THE COURTAULD Gallery

Teachers' Resource

THE BODY IN MOTION

INTRODUCTION

The Courtauld Institute of Art is a specialist college of the University of London and one of the world's leading centres for the study of art history and conservation. The Courtauld Gallery's collection stretches from the early Renaissance into the 20th century and is displayed in the elegant setting of Somerset House. The gallery is particularly renowned for its unrivalled collection of Impressionist and Post-Impressionist paintings, including masterpieces by Monet, Van Gogh and Gauguin, and the largest collection of Cézannes in the UK. It also holds an outstanding collection of drawings and prints, and fine works of sculpture and decorative arts.

The Teachers' Resources are based on the collection and draw upon current research carried out by our curators, art history students and scholars. Previous editions can be downloaded free of charge from the 'Learn' section of the website: courtauld.ac.uk/learn.

We hope that the content will serve as a rich source of ideas and inspiration for educators at all levels.

Henrietta Hine
HEAD OF PUBLIC PROGRAMMES

The idea to focus our latest Teachers' Resource on The Body in Motion was derived from the *Rodin & Dance: The Essence of Movement* exhibition which has been organised in collaboration with the Musée Rodin in Paris (20 October 2016 - 22 January 2017).

This pack seeks to explore not only Rodin's fascination with capturing dancers in extreme movement but also how other artists within the Collection express and capture the body in motion. The resource is divided into chapters covering a range of artists in relation to this central theme. Throughout the text key terms have been highlighted in purple and feature in the Glossary at the end of the resource.

The principle themes that feature throughout Teachers' Resource: The Body in Motion are included in a PowerPoint presentation that you can access within the enclosed CD.

Stephanie Christodoulou
PROGRAMME MANAGER
GALLERY LEARNING

THE BODY IN MOTION
Edited by Naomi Lebens
and Stephanie Christodoulou

To book a visit to the gallery or to discuss any of the education projects at The Courtauld Gallery please email:
education@courtauld.ac.uk
or telephone: 0207 848 1058

Typeset by JWD

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COVER IMAGE:
Movement D, Auguste Rodin, 1911
Terracotta, 33.5 x 9.5 x 10.4 cm
Musée Rodin, Paris, S.5493
(photo: Christian Baraja)

THE COURTAULD Gallery

1: GALLERY LEARNING

TALKS AND WORKSHOPS FOR SCHOOLS AND COLLEGES AT THE COURTAULD GALLERY

GALLERY TOURS - ONE HOUR

Interactive and exploratory gallery talks introduce students to key works from the collection. Gallery talk themes include: Art and the City, Approaches to Colour, Biblical & Mythological Narratives, Fashion and Costume in painting, Impressionism & Post-Impressionism, Materials & Process, Landscape, Portraiture & Identity, The Courtauld Collection Gallery Highlights and The Human Form. Our talks can be individually tailored to fit with your current study theme and curriculum.

DRAW & TOUR WORKSHOP TWO HOURS

Led by an experienced artist-educator, pupils will investigate different ways of looking, recording, and questioning works in the collection as well as being introduced to a variety of drawing techniques in response to what they have seen. Draw and Tour themes include: Approaches to Colour, Impressionism & Post-Impressionism, Landscape, Portraiture and The Body in Art. Materials are provided, but we encourage pupils to bring their own sketchbooks.

ART, SCIENCE & CONSERVATION WORKSHOP - TWO HOURS

This fascinating workshop combines the subjects of Art and Science to give students a greater understanding of the materials and process used in art across the centuries and how conservation works. Students will learn how artists from the past used and created pigments and how recent scientific developments such as infra-red and x-ray can help us better understand paintings.

ART HISTORY TASTER TOUR ONE - TWO HOURS

Our unique Art History taster workshop introduces students to a selection of works within The Courtauld Gallery. Students will develop visual literacy, research, discussion and presentation skills which they will be able to apply to other subjects including Art and Design, English Language and Literature, and History.

