

Late 19th c. Sculpture

Greek
Classical



**Myron, *Diskobolos*
(*Discus Thrower*),**

5th C BCE (Roman
copy), marble, Rome,
Museo Nazionale
Romano

High
Renaissance



**Michelangelo,
David, 1501, 5.17
meter (17 ft). Marble.**

Baroque



**Gianlorenzo Bernini,
David, 1623. Marble, approx.
5' 7" high. Galleria Borghese,
Rome.**



Jean-Baptiste Carpeaux. *The Dance*.

Stone. 1867-8.

A replica by Paul Belmondo at its original place - the façade of the Paris Opera.

Realism (Mid - Late 19th c.)

An art movement and style that deliberately abandoned the obscure subjects normally found in academic art in order to concentrate on portraying contemporary themes.



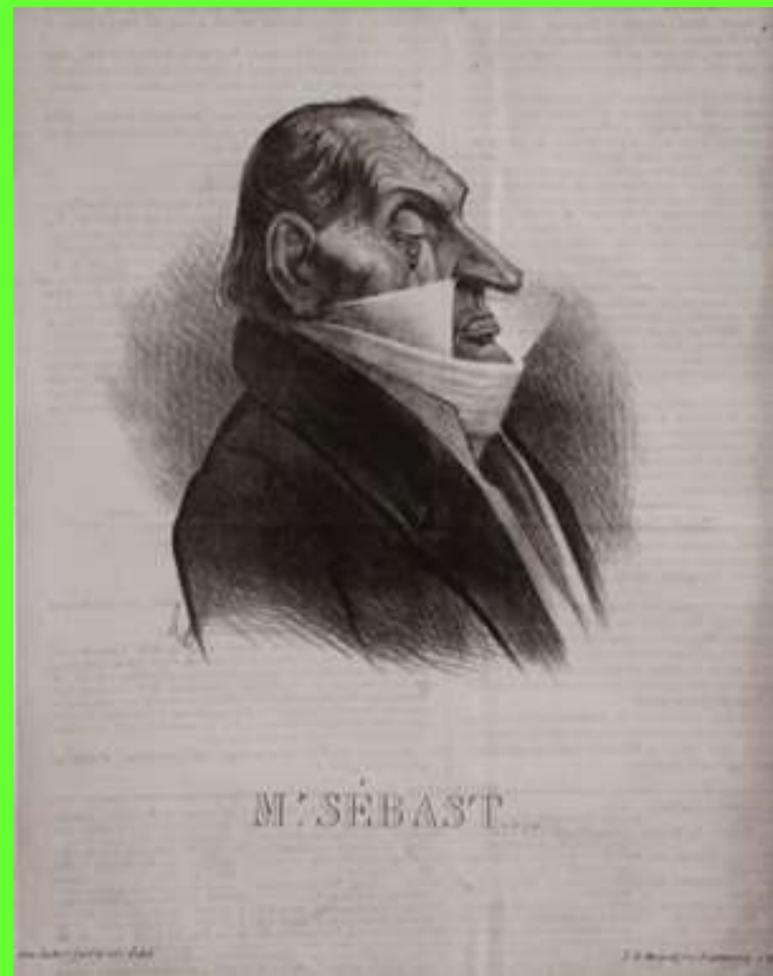
Honore Daumier (French painter, sculptor,
and caricaturist.),

The Third-Class Carriage,

ca. 1862. Oil on canvas, 2' 1 3/4" x 2' 11 1/2".

Metropolitan Museum of Art, New York.

Honore Daumier *Mr. Sebast,* lithograph 1833



HONORE DAUMIER - MAN OF HIS TIME

(Start from 2:39)

<http://www.youtube.com/watch?v=p-Q1ONdc5uw>



Honore Daumier

Count Auguste-Hilarion de Kératry (1769-1859), Deputy, Peer of France. 1833 Colored clay.

Government official and art critic.

