

Eternal Idol, first modeled ca. 1889, this cast 1967

Bronze

This pair was originally designed for The Gates of Hell. It depicts a nude couple, with the woman kneeling on a rock, elevated over her companion who kneels before her tenderly kissing her torso with his hands clasped behind his back. The title of Eternal Idol may refer to the fact that women were often described as “idols” in nineteenth-century poetry.



Gift of B. Gerald Cantor Art Foundation, M.73.108.20

Auguste Rodin  
French, 1840-1917

Iris, Messenger of the Gods, first modeled 1890-1900, this  
cast 1966

Bronze

The sculpture of Iris, the messenger to the gods in classical mythology, may have been inspired by a similar, partial figure of Iris among the Parthenon marbles at the British Museum in London, a city Rodin frequently visited in the 1880s. With an acrobatic pose inspired by Rodin's interest in dance, the artist had originally titled his work Woman with Spread Legs. The sculpture, which made its public debut in 1898, shocked the public with its overt sexuality, but also proved to be popular with collectors.

Gift of B. Gerald Cantor Art Foundation, M.73.108.11



### Rodin's Hands

Rodin almost obsessively explored the expressive power of hands, using them to convey an infinite variety of emotions and

Figure of Iris from the west pediment of the Parthenon, ca. 438-432 BCE, © Trustees of the British Museum

experiences. They were both artworks in themselves and

studies for his public monuments, and he considered them as important as expressions on a figure's face.

Enlarged hands or those swollen by age or disease were main components of figural sculptures such as The Burghers of Calais or The Helmet Maker's Wife. He often reused, reoriented, and repurposed hands, apparent in the Burghers where a hand with an open palm and outstretched index finger appears two times in the composition—once on the figure of Jacques de Wissant and again on that of Pierre de Wissant.



The poet Rainer Maria Rilke (1875–1926), who was for a time Rodin's secretary, wrote: "There are among the works of Rodin's hands, single small hands, which without belonging to a body, are alive. Hands that rise, irritated and in wrath; hands whose five bristling fingers seem to bark like the five jaws of a dog of Hell."

Auguste Rodin

French, 1840-1917

Left Hand of Pierre de Wissant, ca. 1885-1886, date of this cast unknown

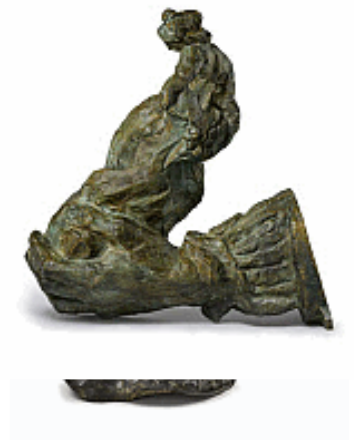
Bronze

Anonymous gift, AS2001.5

Auguste Rodin  
French, 1840-1917

Large Clenched Hand with Figure, first  
modeled ca. 1907, this cast 1972  
Bronze

Gift of B. Gerald Cantor Art Foundation,  
M.73.108.21



Auguste Rodin  
French, 1840-1917

Left Hand of a Pianist, ca. 1910, cast later  
Bronze



Gift of B. Gerald Cantor Art Foundation,  
M.85.268.1



Émile-Antoine Bourdelle  
French, 1861-1929

Left Hand of Carpeaux, 1908-09, possibly cast later  
Bronze

Gift of B. Gerald Cantor, M.70.7

### Rodin's Process

Although Rodin's sculptures appear spontaneous and naturalistic, each one is the product of many hours of work with tools, molds, and messy raw materials. He ran a large workshop and employed highly trained plaster casters,

carvers and founders, and studio assistants who turned his models into finished works. In moving from concept to final product, Rodin and his team relied on the steps articulated in this room. Rodin refocused the work of a sculptor on experimentation. His studio became a testing ground.



### Step I: Drawing

From a very early age, Rodin sketched the world around him. Drawing was the way he learned about a subject and it played a key role in his creative process. It is quick and simple and allows for experimentation. For Rodin, sketching the model was often the first stage in making a sculpture. Early in his career, he dictated poses to models; later, he encouraged them to adopt their own pose and preferred models who weren't experienced so that their poses looked more natural.