REGARDE!
FRENCH TOURS - TWO HOURS

Led by French speaking educators this tour helps to develop students' French speaking, listening and writing skills through The Courtauld Gallery's extraordinary collection of French Impressionist and Post-Impressionist works. Sessions are tailored to your students' individual level and requirements.

OUTREACH PROJECTS

We offer a range of bespoke outreach projects to non-selective London secondary state schools with a high proportion of free school meals. These projects take place over several sessions in the gallery and back at school enabling a longer term engagement with the gallery and a deeper learning experience.

YOUNG PEOPLE'S PROGRAMME

The Courtauld's Young People's Programme is committed to widening participation at The Courtauld Institute of Art and to Higher Education in general. We offer a range of activities and events throughout the year designed to encourage young people from non-selective state schools and FE colleges to visit The Courtauld Gallery and engage with art history and art practice.

BOOKING INFORMATION

Advance booking is essential. Please give us at least one months notice to book these gallery tours or workshops. To book a tour, workshop or self-guided group visit please visit our website at

www.courtauld.ac.uk/learn/schools-colleges-universities/visiting-information

and complete an online booking form.

Email: education@courtauld.ac.uk
Telephone: 020 7848 1058

2: RODIN AND DANCE: THE ESSENCE OF MOVEMENT

Stephanie Christodoulou in conversation with Dr Alexandra Gerstein
Curator Sculpture & Decorative Art, The Courtauld Gallery

1 - Rodin was fascinated with capturing movement and often focused on a single dancer, why do you think this was?

I believe this was to do with Rodin's long-held fascination with the body as a vehicle for emotional expression. When Rodin's models were posing for him, he seems to have done his best to set up a situation where he might catch them off-guard in an unselfconscious gesture (such as brushing their hair), which he found far more revealing and stimulating than any of the studied poses they would otherwise routinely adopt. This is how, apparently, he found the stride that became the radical, headless statue Walking Man. In the last couple of decades of his life Rodin spent several hours of each week sketching models in his studio, and a number of these were dancers or performers. Many of the drawings of this period show male and female figures in acrobatic postures. The model who inspired the series of Dance Movements was an acrobatic dancer called Alda Moreno (who died before 1963). Rodin spoke about his models in terms of collaboration and with Moreno this is particularly apposite. Focusing on a single dancer like Moreno seems to have given Rodin the freedom to observe the movements of one particular model in great depth and detail and so to capture her as she embodied various postures and attitudes.

2 - Do you think Rodin was interested more in dance or in the movement of the human body?

I think Rodin was fascinated by the movement of the human body and yet at the same time, dance provided him with a focus for this interest. Dancers are highly trained, skilled and athletic individuals who can express ideas and feelings through gestures and movement. In his later years, Rodin developed an ever greater interest in extreme and exceptional forms of human movement, such as acrobatics. As many of his contemporaries noted, especially the Symbolist poets and writers around Stéphane Mallarmé, dance is the one discipline in which the body alone is the conduit for expression. They were all captivated by the performer Loie Fuller who managed to encapsulate so much in her performances - so much about the natural world and the cosmos, and so much about pure, abstract movement.

3 - Why did Rodin sketch the dancers in his studio rather than in rehearsal or performing on stage?

The studio space was both experimental and private and offered Rodin a controlled and entirely familiar environment in which he could work without judgement or interference of the outside world. Rodin's models mostly posed nude or semi-nude so modelling sessions had to take place in the studio. Degas on the other hand sketched in the rehearsal room as well as the studio for his small sculptures of dancers. Rodin's studio was also a very busy and active environment, in particular in the late years when his practice was so successful that he had over fifty employees and produced bronzes and marbles for clients all over the world. So this preference had a practical dimension too. However, he also seems to have sketched dancers, possibly Javanese dancers, during performances and a wonderful example of sketching outside the studio is the few days he spent sketching the Royal troupe of Cambodian dancers in the gardens of a villa in Marseille in July 1906.

4 - Unlike other artists at the time who were capturing and depicting dancers, Rodin's dancers are drawn and sculpted without faces or clothes. What is the significance of this?