**Honore Daumier, *Laurent
Cunin, Politician (The
Angry Man)*, 1832-35
oil-glazed clay, H. 15 cm**



Honore Daumier, *Charles Philipon*, 1833, Unbaked clay, tinted, 16,4 x 13 x 10,6 cm

(He was the editor of the *La Caricature* and of *Le Charivari*, both satirical political journals)



In 1850, as Louis Napoleon seemed to be an increasing threat to the republic, Daumier fashioned a sculptured caricature, *Ratapoil* ("Ratskin"), which symbolized the whole class of Bonapartist followers and Napoleon himself.



Honore Daumier,
Ratapoil (Hairy Rat),
1850, Bronze, H 38 cm





Auguste Rodin (1840-1917)

French sculptor. Rodin is generally considered the progenitor of modern sculpture.

His works are distinguished by their strength and realism.

In 1864 Rodin met a seamstress named Rose Beuret. She became his life companion and was the model for many of his works. The couple bore a son, Auguste Beuret. Rodin married her in the last year of both their lives.





A bust of an old street porter, which was rejected by the Salon as being offensively realistic and unfinished fragment.

Rodin, Man with a Broken Nose
1864. Bronze, 12x7x6" Smithsonian
Institute, Washington D.C





The lively modeling of the nude and its deceptively realistic appearance represented such a departure from the conventions of academic sculpture of the time that Rodin was accused of casting from a live model, a practice greatly frowned upon.

Auguste Rodin, *The Age of Bronze*, modeled 1876, (this bronze cast ca. 1906,); H. 72 in. (182.9 cm)



© 2008



Rodin, *Age of Bronze*,
(bronze and plaster
casts), 1876





Michelangelo, *Dying Slave*

1513-16. Marble

Height 229 cm (7 1/2 ft)

Louvre Museum, Paris

Auguste Rodin, *The Age of Bronze*, modeled 1876, (this bronze cast ca. 1906,); H. 72 in. (182.9 cm)



“The sculptor must learn to reproduce the surface, which means all that vibrates on the surface, soul, love, passion, life... sculpture is thus the art of hollows and mounds, not of smoothness or even polished planes.”

Auguste Rodin

AUGUSTE RODIN

Walking Man

1905, cast 1962. Bronze, 6' 11 3/4" high. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington.



AUGUSTE RODIN
Walking Man, 1905







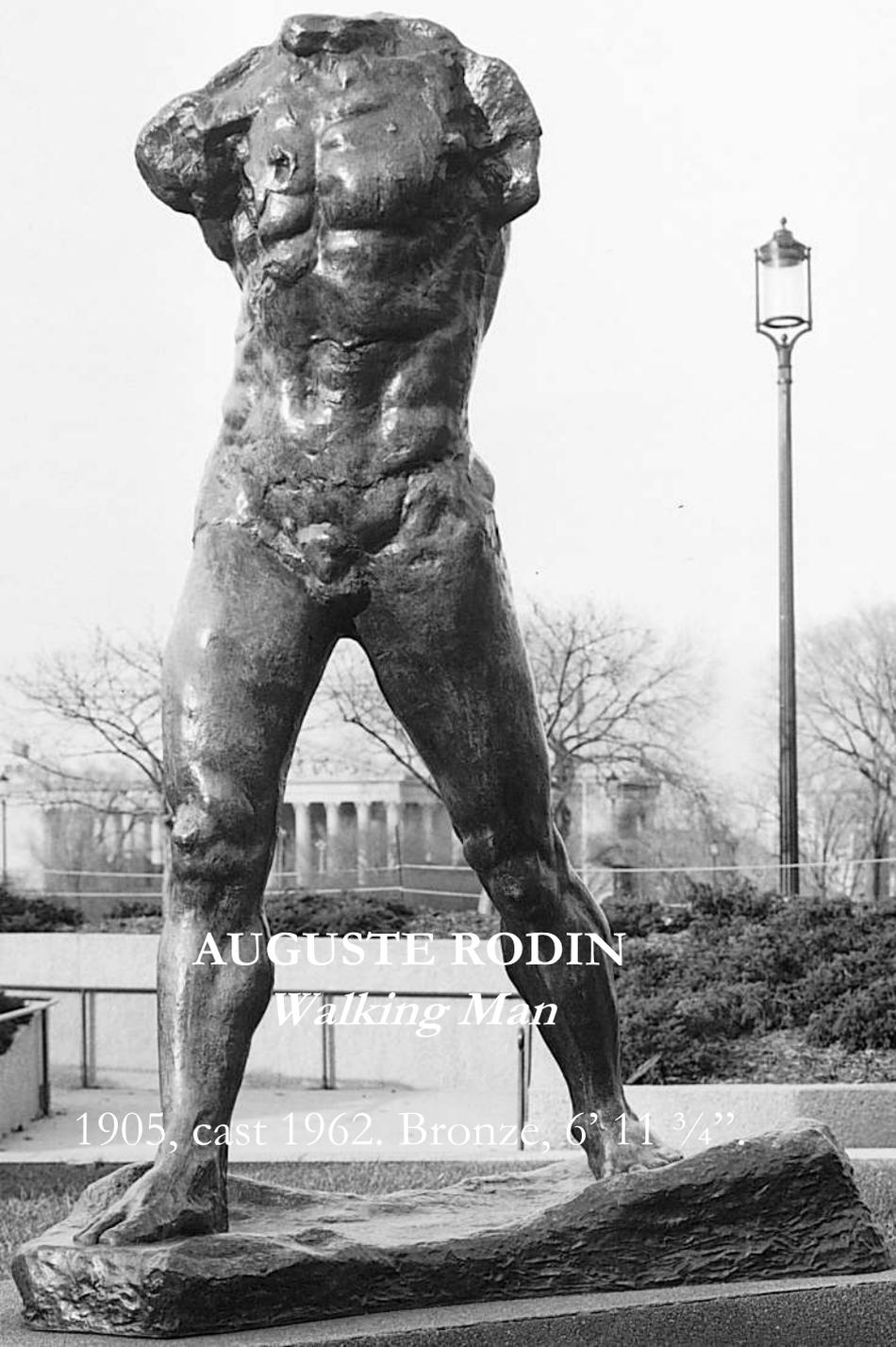
*Roman Marble Torso of the
Diskophoros ("Discus-Bearer")*