Auguste Rodin  
French, 1840-1917

Standing Figure, Robed, ca. 1880-1882  
[#85]

Pen and brown ink, brown wash, and watercolor



Adolph Braun, Portrait of Rodin Seated, Retouching a Drawing, ca. 1909-1911. Silver gelatin proof. Musée Rodin, Paris. Ph.06398

Gift of the B. Gerald Cantor Art Foundation,  
M.87.76.4



Eugène Carrière  
French, 1849-1906

Rodin modelling a Sculpture, ca. 1895-1900  
Oil on canvas

Eugène Carrière was a French artist associated with the Symbolist movement, which believed art should reflect an

emotion or idea rather than represent the natural world in the objective, quasi-scientific manner embraced by the Realists and Impressionists. Carrière's paintings are best known for their monochromatic palette and their dreamlike quality. He was a close friend of Rodin and was very supportive of the sculptor's work. This depiction of Rodin is one of several Carrière produced during their decades-long friendship, a reflection of not only artistic connection but in its swirling, brown and gray blur, a presentation of the sculptor as a mysterious creator.

Iris and B. Gerald Cantor Foundation in honor of the museum's 40<sup>th</sup> anniversary, M.2006.28

## Step II: Clay Modelling and Plaster Casting

Once Rodin established his goals for a new work, he made a three-dimensional sculpture in clay. This allowed him to manipulate the material and capture movement, emotion, light, and volume.

A copy was made in plaster, a thick, pourable material spread across the surface of the clay original that was removed after drying. Rodin often had several casts made

of an original, allowing him to create a number of different versions. He also used these casts to cut out hands, legs, torsos, and heads that he recombined to alter a composition or create completely new works.

### Step III: Bronze Casting

Rodin preferred the lost-wax casting technique for creating bronze sculptures. This multistep process replicates the artist's original model in wax-covered clay, and then replaces this wax covering with bronze. The following series of models and molds illustrate eight steps of the lost-wax casting process for Rodin's small sculpture, Sorrow.

1. The process began with the artist's final plaster mold.
2. The workers at the foundry placed the model into a bed of elastic material and created a hollow mold of its form.
3. They pour clay into the mold creating a replica of the original plaster model. They remove a layer of clay producing a gap between the clay core and the mold.

4. The clay model is placed back into the mold and wax is poured into the gap. The mold is removed and the artist's signature, cast number, and foundry seal can be added to this wax-covered clay model.
5. An armature of wax tubes is attached to the wax-covered model and a pouring cup that will later receive the molten bronze. This is covered in ceramic.
6. Before the casting of the final bronze, the ceramic mold is covered completely by a protective metal coating.
7. Hot, molten bronze is poured into the pouring cup causing the wax to melt, and the space around the model previously occupied by the wax to fill with molten bronze. The wax coating flows out via tubes.
8. Once the bronze is cooled, the protective metal coating and the tubes are removed leaving only the sculpture. The remains of the clay model are removed from inside the bronze.



Coubertin Foundry

Saint-Rémy-lès-Chevreuse, France, founded 1963

1. After Auguste Rodin

French, 1840-1917

Element from the Lost-Wax Casting Process, 1983

Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.1



Coubertin Foundry

Saint-Rémy-lès-Chevreuse, France, founded 1963

2. After Auguste Rodin

French, 1840-1917

Element from the Lost-Wax Casting Process, 1983

Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.2





Coubertin Foundry

Saint-Rémy-lès-Chevreuse, France, founded 1963

3. After Auguste Rodin

French, 1840-1917

Element from the Lost-Wax Casting Process, 1983

Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.3



Coubertin Foundry

Saint-Rémy-lès-Chevreuse, France, founded 1963

4. After Auguste Rodin

French, 1840-1917

Element from the Lost-Wax Casting Process, 1983

Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.5

Coubertin Foundry  
Saint-Rémy-lès-Chevreuse, France,  
founded 1963



5. After Auguste Rodin  
French, 1840-1917

Element from the Lost-Wax Casting Process, 1983  
Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.7

Coubertin Foundry  
Saint-Rémy-lès-Chevreuse, France,  
founded 1963



6. After Auguste Rodin  
French, 1840-1917

Element from the Lost-Wax Casting Process, 1983  
Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.8

Coubertin Foundry  
Saint-Rémy-lès-Chevreuse, France,  
founded 1963

7. After Auguste Rodin  
French, 1840-1917

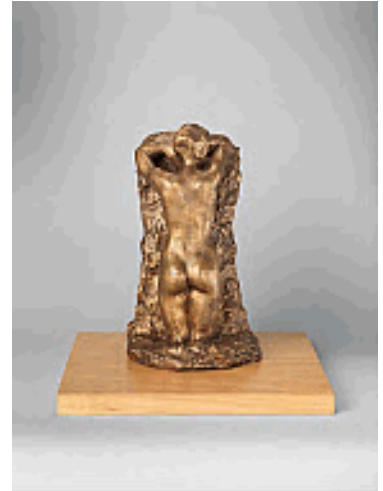
Element from the Lost-Wax Casting Process, 1983  
Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.9



Coubertin Foundry  
Saint-Rémy-lès-Chevreuse, France,  
founded 1963

8. After Auguste Rodin  
French, 1840-1917



Element from the Lost-Wax Casting Process, 1983  
Bronze, fire-proof clay, plaster, wax

Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.2.10

Auguste Rodin  
French, 1840-1917

La Douleur (de La Porte), ca. 1889-1892 (?),  
this cast 1983  
Bronze



Gift of Iris and B. Gerald Cantor in honor of the museum's  
twenty-fifth anniversary, AC1999.45.1

## PLEASE TOUCH

This is a touchable reproduction of one of Rodin's hand sculptures. You can feel the bronze material and also get a sense for the way he modeled the form.

