

THE EY EXHIBITION: THE MAKING OF RODIN

18 May – 21 November 2021

LARGE PRINT GUIDE



CONTENTS

Concourse.....	4
Room 1	9
The Age of Bronze	9
Room 2	13
The EY Exhibition: The Making of Rodin	13
The Thinker	17
The Walking Man	23
Whiteness.....	26
Balzac	32
Rose Beuret.....	34
Room 3	36
Movement and Fluidity	36
Room 4.....	50
Helen von Nostitz.....	50
Ohta Hisa (Hanako).....	56

Room 5	64
Camille Claudel	64
Giblets	68
Room 6	73
The Burghers of Calais	73
Room 7	80
Room 8	84
Fragmentation and Repetition	86
Appropriation	94
Assemblage and Multiplication	99
Room 9	112
Rodin in the Twentieth Century	112
Enlargement	114

Concourse

THE EY EXHIBITION: THE MAKING OF RODIN

The EY Tate
Arts Partnership



EY is delighted to support **The EY Exhibition: The Making of Rodin**, a ground-breaking new show which explores Rodin's most transformative studio practices. Rodin was a revolutionary – an innovator who paved the way for modern sculpture and embraced the new technologies of his day. It is this disruptive approach and reimagining of traditional processes, qualities never more relevant than for today, that inspired EY to support this exhibition.

Throughout all the challenges COVID-19 has presented, we are proud to have supported Tate through our long-term partnership. Many of us have missed the emotional outlet that directly experiencing art and culture affords us. And now, more than ever, we can recognise the sector's integral role in supporting the UK's broader societal and

economic wellbeing. Therefore, we are particularly pleased to celebrate the opening of this exhibition with you. It is our ninth show as part of The EY Tate Arts Partnership and we hope you enjoy it.

Michel Driessen

Sponsoring Partner of EY Arts and Senior Partner,
UK&I Strategy and Transactions

With additional support from the Rodin Exhibition
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Exhibition is organised by Tate Modern
and Musée Rodin, Paris

Curated by Nabila Abdel Nabi, Curator International Art,
Tate Modern, Chloé Ariot, Curator for Sculpture,
Musée Rodin, Paris, Achim Borchardt-Hume,
Director of Exhibitions and Programmes and
Helen O'Malley, Assistant Curator, Tate Modern

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

LISTEN TO ARTISTS REFLECT ON RODIN'S PRACTICE

What can we learn from looking at Rodin through the lens of contemporary artists, makers and activists?

Hear Phyllida Barlow, Dan Daw, Grace Nicol, Giovanna Petrocchi, Thomas J Price and Jala Wahid speak about Rodin, making, and working as artists today.

Scan the QR code



Auguste Rodin 1840–1917

The Kiss

Le Baiser

1901–4

Pentelican marble

Tate's **The Kiss** is one of three full-scale versions made in Rodin's lifetime. Like all of his works in marble it was produced by craftspeople in his workshop rather than the artist himself. Rodin considered **The Kiss** overly traditional, calling it 'a large sculpted knick-knack.' The lovers are Paolo Malatesta and Francesca da Rimini, who were murdered by Francesca's husband. According to Dante's **Inferno**, their passion grew as they read the story of Lancelot and Guinevere together. The book can just be seen in Paolo's hand.

Tate. Purchased with assistance from the Art Fund and public contributions 1953

N06228

ROOM 1

Clockwise from room entrance

THE AGE OF BRONZE

I began as an artisan to become an artist. That is the good, the only, method.

Auguste Rodin (1840–1917) was born in Mouffetard, a working-class district of Paris, the son of a police inspector. After repeated rejection from the Ecole des Beaux-Arts in Paris, he worked as a studio assistant for many years.

Rodin was in his mid-30s and relatively unknown when he started work on **The Age of Bronze**. Its life-like realism caused an immediate stir. He modelled the figure in clay, working by close observation and examining his subject – a young Belgian soldier called Auguste Neyt – from all angles, even from above. However, when the sculpture was first exhibited, it was so realistic that Rodin was accused of having made the cast directly from the subject's body instead of sculpting the figure by hand.

Offended by allegations of cheating, Rodin commissioned photographs of Neyt to demonstrate the subtle anatomical differences between the sitter and the sculpture.

The accusation had a major impact on Rodin.

He soon broke with the conventions of classical sculpture and idealised beauty. Instead, he would create new images of the human body that reflected the ruptures, complexities and uncertainties of the modern age.

MEET THE ARTISTS

Rodin challenged structures and norms through his experimental approach to making. How do artists continue to disrupt ways of working today?

Scan the QR code to hear Jala Wahid, Dan Daw, Phyllida Barlow, Grace Nicol, Giovanna Petrocchi and Thomas J Price introduce their practice.



The Age of Bronze

L'Âge d'Airai

1877

Bronze, sandcast by Alexis Rudier before 1916

The bronze version shown here was made by a founder called Alexis Rudier, whose name appears on the base of the sculpture. Most of Rodin's work in bronze was 'sand cast'. In this technique, the plaster model was cut into sections. Each part was pressed into a mixture of clay and silica sand, creating a negative imprint. Molten bronze was poured into this imprint. The bronze pieces were then reassembled. Finally, a patinator applied a thin layer of chemicals to the surface to mimic the green or brown film that was produced naturally, over time, by oxidisation on the surface of the bronze.

Musée Rodin, Paris, S.00986

X75858

ROOM 2

Clockwise from room entrance

Wall 1

THE EY EXHIBITION: THE MAKING OF RODIN

Patience is also a form of action.

The EY Exhibition: The Making of Rodin offers a unique focus on Rodin's work in plaster. Exploring Rodin's approach to making, it looks at his creative use of fragmentation, multiplication, repetition, enlargement and assembling disparate elements.

It takes inspiration from the major survey exhibition that Rodin staged in 1900 in a specially constructed pavilion at the Place de l'Alma in central Paris. With sculptures from throughout his career clustered around the space, it was like walking through the artist's studio. This impression was reinforced by Rodin's decision to exhibit plaster versions of his work, rather than the marble or bronze casts that he was best known for.

Rodin worked principally by modelling in clay, a malleable material that needs to be kept damp in order to remain soft. Until he could afford to hire assistants, his lifelong partner, Rose Beuret, would help him with this task. It was only after he enjoyed a degree of commercial success that Rodin could afford to have multiple plaster casts made of his clay models. These allowed him to alter and revise his works many times.

Despite taking centre stage in Rodin's own exhibition, the plaster casts were not recognised as being as important as the works in more traditional materials until well into the twentieth century. Yet with their emphasis on process, materiality and creative accident rather than perfect finish, they continue to mark a threshold moment in the history of modern sculpture.

The provenance for all artworks included in the exhibition is Donation Rodin, 1916, unless otherwise stated.