1st Century AD. H: 99 cm



AUGUSTE RODIN

Walking Man, 1905



AUGUSTE RODIN
Walking Man

1905, cast 1962. Bronze, 6' 11 ³/₄".



JEAN-BAPTISTE CARPEAUX, Ugolino and His Children

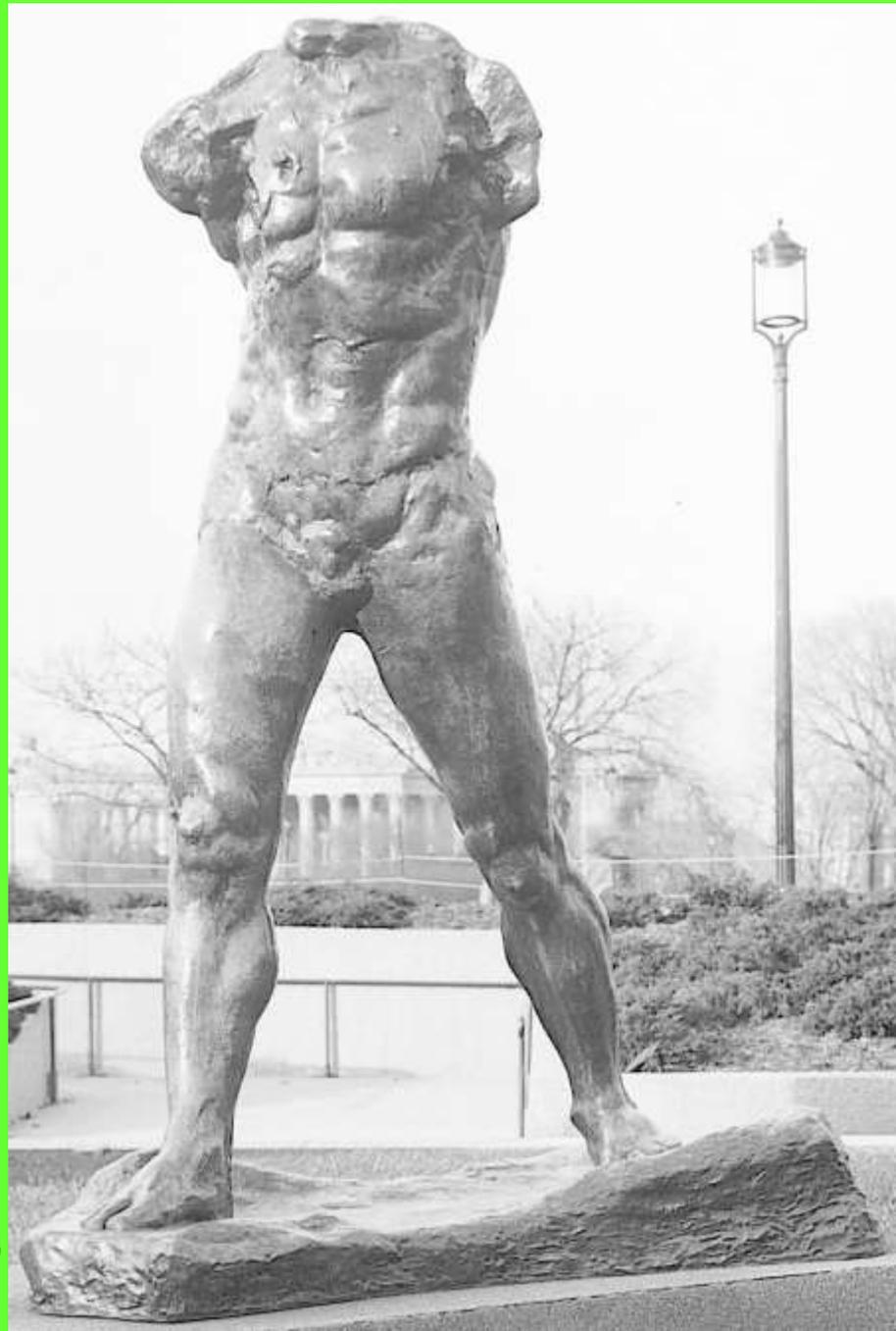
1865–1867. Marble, 6' 5" high. Metropolitan Museum of Art, New York



Berthe Morisot, *Summer's Day*, 1879, oil on canvas. National Gallery, London

AUGUSTE RODIN
Walking Man

1905, cast 1962. Bronze, 6' 11 3/4" high.
Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, Washington.