Rodin considered hands to be as revealing as expressions on a figure's face. He almost obsessively explored the expressive power of hands, using them to convey a variety of emotions and experiences.

### Step IV: Finishing

The traditional finish on bronze sculptures is created by applying chemicals onto the surface that produce an artificial patina, which mimics the green or brown color produced naturally over time by surface oxidation. Rodin chemically finished his work because the play of light on the surface of his sculptures was something he was manipulating in his process.

In contrast to traditional ways of working, Rodin did not try to hide the sculptural process therefore, some of his bronzes show the seam lines of the casting process.

## THE BURGHERS OF CALAIS



In 1884, Rodin was commissioned by the French city of Calais to create a monument that would pay tribute to heroes of the Hundred Years' War, and symbols of French patriotism: The Burghers of Calais.

In 1347, the English laid siege to Calais, and after many months, with the townspeople starving, six of the leading citizens (or burghers) offered themselves as hostages to the English King Edward III in exchange for the freedom of the city. The King agreed and ordered the burghers to dress in plain garments, wear nooses around their necks, and travel to his camp with the keys to the city. The King meant to execute the burghers, but his wife persuaded him to spare the men.

Rodin decided to portray the burghers at the moment they are leaving to city, resigned to their fate. They are depicted life-size and wearing the loose sackcloth robes worn by prisoners. Each one has a different pose and expression, but they are all responding physically and emotionally to the idea that they will be sacrificing themselves to save their city.

In this gallery there are several studies and final versions of the burghers. Rodin challenged the traditional conventions of heroic monuments and made an event from the past seem real and present. He placed the men

in a circle so that no one figure is the focal point, and the sculpture can be viewed from all sides. He also wanted the figures placed on the ground rather than on a pedestal so that the people of Calais could be face-to-face with these town heroes.



Auguste Rodin

French, 1840-1917

Jean d'Aire, first modeled ca. 1886, this cast 1959  
Bronze

Following the conqueror's orders, each of the burghers of Calais abandoned their fine clothing and wore sackcloth shirts as they carried the keys to the city as a sign of submission. Rodin conceived the burghers not as noble heroes, but as ordinary men who were worn down and emaciated after the ordeal of the siege of their city. Each one experienced a personal confrontation with death.

Jean d'Aire stands upright with squared shoulders, a stoic expression on his face and massive hands clenching the key to the city. Rodin completed numerous studies for each of the Burghers of Calais. He created the six sculptures individually, working out the various poses and facial expressions, then assembled them into a group. When it was time to install the sculptures in Calais, Rodin initially considered placing the sculpture on a very high plinth with the figures silhouetted against the sky. Then the artist decided he wanted to place the figures directly on the ground to make them seem humbler. Ultimately, the city of Calais settled on a base of a traditional height.

Gift of B. Gerald Cantor Art Foundation, M.73.110.4



Auguste Rodin  
French, 1840-1917

Nude Study for Jean d'Aire, first modeled ca. 1884-1886,  
this cast 1972  
Bronze

When working on the Calais commission, Rodin first modeled all his figures in the nude, based on live models, as was his custom for most projects. He did this to better understand how to position the figure, and how the human body would look in certain poses. For the Burghers, only once he was satisfied with the nude versions did Rodin execute the versions draped in cloth.



Gift of B. Gerald Cantor Art Foundation, M.73.110.3

Auguste Rodin  
French, 1840-1917

Jean d'Aire, first modeled ca. 1886, this cast 1972  
Bronze

Unlike some of the other burghers who are slumped over in despair, Rodin has presented Jean d'Aire standing upright and looking boldly forward toward his horrible fate, holding one of the keys to the city of Calais in his hands.



Gift of B. Gerald Cantor, M.82.209.2

Auguste Rodin  
French, 1840-1917

Monumental Head of Jean d'Aire, first modeled 1884-  
1886, this cast 1971  
Bronze

As can be seen in the full-length sculptures of Jean d'Aire on view nearby, Rodin elected to have this burgher staring straight ahead with a resolute expression on his face. Rodin has carefully captured various details, such as the deep lines in his face and stiff-set jaw.



