Fall 2019

RODIN: TRUTH, FORM, LIFE Selections from the Iris and B. Gerald Cantor Collections Brochure

Fairfield University Art Museum

RODIN: TRUTH, FORM, LIFE

Selections from the
Iris and B. Gerald Cantor Collections

September 13 - December 21, 2019

FAIRFIELD UNIVERSITY ART MUSEUM

We are so pleased to present *RODIN: TRUTH, FORM, LIFE / Selections from the Iris and B. Gerald Cantor Collections* this fall in the museum's Walsh Gallery. This exhibition is only the second major Rodin sculpture exhibition in the state of Connecticut and the very first to be presented in Fairfield County. Organized and made possible by the Iris and B. Gerald Cantor Foundation, the exhibition presents 22 of Rodin's bronze sculptures, which were modeled between 1860 and 1910.

By the early 20th century, Auguste Rodin (1840-1917) was widely regarded as the greatest European sculptor since Michelangelo. Rejecting 19th-century academic traditions that dictated what was "proper" in art, Rodin pursued his own deeply held belief that art should be true to nature. Working in clay, wax, plaster, marble, and bronze with vigorous modeling that emphasized his personal response to his subjects, Rodin explored new ways to express the vitality of the human spirit. He was also one of the first sculptors to embrace the fragment as a complete work of art, capable of conveying the same expressive qualities as a fully finished figure. With his commitment to the free exploration of form and emotion, Rodin's sculptures paved the way for the development of 20th-century sculpture.

The works on view include preparatory studies for some of Rodin's most important public commissions, such as *The Burghers of Calais* and *The Gates of Hell*, as well as portraits of French authors Victor Hugo and Honoré de Balzac.

The museum's Bellarmine Hall Galleries will present the complementary exhibition *Prints from the Age of Rodin*, featuring lithographs and etchings by Rodin's contemporaries, including portraits, theater playbills, and depictions of the urban environment of Paris.

We are extremely grateful to the Iris and B. Gerald Cantor Foundation and the Eichholz Foundation, whose generous support made this exhibition possible. WSHU is the exclusive media sponsor for this exhibition. The following essays were all written by Judith Sobol, Curator of Collections and Exhibitions at the Cantor Foundation. We would like to thank Judith for facilitating this exhibition, and for sharing all of her Rodin expertise with us.

Special thanks go to Michelle DiMarzo, Curator of Education and Academic Engagement, for her meticulous work on the didactic materials for this exhibition. Thanks and appreciation as always go to the rest of our exceptional museum team: Emily McKeon and Megan Paqua, as well as summer intern Isabelle Johnsen (Tulane '19), and to the additional support provided across the University by Edmund Ross, Susan Cipollaro, Tess Brown Long, George Lisi, and Josue Garcia.

Carey Mack Weber
Frank and Clara Meditz Executive Director

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The Iris and B. Gerald Cantor Foundation

The Iris and B. Gerald Cantor Foundation promotes and recognizes excellence in the arts and enhances cultural life internationally through its support for art exhibitions and scholarship and for the endowment of galleries and sculpture gardens at major museums. Most unusual for a philanthropic foundation, the Cantor Foundation also owns this significant collection of Rodin sculpture. During the last four decades it has loaned individual works and entire exhibitions to museums in more than 160 cities in Australia, Canada, Japan, Singapore, and the United States. Nearly eleven million people have seen these shows.

The Cantor Foundation is chaired by its president, Iris Cantor, and is based in Los Angeles. The Foundation's Curator of Collections and Exhibitions, Judith Sobol, organized this show. The Foundation also actively supports healthcare, with a current emphasis on comprehensive women's clinical care facilities. More information about what the Iris and B. Gerald Cantor Foundation does and the achievements of its founders is available at **cantorfoundation.org**.

The Origin of the Cantor Collections

The story goes that in 1945, just out of the Army, the young B. Gerald Cantor wandered into The Metropolitan Museum of Art and encountered Auguste Rodin's marble sculpture *The Hand of God*. He was inexplicably captivated. Eighteen months later he bought his first Rodin, a bronze version of the marble he had fallen in love with at the Met. It cost him the equivalent of two months' rent for his modest apartment. Thus began what Bernie Cantor called his magnificent obsession with the sculpture of Rodin. It continued throughout his life.