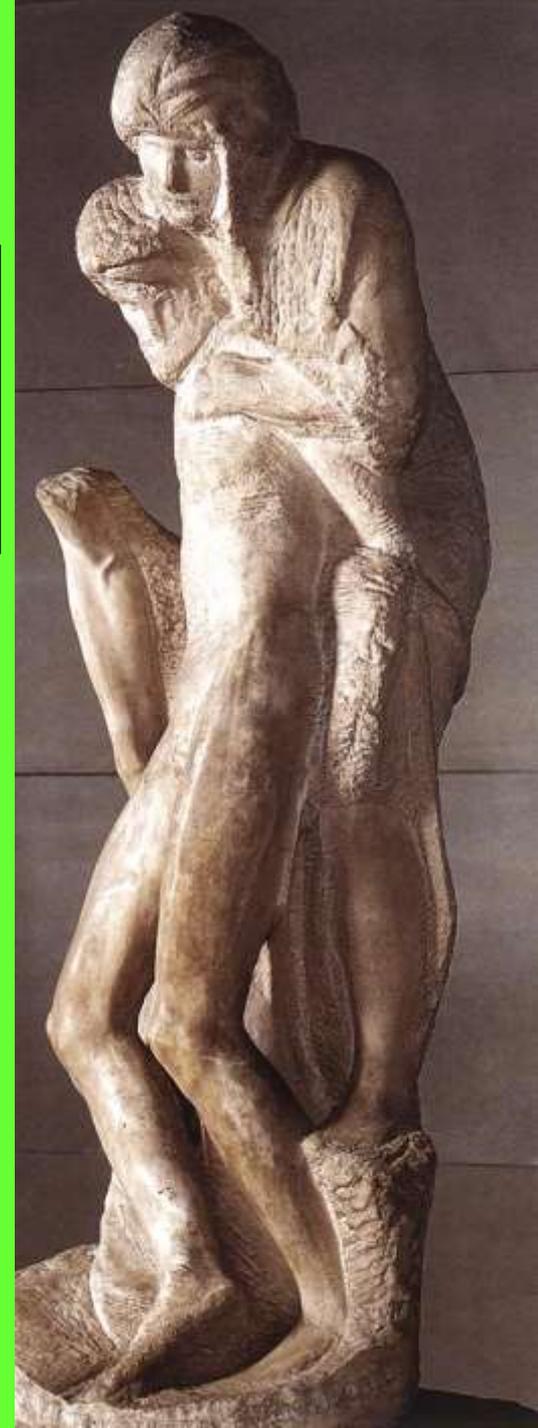




**Michelangelo, *Pietà Rondanini*,
(unfinished), 1552-64, Marble,
height: 195 cm**

"It is [Michelangelo] who has
freed me from academic
sculpture."

Auguste Rodin





One of the highlights of Cantor Arts Center is the Rodin sculpture garden, which contains 20 bronzes. In total, the Cantors donated 187 of Rodin's works, making Stanford University the third largest Rodin collection in the world after the Musée Rodin in Paris and the Rodin Museum in Philadelphia, PA.





**Rodin, *The Gates of Hell*,
details, 1880-1917, bronze.**

It stands at 6 m high, 4 m wide and 1 m deep (19.69'H × 13.12'W × 3.29'D) and contains 180 figures. The figures range from 15 cm high up to more than one meter.



Lorenzo Ghiberti, *The Gates of Paradise* (East Door) 1425-52 Bronze with gilding Frame height 506 cm, width 287 cm Baptistery, Florence