Gift of B. Gerald Cantor Art Foundation, M.73.110.2

Auguste Rodin  
French, 1840-1917

Jean de Fiennes, Draped, first modeled 1885-1886, this  
cast 1987  
Bronze

With arms held out at his sides, Jean de Fiennes, one of the six burghers of Calais, seems to look out at the viewer, almost questioning what is about to happen as he walks towards his fate. Rodin presented each of the burghers having a very different emotional response to their sacrifice, which is seen both in their poses and their expressions. At the King of England's demand, he and his fellow burghers have abandoned their fine clothing and wear the sackcloth robes worn by prisoners.



Gift of Iris and B. Gerald Cantor in honor of the museum's twenty-fifth anniversary, M.90.205

Auguste Rodin  
French, 1840-1917

Monumental Head of Pierre de Wissant, first modeled ca. 1884-1885, this cast 1971



## Bronze

Pierre de Wissant's eyes are downcast, a look of sadness and despair on his face. In this large, textured head, you can see clearly where Rodin worked the original material (either clay or wax) with his hands, shaping the face, creating creases in the brow and bags under the eyes. Rodin frequently worked on his sculptures in parts, creating heads, hands, and torsos separately before assembling the pieces together to create the final work.

Gift of B. Gerald Cantor Art Foundation, M.73.110.1

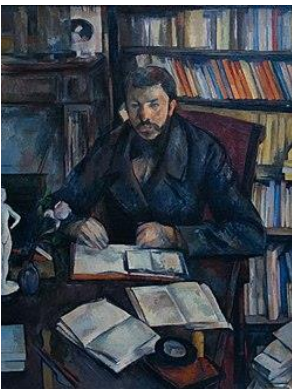
Auguste Rodin  
French, 1840-1917



Portrait of Gustave Geffroy (1855-1926),  
1905, date of cast unknown [#32]  
Bronze on onyx base

Gustave Geffroy was an early historian of the Impressionist art movement and published his Histoire de l'impressionnisme in 1892. A champion of Impressionist and post-Impressionist artists, Geffroy met Rodin in 1884, and Claude Monet two years later. Geffroy also wrote favorably of Paul Cézanne, an artist who had received little praise in critical circles at the time. In return, Cézanne painted Geffroy's portrait over a period of three months in Geffroy's home library.

Gift of Kurt and Werner Scharff, M.67.91



Paul Cézanne, Portrait of Gustave Geffroy, 1895-1896. Oil on canvas, 117 x 89.5 cm. Musée d'Orsay, Paris, Gift of the Pellerin family, 1969, © Musée d'Orsay, dist. RMN / Patrice Schmidt

Auguste Rodin  
French, 1840-1917

Suzon, ca. 1872  
Bronze



In an early phase of his career, Rodin often produced highly traditional and marketable works like Suzon, which had more generic traits of romanticized beauty rather than the peculiarities of an actual likeness that characterized his later work. Sometimes called “pastries” because they were sweet and easily sold, Rodin recognized that this idealizing mode of portraiture could provide him with a steady income. Nonetheless, these works still display Rodin’s great ability in traditional modeling, a skill that he maintained even after it was put to the use of dynamic movement and expressive force.

Gift of Leona Cantor Palmer, M.72.70

Auguste Rodin  
French, 1840-1917

Monumental Mask of Hanako (1868-1945), first modeled probably 1907-1908, enlarged ca. 1908-1912, this cast 1972



Rodin first encountered Japanese actress Ōta Hisa, known as Hanako, in Marseille in 1906. Hanako was there to perform as a geisha in a Westernized version of Kabuki theater. Rodin invited Hanako to pose at his studio. During the sittings, Hanako made several extreme facial expressions, which Rodin captured in a series of portrait masks and busts.

Gift of B. Gerald Cantor Art Foundation, M.73.108.10

Auguste Rodin

French, 1840-1917

Head of a Girl, no date  
Bronze with brown patina

Gift of the Austin and Irene Young Trust,  
AC1994.119.1



Eugène Carrière

French, 1849-1906

Portrait of a Woman (Madame Keyser  
(?)), ca. 1897  
Oil on canvas



Eugène Carrière's paintings are best known for their monochrome brown palette, their hazy brushwork, and their ethereal, dreamlike quality. His figures often appear to materialize from the canvas. He was a close friend of Rodin and an art critic compared their styles, writing: "Rodin paints in marble and Carrière sculpts with shadow."

Gift of Leona Cantor Palmer, M.73.15

Paul Cézanne

French, 1839-1906

Boy With a Straw Hat, 1896

Oil on canvas

French painter Paul Cézanne was on holiday in Switzerland when he painted this startling portrait of the son of a hotel gardener. Unlike Rodin, Cézanne was more interested in studying color and geometry, “engaging with the natural world via the sphere, cylinder, and cone,” as he famously put it, rather than capturing the sitter’s character or psychology.