The absence of heads is not unusual in Rodin's oeuvre and is not specific to his dancers, two examples being *Walking Man* and *Iris Messenger of the Gods*. It is in line with his view that the body is where emotions are expressed, that the revealing gesture says a lot more than any head or face could. However, it is true that he seems to attach very little importance to the presence of a head or the details of a face in his *Dance Movements* or in most of the drawings. In drawings of dancers, he often seems to struggle with placing a head, as though it breaks the symmetry of limbs around a central core. The lines of the head are often the last set of lines he seems to have put down. In making the *Dance Movements*, the head was, if not an after-thought, a secondary preoccupation. After having already determined the shape of the bodies, he asked one of his trusted technicians to simply go and select a head from his vast collection of studio plaster casts of his work and make casts to go with the bodies. This explains why all

IMAGE 1:
Mould for the head used on the Dance Movements, Auguste Rodin
Musée Rodin, M.681

IMAGE 2:
Cambodian dancer, 1906 or after, Auguste Rodin
Pencil with stumping, watercolour and gouache on wove paper, 348 x 267 mm
Musée Rodin, Paris, D.4455

IMAGE 3:
Woman dancing, c.1889, Auguste Rodin
Pencil and black ink and grey ink wash over gouche on laid paper, 177 x 115 mm
Musée Rodin, Paris, D.4349

IMAGE 4: *Rodin drawing the Cambodian Royal Dancers in Marseille*, July 1906, Emile Sanremo, Gelatin silver print, 118 x 169 mm, Musée Rodin, Paris, Ph.14379

IMAGE 5: *Female nude in profile holding her leg behind her head (Alda Moreno?), called vent or fleur du ciel or flambeau,* c.1903–05, Auguste Rodin
Pencil with stumping on wove paper, 310 x 202 mm
Inscribed: vent / la fleur du ciel / pur flambeau (wind / flower of the sky / pure torch]
Musée Rodin, Paris, D.2829

IMAGE 6: *Female nude in profile holding her leg behind her head (Alda Moreno?),* c.1903–05, Auguste Rodin, Pencil, gouache and watercolour on wove paper, 327 x 246 mm
Inscribed: un pur cristal comme un vase à champagne / fleur / volupté
(a pure crystal like a glass of champage / flower / bliss)
Musée Rodin, Paris, D.4418

the heads in the series are identical, with only minimal variations between them in details such as eyes or hair. Clothes are another story, as Rodin really is a sculptor of the human body; if there are clothes, as there are in the drawings of Cambodian dancers, it was probably out of deference and a sense of decorum, and in any case Rodin said he liked the Cambodian costume because it revealed the body underneath.

5 - How significant was Rodin's particular interest in Asian dance to his practice as a sculptor?

Rodin said his artistic vision was 'heightened' and 'expanded' by the South East Asian dancers he observed and sketched, from the Javanese dancers who came to perform at the Universal Exhibitions of 1889 and 1900, to, in particular, the troupe of Cambodian dancers who dazzled audiences during their months-long stay for the Colonial Exhibition in Marseille in 1906. There is no doubt that the vision he had of them was that they were distinctly 'other', and, like many journalists of the day, he often compared the dancers to the stone sculptures carved on ancient temple complexes such as Angkor Wat. Cambodia was a French protectorate and when the King arrived with his royal troupe of court dancers, they all garnered a huge amount of attention, as this was their first visit to Europe. The Colonial Exhibition was part diplomatic, part cultural and part

IMAGE 7: *Dance Movement A,* 1911, Auguste Rodin
Terracotta, 292 x 148 mm
Musée Rodin, Paris, S.5492

commercial - an event of significance for the French as it showcased distant parts of the French colonies. So their 'exoticism' was integral to their reception in Europe and to Rodin's appreciation of the dancers. However, this should not minimise the contribution South East Asian dance had on Rodin's practice as a sculptor. Not only was his 'vision' apparently transformed by the dances but it was also very attuned to their dance movements, which he interpreted with great sensitivity. Like Claude Debussy in musical composition, Rodin discovered 'new' things in their dances, which he later incorporated into his oeuvre, notably incorporating the graceful and completely 'unknown' movements of wrists and bent knees into the sculptural series known as the Dance Movements.