THE STUDIO

Thomas J Price, Phyllida Barlow and Jala Wahid discuss their sculptural practice and running a studio.



Platform in the centre of the room, right

The Thinker, Monumental
Le Penseur, monumental

1903

Coated plaster, foundry model

Musée Rodin, Paris, S.00161

X72929

Wall 2:

The central platform is clad in scaffolding boards. After the exhibition these will be reused in construction projects.

The substructure that helps to carry the weight of the sculptures will be reused to build a wall for our next exhibition.

All vitrines are part of a modular system we developed for repeat use as tables or vitrines.

All Perspex covers which are essential to protect the works will either be reused or fully recycled.

THE THINKER

The Thinker was originally conceived as part of **The Gates of Hell**, monumental bronze doors commissioned for a proposed Museum of Decorative Arts in Paris. This was Rodin's first major government commission. He planned an assembly of 180 figures inspired by Dante Alighieri's poem **Inferno**. Ultimately, plans for the museum fell through and **The Gates** were never completed. However, it became the defining project of Rodin's career, providing him with a storehouse of figures to rework, rearrange and repurpose.

In 1888, Rodin developed **The Thinker** as an independent work. Like most of his sculptures, it was originally modelled in clay, then cast in plaster. The resulting form could be copied, enlarged to monumental size, and transposed to bronze or marble.

Rodin never replicated the exact physical proportions of his models, and these differences became even more pronounced when the sculpture was enlarged. **The Thinker's** foot was later presented as a work in its own right, mounted on a decorative plaster pedestal.

Image credit:

Eugène Druet

The Gates of Hell

1900

Gelatin silver print

Musee Rodin, Paris. Ph.00285.

Quote above

What makes my Thinker think is that he thinks not only with his brain, with his knitted brow, his distended nostrils and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist, and gripping toes.

Platform in the centre of the room, right to left:

**Left Foot of The Thinker, on a Fluted Pedestal with Foliage
Pied gauche du Penseur sur gaine à rinceaux et cannelures**

After 1903

Plaster

Musée Rodin, Paris, S.02700

X72930

**Balzac, Study of Nude with Large Belly, without Head,
the Left Arm Bent Behind the Back**

**Balzac, étude de nu au gros ventre, sans tête, le bras
gauche plié derrière le dos**

c.1894

Plaster

Musée Rodin, Paris, S.03198

X77523

Balzac, Final Study for the Head
Balzac, étude définitive pour la tête

1897

Plaster

Musée Rodin, Paris, S.01581

X75706

Balzac, Study of Nude C

Balzac, étude de nu C

1892

Coated plaster, foundry model

Musée Rodin, Paris, S.03150. Former collection of Gustave Danthon. Acquired by the Musée Rodin, 1933.

X77928

Balzac / Jean d'Aire, Study of Nude B

Balzac / Jean d'Aire, étude de nu B

c.1894–5

Plaster

Musée Rodin, Paris, S.02572

X72932

Balzac, Legs of Nude Study F, known as an Athlete
Balzac, jambes de l'étude de nu F, dite en athlète

1896

Plaster

Musée Rodin, Paris, S.02258

X75703

Study for Dressing Gown of Balzac
Etude de robe de chambre pour Balzac

1897

Plaster

Musée Rodin, Paris, S.00146

X72933

The Walking Man, Large Version
L'Homme qui marche, grand modèle

1907

Plaster, foundry model

Musée Rodin, Paris, S.05715

Foundry model produced by the museum.

X77936

Torso of the Study for Saint John the Baptist
Torse de l'étude pour Saint Jean-Baptiste

1878–87

Plaster

Musée Rodin, Paris, S.00529

X77934

The Walking Man, Small Model
L'Homme qui marche, petit modèle

c.1899–1900

Coated plaster, foundry model

Musée Rodin, Paris, S.02047

X77935

Large photograph:

Jacques-Ernest Bulloz
Pavillon de l'Alma, Meudon

1904–1905

Gelatin silver print

Musée Rodin, Paris. Ph.00966.

THE WALKING MAN

Rodin composed **The Walking Man** from two separate studies that he made for the sculpture **Saint John the Baptist Preaching**. The torso from one study was joined to the legs from a different model. He happily accepted the contrast between the smooth surface of the legs and the cracked surface of the older torso.

Between 1905 and 1907 the sculpture was enlarged using a pantograph. This was a device for reproducing three-dimensional objects at different scales. A specialist technician, Henri Lebossé, ran these operations at his own studio.

The original object is placed on one rotating table, and a block of material such as modelling clay or soft plaster on another. An articulated boom is mounted above, with two points adjusted to the required ratio for enlargement or reduction. The operator follows the contours of the model. The first point and its movements are mechanically reproduced by the other point, which marks the soft material with a modelling tool.

Large, complex sculptures were taken apart and worked on one piece at a time. The torso and legs of **The Walking Man**, for example, were enlarged separately and then reassembled.

THE UNFINISHED

Dan Daw reflects on representations of the body through looking at **Torso of the study for Saint John the Baptist** and **The Walking Man, Small Model**.

Phyllida Barlow explores the concept of 'non finito', or the unfinished work.



Wall 3

Assemblage: Female Torso with the Head of Woman with a Chignon and Head of Pierre de Wissant, Reduction

Assemblage: Torse féminin à Tête de femme au chignon et tête de la réduction de Pierre de Wissant

After 1895

Original assemblage in plaster, carved in some part with tools

Musée Rodin, Paris, S.00404

X73004

Pierre de Wissant, Colossal Head
Pierre de Wissant, tête colossale

Before 1908

Coated plaster

As well as enlarging a sculpture, the pantograph could be used to shrink it. Here the head of Pierre de Wissant, one of **The Burghers of Calais** (on view in room 6), has been enlarged to a monumental scale as a stand-alone work. Alongside it, a diminutive version has been combined with a female torso. To learn more about how this plaster sculpture was cast, please scan the QR code to view a short video.

Musée Rodin, Paris, S.00157

X75720



Wall 4

WHITENESS

The whiteness of the plaster figures is often seen to relate to the marble sculpture of ancient Greece and Rome. This emphasis on white originated from a widespread misunderstanding of classical sculpture first described by the German archaeologist Johann Winckelmann (1717–1768). For Winckelmann, these idealised, marble-white bodies represented the pinnacle of European civilization. Winckelmann's writings were highly influential on the emerging discipline of art history. This privileged the allegedly superior artistic achievements of Europe, often to the detriment of other cultures.

There was growing awareness in the nineteenth century that classical Greek sculptures were originally painted, and had been colourful and much more lifelike. Yet, many sculptors, including Rodin, continued to adopt the convention of classical sculpture as white to make a link between their work and the art of the past. This mistaken belief in the whiteness of ancient Greek statues persists even today.