Between 1945 and the early 1990s, Bernie Cantor (1916-1996) and his wife, Iris, created the world's largest and most comprehensive private collection of works by Auguste Rodin. Concentrating on quality and significance, they collected nearly 750 sculptures, drawings, prints, photographs, and documents. This obsession was not only to own and understand the work, but also to share it. Over the years more than 500 works of art from the Cantor Collection have been donated not only to the Cantor Foundation, but

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also to more than 100 museums, including the Los Angeles County Museum of Art, the North Carolina Museum of Art, the Brooklyn Museum of Art, the Metropolitan Museum of Art, and the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University, as well as numerous other college museums and galleries. Bernie Cantor said he was obsessed by the feeling of strength, power, and sensuality he found in Rodin's work. Iris was his devoted partner. Because of their commitment to Rodin sculpture, today work by this artist enjoys wide public admiration and scholarly attention.

In Rodin's Studio

If you walked into Rodin's studio and showroom at the Hôtel Biron in Paris or at his country home in suburban Meudon, most likely you would not have known if the year was 1897 or 1597. Although he was untraditional in many ways, Rodin produced his sculpture by following traditional studio practices virtually unchanged from those of the great sculptors of the Renaissance and later periods.

Rodin was trained as a modeler in clay. In his day and before, the master sculptor (the "artist") created his work first in clay. When the master was satisfied with what he created, craftsmen ("artisans") were assigned to create replicas of the master's model, first in clay or in plaster, and from these, in stone (carvings) or in metal (usually bronze, thus castings). Although the master would supervise, he rarely participated in the creation of these stone or metal sculptures; instead, he relied on his trusted craftspeople and on his hired foundries to guarantee that the resultant carving or casting would be to his satisfaction.

Because the modeled clay or wax original was made to be replicated in another material, it was possible to make the replica larger or smaller, depending on the desire of the artist or the patron. Machines and procedures existed specifically to accomplish this transformation in size, and Rodin took full advantage of them. For instance, the *Saint John the Baptist Preaching* in this exhibition was available in three sizes: 19-20 inches, 31-32 inches, and 80 inches. The master did not do this work, however; such enlargements and reductions were done by Rodin's studio assistants. Bronze casts were made off-site in foundries, of which there were many around Paris. Rodin used many different ones, some of which would make attractive business offers to induce him to use their facilities. Also, certain foundries specialized in signature patinas (the surface color of a bronze); this exhibition includes work with different patinas. Rodin's studio assistants supervised the entire casting process for the artist.

Sculpture was very popular in Rodin's day. It was an age of insatiable markets for art, and collecting sculpture suited the aspirations of a growing middle class. After 1880 Rodin's art was in great demand and, since there was then no tradition of limiting the number of carved marbles or cast bronzes that could be made of a single work, he set up his studio to meet that demand. Rodin was ambitious and took full advantage of bronze casting's

capacity to produce large editions, or multiple originals of the same design (today we might think of many photographs from a single digital file). For instance, between 1898 and 1918, at least 319 casts of *The Kiss* were produced. This was among his most popular pieces, and was available in four sizes. In order to meet the demand for his sculpture, after 1900 Rodin may have had as many as fifty assistants at work in his studio. Many of them went on to enjoy their own fame as artists, including Antoine Bourdelle, Camille Claudel, Charles Despiau, and Malvina Hoffman.

This traditional way of working meant Rodin generally gave little attention to the artworks after the clay or plaster models passed from his hands to those of his studio assistants. Indeed, today's authorized posthumous casts, approved by Rodin to be made after his death by the Nation of France's Musée Rodin, probably received as much attention from the master as did the bronze casts finished in his lifetime: that is to say, very little. Rodin's genius lay in his ability to model sculpture that captured the moving and evolving figure and that combined bodies in ways that expressed emotions and provoked responses. His genius also lay in his ability to market his work and to bring fame and attention to his sculpture. He left it to others to replicate his genius for the marketplace.

