

THIS SEASON AT THE GRAND PALAIS

JARDINS (GARDENS)

15 March - 24 July 2017

As a reflection of the world, the garden takes account of particular way of observing nature, while showcasing and reshaping it. It bears the imprint of man, who has made it a work of art in its own right, particularly since the Renaissance. Through an immersive and poetic journey, paintings, sculptures, photographs, drawings and installations retrace six centuries of creativity based on the garden. As well as presenting botanical marvels and recreating the atmosphere of a "garden walk", the exhibition also brings together the greatest artists, including Dürer, David, Monet, Cézanne, Picasso, Matisse, Magritte and Wolfgang Laib.

FROM THE MOGHALS TO THE MAHARAJAHS

Jewels from the Al Thani collection

29 March - 5 June 2017

230 extraordinary pieces drawn from the Al Thani collection, tell the story of Indian jewellery, from the Moghal era to the present day. The exhibition includes priceless historical items, presented exceptionally in France: diamonds, famous gems, spectacular jewels and precious objects. They are testament to five centuries of Indian history, with a cultural wealth that is unique in the world.

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And discover analysis of the works on the site *Histoire par l'image* (histoire-image.org)

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Choose the time of your visit and buy your ticket online,
learn about the exhibition with our videos, interviews, articles, etc.

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AROUND THE EXHIBITION

EDUCATIONAL ACTIVITIES

AUDIO-GUIDES (to hire): French, English and Spanish €5 /Tours for young people in French

TOURS FOR ADULTS

Guided tour

Rediscover the creative genius of a giant of sculpture, who died one hundred years ago, in an exhibition that brings together a vast number of masterpieces. Take a tour of Rodin's career with a guide and examine the influence he continues to have on artists. Duration: 1 hr 30 min. Price: €23 / concessions: €16 / group ticket offer (2 adults and 2 young people aged 16 to 25): €62
Dates: 27 March to 1 April: Mon, Wed, Thurs and Fri 2 pm, Sat 2.30 pm / Out of school holidays: Mon, Wed, Thurs and Fri 2:30 pm, Wed and Fri 7.30 pm / School holidays Easter and Summer until 13 July: Mon, Thurs, Fri and Sat 11 am, Thurs, Fri and Sat 2:30 pm, Wed and Sat 7.30 pm / School holidays from 15 to 31 July: Mon, Thurs, Fri and Sat 11 am, Fri and Sat 2:30 pm, Wed 7.30 pm.

Dessins en promenade adult workshop tour

Do you like drawing? Do you teach plastic arts or run a drawing workshop? Are you an amateur or a professional artist? Come and experience the Grand Palais atmosphere on your own or in a group, during a restricted opening session. Take a tour with our guide and complete the pages of a sketch book featuring expressive, almost quivering sculptures.
Drawing equipment not provided. Duration: 2 hours. Price: €30 / concessions: €22 Date: Tuesdays 16 May and 4 July, 2 pm

FAMILIES AND CHILDREN

Family workshop tour (from 5 years)

Illuminated by your guide's commentary, discover as a family how an artist sought to render the movements of the body and soul. Duration: 60 minutes. Price: €21 / concessions: €14 / family ticket (2 adults and 2 young people aged 16 and under): €47 / group ticket (2 adults and 2 young people aged 16 to 25): €56 Dates: Outside school holidays: Weds 4.45 pm / School holidays Easter and summer until 13 July: Mon and Wed 4.45 pm

Family workshop tour (from 5 years) Mould, sculpt, create

Examine masterpieces by Rodin, then look at the creations born out of the dialogue between the master and other artists right up to the present day. After the guided tour of the exhibition, participants are invited to experiment with modelling to create a group of sculptures. Duration: 2 hours (1 hour tour, plus approx. 1 hour workshop). Price: 1 adult + 1 child under 16 years: €45 / concessions: €30 / additional adult: €30 / additional child under 16 years: €15 Dates: Outside school holidays and Easter and summer school holidays until 13 July: Saturday 3 pm