6 - The exhibition also features remarkable drawings of dancers and performers. Why are these important for helping us to understand Rodin's artistic processes and interests?

Rodin was a major celebrity by 1900, and seems to have known or been introduced to dancers and performers of all kinds. His friend, the dancer Loie Fuller, introduced him to a number of performers, and arranged for them to model for him in his studio. The drawings from these sessions, including with dancers who were not so well known, are important for showing us how Rodin was developing his art in a new direction from about the middle of the 1890s. He often sketched in pencil and would frequently add watercolour and gouache at a later stage; apparently he spent many of his evenings refining and augmenting his drawings in this way. His technique during these years was immediately written about by critics who saw in it something completely new. The drawings are often succinctly drawn with just a few simple and clean lines, and flesh-coloured watercolour or gouache just loosely applied without following the pencil lines too closely. He made an abundance of life drawings, which can look unfinished, with exaggerated or distorted muscles, since he would apparently draw without looking down at this paper. He also made cut-outs of his drawings, to test orientation and simply to 'play' with forms that work in a variety of positions.

7 - Rodin said photographers freeze a moment in time, how does his terracotta series challenge this?

Rodin was adamant that photographers were not as capable as artists in capturing movement. Photographic images, he thought, decomposed movement, and therefore time, by sectioning it off into various actions whereas the real artist could express the 'interiority' of time by compressing its most important moments, transitions and attitudes into one potent form or image. His series of terracotta figures, the Dance Movements, are a direct challenge to photography because they compress several movements into one. Their fabrication itself tells us this, since limbs that were originally used to represent one action or movement dynamic - compression or extension for example - were repurposed and reused in the context of a new movement. Instead of altering the limbs in their new positions, Rodin simply let them be, and that was his genius. One of the great benefits of being a curator is the opportunity to really get to know works such as these, when carrying out research in collaboration with wonderful colleagues in other disciplines and other institutions, and in this case in another country. As part of this research, I was privileged to hold these works in my hands, turn them around, and see at first-hand how extraordinary they are as objects. Rodin made these figures so they work in several orientations, creating truly two-in-one, three-in-one, even four-in-one sculptures.

8 - Unlike other artists at the time Rodin did not study at the **École des Beaux-Arts**. Do you think this affected his work as a sculptor?

The lack of an academic education was an important part of Rodin's own and others' perception of his work during his lifetime. He was vociferously anti-academic, despite having friends in the academy, and this lasted well into his late years when he had become so hugely successful that he needn't have carried on the argument. But Rodin's lack of an academic education had, it seems, become a sign of pride. It meant that he and his contemporaries referred to his work and his approach as more 'natural' than academic. This stance shaped the perception of Rodin as the sculptor of 'truth', of 'life', and of 'the natural woman'.

9 - Rodin is considered by many to be the first 'modern' sculptor and for me this is revealed in his reuse and interchangeability of limbs.

Absolutely! The idea of modernism in relation to Rodin hinges, I think, on the moving away of narrative, on the slow peeling away, in his oeuvre, of the relationship between a surface and the thing it represents. Rodin, in particular, moved far away from 'representation' and 'realism' in terms of recognisability of forms. So, in my opinion, you are right to say that the interchangeability of limbs is one of the main factors of his modernity. This was addressed in the writings of Albert Elsen and Leo Steinberg in the 1960s and 1970s, the two writers who were the most sensitive to Rodin's modernism and transformed people's perception of him from a sculptor of monuments (very nineteenth century) to a sculptor of transitory states of being (a twentieth century concern). Rodin's casual rearranging of limbs and body parts, and the lack of interest in questions of narrative (that a particular limb is associated with a particular movement or function) certainly makes these figures and how they are put together among the most modern of his works, and also among the strangest.