Did Rodin Sculpt Only in Bronze?

Rodin worked directly in clay, and sometimes also in plaster and wax, as the first step toward a finished three-dimensional work of art. The finished piece would be carved in marble and/or cast in bronze.

In some cases, the clay was made first into a marble replica, then into bronze; other times, the bronze came first. This was usually determined by what the collector wanted. Because the bronzes were cast from molds, and the number that could be cast would be entirely under the control of the artist, Rodin's practice was to cast many of the same piece, allowing him to exhibit them in many different shows at the same time. This wide exposure of multiple originals, made possible by the bronze casting process, enabled him to become famous all over the world.

Rodin also did many drawings in a variety of media, some etchings, and also collages. You might also have heard of "Rodin plasters." The plasters are casts made from his clay pieces by his assistants and practitioners, as a necessary first step between the clay and the bronze. These plaster casts were often exhibited by Rodin as models from which patrons might commission marbles or bronzes; therefore they were made with great care by the studio practitioners. Today they are fascinating because of their immediacy, as casts of the clay models were destroyed as part of the process. There were no plaster casts in the Cantor Collections because those that were not disbursed by Rodin during his lifetime all went to Paris's Musée Rodin when he died.

Rodin and His Models

Artists' models in 19th century Paris had plenty of employment because painters and sculptors were trained to work from models and not from memory. There were districts in Paris with high concentrations of artists' studios, so models could easily go from one to another looking for work. Artists themselves would ask each other for recommendations about which models had body types they were looking for and which ones knew how to pose for particular projects.

Italian models were very popular in Rodin's day. They knew the stock poses preferred by the art academies; for instance, if an artist told a model to stand like a Greek god or goddess, the artist knew the resulting painting could be read by the audience as a depiction of a Greek god or goddess. As scholar Susan Waller wrote, these Italian models were also preferred by many Parisian artists because of "their classical proportions and command of gestures that were the foundation of Christian and classical iconology. They [were the bridge across] centuries of history and miles of geography."

However, they were not for Rodin. As Rodin biographer Ruth Butler reminds us, he instead needed "flesh and blood models in the here and now." He saw professional models trained in stock poses as being untruthful. If such a trained model came to him and posed, he called the pose "invariably false." Instead, he favored people he found walking on the streets and he hired them after observing them. He told his models not to pose but instead to move around naturally in front of him so he could capture nature and truth. His model for *St. John the Baptist Preaching*, in this exhibition, just walked into his studio and asked for work.

Once hired and in the studio, nude, models would be asked to move around and to interact with him and with each other. What he saw would then provide him with inspiration and an idea to draw or to model. His models thus were his muses – even his collaborators. As he said:

> It is when my models leave a pose that they most often reveal their beauty to me. I never dictate a movement, I just tell them, 'Be angry, dream, pray, cry, dance.' It is up to me to seize and render the line that feels right….

Rodin biographer Paul Gsell wrote:

> What astonishes me in you is that you work differently from your confrères. I know many of them and have seen them at work. They make the model mount upon a pedestal called the *throne*, and they tell him to take such or such a pose. Generally they bend or stretch his arms and legs to suit them, they bow his head or straighten his body exactly as though he were a clay figure. Then they set to work. You, on the contrary, wait till your models take an interesting attitude, and then you reproduce it. So much so that it is you who seem to be at their orders rather than they at yours.

Rodin answered, "I am not at their orders, but at those of Nature!" He described his method:

> I place the model so that light, outlining it against a background, illuminates the contour. I execute it, I change my position and that of my model, and thus I see another contour, and so on successively all around the body. I begin again; I come closer and closer to the contours, and I refine them.

He said he exactly copied every profile of his model in 360 degrees, from all angles. When these were "added up," he achieved the exact model – and thus, Truth. This was his reason for working only from live model.