**Rodin, *The Gates of Hell*,
details, 1880-1917, bronze.**



**Rodin, *The Gates of Hell*,
details, 1880-1917, bronze.**



The French sculptor Camille Claudel (1864-1943) was the muse, pupil, and lover of Auguste Rodin, as well as a major artist in her own right.

The art critic Octave Mirbeau wrote she was "A revolt against nature: a woman genius".

After her breakup with Rodin in 1898, Claudel composed some of her best sculptures, yet she grew increasingly reclusive and paranoid. In 1913 her family committed her to an asylum, where she remained for the last 30 years of her life.





Rodin. *Thought*
(*Camille Claudel*)

1886-89. Marble, 29 inches
high



Rodin. *Camille
Claudel*

1884



Rodin. *Camille Claudel*

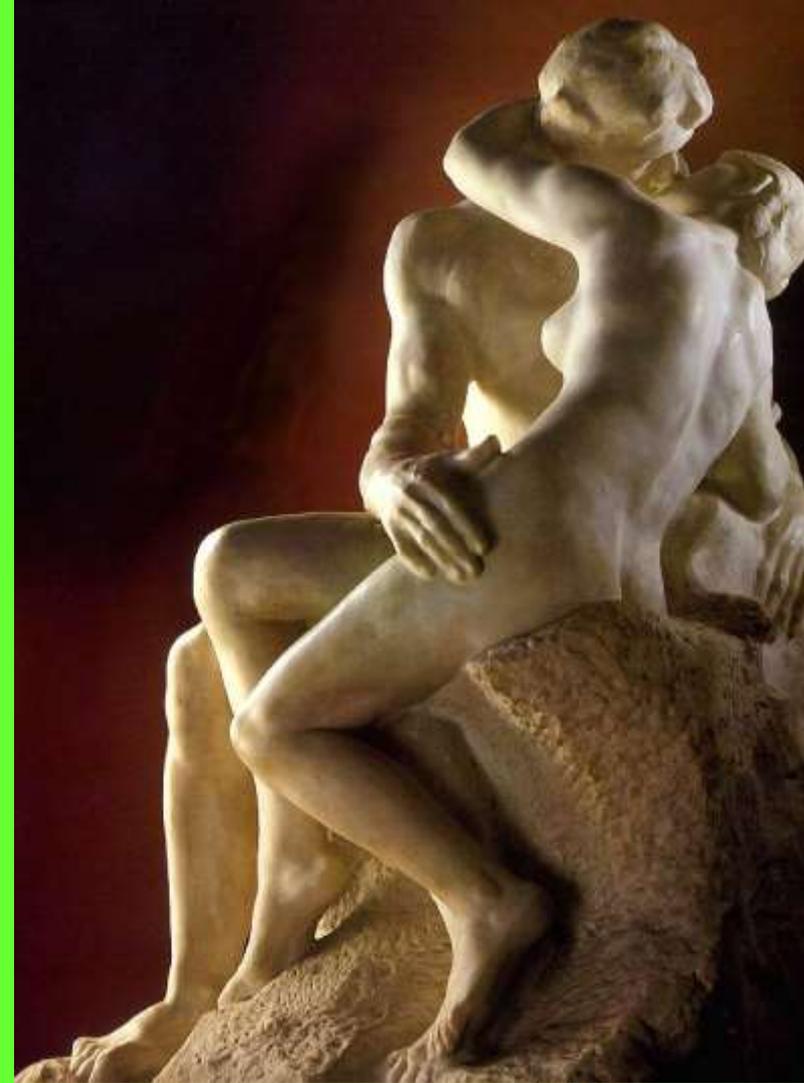
Camille Claudel.
Bust of Rodin (1892)