MOVEMENT AND DANCE

Dan Daw, Grace Nicol and Phyllida Barlow look at movement in Rodin's work.



Study Movement, known as Dance Movement G
Etude de mouvement, dit Mouvement de danse G

c.1911

Plaster slip over plaster

Musée Rodin, Paris, S.01051

X76468

Study Movement, known as Dance Movement A
Etude de mouvement, dit Mouvement de danse A

c.1911

Plaster slip over plaster

Musée Rodin, Paris, S.03303

X76470

Platform in the centre of the room, left to right:

**Study for Saint John the Baptist
Étude pour Saint Jean-Baptiste**

1878–80

Plaster

Musée Rodin, Paris, S.01678

X81572

**Balzac, Final Study
Balzac, étude finale**

1897

Plaster

Musée Rodin, Paris, S.02846

X81574

Balzac, Monumental

1898

Plaster, foundry model

Musée Rodin, Paris, S.03151

X75707

**Balzac, Head with Open Forehead and Split Chin,
known as Head H**

Balzac, tête au front dégagé et au menton fendu, dite tête H

c.1894

Press-mould terracotta

Musée Rodin, Paris, S.01653

X77518

**Jean d'Aire, Nude Study for the Monument of
The Burghers of Calais**

**Jean d'Aire, étude de nu pour le monument des Bourgeois
de Calais**

1886

Plaster

Musée Rodin, Paris, S.00414, on long term loan to the
Museum of Fine Arts, Calais

X77545

Balzac, Mask known as the Conductor of Tours

Balzac, masque dit du Conducteur de Tours

1891

Plaster

Musée Rodin, Paris, S.00610

X76467

The Thinker, on a Capital Element
Le Penseur, sur élément de chapiteau

1881–88

Coated plaster,
foundry model made between 1922–5

Musée Rodin, Paris, S.03469
X75673

Head of the Thinker against a Panel
Tête du Penseur contre un panneau

After 1903

Plaster; maquette for a relief

Musée Rodin, Paris, S.01916
X75674

BALZAC

This work that has been laughed at, that people have chosen to mock because it could not be destroyed, is the product of my entire life, the turning point of my aesthetics.

Commissioned in 1891 by a writers' association to make a monument to the French writer Honoré de Balzac (1799–1850), Rodin devoted seven years of trial and exploration to the project. He found a cart driver from Tours, where Balzac was born, to model for the head. For the body, Rodin started with the imposing **Study of Nude C**, repeatedly adjusting its arms. The final version was adapted from a study of Jean d'Aire, one of the figures in **The Burghers of Calais**. Rodin replaced its legs and crossed the arms. He then experimented with arranging different types of drapery over this hybrid body. **Study for the Dressing Gown**, for example, was a plaster cast taken from a real gown.

Unveiled in 1898, the final abstracted figure proved too radical for the commissioners. They refused to recognise the sculpture as a statue of Balzac and rejected it. Though it wasn't cast in bronze for another 40 years, it is now recognised as a landmark in the history of public sculpture.

PLASTER

Why was it radical for Rodin to work with plaster?

Phyllida Barlow and Thomas J Price reflect on Rodin, materials and working with plaster.



ROSE BEURET

Rodin met Rose Beuret (1844–1917), a seamstress, in 1864. She was one of his earliest models, soon became his partner, and assisted him in his work for much of his career. In 1866, Beuret gave birth to their only child, Auguste-Eugène Beuret. Despite his numerous affairs, Rodin and Beuret remained together for 53 years. They married in 1917, the last year of both their lives.

Image credit:

E. Graffe & A. Rouers

Portrait de Rose Beuret

c.1880

Matte collodion aristotype print

Musée Rodin, Paris. Ph.01443

ROOM 3

Wall text in Room 2, by Room 3 entrance

MOVEMENT AND FLUIDITY

It's very simple. My drawings are the key to my work.

Rodin used drawing to study movement and the internal dynamics of the body. Rather than instructing his sitters to strike fixed poses, he would ask them to move freely around the studio.

The works shown here were made in the last decades of Rodin's life, when he could afford to hire professional sitters. After the 1890s he focused primarily on female figures. The conventional relationship between male artist and female model was starkly unequal, and Rodin did not identify these women, or personalise their nude bodies.

Rodin's approaches to drawing and sculpture were remarkably similar. He would translate the initial drawing into several copies. Each of these could generate a new work,

independent of the original sketch. Just as with his small sculptures, Rodin was in the habit of rotating his drawings, as the written annotations in different orientations show. Rodin usually began in graphite. He then added watercolour or gouache paint to generate a sense of fluidity, as if the bodies were immersed in mist or water. This process can be compared with the dipping of his sculptures in plaster slip or 'lait de plâtre', a liquid solution of watered down plaster powder, which enveloped the figures, softening their volumes and angles.

Clockwise from room entrance

Wall 1

GENDER IMBALANCE AND THE FEMALE FORM

Grace Nicol and Jala Wahid reflect on representations of the female body.



Nymph Games
Jeux de Nymphes

c.1900–10

Marble

Musée Rodin, Paris, S.01117

X73027

Wall 2

12 watercolours left-right

Minerva

Minerve

c.1895–1910

Graphite and watercolour on paper

Inscription: Red-rock-Minerva (Minerve-rocher-rouge)

Musée Rodin, Paris, D.05041

X76448

Female Nude in Profile with Loose Hair

Femme nue de profil aux cheveux dénoués

c.1895–1910

Graphite and watercolour on paper

Musée Rodin, Paris, D.05014

X76447

Sunset

Le soleil couchant

c.1895–1910

Graphite and watercolour on paper on card
Inscription:
Sunset (le soleil couchant)

Musée Rodin, Paris, D.04848

X76442

Female Nude in the Water and Back

Femme nue dans l'eau et de dos

c.1895–1910

Graphite, watercolour and gouache on paper

Musée Rodin, Paris, D.03885

X76361

**Female Nude Lying under Water, the Garment Raised
to the Waist**

**Femme nue allongée sous l'eau, le vêtement relevé
jusqu'à la taille**

c.1895–1910

Graphite and watercolour on paper

Inscription: Halftone-low-white (Demi teinte-bas-blanc)

Musée Rodin, Paris, D.04232

X76426

Nude Woman from Front, Kneeling with Arms Outstretched

Femme nue de face, agenouillée et les bras écartés

Before 1900

Graphite and watercolour on paper on card

Musée Rodin, Paris, D.05060

X76449

Chaos

Le chaos

c.1895–1910

Graphite and watercolour on paper

Inscriptions: Monad for centuries rolling Java-Oceania,
high-chaos (Monade depuis des siècles roulent Java-océanie,
haut-chaos), The Chaos (Le Chaos)