Rodin's behavior with his models was at times reprehensible. His friend, the art critic Octave Mirbeau, said, "[Rodin is]… capable of doing anything, even committing a crime, for a woman. He is the fearsome satyr that he puts in his erotic groups." The "fearsome satyr's" behavior toward his female models and toward other young women who visited his studio has been documented as sexually aggressive and exploitative of the artist's power over his subject. Today, we would call him a serial exploiter of women. This behavior was not uncommon among artists and others of his day; it was often noted but rarely stopped.

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Rodin and Portraiture

The earliest Rodin sculptures we know are portraits, as are his final pieces. In the 1860s, when Rodin began to find his way as an artist, sitters were easy to find, as family and acquaintances would model for him. Twenty years later, during the 1880s, he created many portraits, but his sitters by this time were from the patron class of society: aristocrats, politicians, and artists. And of course he was interested in sculpting beautiful women. These all contributed to his reputation as a great artist. Portraiture was also a way for Rodin to thank a good friend, a patron, or a supportive critic. And if the subject of a portrait was a person with fame or devoted friends and admirers, the artist could count on selling additional casts of the piece. Such sales made Rodin financially independent for the first time in his life.

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Rodin's portraits were greatly admired. They told the viewer not only what the sitter looked like – especially if the sitter was a beautiful woman – but also what Rodin was so good at discerning: the inner life of the person, the part of the sitter he or she preferred to keep private. Thus, Rodin's portraits changed expectations about the nature of portraiture. Each of his sculptures revealed the invisible truths of a person, as well as the artist's response to that invisible truth.

How Did Rodin Make a Portrait?

> He rapidly modelled the whole in the rough, as he does all his busts. His keen eye and experienced thumb enable him to establish the exact dimensions at the first sitting. Then the work of detailed modeling begins. The sculptor is not satisfied to mould the mass in its apparent outlines only. With absolute accuracy he slices off some clay, cuts off the head of the bust, and lays it upside down on a cushion. He then makes his model lie on the couch. Bent like a vivisector over his subject he studies the structure of the skull seen from above, the jaws viewed from below, and the lines which join the head to the throat, and the nape of the neck to the spine. Then he chisels the features with the point of a pen-knife, bringing out the recesses of the eyelids, the nostrils, the curves of the mouth.
>
> ~ Rodin's biographer Judith Cladel

Rodin had more than one approach to making portraits. He usually hoped for at least a dozen sittings with the subject. At the early sittings he would take measurements, as described by Cladel above, as he believed that knowing the measurements and the profiles (outlines) of the head would add to the power of his work. Sometimes at the sittings he made drawings of the person; later he could use these drawings as well as photographs to make the finished portraits.

His typical method was to begin with a block of clay. Sometimes he worked by subtracting clay from the block, as he did on the bust described above; other times he used his thumb to apply small balls of clay to the initial block, as if magically adding the portrait to the block. When the clay portrait was finished to his satisfaction, it was transferred to a more permanent material. Rodin typically allowed the person who commissioned it to select the material: marble, bronze, even silver. The commissioned piece would go to the patron (often the sitter) and Rodin would be free to sell other casts of it.

The piece could be a head (fully in the round and sometimes including a neck), a mask (just the front of the face and sometimes including the neck) or it could be a bust (which along with the head or the mask included a neck and shoulders and perhaps arms, sometimes extending as far down as the elbows). In each of these forms, the placement of the head on the neck, how the neck sat on the shoulders, the position of the collar or lapel (if present), and the relationship of the portrait to any supporting elements, were important to Rodin because they set the stage for the sitter's personality to emerge.

After George Bernard Shaw sat for Rodin, he told this story:

> While he worked, he achieved a number of miracles. At the end of the first fifteen minutes, after having given a simple idea of the human form to the block of clay, he produced by the action of his thumb a bust so living that I would have taken it away with me to relieve the sculptor of any further work [...] The hand of Rodin worked not as the hand of a sculptor works, but as the work of *élan vital*. The Hand of God is his own hand.

Rodin and Modernism

Rodin is considered as seminal to the creation of modern sculpture as Vincent van Gogh and Paul Cezanne were to the creation of modern painting. Bored and dissatisfied by traditional ways of making art, these artists invigorated their worlds by looking anew at art making, by inventing their own ways of expressing their interests in the world.

