



RODIN

RODIN COLLECTION

Perth, 22.9.66-16.10.66. Western Australian Art Gallery
Adelaide, 4.11.66-4.12.66. National Gallery of South Australia
Launceston, 15.12.66-15.1.67. Queen Victoria Museum and Art Gallery
Hobart, 23.1.67-19.2.67. Tasmanian Museum and Art Gallery
Melbourne, 9.3.67-11.4.67. National Gallery of Victoria
Geelong, 18.4.67-4.5.67. Geelong Art Gallery
Hamilton, 9.5.67-19.5.67. Art Gallery
Canberra, 2.6.67-2.7.67. Menzies Room, Library, National University
Sydney, 19.7.67-13.8.67. Art Gallery of New South Wales
Newcastle, 24.8.67-24.9.67. Newcastle City Art Gallery and Cultural Centre
Brisbane, 5.10.67-29.10.67. Queensland Art Gallery

AND HIS CONTEMPORARIES

This collection of masterpieces by Rodin
and his Contemporaries
has been brought to Australia
by THE PETER STUYVESANT TRUST.

AUGUSTE RODIN (1840-1917)

REMBRANDT has been called the first of the moderns—in painting. Likewise, Rodin can be described as the first modern sculptor.

Albert E. Elsen, in his admirable book on Rodin, writes: “By the excellence of his own art, Rodin was able to persuade a previously apathetic society what sculpture could and should be . . . When we search for the origins of modern sculpture, it is to Rodin's art that we must inevitably go . . . Rodin was the Moses of modern sculpture, leading it out of the wilderness of the nineteenth-century Salons and academic studios.”

And the famous German poet, Rainer Maria Rilke, who was Rodin's secretary for a time, wrote of the figures in the “Gate of Hell,” “He has endowed hundreds of figures that were only a little larger than his hand with the life of all passion, the blossoming of all delights and the burden of all vices.” This description could also be applied to the figures in this collection.

AUGUSTE RODIN was a Parisian, born in the Latin Quarter on November 12, 1840, of working-class parents; he was the younger of two children. Despite the family's poverty, the children were brought up with great care.

As a schoolboy, Rodin's talent for drawing was so pronounced that his father had him transferred to an art school. After being rejected three times as a sculpture student by the official *École des Beaux-Arts*, Rodin scraped a living by ornamenting buildings and assisting goldsmiths.

At the age of 23, impelled by grief at the death of his young sister, he entered a monastery. The Superior of the Monastery realised Rodin's talents and arranged a studio for him, and, after six months, gently persuaded him to leave and resume his artistic career.

In 1871, Rodin worked in Belgium and, in 1875, he carried out his ambition to visit Italy and study the works of Donatello and Michelangelo. He returned enthusiastic and filled with the influence of these two masters.

After touring the cathedrals of France, Rodin settled in Paris finally in 1877. In his great versatility, he was intensely interested in architecture; in 1910, he published a book on the cathedrals of France. In addition, Rodin was a master of landscapes, etchings, ceramics and portraiture. (His busts of famous figures of his time alone would have made him famous.)

Rodin's fame as a sculptor grew and, in 1882, a studio was freely placed at his disposal by the State. Nearly all of his greater works led to intense controversies, the most bitter being over the “Balzac,” which is so famous today. The literary society, who had ordered it, was so incensed that they returned the statue to Rodin's studio.

Rodin was indifferent to worldly honours, and the only distinction he required was the recognition of his work. Nevertheless, in his later years, he was praised in many languages — as a magician in bronze and marble, an apostle of modern art, a genius, a master sculptor. On one of his visits to England, students from the Slade School of Art harnessed themselves to his carriage. When he gave one of his pieces of sculpture to Mexico, art students carried it triumphantly through the streets of Mexico City.