Family workshop tour (5-7 years) Mould, sculpt, create

Examine masterpieces by Rodin, then look at the creations born out of the dialogue between the master and other artists right up to the present day. After the guided tour of the exhibition, participants are invited to experiment with modelling to create a group of sculptures. Duration: 1 hr 30 min. Price: €7.50 Dates: Outside school holidays: Wed 3 pm, Sat 10.45 am / Easter and Summer school holidays until 13 July: Mon and Wed 2.30 pm, Sat 10.45 am

Family workshop tour (8-11 years) Mould, sculpt, create

Examine masterpieces by Rodin, then look at the creations born out of the dialogue between the master and other artists right up to the present day. After the guided tour of the exhibition, participants are invited to experiment with modelling to create a group of sculptures. Duration: 2 hours. Price: €10 Dates: Outside school holidays: Wed 2 pm, Sat 10.15 am / Easter and Summer school holidays until 13 July: Mon and Wed 2 pm, Sat 10.15 am

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Discover *PHOTO SCULPTÉE*, the fun and free app for transforming your portrait into a statue and sharing it!
4 filters available: bronze, marble, plaster or terracotta statue. Tinyurl.com/exporodin or Google Play at Appstore.



THE EXHIBITION E-ALBUM
The exhibition album with works from the exhibition available in HD and enhanced by a design specifically created for tablet format. (Appstore et Google Play) - *French-language version*. €4.99

THE EXHIBITION FILMS

Broadcast on Arte, in a set of 2 DVDs and downloadable on VOD
- *La Turbulence Rodin (The Turbulence of Rodin)*, directed by Claire Duguet, 52 min. Co-production with Schuch Productions, Rmn-Grand Palais, Arte France.

Screening in the auditorium: at 4 pm on Wednesdays 29 March; 5, 9 and 26 April; 3, 10 and 17 May; 14 June.

- *Divino Inferno - Et Rodin crée la Porte de l'Enfer (Divino Inferno - And Rodin creates The Gates of Hell)*, directed by Bruno Aveillan, 60 min. Co-production with Les Bons Clients, Quad, musée Rodin, Rmn-Grand Palais, Arte France.



IN A DVD SET (€21.90) and downloadable from ArteVod and iTunes.

AROUND THE EXHIBITION

CULTURAL PROGRAMME

Admission to the auditorium is free with an invitation, which can be downloaded from grandpalais.fr.

THE SYMPOSIUM. Rodin: the shockwave

Chaired by Catherine Chevillot, Director of the Musée Rodin, in collaboration with the RMN-Grand Palais, the École du Louvre and the Société des Amis du Musée Rodin.

Wednesday 22 March

9.30 am - 1 pm: The work of the sculptor between literature and historiography
2.30 pm - 5:30 pm Rodin's international reception (Part 1)

Thursday 23 March

10 am - 1 pm: Rodin's international reception (Part 2)
2.30 pm - 5 pm: New readings in contemporary art

MEETINGS

Friday 31 March at 12.30 pm: Rodin: the centenary exhibition

Lecture by Catherine Chevillot, Chief Heritage Curator, Director of the Musée Rodin and curator of the exhibition.

Wednesday 26 April at 6.30 pm: The Gates of Hell or the dream of the "architectural book": Rodin face-to-face with Hugo, Baudelaire and Mallarmé. Lecture by Sébastien Mullier, Professor of French Literature.

Wednesday 3 May at 6.30 pm: Rodin's example

Conversation with Maryline Desbiolles, writer and author of *Avec Rodin* (Fayard: 2017), led by Caroline Broué, journalist and producer of "La Matinale du samedi" on France Culture.

Wednesday 31 May at 6.30 pm: Rodin

Screening of the film by Jacques Doillon (2017) with Vincent Lindon and Izia Higelin (1h50). With the film crew in attendance.