Mr. and Mrs. George Gard De Sylva Collection, M.48.4

PORTRAITURE

Rodin sculpted more than one hundred portraits over the course of his career, the majority for his own purposes. Like many artists, his sitters were often close at hand, like family and friends, as well as other artists. However, he also made portraits, as many artists do, for financial reasons. Later in life, he created portraits of members of high society.



Rodin also found portraits to be an area in which he could experiment: he challenged conventions and created more abstract renderings of his sitters that served to portray his subject's character and not simply their physical attributes

Edgar Degas  
French, 1834-1917



The Bellelli Sisters (Giovanna and  
Giuliana Bellelli), 1865-1866  
Oil on canvas



The Bellelli sisters were Degas' nieces on the Italian side of his family, and the daughters of a baron who lived in Florence. Degas had first painted a portrait of the two girls with their parents when they were seven and ten. Similar to the earlier portrait, he depicts his nieces with stoic expressions, sitting beside each other but facing different directions as one looks at the viewer and the other one away. They are shown against elaborately patterned walls and furniture, ensuring their faces stand out. Their aloof expressions and positioning suggest tension between the sisters.

While better known for his paintings, Degas was also a sculptor who had a lot in common with Rodin thanks to their shared interest in depicting movement, (as can be seen in an earlier gallery).

Mr. and Mrs. George Gard De Sylva Collection, M.46.3.3

Auguste Rodin  
French, 1840-1917

Heroic Bust of Victor Hugo (1802-1885),  
first modeled 1890-1897 or 1901-1902,  
this cast 1967

Bronze on marble socle



In 1889, Rodin was commissioned to create a monument for the recently deceased author Victor Hugo for the Panthéon monument in Paris. Rodin's initial plan was to depict Hugo seated, surrounded by Muses, but that idea was rejected by the committee. Rodin, however, continued working on this version (which was ultimately installed in the gardens of the Palais-Royal in 1909), while simultaneously working on a standing sculpture of Hugo for the Panthéon, which was never fully completed.

Gift of the B. Gerald Cantor Art Foundation, M.73.108.18

Auguste Rodin  
French, 1840-1917

Victor Hugo (1802-1885), 1884  
Drypoint

In celebration of his eightieth birthday, legendary author Victor Hugo (1802-1885) was persuaded to allow Rodin to create a bust of him. Hugo refused to do a traditional sitting, so Rodin furtively sketched Hugo from a variety of angles while he was seated for meals, then created clay models from those drawings. The resulting bust was completed in 1884 and shown at the Salon that year. This print was based on one of Rodin's sketches of Hugo.



Gift of the B. Gerald Cantor Art Foundation, M.87.76.3

Auguste Rodin  
French, 1840-1917

Mlle. Jean, Head Study, no date  
Pencil



In 1903, Rodin was working on a bust of Katherine Seney Simpson, an American art collector and patron. Katherine's six-year-old daughter Jean Walker Simpson accompanied her mother to the sitting, where Rodin made about twenty rapid portraits of the young girl. These quick sketches came to be known as instantanés, or snapshots.

Gift of the Iris and B. Gerald Cantor Foundation,  
M.90.111.3

Auguste Rodin  
French, 1840-1917

Mlle. Jean, Seated, no date

## Pencil

Rodin began drawing at an early age, sketching the world around him as well as works of art. Drawing played a crucial role in his process. Sometimes the drawings show him working out a specific sculpture composition, while later in his career, they were distinct works, not related to sculpture.



Gift of the Iris and B. Gerald Cantor Foundation,  
M.90.111.4

Auguste Rodin  
French, 1840-1917

Antonin Proust, 1885

Drypoint on wove paper

The Robert Gore Rifkind Center for  
German Expressionist Studies, purchased  
with funds provided by Anna Bing Arnold,  
Museum Associates Acquisition Fund, and  
deaccession funds, 83.1.1355h



Pierre-Auguste Renoir  
French, 1841-1919

Jean as a Huntsman, 1910

Oil on canvas

Pierre-Auguste Renoir was a founding member of the French Impressionist movement. Born one year later than Rodin, Renoir was a painter with a penchant for portraiture. He completed this likeness of his fifteen-year-old son, Jean, posed in hunting attire alongside the family's dog in 1910, using expressive brushstrokes and a bright color palette. During this same time, Rodin executed several bronze portraits of statesmen, wealthy patrons, friends, and acquaintances.



Jean later became one of France's most celebrated film directors, known for such classic works as Grand Illusion (1937) and The Rules of the Game (1939).

