

# FT Weekend

Magazine Photo London special supplement | FT Money Election roundtable | Magazine On the road with Vice

UK £3.00; Channel Islands £3.30; Republic of Ireland €3.50

SATURDAY 16 MAY / SUNDAY 17 MAY 2015



Eugène Druet's photograph 'Auguste Rodin, Monument to the Burgheers of Calais at the Pavilion de l'Alma' (1900)

Brancusi famously threw a photographer out of his studio for powdering a sculpture, diminishing its glow to catch it more easily on camera. From then on, the sculptor took his own pictures: "Endless Column" rising into the sky; "Golden Bird" spotlight in a darkened alcove; "View of the Studio: Plato, Mademoiselle Pogany II, and Golden Bird", where works are combined into temporary assemblages, giving interaction and personality.

Moore was his own photographer too, emphasising the figurative, rather than the abstract, qualities of his works. For him, photography was also a source: "using bits of photographs of flints, cutting them out, changing them, and fitting them together, gives something to start with".

Sculpture and photography are inextricable today: performance art, land art, these depend on a symbiosis which, as this fresh, original show chronicles, began evolving almost as soon as photography came of age, and changed the way we look at three-dimensional work.

waddingtoncustot.com 020 7851 2200, from Friday to July 11

**Rodin, Brancusi, Moore:**  
**Through the Sculptor's Lens**  
Waddington Custot Galleries, London  
Sculptors make things by moving around, photographers make things by staying still. But sculptors appreciate that photography delivers what sculpture cannot: portability, diffusion, dissemination.

This intriguing exhibition traces how three modernists of successive generations manipulated photography as an ally.

Although he never used a camera, Rodin scrupulously controlled those who photographed his work, while complaining that "the roundness of curves cannot be photographed".

Yet his photographers, Eugène Druet ("Monument to Balzac"), Jacques-Ernest Bulloz ("Giganti") and Pierre Choumoff ("The Kiss"), were the perfect match for his sculptures, capturing not only the curves and ripples of his expressive surfaces but the fleeting quality that makes Rodin so modern.