When he died on November 17, 1917, he was buried next to his wife, with his doctoral robe from Oxford and the Knight's Cross of the Legion of Honour on his bier, and “The Thinker” as his headstone. The private funeral at Meudon was modest, but England held an impressive memorial service, and Germany did likewise (even though Germany and France were at war at the time).

After his death, Rodin temporarily fell from favour in the art world. A reaction in taste between the two world wars resulted in a certain depreciation of his genius. Yet, today, we are in the midst of a “Rodin revival.” A world-wide reassessment has taken place over the last twelve years, culminating in the 1963 Louvre exhibition of “Rodin Inconnu,” followed soon afterwards by a large Rodin memorial exhibition at the Museum of Modern Art in New York. (Only a few years before, the Museum of Modern Art, in New York, probably would have considered Rodin as beyond the pale of “modern art.”)

THE GREATNESS OF RODIN

by Dr. Henry M. Roland, British expert on Rodin's art.

This selection of sculptures, which is to represent Rodin, depended on two factors: availability on the market and the wish to concentrate on those qualities in his work which made Rodin the father of modern sculpture.

For Rodin's works are not of one kind. There are those with a faithful regard for natural appearance, so true to nature that the sculptor was wronged by the accusation to have taken a cast from a live model (“The Age of Bronze”). There are figures of a sentimental nature, with a surface as smooth as silk or marble (“The Kiss”). But there are also sculptures where a latent energy and tension seems to burst the outer shell and where the impressionist play of light and shade on a craggy surface is not an end in itself, but a means to intensify the emotional impact (“The Burghers of Calais”).

Then there are sculptures where Rodin has arrived at a solution which seems to lay bare the rock face of humanity (“Balzac”). His was a power of modelling that could imbue a large figure (like the “Torso of a young woman”) with a robustness and strength reminiscent of Rubens, and equally infuse his small figures of Dancers with a kinetic power that makes them more dynamic than Degas' classical Dancers. In Rodin's work sizes vary considerably, for the master experimented a good deal, conceiving some works on a small scale and en-

larging them subsequently, and vice versa. A hand may be tiny or blown up to more than life-size, made to express utter calm and repose ("Cathedral") or to convey the pain and passion which painters have conveyed in scenes of the crucifixion ("Mighty hand").

Literal interpretation might call a figure incomplete which Rodin considered finished: his "Walking man" has all the punch and vigour in the modelling of trunk and legs which a completed figure could imply, and the tiny "Torso A" possesses the purity and balance of a classical antique.

This authority of the part to speak for the whole is particularly obvious in some of the Dancers. An arm, a leg, may be missing, or a hand be modelled like a heavy lump (Dancers I and H), yet movement and the spiritual force behind it are expressed to perfection.

In his "Pas de deux," Rodin imbues his dancers with dynamic vitality and makes an intricate composition by juxtaposing identical figures.

In the modelling of every one of these figures, big or small, the passionate nature of Rodin is evident. His is an art which stands for a fervent affirmation of life.

RODIN'S CONTEMPORARIES

ARISTIDE MAILLOL (1861-1944)

When Maillol began his career as a painter, he was associated with the Impressionists. But an eye disease, which nearly made him blind, put an end to this side of his talent. When he was cured and decided to take up sculpture, he was almost forty. Maillol rapidly mastered his sculptural style, seeking for strength and perfection rather than originality. Inspired by ancient Greek sculpture, his subjects and style never varied much: he preferred female nudes in full, rich forms, mature and well-built, massive yet attractive, earthy yet timeless. Although he is known mainly for his large figures, his "Léda" has been singled out by none other than Rodin as one of Maillol's best works. Rodin is quoted as having said, "I do not know, nay, I swear to you, that in all modern sculpture, I do not know of a piece as absolutely beautiful, as absolutely pure, so absolutely a masterpiece as this one."