Camille Claudel, *Kneeling Woman*, 1884-1885





Rodin. The Kiss, marble, 1886

Camille Claudel.

Abandonment 1886-1905



***Vague (wave)* Camille Claudel 1897**
Onyx and bronze on marble base.

H. 62 cm ; W. 56 cm ; D. 50 cm



© Musée Rodin

***Vague (wave)* Camille Claudel 1897**

Onyx and bronze on marble base.

H. 62 cm ; W. 56 cm ; D. 50 cm



The Great Wave off Kanagawa

From the series Thirty-six Views of Mount Fuji

Hokusai ca. 1829–1833. Japan

color woodblock

© Musée Rodin



Camille Claudel
*Woman by the
Fireplace*, Cast
bronze and marble
sculpture
(1899-1905)





Edgar Degas made many sculptures. Created in the privacy of his studio, those wax figures were not intended for public display; his heirs had them cast in bronze after his death.

This sculpture was exhibited at the 1881 Impressionist exhibition, the only time the artist showed one of his sculptures.

Edgar Degas.

Little Dancer, Fourteen Years Old. Cast in 1922 from a mixed-media sculpture modeled ca. 1879–80

Bronze, partly tinted, with cotton skirt and satin hair ribbon, on a wooden base; H. 41 1/4 in. (104.8 cm)

Original materials: wax, silk bodice, tulle and gauze tutu, fabric slippers, real hair tied with a ribbon.