FRIDAY FILM SCREENINGS

Friday 31 March, 28 April, 26 May and 2 June at 2 pm, Et Rodin crée La Porte de l'Enfer (And Rodin Creates The Gates of Hell) by Bruno Aveillan (2017), 1h

Friday 2 June at 12 pm, Anna Halprin et Rodin - Voyage vers la sensualité (Journey in Sensuality - Anna Halprin & Rodin) by Ruedi Gerber (2015), 1h02, English with French subtitles

Friday 9 June at 12 pm, Camille Claudel by Bruno Nuytten (1988), with Isabelle Adjani and Gérard Depardieu, 2h55

FAMILY DAY

Sunday 23 April at 3.30 pm - What about music, Mr Rodin?

Family concert with the Ensemble Hélios. Mozart, Glück, Beethoven, Debussy and two pieces by two young composers inspired by Rodin, Antonin Rey and Tobis Feierabend. Composition class by Jean-Luc Hervé at the CRR in Boulogne-Billancourt.

EUROPEAN NIGHT OF MUSEUMS

Saturday 20 May, late opening from 8 pm until midnight. Contemporary dance in the exhibition rooms. Juliette Gernez, Yan Giralidou, Joakim Lorca and Charlotte Siepiora, the dancers in Bruno Aveillan's film, interpret works by Rodin, a great sculptor of the body's movement.

THE FESTIVAL OF MUSIC

Wednesday 21 June at 6.30 pm: Auguste Rodin - Joseph Mařatka

Concert with Kryštof Mařatka, composer, pianist and grandson of the sculptor Joseph Mařatka, a friend of Rodin's. To pay tribute to this friendship, Kryštof Mařatka has created a programme entitled "Paris-Prague 1900-1917-2017".

PUBLICATIONS

EXHIBITION CATALOGUE, published by Réunion des musées nationaux - Grand Palais, 2017.

Rodin. Le livre du centenaire. Under the direction of Catherine Chevillot and Antoinette Le Normand-Romain 24,5 x 29 cm, 400 pages, 420 illustrations, bound, €49

EXHIBITION ALBUM, published by Réunion des musées nationaux - Grand Palais, 2017.

Rodin. L'album du centenaire. By Wassili Joseph 24,5 x 29 cm, 48 pages, 55 illustrations, bound, €10

YOUTH EDITION, published by Réunion des musées nationaux - Grand Palais, 2017.

Rodin. Tout autour de Rodin. By Marie Sellier and Hélène Pinet 17 x 24 cm, 64 pages, 65 illustrations, bound, €16.90

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Rodin
L'exposition du centenaire
22 mars > 31 juillet

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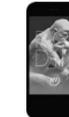
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#ExpoRodin

RODIN: THE CENTENARY EXHIBITION

2017 marks the centenary of the death of Rodin, who died on 17 November 1917 in his studio/residence in Meudon at the age of seventy-seven.

A world-famous sculptor as of 1900, Rodin created protean studies that made him the inventor of assemblage, the partial figure and collage. Each generation of audiences and creators view his work in a new way, and a different Rodin is discovered with each passing decade. Far from relegating him to a bygone era, these new perspectives constantly enrich the way his art is understood.

From Rodin's time to today, an Expressionist sensibility has flourished, one that explores a unique relationship with time, material and meaning. The sculptural mass is brought to life with its own vital energy, while the surface reveals an inner effervescence with varying degrees of impetuosity. A swell of emotions floods the uppermost layer of the material.

The exhibition is structured into three major sections: Rodin the expressionist, Rodin the experimenter, and the effects of this shockwave after 1945. Each section is broken down into three parts, which explore the artist's creative world, the exhibitions and collectors he attracted and the ways in which numerous artists have appropriated his work, from his lifetime to the present day.

RODIN THE EXPRESSIONIST

Rodin never ceased to reassert the presence of nature at the heart of his work. Nevertheless, he liberated himself from the subject in the traditional sense of the term from a very early stage. He aim was to make the bodies speak: "The body," he said, "is a cast that bears the imprint of our passions."