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Most astonishing among his modern practices is that Rodin did not begin a work with a concrete idea of how it would look when he finished it. To be sure, a work made on commission almost always was juried from the sculptor's drawings; however, Rodin felt free and even obligated to allow the chance and accident of the process of creation to guide him to the final way a piece would look. This attitude presages Dada and Surrealism.

Another way that Rodin modernized sculpture was through his insistence that a part of a figure – such as a torso or a hand – could by itself convey meaning and thus be a complete work of art. He saw such meaning in the fragments of ancient Greek and Roman sculpture being unearthed in archaeological digs during the last half of the nineteenth century. In this exhibition, intentional partial figures like *Torso of the Walking Man* convey

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his response to these unintentional partial figures, and they point forward to sculptures of body parts by artists of today like Janine Antoni.

Rodin found also that the fragments that resulted from his working method could be reused and invested with new meaning whether continuing as fragments or becoming parts of new "wholes." Like all sculptors he frequently destroyed works in progress, and the method used to cast sculpture in bronze entailed utilizing plaster casts which while being used were broken into fragments; thus he was left with miscellaneous pieces: arms, legs, torsos. Throughout his career Rodin used such broken

pieces in new sculpture. The process, called *marcottage*, may be seen as a precursor to today's art of assemblage. Sometimes in his *marcottages* Rodin used the fragments at their original size, and at other times he reduced or enlarged them. By the beginning of the 20th century, Rodin's partial figures and his *marcottages* greatly influenced other sculptors. Artists like Aristide Maillol, Constantin Brancusi, and Henri Matisse all learned from Rodin's achievements.

But it was not just his belief in fragments that created modern sculpture. Rodin's sculpture also implied movement. Note, for example, the placement of the feet of *Saint John the Baptist Preaching*. It's as if in a hard piece of bronze, fashioned into a figure, we are seeing the moment before the present one, the present moment, and the moment to come. Rodin's interest in depicting movement predated that of the Cubists and the Futurists, who later explored additional aesthetic ways to make the invisible, visible. Today Joel Shapiro's stick figures do the same thing.

Rodin made his personal passions the subtexts of his artworks. In the overt sexuality of works like *Metamorphoses of Ovid*, he demonstrated that works of art should be judged by how they look, not by their titles. These and other Rodins exhibit a sexual candor that today is often still astonishing.

And in his studio practices and by authorizing posthumous casts of his work, Rodin became a pioneer for other artists who made art as plans to be fabricated by others – artists like Sol Lewitt and El Anatsui.

One more way Rodin is modern: marketing. His goal was to make significant artwork and to be famous and wealthy because of it. He used the resources available to him in the worlds of art and media to achieve his goal. Remind you of any artists of our own time?

Exhibition Checklist

1. ***Nude Study of Balzac (Type C)***
   Modeled ca.1892, cast 1976
   Georges Rudier Foundry
   (published by Musée Rodin,
   numbered 12/12)
   Bronze
   50 x 20 ½ x 24 ¾ inches
   Lent by Iris Cantor

2. ***Balzac in Dominican Robe***
   Modeled 1893, cast 1981
   Georges Rudier Foundry
   (published by Musée Rodin,
   edition of 12, numbered 9/12)
   Bronze
   41 ¾ x 20 ⅛ x 20 inches
   Lent by Iris Cantor

3. ***Bust of Young Balzac***
   Modeled 1893, cast 1983
   Godard Foundry (published
   by Musée Rodin, edition of 8,
   numbered 1/8)
   Bronze
   28 ⅛ x 13 ⅜ x 14 ⅝ inches
   Lent by Iris Cantor

4. ***Final Head of Eustache de St. Pierre***
   Modeled ca. 1886, cast 1995
   Godard Foundry (published
   by Musée Rodin, edition of 4,
   numbered II/IV)
   Bronze
   16 ¼ x 9 ⅝ x 11 ½ inches
   Lent by Iris and B. Gerald
   Cantor Foundation