CHARLES DESPIAU (1874-1946)

Despiau is, above all, a portrait sculptor. After long years of training he came to Rodin's attention with his bust of "Pauline," and accepted the master sculptor's invitation to work with him. Despiau, however, had already found his style and was not influenced by Rodin. He created many busts of young women, most often with a serene, withdrawn air, absorbed in their own intimate thoughts, such as the "Head of a woman" in this collection.

JULIO GONZALEZ (1876-1942)

Born in Spain, he spent his early years in Barcelona, where his father and grandfather were established as gold and silversmiths. In 1900, the Gonzalez family settled in Paris and Julio entered into the circle of Picasso and Brancusi. Initially he painted but, after his brother's death in 1908, he lost all interest in his work. He regained this interest in sculpture and became one of the key figures in twentieth-century sculpture. "Le couple" is one of his early bronzes, a fine example and most interesting in its treatment of masses.

HONORÉ DAUMIER (1808-1879)

Daumier is known mainly as a lithographer and caricaturist. His sculpture, hardly known and quite unappreciated by his contemporaries, was a strong reaction against Romanticism, and he is now considered as a distant precursor of Expressionism. "In his masterpieces, like the Ratapoil of 1850 for example, with a rare combination of spontaneity and control, he reaches beyond caricature to a deeper truth than nature itself" (Denys Chevalier).

JEAN-BAPTISTE CARPEAUX (1827-1875)

One of the important precursors of Rodin, Carpeaux studied at the École Royale and the École des Beaux-Arts and became the leading sculptor of the Second Empire. In his "Ugolino," especially, one sees an affinity with Rodin's work. In fact, Carpeaux was one of Rodin's teachers at La Petite Ecole.

VINCENZO GEMITO (1852-1929)

Gemito began working in a sculptor's studio at the age of 9, and was only 20 when he created his famous portrait of Verdi, of which other copies are to be found at La Scala, in Milan, and the Rome Opera House.

AUGUSTE RENOIR (1861-1929)

This famous Impressionist painter turned to sculpture late in his life. Crippled with rheumatism, he was unable to use his hands for modelling; a young Italian sculptor, Guino, accepted the difficult task of transposing Renoir's ideas into plastic form. The "Judgement of Paris" was one of Renoir's principal works.

PABLO PICASSO (1881-)

One of the most versatile (and controversial) artists of our time, Picasso is famous also as a sculptor. His first sculpture goes back to 1899, when he was eighteen, but it was not until 1905 that he began applying himself seriously to this medium. The works of this year, such as the "Head of Fernande Olivier" in this collection, were undoubtedly influenced by Rodin. In general, "although his painting may be dominated by anxiety, sarcasm, a sense of drama and a kind of passionate pride, in his sculpture he gave free rein to his gaiety, high spirits, tenderness and even sensuousness" (Frank Elgar).

ANTOINE BOURDELLE (1861-1929)