He therefore excluded any historical or literary reference from *The Burghers of Calais* and *The Gates of Hell*, choosing instead to assert the universal dimension of the figures and groups. Beyond this intentional absence of intellectual references, Rodin pushed beyond the boundaries of naturalism through the forms he created on a quest for expression.

From 1890, the master was unanimously praised as the man who brought sculpture back to life. His fame – and aura – never ceased to flourish. Young artists flocked to his studio, and in turn pushed what they had learnt there to the limit. Bourdelle, Lehbruck and Zadkine are just three such artists who have never shied away from exaggeration, deformation or amplification of the form, while others instead retained Rodin's dramatically expressive vision of human destiny.

Black drawings

Rodin's "black drawings" – as Antoine Bourdelle called them – are small-scale works made with a mix of techniques, including pencil, ink pen or wash drawings with white gouache highlights. They were made as part of his studies for *The Gates of Hell* (1880-1885), but many were reworked after this period. Occasionally, they bear an inscription that links them to a specific canto from Dante's *Inferno*, such as *Serpent from the Eighth Circle of Hell*, *Ugolino* or *Monument to Victor Hugo*. That said, they only rarely relate to the sculptures he created, but they do share common forms, such as the back of *The Falling Man*, for example. The theme of the adult and child together is omnipresent, as is that of figures fighting or embracing.

In parallel to these drawings, Rodin also created his first découpages.

The black drawings have often inspired sculptors, and certain contemporary artists, such as Beuys, Fautrier and Marcheschi, stand out for their similar styles.

RODIN THE EXPERIMENTER

From the 1880s and with the work produced for *The Gates of Hell*, Rodin accumulated hundreds of plaster casts of his clay models. His studio became a giant reservoir of forms which he constantly drew from, sculpted, took apart and recomposed. The marks of work or time were increasingly used for their aesthetic value, while figures created separately were brought together to produce new works. Seeking the sources of a renewed sculpture in the very process of developing form became a constant practice for Rodin. This approach, which was entirely original at the time, would go on to become extremely widespread among future generations of artists.

This recomposition also applied to Rodin's drawings, as well as the ways in which he retouched the photographs taken of his sculptures.

Thus, in sculpture and graphic art alike, the same figures reappear ceaselessly, turned to a different angle or brought together. A new art form appeared, one of variation and series.

Plaster

Plaster was a preferred medium for 19th century sculptors, both in the studio and in exhibition venues. However, in the following century – up to the 1980s – plaster fell widely out of favour. Contemporary viewers are now particularly responsive to it, appreciating its very authentic character and close contact with the artist's hand.

Rodin had a special fondness for plaster. He made numerous plaster casts of his clay models, constantly producing different variations: assemblages crudely joined together, figures plunged into milky plaster, fragmentations, series and variations. The creative process became an integral part of the work.

That said, plaster was not the definitive material for Rodin's works; instead, the plasters he exhibited and whose dazzling whiteness he so admired were part of an experimental phase before an order that would finance the cost of casting or transposition into marble.

Drawings from the Prague exhibition

Rodin was invited by the Mānes artists' association to exhibit in Prague in 1902, where he showed eighty-eight sculptures and seventy-five drawings. They were met with a tremendous reception. Most of the drawings were created around 1900. They show a work of simplified forms, sometimes enhanced by a light wash of watercolour.

A competition was held for the poster design and won by Vladimir Zupansky, and Max Svabinsky designed the invitation card: a portrait of Rodin, a version of which was sent to the sculptor by way of thanks in 1904. The journal *Volne smery* (*Free trends*) published Rodin's work along with a catalogue. The exhibition was a major event in disseminating the Expressionist style in Prague. Among the artists present, the one closest to Rodin was Joseph Maratka, who had worked briefly for the sculptor.

After 1900, Rodin began to approach drawing in a profoundly modern way, which would leave a lasting imprint on 20th century art. Matisse and Picasso are particularly striking representatives of this style. More recently, Beuys, Marcheschi, Gormley and Emin have all made explicit references to it.