Gift through the Generosity of the Late Mr. Jean Renoir and Madame Dido Renoir, M.79.40

Auguste Rodin  
French, 1840-1917

Portrait of Pope Benedict XV (1854-1922), first modeled 1915, this cast 1971  
Bronze



At the start of World War I, Rodin left France and traveled to London and Rome. While in Italy, Rodin made this portrait bust of Pope Benedict XV, which was one of the last sculptures completed before his death in 1917. The newly elected Pope was reluctant to sit for the artist and could not understand why Rodin needed to study him from all angles. Each time the artist moved to study his sitter's profile, the Pope turned his head to see what was happening.

Although only four sittings were permitted, Rodin came away with a private image of a very public figure.

Gift of B. Gerald Cantor Art Foundation, M.73.108.16

Auguste Rodin  
French, 1840-1917



Jules Bastien-Lepage (1848-1884),  
first modeled ca. 1887, this cast 1987  
Bronze



In 1886, Rodin accepted the commission for a monument to Jules Bastien-Lepage, a Naturalist painter who died of cancer in 1884 at the age of thirty-six. Rodin was close friends with the late artist and drew on his memories of him for the sculpture. Rodin shows Bastien-Lepage painting outside, wearing humble working clothes as he gazes out at the landscape. The monument, which was erected at the artist's burial site in his hometown of Damvillers in 1889, was Rodin's first public sculpture installed outdoors.

Gift of the Iris and B. Gerald Cantor Foundation in honor of the museum's twenty-fifth anniversary, M.90.89

Auguste Rodin  
French, 1840-1917

Portrait of Marianna Mattiocco della Torre (1865-1908), first modeled ca. 1887-1889, this cast 1972  
Bronze



Marianna Mattiocco della Torre, also known as Marianna Russell following her marriage to the Australian painter John Russell, was a model for many prominent artists in France. Claude Monet spoke highly of her beauty, and she was a frequent model for Rodin. In 1888, Marianna and John Russell settled on the picturesque island of Belle-Île, off the coast of Brittany, France, which was a favorite location for many artists such as Rodin, Henri Matisse, and Monet.

Gift of B. Gerald Cantor Art Foundation, M.73.108.17

Paul Cézanne  
French, 1839-1906

Still Life with Cherries and Peaches, 1885-1887

Oil on canvas

In 1894, while continuing to struggle with the creation of the monumental sculpture of writer Honoré Balzac, Rodin traveled to the home of Monet in Giverny, where he was introduced to French painter Paul Cézanne and the critic Gustave Geffroy (whose portrait bust is on view in the previous gallery). Similar to Rodin's work with bronze sculpture, Cézanne introduced new modes of representation in painting, such as altering conventional approaches to perspective, greatly influencing avant-garde movements of the early twentieth century.



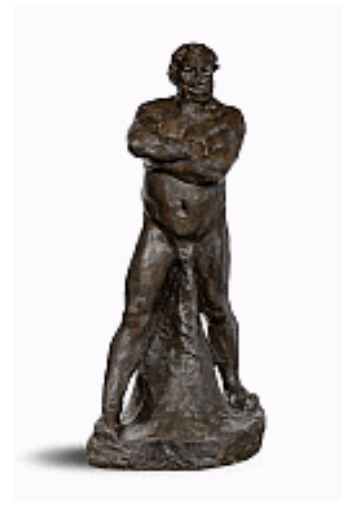
Gift of Adele R. Levy Fund, Inc., and Mr. and Mrs. Armand S. Deutsch, M.61.1

Auguste Rodin  
French, 1840-1917

Balzac in a Dominican Robe, first modeled probably 1892, this cast 1982

Bronze

Rodin created many studies of Balzac in different poses, clothing, and with different facial expressions. One year after receiving the commission in 1891, he presented the Société with three different versions. They selected this option, which depicts Balzac standing in an open posture with his chin raised and his hand on his hip, lending him the air of a conqueror. It was another five years before Rodin completed the over life-size version of Balzac seen at the center of this gallery.



Gift of Iris and B. Gerald Cantor Foundation in honor of Earl A. Powell, III, AC1992.248.1

Auguste Rodin  
French, 1840-1917

Nude Study of Balzac, first modeled ca.  
1892, this cast 1967  
Bronze



As was true for most of his projects, Rodin began with a nude model of Balzac, testing out various poses. Here we see Balzac with his arms crossed over his chest and head turned slightly to look out at the viewer. Rodin effectively countered Balzac's short, stout physique by giving him a wide-set, powerful stance that conveys the author's robustness and vitality.