Musée Rodin, Paris, D.04915

X76445

Moon

Lune

c.1895–1910

Graphite and watercolour on paper

Inscription: Moon (Lune)

Musée Rodin, Paris, D.04240

X76428

Female Nude Lying on her Side, Foreshortened
Femme nue allongée sur le côté et vue en perspective

c.1895–1910

Graphite and watercolour on paper

Musée Rodin, Paris, D.05731

X76451

Dove or Sorceress
Colombe ou sorcière

c.1895–1910

Graphite and watercolour on paper

Inscriptions: Dove (Colombe), Sorceress / Sorceress
(sorcière / sorcière)

Musée Rodin, Paris, D.03965

X76370

**Front View of Female Nude Lying on her Stomach,
Leaning on her Arms**

**Femme nue allongée sur le ventre, vue de face et dressée
sur les bras**

c.1895–1910

Graphite and watercolour on watermarked paper

Musée Rodin, Paris, D.04774

X76433

Female Nude in Profile and Leaning Forward

Femme nue de profil et penchée en avant

c.1895–1910

Graphite and watercolour on paper

Musée Rodin, Paris, D.03959

X76366

Wall 3

Rock

Rocher

c.1895–1910

Graphite and watercolour on wove paper Inscription:

Rock (Rocher)

Musée Rodin, Paris, D.04636

X76429

Nude Woman from the Front, Kneeling with her Head Back

**Femme nue de face, agenouillée et la tête renversée en
arrière**

c.1895–1910

Graphite and watercolour on wove paper

Musée Rodin, Paris, D.05678

X76450

Wall 4

**Assemblage: Male Nude of Man and his Thought
and the Day**

**Assemblage: Nu masculin de l'Homme et sa pensée
et Le Jour**

1900–10

Original assemblage in plaster slip over plaster

Musée Rodin, Paris, S.02038

X76469

**Male Nude Standing with the Head of Slavic Woman
Nu masculin debout à tête de Femme slave**

Before 1906

Plaster

Musée Rodin, Paris, S.03379

X72957

**Assemblage: Female Nude Standing Leaning against
a Mound, Raised Right Arm, and The Night**
**Assemblage: Nu féminin debout appuyé contre un tertre,
bras droit levé et La Nuit**

After 1900

Original assemblage, plaster slip over plaster with
graphite marks

Musée Rodin, Paris, S.03673
X76466

The Muse and the Sculptor
La Muse et le sculpteur

After 1906

Original assemblage in plaster

Musée Rodin, Paris, S.03369
X72959

Good Advice
Le Bon conseil

After 1906
Original assemblage in plaster

Musée Rodin, Paris, S.00941
X72958

ROOM 4

Clockwise from room entrance

Wall 1

HELEN VON NOSTITZ

Waves of light seemed to envelop the marble. For the first time in my life I was so deeply affected by a piece of sculpture my eyes filled with tears.

Hélène von Nostitz

The German aristocrat, writer and socialite Hélène von Nostitz (1878–1944) was introduced to Rodin in 1900, after visiting his exhibition at the Pavillon de l'Alma. Von Nostitz and Rodin struck up a lasting friendship, eventually leading her family to commission a series of portrait busts, a lucrative sideline to Rodin's studio work.

Rodin modelled the first of these in 1902. When von Nostitz returned to Paris in 1907, she sat for him again. Several plaster casts were made from the initial clay models. Rodin

experimented with these casts, dipping them in plaster slip. The plaster solution filled the facial crevices, softening the figures' features and allowing Rodin to envision how the work might appear in marble. Trapped air bubbles formed small craters, while uneven layers of slip created wavering lines. Rodin made no attempt to disguise or remove these execution marks. In fact, he added more, carving into the surface of both the wet and dry plaster to emphasise its changing consistency.

Image credit:

Emil Bieber

Portrait of Hélène von Nostitz

c.1902

Matte collodion aristotype print

Musee Rodin, Paris. Ph.01913.

Vitrine

Helene von Nostitz

Hélène de Nostitz

c.1902

Plaster slip over plaster with marks in graphite

Musée Rodin, Paris, S.03041, S.00689, S.01928

X76463–X76465

Wall 2

Vitrine left-right

Hanako Mask, Type D, on a Disc

Masque de Hanako, type D, sur disque

1910–11

Plaster

Musée Rodin, Paris, S.00544

X77555

Hanako Mask, Type D
Hanako, masque de type D

c.1910–11

Coated plaster; model for enlargement

Musée Rodin, Paris, S.00555

X77505

Hanako Mask, Type D
Hanako, masque de type D

c.1910–11

Plaster

Musée Rodin, Paris, S.00554

X77504

Hanako Head, Type D, Large Model
Hanako, tête de type D, grand modèle

1912

Plaster

Musée Rodin, Paris, S.00155

X77541

Vitrine left-right

Hanako Mask, Type G

Hanako, masque de type G

c.1907

Press-mould terracotta

Musée Rodin, Paris, S.00549

X77558

Hanako Mask, Type E

Hanako, masque de type E

c.1907–8

Press-mould terracotta

Musée Rodin, Paris, S.00194

X77546

Hanako Mask, Type E
Hanako, masque de type E

c.1907–8

Coated plaster, foundry model

Musée Rodin, Paris, S.00537

X77553

Hanako Mask, Type E
Hanako, masque de type E

c.1907–8, cast 1910

Bronze, sandcast by Alexis Rudier 1910

Musée d'Orsay, Paris. Lux 294.

Musée Rodin, Paris, S.00564.

Acquired by the State, 1911. Assigned to the Musée d'Orsay, Paris, 1986. Deposited at the Musée Rodin, Meudon.

X77949

Auguste Rodin and Jean Cros 1884–1932

Hanako Mask, Type E

Hanako, masque de type E

1912

Cast glass

Musée Rodin, Paris, S.00567

X77508

Wall 3

OHTA HISA (HANAKO)

**It was impossible to hold this look for such a long time.
I couldn't help moving a little bit, and M. Rodin said,
'Not so much Hanako, not so much'.**

Ohta Hisa

Born in Japan, the actor and dancer Ohta Hisa (1868–1945) performed under the name Hanako, meaning 'Little Flower'. She was 33 and still relatively unknown when she came to Europe to perform. Inevitably, these performances reflected a Western idea of Japan.

Her fame was based on her compelling enactment of seppuku or harakiri, a Japanese suicide ritual traditionally reserved for men.

Ohta and Rodin met in 1906, when she performed at the Colonial Exhibition in Marseille, an event held to bolster support for France's colonial conquests. Rodin was fascinated by her stage persona. After early realistic portraits, he tried to capture the look of anguish she displayed on stage, an expression so tense that she could not hold it for longer than half an hour.