Retouching photographs

In his studio, Rodin lived surrounded by his works and would juggle several projects at once. Photography allowed him to isolate each sculpture and view it with some distance, whether to dream or reflect, as expressed by the way he retouched the prints by drawing directly on them. However, these critical annotations were never reproduced on the sculptures themselves, which remained unaltered. They simply existed as possibilities.

The freedom Rodin expressed in his use of photographic reproductions has been echoed by different sculptors who have followed on from him. As with Rodin, these interventions on the image itself often represent uncertain plans or a wandering mind. Brancusi, Moore, Neagu, Vermeiren and Cragg have all kept their prints, but never exhibited them.

Nevertheless, from the 1960s retouched photographs stopped being simply documents and became works in their own right, as shown in work by Annette Messenger or Rachel Whiteread, for example.

At the pinnacle of fame: Rodin and the public

The Rodin Exhibition at the Alma pavilion in 1900 put the artist front and centre on the creative stage. It attracted an international clientèle that continued to grow until the First World War.

The small, impassioned groups based on *The Gates of Hell* were always well-received by the public. The new assemblages created in secret in the studio could be transposed into bronze or marble, which were highly prized by art lovers. As a result, a single composition was sometimes expressed in several versions or even different sizes.

Major groups of marble and bronze works by Rodin began to be amassed throughout Europe and on the other side of the Atlantic. The two largest collections were those of Carl Jacobsen in Copenhagen and John and Kate Simpson in the United States, now in Washington. Mrs Simpson also played a significant role in the creation of the Rodin galleries at the Metropolitan Museum of Art in New York, which opened in 1912.

Sculptors and Rodin

At the turn of the 20th century, just as young painters all went through an Impressionist period, young sculptors embarked on a Rodinesque phase. They explored different aspects of the techniques of a man now considered a patriarch.

Picasso practised modelling and bronze work by making dents and grooves in his work, while Matisse created series, such as his successive larger-than-life studies of backs. The Germans Georg Kolbe and Wilhelm Lehmbruck were influenced by the structure of figures, and Brancusi explored the possibilities of sculpting marble. When Rodin chose to isolate a part of the body and take it at face value – a head, torso, arm or leg – he introduced a change of perspective that would turn out to be astonishingly productive throughout the 20th century. Fragmentation, enlargement, series, traces of the creative process integrated into the aesthetic of the work; all these inventions sparked intense experimentation by generations to come.

Torsos

Through his use of the partial figure, Rodin liberated sculpture from the traditional notion of completeness. In 1889, he exhibited his *Study of a torso for St. John the Baptist*, which went on to be called *Torso of The Walking Man*.

A decisive step in his sculptural creation took place around 1895, when Rodin declared that figures such as *Iris* or *Meditation* were complete even when deprived of a head or arms. Despite asserting this, the expressionist Rodin nevertheless remained aware of the outcry these amputations provoked.

At the 1909 Salon, the theme of the torso appeared in full force with *Torso of a Young Woman with Arched Back*, based on a small Damned Woman from *The Gates of Hell* and gradually stripped back.

From the late 1890s, younger artists also began to exhibit partial works. They included Maillol, Bourdelle, Archipenko, Brancusi, Gaudier-Brzeska, Matisse and Zadkine, all of whom displayed torsos that progressed gradually from studies or fragments to fully autonomous figures.

RODIN: THE SHOCKWAVE

With its major technical inventions – cars, aeroplanes, telephones, film, etc. – the late 19th century saw a profound change in the relationship with space and time, as well as the pushing back of horizons, specifically through colonisation. From then on, Rodin sought to reformulate the sculptural tradition in a language adapted to these cultural transformations.