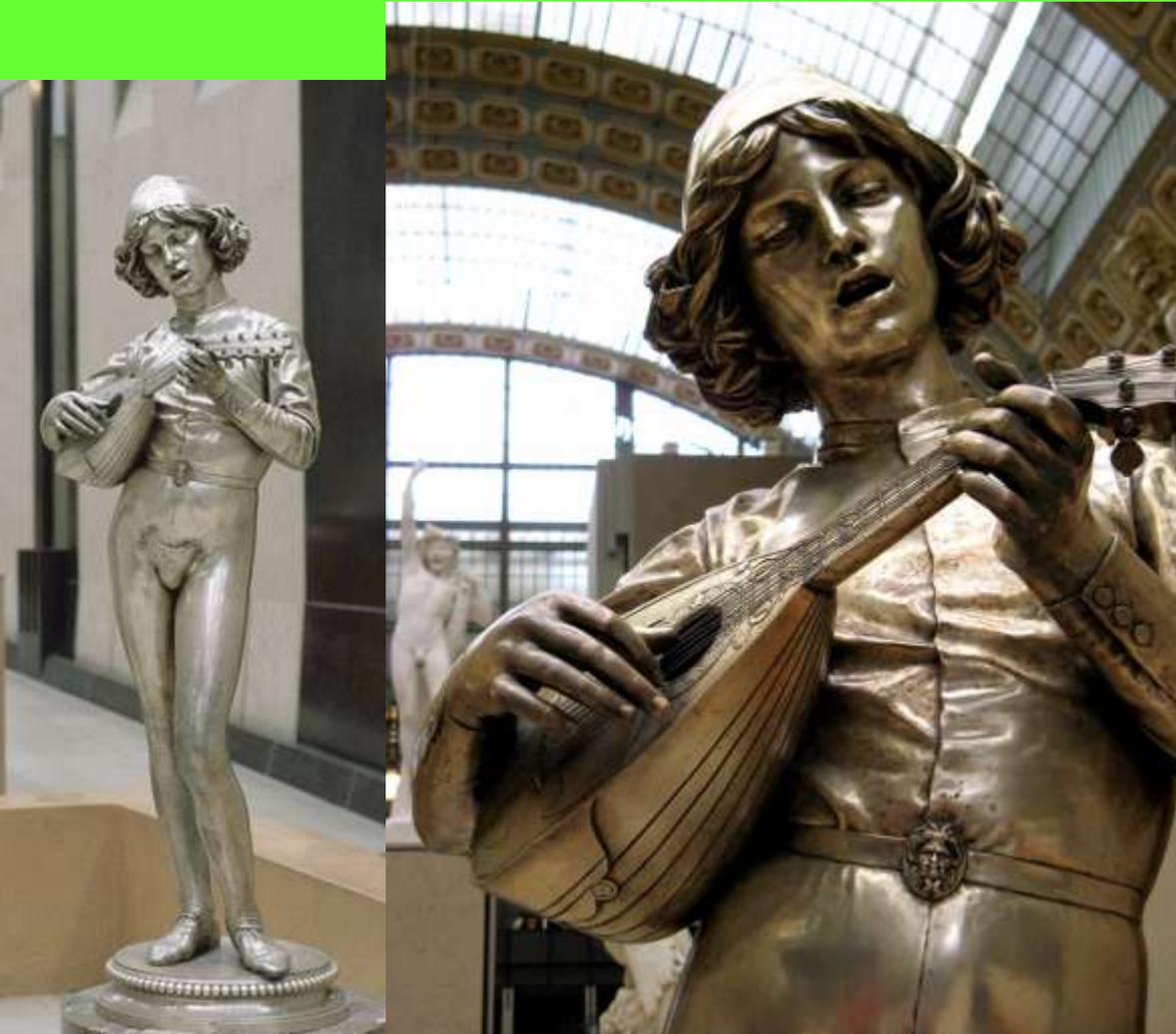
EDGAR DEGAS, Ballet Rehearsal. 1874.

Edgar Degas, *The Little Fourteen-Year-Old Dancer*; cast in 1922 from a mixed-media sculpture modeled ca. 1879–80

Bronze, partly tinted, with cotton skirt and satin hair ribbon, on a wooden base; H. 41 1/4 in. (104.8 cm)



Comparison: **Paul Dubois. *A Fifteenth-Century Florentine Singer***. 1865. Silvered bronze statue H. 155; W. 58; D. 50 cm. Paris, Musée d'Orsay



Edgar Degas, *The Little Fourteen-Year-Old Dancer*; cast in 1922 from a mixed-media sculpture modeled ca. 1879–80

Bronze, partly tinted, with cotton skirt and satin hair ribbon, on a wooden base; H. 41 1/4 in. (104.8 cm)

In what ways did the sculptors of the later 19th century break from the past? (Refer to texture, materials, proportions, themes, size, sources of influence, expression of emotions, realism, etc.)

Jean-Baptiste Carpeaux. *The Dance*. Marble. 1867-8.



Vague (wave) Camille Claudel 1897 Onyx and bronze on marble base.



Honore Daumier. *Jacques Lefèvre*, Banker and Deputy. 1833. Colored clay



August Rodin *Walking Man*

1905, Bronze, 6' 11 3/4" high.



Paul Gauguin *Oviri* 1894. Partially glazed stoneware (ceramic).



Edgar Degas. *Little Dancer, Fourteen Years Old*. 1879-80. Bronze, cotton skirt, satin hair ribbon, wooden base; H. 41 1/4 in.