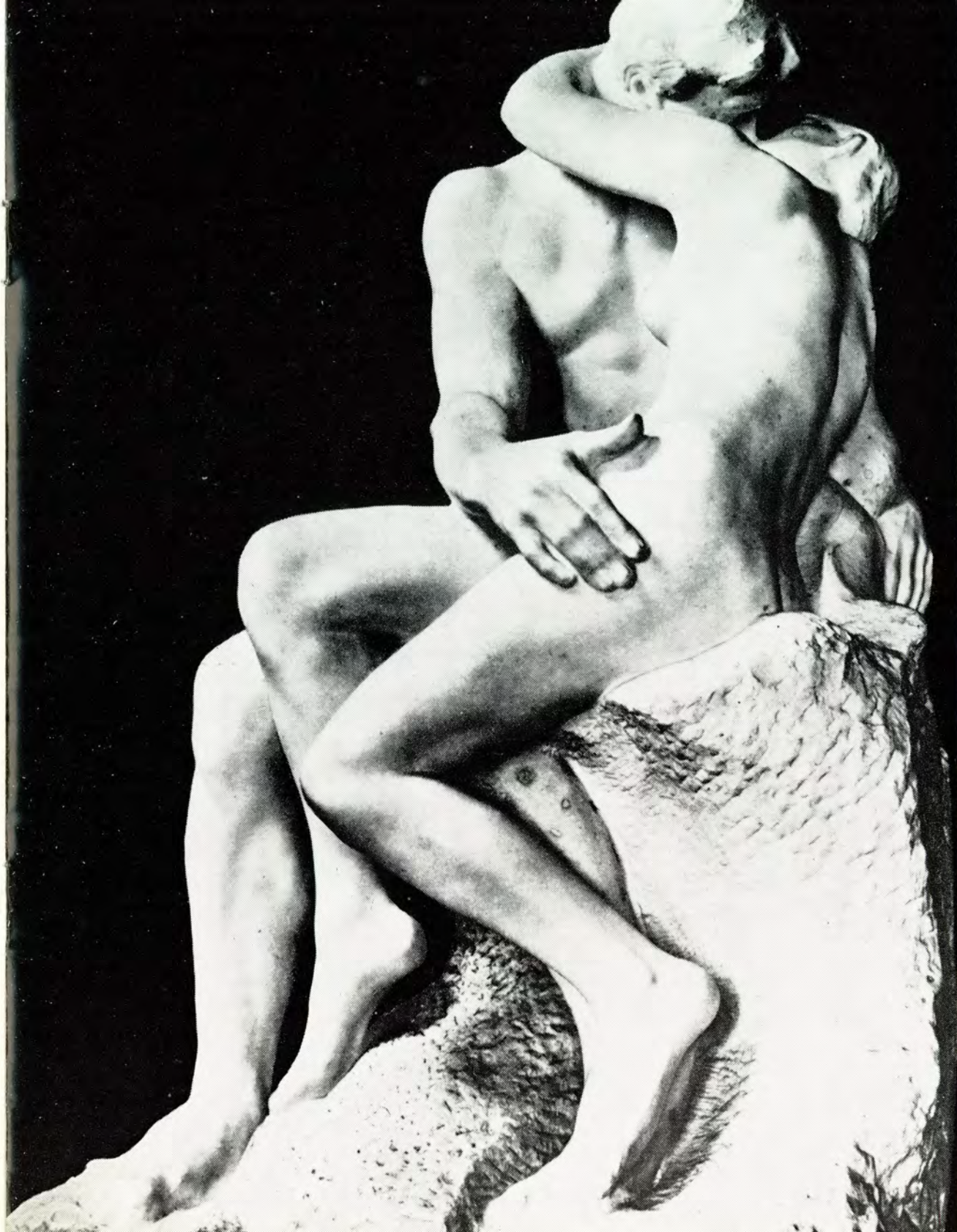
Bourdelle studied under Falguière and Dalou (a pupil of Carpeaux). His later employment in Rodin's studio was important in his development as a sculptor. His work is mainly characterised by simplicity, classical idealism, poetic fantasy and a strong feeling for monumentality. Bourdelle's admiration for Beethoven resulted in a series of portrait studies; the Beethoven mask in this collection has been described as one of the most expressive pieces of sculpture of his entire career.



No. 15



No. 18



No. 26



No. 1

No. 21



No. 12

No. 11





No. 19



No. 4



SCULPTURE

RODIN:

1. Balzac. Bronze, 1897.
2. Portrait of Baudelaire. Bronze, 1898.
3. Mask of Rose. Bronze, c. 1880.
4. The Cathedral. Bronze, 1908.
5. The mighty hand. Bronze, 1885.
6. Torso of a young woman, large model. Bronze, 1909.
7. Standing woman. Bronze, c. 1910.
8. Small torso A. Bronze.
9. Torso of a man. Bronze.
10. Large squatting bather. Bronze.
11. The walking man. Bronze, 1877.
12. Nude figure of Pierre de Wiessant. Bronze, 1886.
13. Study for the "Burghers of Calais" (Pierre de Wiessant). Bronze, 1884-1886.
14. Study for the "Burghers of Calais" (Eustache). Bronze, 1884-1886.
15. The athlete. Bronze, 1903.
16. Flying figure. Bronze, 1889-1890.
17. Iris, messenger of the gods. Bronze, 1890-1891.
18. Hanako. Bronze, 1908.
19. The cry. Bronze, c. 1895.
20. Study of a condemned woman. Bronze.
21. Large dancer A. Bronze, c. 1910.
22. Dancer E. Bronze, c. 1910.
23. Dancer H. Bronze, c. 1910.
24. Dancer I. Bronze, c. 1910.
25. Pas de deux. Bronze, 1910-1913.
26. The kiss. Bronze, 1880-1882.

MAILLOL:

27. Léda. Bronze, 1902.
28. Woman bathing. Bronze, c. 1920-1930.
29. Women wrestling. Bronze, 1901.
30. Large head from the Monument to the Dead at Port-Vendres. Bronze, 1921-1923.

DESPIAU:

31. Head of a woman. Bronze, c. 1927.

DAUMIER:

32. Ratapoil. Bronze, c. 1850.

CARPEAUX:

33. Ugolino and his sons. Bronze, 1857.

GEMITO:

34. Giuseppe Verdi. Bronze, 1873.

GONZALEZ:

35. Head of "Montserrat II." Bronze, 1942.
36. The couple. Bronze, c. 1927.

RENOIR:

37. Bust of Paris. Bronze, 1915.
38. The washerwoman. Bronze, 1917.

PICASSO:

39. Head of a woman (Fernande Olivier). Bronze, 1905.

BOURDELLE:

40. Mask of Beethoven. Bronze, 1901.
41. Beethoven a la cravatte. Bronze, 1890.

ORIGINAL DRAWINGS

RODIN:

1. Woman kneeling.
2. Reclining nude.
3. Dancer in cloak and hood.
4. Kneeling figures.
5. Reclining nude with outstretched arms.
6. Dancer in forward movement.
7. Seated nude.
8. Two girls asleep.

THE PETER STUYVESANT TRUST

The Peter Stuyvesant Trust for the Development of the Arts was inaugurated in 1963, after a visit abroad by Mr. R. A. Irish, O.B.E., and Mr. D. N. Engela, both of Sydney—initially, to bring to Australia the Peter Stuyvesant Collection of Art, a group of modern abstract paintings which hung in a modern cigarette factory near Amsterdam.

The Collection, comprising paintings under the title "Art in Industry," had been organised under the auspices of the European Foundation for Culture and the Netherlands Foundation of Art.

It was the focal point of the 1964 Adelaide Festival of Arts, after which it toured all Australian States and Canberra.

The paintings earned universal praise from the national press, radio and television; and, in addition to the cover in news sessions, the ABC's channels devoted 27 minutes to the collection.

The aim of the Peter Stuyvesant Trust is to develop culture in Australia. True to the international flavour of its name, the Trust is bringing to the capitals, and the provincial cities of the Commonwealth, a variety of art so that the average Australian may see, enjoy and study the best the world has to offer.

In March, 1966, for instance, the Trust was associated with the Australian Broadcasting Commission and the British Council in bringing to Australia the famous London Symphony Orchestra, whose chairman, Mr. Barry Tuckwell, O.B.E., is an Australian. The L.S.O. earned the warm praise of both critics and public alike in its seasons in Adelaide (again during the Festival of Arts), Sydney, Melbourne, Perth and Brisbane, before continuing its world tour via the U.S.A.

The Trust is proud to introduce the exciting exhibition, Rodin and His Contemporaries, and will continue to bring to the Australian public recognised and outstanding art in its various forms which the people would not otherwise be able to enjoy.



FOR THE DEVELOPMENT
OF THE ARTS