After the horrors of the Second World War and the Holocaust, the concept of creation changed once again. An interest in the subject and figuration returned to the spotlight. A new generation of artists returned to the expression of feelings and emotions through a more sensitive form of sculpture. Disciples of Bourdelle – himself a student of Rodin – including Germaine Richier and Alberto Giacometti were at the forefront of this new direction, with their abrupt subjects, tense forms, powerful plays on shadow and light and trembling surfaces.

New readings

The interwar period saw a slight decline in admiration for Rodin. The dissemination of his works through their lone versions in bronze or marble was undoubtedly among the reasons for this relative disaffection. More generally however, the domination of the avant-gardists established a fault line between a form of figuration apparently viewed as passé and one of abstraction that appeared modern in itself.

After 1945, faith in the linear progress of art gradually began to fade. Rodin returned to the forefront, in particular through the rediscovery of his countless preparatory works in plaster. A new perspective, for which the avant-gardists had laid the groundwork, recognised a modern dimension in Rodin's work. Plasters that he created without any intention of exhibiting them suddenly appeared unexpectedly innovative and were seen as previously-unknown foundations for the art of today.

In 1952, sculptors including Arp, Brancusi, Giacometti and Zadkine joined forced to pay tribute to Rodin.

The Expressionist sensibility after 1945

In the mid-20th century Rodin once again became a reference for contemporary art. An evident filiation appeared among new artists, particularly through Fautrier, Richier, Dodeigne and De Kooning. Having reached the limits of minimal or conceptual art, some artists returned to figuration by making references to Rodin, such as enlargements, fragmentations and assemblages. Subjects beloved by Rodin were most widely explored, including torsos, monumental heads and fragments of the body. These references were often humorous, as in Flanagan's work. Marcheschi, meanwhile, confronted the materiality of the body in movement through his wax-works. Gormley, with his *Feeling Material IV*, developed new artistic means of dealing with the human body as a whole in an Expressionist way. Others, such as the Chinese artist Sui Jianguo, made references to Rodin through Expressionist work that bordered on abstraction.

Collecting Rodin today

Now as then, Rodin continues to amass enthusiastic fans: the private collection dedicated to 19th century French art, a selection of which is on display here, attests to this.

Graphic arts play a central role, from works by Delacroix, Ingres and Géricault to Millet, Degas, Redon and Seurat. Rodin's drawings form the backbone, weaving various links that echo with works by other artists. The use of the arm in Ingres' study for *The Apotheosis of Homer* thus appears to evoke Rodin's work on the partial figure and the multiple. Millet's works are suffused with a sensuality comparable to that of the groups in *The Gates of Hell*. Degas' monotypes attest to the same desire for sincerity towards nature.

Bronze sculptures by artists from Barye and Daumier to Picasso stand out for the quality of the casting, redolent of Rodin's very early work and his first collectors.

Rodin (22 March - 31 July 2017)

Exhibition opening times

Open: every day except Tuesday.

From 10 am to 8 pm, Sunday, Monday and Thursday. From 10 am to 10 pm, Wednesday, Friday and Saturday.

European Night of Museums (20 May 2017): all the exhibitions are open and admission is free after 8 pm. Doors open until midnight and close at 1 am.

Planned early closure at 6 pm on 22, 23, 24, 27, 29, 30 and 31 March. Closed on Monday 1 May and Friday 14 July 2017.

This exhibition is co-produced by the Musée Rodin and the Réunion des Musées Nationaux - Grand Palais.



Head Curators: Catherine Chevillot, Chief Heritage Curator, Director of the Musée Rodin;

Antoinette Le Normand-Romain, Honorary Chief Heritage Curator;

Sophie Biass-Fabiani, Heritage Curator at the Musée Rodin; Hélène Marraud, Assistant Curator, Head of Sculpture at the Musée Rodin; Véronique Mattiussi, Scientific Manager of Historical Archives at the Musée Rodin; Hélène Pinet, Head of Research Services, Manager of the Photographic Archive at the Musée Rodin

The exhibition is sponsored by Aurel BGC and the MAIF, honoured sponsors of the Rmn-Grand Palais, and Barclays.



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EXHIBITION MAP