The Musée Rodin holds over 50 busts and masks of Ohta, more than any other sitter. While in most of his sculptures Rodin focused on the body, he only depicted Ohta's face, an allusion perhaps to the masks used in Japanese theatre. It was not until Rodin's death that Ohta finally received the two masks he had promised her in return for her labour.

Image credit:

Anonymous

Portrait of kneeling Hanako, fan in hands

c.1910

Aristotype print

Musée Rodin, Paris. Ph.00190.

ARTIST AND SITTER DYNAMIC

Phyllida Barlow and Grace Nicol reflect on the artist/sitter relationship and look at the busts of Hanako.



Wall 4

Vitrine left-right

Hanako Bust, Type F

Hanako, buste de type F

1907

Plaster; cast in 1910

Musée Rodin, Paris, S.00559

X77506

Hanako Head, Type A
Hanako, tête de type A

1907

Plaster

Musée Rodin, Paris, S.00548
X77931

Hanako Head, Type A
Hanako, tête de type A

1907

Press-mould terracotta

Musée Rodin, Paris, S.00576
X77511

Hanako Mask, Type A
Hanako, masque de type A

1907

Plaster

Musée Rodin, Paris, S.00535
X77552

Hanako Mask, Type C
Hanako, masque de type C

c.1910–11

Coated plaster, enlargement model

Musée Rodin, Paris, S.00534

X77551

Large Hanako Mask, Type C
Hanako, masque de type C

1912

Plaster

Musée Rodin, Paris, S.00545

X77556

Vitrine left-right

Hanako Mask, Type C, on a Disc
Hanako, masque de type C sur disque

c.1910–11

Plaster

Musée Rodin, Paris, S.00538

X77554

Hanako Mask, Type C
Hanako, masque de type C

c.1910–11

Press-mould terracotta

Musée Rodin, Paris, S.00573

X77510

Hanako Mask, Type B, on a Disc
Hanako, masque type B sur disque

c.1910–11

Plaster

Musée Rodin, Paris, S.00552

X77503

Hanako Mask, Type B
Hanako, masque type B

c.1910–11

Press-mould terracotta

Musée Rodin, Paris, S.00571

X77509

ROOM 5

Clockwise from room entrance

Wall 1

CAMILLE CLAUDEL

If there was still time to change professions, I would prefer that.

Camille Claudel

Camille Claudel was born in 1864. Like many women artists, she faced discrimination. In nineteenth-century France, women were not accepted into the official art school, the *École des Beaux-Arts*, and were similarly excluded from official commissions and competitions. Claudel enrolled at the private *Académie Colarossi* in 1881.

Impressed by the quality of Claudel's work, Rodin offered her a job as a studio assistant. They soon became confidantes and ultimately lovers. Claudel and Rodin influenced and supported each other's work. However, the power in the relationship lay securely with Rodin. He was her employer, a celebrated artist, and did not want to break with his long-term partner Rose Beuret. Eventually, in 1892, Claudel ended their relationship.

She continued to work and exhibit to critical acclaim until 1905, while increasingly experiencing problems with mental health. In 1913, at her family's request, Claudel was admitted to the Ville-Evrard psychiatric hospital. She died in Montdevergues hospital on 19th October 1943 at the age of 79.

Prior to his death, Rodin approved plans for a dedicated display of Claudel's work in the museum he left to the French State.

Image credit:

William Elborne

**Camille Claudel and Jessie Lipscomb in their studio
at du 117 de la rue Notre-Dame-des-Champs**

1887

Gelatin silver print

Musée Rodin, Paris. Ph.01773.

Mask of Camille Claudel and Left Hand of Pierre de Wissant
Masque de Camille Claudel et main gauche de Pierre
de Wissant

After 1900

Original assemblage in plaster

Musée Rodin, Paris, S.00349

X75722

Farewell

L'Adieu

c.1905

Plaster

Musée Rodin, Paris, S.01795

X75723

Wall 2

Right Arm

Bras droit

1880–1917

Terracotta

Musée Rodin, Paris, S.01362

X79098

Eugène Druet 1868–1916

Clenched Right Hand (Bronze)

Main crispée droit (bronze)

1899

Photograph, gelatin silver print on paper

Musée Rodin, Paris, Ph.00332

X77549

Wall 3

GIBLETS

During the making of **The Gates of Hell** Rodin built up a collection of individually modelled heads, arms and legs. Small hands, especially, filled drawer after drawer in his studio. Rodin liked to call them 'abattis' (giblets).

Multiple plaster casts were produced of each limb. Rodin reworked these casts, experimenting with their proportions and orientation. Sometimes they broke, and these accidents could inspire further alterations, such as putting the parts together in changing configurations. The abattis never belonged to just one figure but represented a stockpile of parts to draw upon.

Hands also frequently featured in the photographs that Rodin commissioned of his sculptures. He probably never used a camera himself, but worked closely with professional photographers including Eugène Druet, Edward Steichen, Stephen Haweis and Henry Coles. Often, these images helped him to reimagine his works through isolating specific gestures or considering bodies from unexpected angles.

Rodin exhibited photographs alongside his sculptures for the first time in 1896, at the Musée Rath in Geneva.

The photographs shown here were among those included in his retrospective at the Pavillon de l'Alma.

FRAGMENTATION

Dan Daw, Phyllida Barlow and Jala Wahid look at fragmentation of the body and reclaiming identity.



Wall 4

Limbs

Abattis

Various dates

Plaster, terracotta

Musée Rodin, Paris, S.01291, S.05110, S.05089, S.05088, S.05087, S.06260, S.05129, S.01273, S.01347, S.01246, S.01353, S.00226 Donation Rodin, 1916; or proof produced by the museum, S.05808 Proof produced by the museum before 1988, S.01319, S.04650, S.04738, S.04736, S.04737, S.04732, S.04754, S.04678, S.06214, S.04668, S.04669, S.04662, S.04667, S.06374, S.06326, S.06375, S.01241, S.01320, S.00732, S.05086, S.01259, S.01250, S.01283, S.05413, S.01325, S.06322, S.06305, S.06420, S.06213, S.06403, S.04820, S.06207, S.05378, S.01251, S.05339, S.01240, S.01314, S.01258, S.01332, S.01262, S.01315, S.01254, S.05354, S.06324, S.01280, S.05325, S.01239, S.06386, S.05311, S.00728, S.01257 X78414–X78417, X78419–X78477, X79097

These works are extremely fragile and sensitive to vibrations.
Thank you for not touching the display case.

TRACES OF PROCESS

Giovanna Petrocchi and Thomas J Price discuss Rodin's
process of making and celebrating imperfections.



ROOM 6

Clockwise from room entrance

THE BURGHERS OF CALAIS

In 1346–7, the French port of Calais was besieged by King Edward III of England. He agreed to spare the townspeople if six of their leaders surrendered to him with ropes around their necks, ready to be executed. Eustache de Saint-Pierre and five fellow citizens volunteered for the task. They were ultimately spared.