5. ***Jean D'Aire, Second Maquette***
   Modeled 1885-86, cast 1970
   Susse Foundry (published
   by Musée Rodin, edition of 12,
   numbered 1/12)
   Bronze
   27 ½ x 9 ½ x 9 ¾ inches
   Lent by Iris and B. Gerald
   Cantor Foundation

6. ***Monumental Head of Jean D'Aire***
   Modeled ca.1908-09, enlarged
   1909-10, cast ca. 1978
   Georges Rudier Foundry
   (published by Musée Rodin,
   edition of unknown size,
   numbered 5)
   Bronze
   26 ¾ x 19 ⅞ x 22 ½ inches
   Lent by Iris Cantor

7. ***Monumental Head of the Shade***
   Modeled ca. 1880, cast 1995
   Godard Foundry (published
   by Musée Rodin, edition of 4,
   numbered II/IV)
   Bronze
   26 ½ x 14 ¼ x 15 ½ inches
   Lent by Iris and B. Gerald
   Cantor Foundation

8. ***Narcisse***
   Modeled ca. 1882, enlarged and
   retitled 1890, cast 1985
   Godard Foundry (published
   by Musée Rodin, edition of 8,
   numbered 8/8)
   Bronze
   32 x 13 x 12 ¼ inches
   Lent by Iris and B. Gerald
   Cantor Foundation

9. ***Metamorphoses of Ovid***
   Modeled about 1885-89,
   cast date unknown
   Perzinka Foundry (edition of
   unknown size, numbered 10)
   Bronze
   13 ⅛ x 15 ¾ x 10 ¼ inches
   Lent by Iris and B. Gerald
   Cantor Foundation

10. ***Despairing Adolescent***
Modeled 1882, cast 1975
Godard Foundry (published by Musée Rodin, edition of 12, numbered 3/12)
Bronze
17 ½ x 6 x 5 ¾ inches
Lent by Iris Cantor

11. ***Head of Shade with Two Hands***
Modeled ca. 1910, cast date unknown
Alexis Rudier Foundry (edition of unknown size, numbered 2)
Bronze
7 ⅝ x 10 ¾ x 8 ⅛ inches
Lent by Iris and B. Gerald Cantor Foundation

12. ***Study for Torso of the Walking Man***
Modeled 1878-79, cast 1979
Coubertin Foundry (published by Musée Rodin, edition of 12, numbered 10/12)
Bronze
20 ½ x 10 ¾ x 8 inches
Lent by Iris and B. Gerald Cantor Foundation

13. ***Monumental Torso of the Walking Man***
Modeled ca. 1905, cast 1985
Godard Foundry (published by Musée Rodin, edition of 8, numbered 1/8)
Bronze
43 ⅜ x 26 ¾ x 15 inches
Lent by Iris Cantor

14. ***Large Right Clenched Hand***
Modeled ca. 1885, cast 1965
Georges Rudier Foundry (published by Musée Rodin, edition of unknown size)
Bronze
18 ½ x 12 ½ x 6 ¼ inches
Lent by Iris Cantor

15. ***Hand of God***
Modeled 1898, cast date unknown
Alexis Rudier Foundry (edition of unknown size)
Bronze
12 ¾ x 11 ¼ x 11 ¾ inches
Lent by Iris Cantor

16. ***Large Clenched Left Hand***
Modeled ca. 1885, cast 1966
Georges Rudier Foundry (published by Musée Rodin, edition of 12, numbered 3/12)
Bronze
18 ¼ x 10 ⅜ x 7 ⅝ inches
Lent by Iris and B. Gerald Cantor Foundation

17. ***Large Hand of a Pianist***
Modeled 1885, cast 1969
Georges Rudier Foundry (published by Musée Rodin, edition of 12, numbered 9/12)
Bronze
7 ¼ x 10 x 4 ⅞ inches
Lent by Iris and B. Gerald Cantor Foundation

18. ***Bust of Jean Baptiste Rodin***
Modeled 1860, cast 1980
Godard Foundry (published by Musée Rodin, edition of 2, numbered 2/2)
Bronze
16 ⅛ x 11 ¼ x 9 ½ inches
Lent by Iris and B. Gerald Cantor Foundation

