

Rodin, Brancusi, Moore: Through the Sculptor's Lens

22 May–11 July 2015 | Private View 21 May 2015

Waddington Custot Galleries, in collaboration with David Grob, is pleased to announce an exhibition presenting over fifty vintage photographs from the studios of **Auguste Rodin** (1840–1917), **Constantin Brancusi** (1876–1957), and **Henry Moore** (1898–1986). Opening on 22 May 2015, *Rodin, Brancusi, Moore: Through the Sculptor's Lens* will focus on the importance and prominence of photography within the practice of each of these pre-eminent sculptors. Dating from the end of the nineteenth- to the late twentieth-century, the photographs capture a wide-ranging, often iconic, group of sculptures, including works which were never cast, or have since been lost or destroyed. Taken from the artists' own viewpoint, these photographs provide an intimate insight into their groundbreaking work.

Rodin realised the potential of photography when the medium was in its infancy, not least as a way to distribute images of his sculptures, in later years contributing to his livelihood and cementing of his international reputation. He employed a series of professional photographers, directing them to explore different views, angles and lighting effects. The photographs allowed him to closely study the three-dimensionality of his sculptures in progress. Photographs taken by Jacques-Ernest Bulloz, Eugène Druet, and Pierre Choumoff, will be exhibited; subjects include figures from Rodin's most famous commissions, 'The Burghers of Calais' and 'Monument to Balzac', 'The Thinker' and 'The Kiss'.

Brancusi asked: "Why write about sculpture? Why not just show the photographs?" Faithful to this philosophy, after being introduced to photography by Man Ray, Brancusi took photographs of his sculptures himself, developing and printing hundreds of images, the majority of which are now in the collection of the Centre Pompidou, Paris. He viewed his photographs as crucial to the understanding of his sculpture, using them to explore essential aspects of his work: in a photograph of 'Endless Column', taken steeply from the base, against a background of sky, Brancusi accentuates the sense of infinity. Brancusi also aimed for results which professional photographers attempted to avoid; photographic 'accidents', reflections, and deep shadows, as seen in his photographs of 'Fish' and 'Golden Bird', where the shiny, metal surface is disrupted by bright glare.

Moore's photographs are the least known and rarely exhibited, yet he was a prolific photographer whose images reveal the close relationship between object and maker. Moore collaborated with renowned photographers, including John Hedgecoe, but he also produced his own extensive photographic catalogue of his work. This exhibition will include a number of photographs relating to Moore's commission for UNESCO. The different arrangements of figures on the maquettes, documented in these photographs, reveal his preparatory process. Moore's photographs of his monumental 'Two Piece Reclining Figure No.2' show another use for multiple shots, exploring surface detail and different angles which create unusual visual impressions of scale.

Rodin, Brancusi, Moore: Through the Sculptor's Lens brings together three sculptors who, in turn, had a profound knowledge of and appreciation for their predecessor's work and for whom photography played a fundamental role in the creative process.

The exhibition will be accompanied by a fully illustrated catalogue with an essay by Francis Hodgson, Professor in the Culture of Photography at the University of Brighton and photography critic of the Financial Times

For further press information and enquiries please contact:

reiber + partners

Alexandra Carson

T. +44 (0)20 7079 3300

E. alexandra@reiberandpartners.com

Photographs from left to right:

Eugène Druet, *Rodin's Burghers of Calais*, vintage silver gelatin print, 11 3/4 x 15 1/2 in / 29.9 x 39.4 cm

Constantin Brancusi, *Endless Column in Voulangis*, 1926–27, vintage silver gelatin print, 11 3/4 x 15 5/8 in / 29.7 x 39.7 cm

Henry Moore, *Draped Reclining Figure (detail)*, 1952–53, vintage silver gelatin print, 7 x 10 1/2 in / 17.8 x 26.7 cm

NOTES TO EDITORS

Auguste Rodin (b.1840, Paris, France; d.1917, Meudon, France)

Attends Ecole Impériale Spéciale de Dessin et de Mathématiques, Paris (1854–57). Applies for place at Ecole des Beaux-Arts, but is rejected three times and begins work as an ornamental mason. Earliest extant sculpture, a bust of his father, dates from 1860. Lives and works in Belgium from 1871, returns to Paris in 1877. Exhibits at Paris Salon in 1875 and regularly thereafter. Travels to Italy in 1876 and studies Michelangelo. In 1880, commissioned by French state to create monumental decorative doorway, 'The Gates of Hell' for planned Musée des Arts Décoratifs; this becomes a lifelong endeavour. In 1885, City of Calais commissions monument to commemorate Eustache de Saint Pierre, which becomes 'The Burghers of Calais'. To coincide with the 1900 *Exposition Universelle*, organises first solo exhibition in France in purpose built pavilion on place de l'Alma, Paris. In 1906, 'The Thinker' is erected outside the Panthéon, Paris. In 1916, the year before his death, Rodin donates work and collections to France under agreement to establish the Musée Rodin in Paris.

Constantin Brancusi (b.1876, Hobitza, Romania; d.1957, Paris, France)

Studies art at Craiova School of Crafts (1894–98) and Bucharest School of Fine Arts (1898–1902). In 1904, walks from Romania to Paris and enrolls at Ecole des Beaux-Arts in 1905. In 1907, employed for a short period at Rodin's studio and deeply influenced by his work. First solo show in 1914 at Alfred Stieglitz's Photo-Secession Gallery, New York; takes up photography the same year. In 1918, carves first series of *Endless Columns*; ten-metre-high version installed in Edward Steichen's garden at Voulangis in 1926. First marble version of 'Bird in Space' in 1926. Becomes a French citizen in 1952 and subsequently bequeaths his studio and its contents to Musée National d'Art Moderne, Paris.

Henry Moore (b.1898, Castleford, Yorkshire; d.1986, Perry Green, Hertfordshire)

Initially works as a teacher and serves in the military during the First World War. Studies sculpture at Leeds School of Art (1919–21) and Royal College of Art, London (1921–24), is subsequently appointed part-time instructor. First one-man show held at Warren Gallery, London, in 1928. From 1932 to 1939, teaches at Chelsea School of Art, London. In 1936, participates in first International Surrealist Exhibition at New Burlington Galleries, London. In 1940 Hampstead studio damaged by bombing raid and he moves to Perry Green, Hertfordshire. First major retrospective held at Museum of Modern Art, New York in 1946. Wins International Prize for Sculpture at 1948 Venice Biennale.

Retrospective exhibition, in 1951, at Tate Gallery, London, on occasion of Festival of Britain. In 1957, begins major commission for sculpture to be placed outside UNESCO Headquarters in Paris. Gifts over 200 sculptures, drawings and a complete collection of graphics to Art Gallery of Ontario, Toronto, in 1974, establishing the Henry Moore Sculpture Centre. The Henry Moore Foundation is inaugurated in 1977 at Perry Green and The Henry Moore Centre for the Study of Sculpture, later re-named the Henry Moore Institute, was opened in 1982, as an extension to Leeds City Art Gallery.