In 1885, Rodin was asked to create a monument to Eustache de Saint-Pierre. Rather than follow the custom of celebrating a single heroic figure, he decided to depict the collective sacrifice of the group.

The burghers were first modelled unclothed. Fabric tunics were dipped in plaster and draped over the nude sculptures. This allowed the withered outline of the bodies to be seen clearly beneath the garments. Rodin exaggerated the size of their bare, bruised feet, emphasising the men's vulnerability and hopelessness as they walked towards their death.

Initially Rodin planned to install the sculpture high up, to be viewed against the sky. He then changed his mind and took the burghers off their pedestal. By placing them on the same level as the viewer, showing their common humanity rather than elevating them out of reach, he revolutionised monumental sculpture.

A bronze cast of **The Burghers** – on a plinth – stands in Victoria Tower Gardens, next to the Houses of Parliament in Westminster.

Image credit:

Eugène Druet

'The Burghers of Calais', 1889, in plaster on a scaffold at Meudon

1913

Gelatin silver print

Musée Rodin, Paris. Ph.03318

Label on wall for sculpture in centre of room

Monument to the Burghers of Calais

Monument des Bourgeois de Calais

1889

Plaster, foundry mode

Musée Rodin, Paris, S.00153

Donation Rodin, 1916 or plaster made at the request
of the museum.

X72978

Wall 2

PUBLIC REALM

Thomas J Price, Grace Nicol and Phyllida Barlow talk about working in public spaces and communicating with people through sculpture.



Wall 3

1 label for vitrine to the right

Right hand of Pierre and Jacques de Wissant

Main droite de Pierre et Jacques de Wissant

1885–6

Plaster

Rodin used the same left and right hands for Pierre and Jacques de Wissant. Pierre's right hand is raised upwards, in a gesture of disavowal. In contrast, Jacques's right hand is drawn back towards his face, implying doubt and indecision. So confident was Rodin in the power of the Wissant brothers' right hand that he exhibited it independently and incorporated it in other works such as **The Hand of God**, displayed in room 7. To learn more about the reuse of Pierre de Wissant's head and hands please scan the QR code to view a short video.

Musée Rodin, Paris, S.00332, S.00341
X75721, X77933



**Assemblage of Reduced Heads of Jean d'Aire and
Jean de Fiennes and Hands, topped by a Winged Figure
Assemblage de têtes de la réduction de Jean d'Aire et
Jean de Fiennes et de mains, surmonté par une figure ailée**

After 1899

Plaster

Musée Rodin, Paris, S.00403

X73003

ROOM 7

Left-right

Eugène Druet 1868–1916

Clenched Right Hand (Bronze)

Main crispée droit (bronze)

1899

Photograph, gelatin silver print on paper

Musée Rodin, Paris, Ph.00333

X77532

Eugène Druet 1868–1916

Clenched Right Hand (Bronze)

Main crispée droit (bronze)

1899

Photograph, gelatin silver print on paper

Musée Rodin, Paris, Ph.04995

X77533

Large Left Clenched Hand with Imploring Figure

Grande Main crispée gauche avec figure implorante

c.1890

Plaster

Musée Rodin, Paris, S.01946

X75861

The Devil's Hand
La Main du Diable

1903

Plaster, model for a marble

Musée Rodin, Paris, S.03086

X75718

The Hand of God
La Main de Dieu

1898

Plaster, model for marble

Musée Rodin, Paris, S.01830

X79099

ROOM 8

Clockwise from room entrance

Large photograph:

**Bernes & Marouteau,
Pavillon de l'Alma, Meudon
After 1917
Silver gelatin print
Musée Rodin, Paris. Ph.09001**

Wall 2

**Pierre de Wissant Nude, without Head or Hands,
Large Model
Pierre de Wissant nu, sans tête ni mains, grand modèle**

1886

Plaster, foundry model

Musée Rodin, Paris, S.00448
X72981

The Inner Voice

La Voix intérieure

1896

Plaster with graphite

Musée Rodin, Paris, S.05415

X76484

THE INNER VOICE

What is Rodin communicating through his sculpture?

Phyllida Barlow, Giovanna Petrocchi and Grace Nicol reflect on Inner Voice, the female form in art and working with plaster.



FRAGMENTATION AND REPETITION

Rodin was fascinated by the fragmentary state of ancient Greek and Roman statues in collections such as the British Museum. Some of these works had been damaged by the ravages of time. Others were broken when they were forcibly removed from their original setting. For Rodin, the damaged state of ancient statues seemed to heighten their expressive power. He began to experiment with removing parts from his own works.

The Inner Voice was initially part of a group of three figures Rodin conceived for a monument to the French writer Victor Hugo. The knee was first broken off to fit the sculpture into the monument. Eventually the figure was enlarged and presented on its own. However, Rodin kept the knee truncated, embracing its removal as part of the object's history.

Another innovative strategy was to use multiple casts of the same figure. **Three Faunesses** consists of an identical female figure repeated three times. A single male, previously representing Adam, was similarly reproduced to become **The Three Shades**. Rodin's decision to present duplicates of a single form within the same group was a radical departure from the historical emphasis on sculptures as unique objects.

Vitrine labels

Left – right

The Three Faunesses

Les Trois Faunesses

Before 1896?

Plaster

Musée Rodin, Paris, S.01163

X73015

**Assemblage: Two Female Nudes Kneeling on a
Mound, known as Damned Women**

**Assemblage: Deux Nu féminin agenouillé sur tertre,
dit Les Damnées**

After 1900?

Plaster

Musée Rodin, Paris, S.00080

X73029

Assemblage: Two Polyphemes Head to Head
Assemblage: Deux Polyphème tête à tête

c.1888–90

Plaster

Musée Rodin, Paris, S.03616

X75740

Assemblage: Three Old Men Standing
Assemblage: Trois Vieillards debout

After 1900

Original assemblage in plaster

Musée Rodin, Paris, S.03457

X75731

**Assemblage: Three Female Nudes Kneeling on a Mound,
Left Hand on the Head**

**Assemblage: Trois Nu féminin agenouillé sur tertre, main
gauche sur la tête**

After 1888

Plaster

Musée Rodin, Paris, S.02611

X73028

Vitrine labels

Left – right

Assemblage: Two Male Nudes Standing, Studies for Balzac

**Assemblage: Deux Nus masculins debout, études pour
Balzac**

After 1895

Original assemblage in plaster

Musée Rodin, Paris, S.03769

X73030

Assemblage of Two Standing Female Nudes, Crossed Legs Facing Each Other on a Mound: Maquette for Intertwined Women

Assemblage de deux nus féminins debout, jambes croisées se faisant face sur un tertre: maquette pour Femmes enlacées

Before 1904

Original assemblage in plaster, model for a marble

Musée Rodin, Paris, S.06490

X73016

Assemblage: Two Female Nudes Standing, Face to Face, Model for Nymph Games

Assemblage: Deux Nus féminins debout, face à face, maquette pour Jeux de Nymphes

c.1900–10

Original assemblage in plaster, model for a marble

Musée Rodin, Paris, S.03521

X73026

Assemblage: Two Female Nudes Standing Combing their Hair and Female Nude with Legs Crossed (Waterfall)
Assemblage: Deux Nus féminin debout se coiffant et Nu féminin debout jambes croisées (Cascades)

After 1898

Plaster

Musée Rodin, Paris, S.02746

X73031

MULTIPLICITY

How do artists create stories through their work?