Gift of B. Gerald Cantor Art Foundation, M.67.59

Pierre-Auguste Renoir  
French, 1841-1919

Vase of Roses, ca. 1890-1900  
Oil on canvas



This rapidly rendered vase of roses with a range of vivid colors dappled by sunlight is typical of Renoir's approach to color and light. Along with Monet, Renoir was a foundational member of the Impressionist movement whose paintings were characterized by loose brushwork, a lighter palette of colors, and a concern with the effects of light on the surface. The Impressionists were not well received when they first began exhibiting as, according to norms at the time, sketchily produced paintings were not meant to be exhibited and sold, but were seen as preparatory works for a final, more finished paintings.

Rodin's approach had a lot in common with his Impressionist contemporaries because his work looked unfinished. His sculptures did not have the pristine, smooth surfaces expected of the medium. Rather, he left fingerprints and seam lines visible, believing the process was as significant as the finished form.

Gift of Jean and Dido Renoir, AC1993.34.1  
Pierre-Auguste Renoir  
French, 1841-1919

Paysage, ca. 1890-1900

Oil on canvas

While Auguste Renoir is best known for his portraits and figures, he was also an adept landscape painter. This late career work is likely a sketch the artist made on location and depicts a quickly rendered view into a grove of trees. Renoir studiously captured the range of greens and yellows that shows the effects of light on the landscape.



Gift of Jean and Dido Renoir, AC1993.34.2

Auguste Rodin  
French, 1840-1917

Monument to Honoré de Balzac, first modeled 1897, this cast 1967

Bronze

In his final version of his Balzac monument, Rodin has hidden his subject's form under heavy robes, thus drawing attention to the writer's face. Rodin tried out many different expressions; his goal was not to accurately portray a likeness of Balzac, but to instead capture the spirit of the author. Rodin exclaimed, "I think of his intense labor, of the difficulty of his life, of his incessant battles and of his great courage. I would express all that."

Weighing 1,898 pounds, this monumental sculpture is by far the largest in the exhibition.

Gift of the B. Gerald Cantor Art Foundation, M.85.267

## MONUMENT TO HONORÉ DE BALZAC

Rodin spent seven years researching and preparing for this monumental sculpture of famed French author Honoré



de Balzac (1799-1850). Upon receiving the commission from the Société des gens de lettres in 1891, Rodin completely immersed himself with his subject, studying the writer's life and work, and posing models who resembled Balzac for numerous preparatory studies.



Early on in his creative process, Rodin decided not to base his portrait on any earlier likenesses of Balzac, but to instead attempt to evoke the personality and creative nature of his subject. Rodin travelled to the French province of Tours, where Balzac lived, seeking out models who he felt shared Balzac's physical type.

For the final version, Rodin depicted Balzac wrapped in a monk's robe, which he wore while writing. A plaster version of the sculpture was shown publicly in 1898. The work proved controversial, with many criticizing the sculpture as appearing shapeless and incomplete. Ultimately, the group that had commissioned the work from Rodin refused to accept the sculpture; a bronze version of the work was only finally cast and installed in Paris in 1939, decades after the artist's death.

Edward Steichen

American, 1879-1973

Balzac, Midnight, 1908, printed  
1940s  
Gelatin silver print



American photographer Edward Steichen was among Rodin's many admirers who defended the sculptor's work in the wake of the Balzac monument's official rejection. Steichen first traveled to Paris in 1900 to meet Rodin and see the infamous sculpture. Years later, he was invited to Rodin's studio to photograph the artist and his work. The sculptor had placed a plaster cast of *Balzac* outdoors where Steichen photographed it by moonlight. Rodin was profoundly moved by Steichen's haunting images declaring, "Your photographs will make the world understand my Balzac."

Gift of the B. Gerald Cantor Art Foundation, M.87.74.4

Edward Steichen  
American, 1879-1973

The Silhouette, 4 a.m., Meudon, 1908,  
printed 1940s  
Gelatin silver print

Gift of the B. Gerald Cantor Art Foundation,  
M.87.74.3



Auguste Rodin  
French, 1840-1917

Balzac in a Frockcoat, first modeled  
ca. 1891-1892, this cast 1980  
Bronze



The outfit worn by the sculpted Balzac was a subject of much debate amongst the commissioners and the artist. This early version of Balzac shows the author dressed in a frockcoat. In other versions, Rodin shows Balzac in a dressing gown (which the author was said to wear while writing). The artist went so far as to have a mold made of a dressing gown in Balzac's measurements. This later became a Dominican monk's robe, as can be seen in another sculpture nearby.

Gift B. Gerald Cantor Art Foundation, M.86.171

Camille Pissarro  
French, 1830-1903

La Place du Théâtre Français, 1898  
Oil on canvas

This scene of a bustling Parisian square on an overcast winter day was one of fifteen paintings that Camille Pissarro executed from his hotel window in 1897 and 1898. Best known for his Impressionist rural landscapes, Pissarro was forced indoors after he began suffering from a chronic eye infection. These cityscapes maintain the same sensitivity to light and atmospheric conditions, such as cloud cover, which distinguished his earlier scenes.