19. ***Heroic Bust of Victor Hugo***
Modeled 1890-97 or 1901-02, cast 1981
Coubertin Foundry (published by Musée Rodin, edition of 12, numbered 7/12)
Bronze
29 ¼ x 23 ½ x 21 ¼ inches
Lent by Iris Cantor

20. ***Mask of the Man with the Broken Nose***
Modeled 1863-64, cast 1979
Coubertin Foundry (published by Musée Rodin, edition of 12, numbered 12/12)
Bronze
18 ¼ x 7 ⅜ x 6 ½ inches
Lent by Iris Cantor

21. ***Ixelles Idyll***
Modeled ca. 1876, cast 1981
Coubertin Foundry (published by Musée Rodin, edition of 8, numbered 4/8)
Bronze
21 x 14 ⅝ x 14 ⅝ inches
Lent by Iris and B. Gerald Cantor Foundation

22. ***Saint John the Baptist Preaching***
Modeled ca. 1880, cast 1925
Alexis Rudier Foundry (published by Musée Rodin, edition of unknown size)
Bronze
31 ½ x 19 x 9 ½ inches
Lent by Iris Cantor

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Exhibition Programs

Thursday, September 12, 5 p.m.
Opening Lecture: *Drama from Head to Toe: Rodin and the Making of the Burghers of Calais*
Jennifer Thompson, PhD, The Gloria and Jack Drosdick Curator of European Painting & Sculpture and Curator of the John G. Johnson Collection, Philadelphia Museum of Art
Quick Center, Wien Experimental Theater

Thursday, September 12, 6-7:30 p.m.
Opening Reception: *RODIN: TRUTH, FORM, LIFE*
Quick Center, Walsh Gallery and Lobby

Thursday, October 3, 5 p.m.
Gallery Talk: *Prints from the Age of Rodin*
Michelle DiMarzo, Curator of Education and Curator of the Exhibition
Bellarmine Hall, Bellarmine Hall Galleries and Great Hall

Thursday, October 3, 6-7:30 p.m.
Opening Reception: *Prints from the Age of Rodin*
Bellarmine Hall, Bellarmine Hall Galleries and Great Hall

Wednesday, October 23, 5 p.m.
Lecture: *Rodin & Plaster Casts*
Martina Droth, Deputy Director of Research and Curator of Sculpture, Yale Center for British Art
Bellarmine Hall, Diffley Board Room
Part of the Edwin L. Weisl, Jr. Lectureships in Art History, funded by the Robert Lehman Foundation

Tuesday, November 12, 7-9 p.m.
Drawing Party: *Rodin's Birthday*
Quick Center, Walsh Gallery

Thursday, November 14, 6 p.m.
Gallery Talk: *Sculpting in Bronze*
Marc Mellon, sculptor
Quick Center, Walsh Gallery

Tuesday, December 3, 5-7 p.m.
Gallery Talks: *Student Presentations*
Bellarmine Hall, Bellarmine Hall Galleries

Thursday, December 12, 11 a.m.
Art in Focus: *Rodin, Heroic Bust of Victor Hugo, 1890-97 or 1901-2*
Michelle DiMarzo, Curator of Education and Academic Engagement
Quick Center, Walsh Gallery

Saturday, October 5, November 16, December 14, Noon
Exhibition Tours: *RODIN: TRUTH, FORM, LIFE*
Michelle DiMarzo, Curator of Education and Academic Engagement
Walsh Gallery

All events are free of charge and open to the public. Advance registration is recommended. For more information on the exhibition and related programming, and to register for events, visit the museum's website: **fairfield.edu/museum**.

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Cover image: Auguste Rodin, *Study for Torso of Walking Man*, modeled 1878-79, cast 1979. Bronze. Lent by Iris and B. Gerald Cantor Foundation

Back cover image: Auguste Rodin, *Despairing Adolescent*, modeled 1882, cast 1975. Bronze. Lent by Iris Cantor

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ART MUSEUM

fairfield.edu/museum