Dan Daw looks at **Assemblage: Two Male Nudes Standing**.



Wall 3

The Three Shades Les Trois Ombres

Before 1886

Coated plaster, foundry model

Musée Rodin, Paris, S.03970

Donation Rodin, 1916 or Foundry model produced by the museum.

X73014

REPETITION

Thomas J Price and Dan Daw speak about Rodin's use of repetition, collecting and making.



Wall 4

APPROPRIATION

The late nineteenth and early twentieth centuries saw a booming trade in antiquities. One reason was the sharp expansion of European colonisation. This led to a stream of artworks, many of them stolen, being sent to Europe.

Rodin was himself an avid collector of ancient artefacts from Greece, Rome, Egypt, Japan and China. Between about 1893 and 1917 he amassed over 6000 pieces, including Boeotian and Etruscan cups, Roman amphorae and Naqada vases. These works were purchased primarily from Parisian antique dealers and housed in a specially designed building at his home and studio in Meudon, outside Paris.

Around 1895 Rodin began to appropriate some of the terracotta vessels in his collection. He added small plaster figures, which the poet Rainer Maria Rilke described as 'floral souls'.

Rodin's use of existing objects prefigures modernist strategies such as cubist collages, readymades and surrealist objects. Yet in the process of creating his own work, he was effectively destroying the ancient artefact.

Vitrine labels

Left-right

**Intertwined Couple in a Biconical Vase from the
Merovingian Dynasty, 5th–8th Century
Couple enlacé dans un vase biconique d'Époque
mérovingienne, Ve-VIIIe siècle**

c.1895–1910

Original assemblage, plaster and terracotta

Musée Rodin, Paris, S.03610

X77524

**Intertwined Couple in a Biconical Vase from the
Merovingian Dynasty, 5th–8th Century**
**Couple enlacé dans un vase biconique d'Époque
mérovingienne, Ve-VIIIe siècle**

c.1895–1910

Plaster; cast from the assemblage

Musée Rodin, Paris, S.03613

X78364

**Female Torso with the Head of Slavic Woman, in an
Etruscan vessel**

**Assemblage: Torse féminin à tête de Femme slave,
enserré dans une poterie étrusque**

c.1895–1910

Original assemblage, plaster and terracotta

Musée Rodin, Paris, S.03712

X77526

Female Nude in a Pot

Assemblage: Nu féminin sortant d'un pot

c.1895–1910

Original assemblage, plaster (figure) and
terracotta (pot)

Musée Rodin, Paris, S.03718

X78363

Female Nude Seated in a Cup

Nu féminin assis dans une coupe

c.1895–1910

Plaster

Musée Rodin, Paris, S.03717

X78365

Female Nude without Head or Arms, Kneeling on a Sphere
Nu féminin sans tête ni bras, agenouillé sur
une sphère

c.1905

Plaster

Musée Rodin, Paris, S.03730

X82488

ANCIENT OBJECTS AND APPROPRIATION

Why do artists revisit ancient objects?

Giovanna Petrocchi and Phyllida Barlow reflect on Rodin's use of historical objects.



ASSEMBLAGE AND MULTIPLICATION

Early in his career, Rodin worked in a number of decorative art studios, producing objects for serial production. He learnt how to get the most out of a single model, casting multiple copies and reworking each one.

He applied these lessons to his own studio work.

He dismantled and reassembled existing sculptures in endless combinations. By casting different parts of figures separately, he could alter the overall composition without having to remake the whole sculpture. Each fragment could exist both individually and as part of a greater whole.

The Head of a Slavic Woman, for example, found its way into many other sculptures, taking on new meaning and significance each time it was used.

The same figure could be repurposed in different orientations. **Arched Female Nude** was flipped and rotated into various positions by Rodin. With each turn, the physicality of the body was altered, from propelling forward to falling downwards.

Vitrine

**Falling Motion (for The Gates of Hell); Female Nude
and Kneeling Man**

**Mouvement de chute de La Porte de l'Enfer: Nu féminin
arqué et Homme à genou**

1885

Plaster

Musée Rodin, Paris, S.01010

Donation Rodin, 1916 or proof produced by the museum
X73045

**Boiling Pitch or Female Nude Arched in a Forward Fall
on a Base**

**Poix bouillante ou Nu féminin arqué du Mouvement de
chute**

c.1900–10

Plaster, liquid plaster

Musée Rodin, Paris, S.03823

X73048

**Assemblage: Squatting Bather and Arched Female Nude
in Falling Motion**

**Assemblage: Baigneuse accroupie et Nu féminin arqué de
Mouvement de chute**

After 1885

Original assemblage in plaster

Musée Rodin, Paris, S.03520

X73050

**Arched Female Nude in Falling Motion (for The Gates of Hell)
Nu féminin arqué de Mouvement de chute de La Porte
de l'Enfer**

1885

Plaster

Musée Rodin, Paris, S.03408

X73047

**Assemblage: Male Nude of the Sculptor and his Muse
and Arched Female Nude in Falling Motion**

**Assemblage: Nu masculin du Sculpteur et sa Muse et
Nu féminin arqué du Mouvement de chute**

After 1895

Original assemblage in plaster, modelling clay

Musée Rodin, Paris, S.03454

X73049

Pleading Old Man

Vieillard suppliant

Before 1889

Plaster

Musée Rodin, Paris, S.03517

X82490

GATES OF HELL

Giovanna Petrocchi and Phyllida Barlow explore assemblage, reusing and recycling in the **Gates of Hell**.



Vitrine in centre of room

Right – left

**Assemblage: American Athlete and Female Nude, Model
for Psyche and Love**

**Assemblage: Athlète américain et Nu féminin, maquette
pour Psyché et l'amour**

1907–8?