Pissarro and Rodin moved in the same artistic circles, were admirers of each other's work and even exhibited together in the decade before this painting.

Mr. and Mrs. George Gard De Sylva Collection, M.46.3.2

Eugène Druet  
French, 1868-1916

Rodin in the Pose of Balzac, ca. 1914  
Platinum print

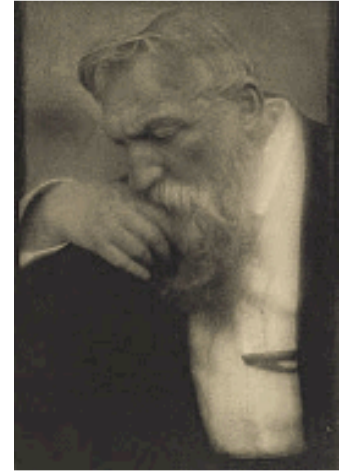


Eugène Druet, an amateur photographer, owned a café across the street from Rodin's Paris studio and would frequently photograph Rodin and his sculptures. The two men started a productive collaboration in the late 1890s, with Rodin sometimes exhibiting Druet's photographs alongside his sculptures. On Rodin's advice, Druet opened an art gallery in Paris, where hundreds of exhibitions were displayed before closing in 1938.

Gift of the B. Gerald Cantor Art Foundation, M.87.74.1

Edward Steichen  
American, 1879-1973

M. Auguste Rodin, published 1911  
Photogravure



Upon arriving in Paris in 1900, American photographer Edward Steichen visited Rodin's first solo exhibition at the Pavillon de l'Alma designed and built by the sculptor for the Paris World's Fair. The space showcased 165 sculptures by the artist from throughout his career, including Balzac. Steichen was taken with Rodin's work and, while too shy to approach the sculptor at the time, the two later met. Steichen took a number of photos of Rodin and his sculptures at his studio, which are found throughout the exhibition.

This photograph was published in Alfred Stieglitz's periodical Camera Work in April 1911.

Mr. and Mrs. Allan C. Balch Art Research Library, TR1.C5  
1911 v.34-35

Edward Steichen  
American, 1879-1973

Rodin, published 1903  
Photogravure

While visiting Rodin's studio, Edward Steichen photographed this double portrait of sorts: the artist Rodin in the foreground in profile, with his sculpture of Victor Hugo behind him. Steichen also photographed Rodin with The Thinker and later combined the negatives of the two photos to create the image of Rodin with both sculptures.



Mr. and Mrs. Allan C. Balch Art Research Library, TR1.C5  
1903 v.2

Émile-Antoine Bourdelle  
French, 1861-1929



Bust of Rodin, 1909-1910  
Bronze

Émile-Antoine Bourdelle was one of the leaders of twentieth-century monumental sculpture and was described by Rodin as “a pioneer of the future.” Rodin admired Bourdelle’s work and in 1893 took him on as his pupil and assistant. They collaborated together over the next fifteen years, and even co-founded a free school for sculpture. In 1909, after Bourdelle left Rodin’s studio and set out on his own, he created this portrait of his teacher and supporter, depicting Rodin as a sacred icon with the mighty beard and two small horns on his head of Michelangelo’s Moses (pictured below).



Gift of B. Gerald Cantor Art Foundation, M.73.108.23



Edward Steichen  
American, 1879-1973

Michelangelo Buonarroti, Moses, ca. 1513-1515. San Pietro in Vincoli, Rome, photo: Maurice Lee / Alamy Stock Photo

Balzac, the Open Sky-11:00 P.M.,  
1908, printed 1911  
Photogravure



Oklahoma City Museum of Art  
Museum purchase with funds provided by Ms. Frances M.  
Kerr, 1984.104

Pierre Bonnard  
French, 1867-1947

Le Pont du Carrousel à Paris, ca. 1903  
Oil on canvas

Bonnard was one of the founders of the Nabis (the Hebrew word for “prophet”), an avant-garde art movement that emerged in Paris in the late nineteenth century. He was best known as a painter and printmaker, rendering his scenes of everyday life in stylized forms drawn from Japanese prints. His work often featured patches of vibrant color—as can be seen in this canvas’s golden, autumnal sky.

Less well-known today is Bonnard’s work as a sculptor. This smaller body of work shows the obvious influence of Rodin, and, around 1905, he even took the older artist as his subject for a small bronze titled Rodin and Chaste Suzanne.

Gift of Mr. and Mrs. Sidney F. Brody, M.67.3