Original assemblage in plaster, model for a marble

Musée Rodin, Paris, S.02093

X75857

**Assemblage: The American Athlete and The Prayer,
Small Model, without Right Leg, with the Head of Woman
with a Bun**

**Assemblage: L'Athlète américain et La Prière, petit modèle,
sans jambe droite avec la Tête de femme au chignon**

After 1901

Original assemblage in plaster

Musée Rodin, Paris, S.02239

X75710

**The Tragic Muse, Small Model
La Muse tragique, petit modèle**

1890

Plaster

Musée Rodin, Paris, S.01992

X72938

Female Nude Sitting, Legs Crossed
Nu féminin assis, jambes croisées

Unknown

Plaster

Musée Rodin, Paris, S.02616

X72941

Damned Embracing a Seated Woman
Damn  enlaçant une femme assise

Unknown

Original assemblage in plaster

Musée Rodin, Paris, S.00698

X77513

Assemblage: Two Female Nudes Hugging Each Other
Assemblage: Deux Nus féminins s'treignant

Unknown

Original assemblage in plaster

Musée Rodin, Paris, S.02653

X72942

**Assemblage: Female Nude Standing Combing her Hair with
Head of the Sphinx and Seated Female Nude Holding her
Left Foot**

**Assemblage: Nu féminin debout se coiffant avec Tête de la
Sphinge et Nu féminin assis se tenant
le pied gauche**

c.1900–10

Original assemblage in plaster, one of the figures
is dipped in plaster slip

Musée Rodin, Paris, S.03134

X72943

Polyphemus with the Head of Slavic Woman

Polyphème à tête de Femme slave

After 1900?

Plaster slip over plaster, with graphite marks

Musée Rodin, Paris, S.00995

X72960

Female Nude Standing Leaning
Nu féminin debout penché

Unknown

Plaster

Musée Rodin, Paris, S.03758

X75715

Assemblage: Female Nude Sitting and Female Torso
Assemblage: Nu féminin assis et torse féminin

After 1900

Original assemblage; plaster slip over plaster

Musée Rodin, Paris, S02655

X72965

**Assemblage: Two Female Nudes Kneeling on a Mound,
known as The Damned, with the Head of Slavic Woman
Assemblage: Deux Nu féminin agenouillé sur tertre, dit Les
Damnées, avec tête de Femme slave**

After 1900

Plaster

Musée Rodin, Paris, S.02662

X72945

**The Sorceress with the Head of Slavic Woman
La Sorcière avec tête de Femme slave**

After 1895

Plaster

Musée Rodin, Paris, S.02911

X75677

The Sorceress
La Sorcière

1895

Plaster

Musée Rodin, Paris, S.01161

X75676

ROOM 9

Clockwise from room entrance

Wall 1

All gallery lighting is energy efficient LED. Tate only uses electricity generated from renewable sources.

All research travel for this exhibition was undertaken by train. The works were transported by road using as few vehicles as secure transport arrangements allowed.

RODIN IN THE TWENTIETH CENTURY

The 1900 exhibition turned Rodin into an international star. Its triumph, to no small measure, was thanks to Rodin's staging. Instead of a formal display, it evoked a studio visit. Instead of a workshop with multiple production teams, it mythologised the idea of the solitary genius. Instead of the many intermittent stages involved in making sculpture, it emphasised the 'artist's touch' as the hallmark of creative

authenticity. Its celebration of experiment, rule-breaking, and unconventional materials and techniques lastingly expanded the field of sculpture.

Rodin did not rest on his success. He kept revisiting existing works to invent new ones of extraordinary vitality. From being caught in the clutches of death, **The Son of Ugolino**, for instance, turned airborne, the very image of life and movement. Equally, the fragmented torsos of **The Punishment** and **Triton and Nereid** became powerful works in their own right. Rodin grew especially fond of the undulating surfaces created by enlargement. Visible seams and joints invited the viewer to retrace the process of making, as did the gouges and nail marks Rodin deliberately left as traces of his hands.

Rodin initially took refuge from the First World War in England and Italy. In 1916 he suffered a stroke at his home in Meudon and died the following year. Together with Rose Beuret, he was buried in their garden, next to the re-erected Pavillon de l'Alma. Their grave is marked by a bronze cast of **The Thinker**.

ENLARGEMENT

Initially, Rodin viewed enlargement as a purely technical process. It was used to produce large-scale works such as the **Monument to Balzac**. In the course of enlarging a work, intricate surface detail was lost, while flaws such as nail marks and seam lines were magnified. From the mid-1890s, Rodin began to embrace the unique aesthetic possibilities of enlargement. The abstraction of form, seen in **Ugolino** and **The Punishment**, became an important characteristic of his later work.

Triton and Nereid, Large Model

Triton et Néréide, grand modèle

Before 1907

Plaster

Musée Rodin, Paris, S.05687

X73061

THE VIEWER

Dan Daw and Grace Nicol reflect on the power of representation, celebrating disabled bodies and breaking down hierarchies.



Two Children of Ugolino

Deux enfants du groupe Ugolin

1882

Coated plaster, part of a foundry model

Musée Rodin, Paris, S.05467

Foundry model produced by the museum

X75744

Wall 2

Labels for freestanding works

Ugolino and his Children

Ugolin et ses enfants

1882

Plaster

Musée Rodin, Paris, S.02392

X73053

Son of Ugolino, without Head

Fils d'Ugolin, sans tête

1904

Plaster

Musée Rodin, Paris, S.03442

X73054

Wall 3

Study for The Punishment

Etude pour Châtiment

1904–06

Plaster

Musée Rodin, Paris, S.02648 and S.03418

X75711

Work in middle of room

The Punishment, Medium Model: Male Torso

Châtiment, moyen modèle: torse masculin

1906–7

Plaster

Musée Rodin, Paris, S.03445

X77939

**Male Torso, Large Model, Enlargement for The Punishment
Torse masculin, grand modèle, agrandissement pour le
groupe Châtiment**

1907–12

Plaster

Musée Rodin, Paris, S.05675

X75712

**Torso of Iris B, Large Model, Enlargement for
The Punishment**

**Torse d'Iris B, grand modèle, agrandissement pour le
groupe Châtiment**

1907–12

Plaster

Musée Rodin, Paris, S.00176

X75753

Wall 4

**The Punishment, Medium Model: Torso of Iris B,
without Head**

Châtiment, moyen modèle: torse d'Iris B, sans tête

1906–7

Plaster, enlargement model

Musée Rodin, Paris, S.03061

X75750

The Punishment, Medium Model: Head of Torso of Iris B

Châtiment, moyen modèle: tête du torse d'Iris B

1906–7

Coated plaster, model for enlargement

Musée Rodin, Paris, S.03956

X77937

PATIENCE

How do artists make space for creativity?

Thomas J Price and Jala Wahid reflect on the importance of making, testing and having patience as an artist.



Works in middle of room

Triton and Nereid

Triton et Néréide

Before 1907

Plaster

Musée Rodin, Paris, S.02326

X73060

The Minotaur
Le Minotaure

c.1885

Plaster

Musée Rodin, Paris, S.01989

Donation Madame Eugène Rudier, 1953

X73058