IMAGE 8: *Dance Movement E*, Auguste Rodin
Terracotta, 375 x 260 x 122 mm
Musée Rodin, Paris S.225

3: DEGAS: PAINTINGS, DRAWINGS AND SCULPTURES IN THE COURTAULD

Francesca Herrick

In 1881, the French artist Edgar Degas (1834 - 1917) offered the following artistic advice to a friend: 'Do the same subject over again, ten times, a hundred times. Nothing in art must seem to be by chance … not even movement.' Degas' meticulous working methods were driven by a life-long commitment to understanding and capturing the human figure in motion. Producing multiple studies of the human body had been a crucial aspect of his academic training at the École des Beaux-Arts as a young man. As his career developed, Degas came to combine careful observation with experiments across different media that allowed him to test his powers of perception in both two and three-dimensional forms. This article will draw on artworks in The Courtauld Collection to explore the most innovative aspects of his practice as a painter, draughtsman and sculptor, and place them within the context of the broader challenges to artistic conventions that occurred in Paris during the second half of the nineteenth century.

MOVEMENT IN THE MODERN CITY

Degas' oeuvre is closely associated with two of the most popular cultural activities of his era - the ballet and the races. Both spectacles offered up 'the fleeting beauty' of urban life described by Charles Baudelaire in his 1863 essay 'The Painter of Modern Life'. The 'ebb and flow of movement, in the midst of the fugitive and the infinite' might be found in the main events themselves or in the accompanying crowds. Degas' focus on everyday life in the modern city connects him firmly with his Impressionist contemporaries. *Two Dancers on a Stage* (image. 5) was one of ten works that he contributed to the first Impressionist exhibition of 1874. It offers an unusual view of a performance at the Paris Opera, possibly captured from a theatre box. Although ballet was a traditional art form, it was associated with a tough urban existence. One reviewer of Degas' artworks commented on his figures' physical 'distortions' and 'dislocations' caused by the harsh exercise of the dance. Furthermore, the success of the predominantly working class dancers often depended on the support of wealthy male patrons who courted their attentions back stage.

The Impressionists made a conscious break with the historical and mythological subject matter that was favoured by the Salon, the annual art exhibition sponsored by the French government. The group, which included Monet, Morisot, Pissarro and Renoir, also rejected the highly finished surfaces of academic paintings and the studio based practice of the artist. The rough brush marks that compose the woodland scenery in *Two Dancers on a Stage* are of this spirit. However, the ballerinas themselves are rendered with a high degree of precision that helps to explain why Degas ultimately rebuffed the label of Impressionist, despite exhibiting in seven of their eight shows. The careful sense of balance

IMAGE 9: *Two Dancers on a Stage*, 1874, Edgar Germain Hilaire Degas
Medium: Oil on canvas, 46 cm x 61.5 cm

and weight distribution in the main ballerina, down to the little bulge in her right slipper, was the result of hours of rapid sketching in the rehearsal rooms of the Paris Opera or with dancers paid to model at his studio. This underlying draughtsmanship meant that Degas' ballet scenes were generally better received than other 'Impressionist' works in the show.

NEW PERSPECTIVES

Degas had an open mind when it came to creative approaches and inspiration. As a student, he was encouraged to perfect his drawing skills by the Neoclassical painter Jean-Auguste-Dominique Ingres and during two trips to Rome between 1856 - 1858 he filled 28 sketchbooks with studies of Old Master paintings. Yet he was also an enthusiastic collector of Japanese prints, which represent a very different pictorial tradition and may have inspired the asymmetrical and cropped composition of *Two Dancers on a Stage*. The emerging sphere of photography is likely to have been another influential factor, partly because it encouraged the exploration of more unexpected view points, and also because it challenged artists to define and emphasise the unique characteristics of their own mediums. Degas' decision to portray the main performer in *Two Dancers on a Stage*

teetering momentarily *en pointe* demonstrates one of painting's major advantages over early photography, which required sitters to pose perfectly still for several seconds to capture such actions.

Degas was fairly dismissive of mainstream studio photography, but like many artists at the time he became interested in the 'instantaneous photography' experiments of the Englishman Eadweard Muybridge and the Frenchman Étienne-Jules Marey. They pioneered parallel methods involving fast shutter speeds that broke down the movement patterns of animals and people frame by frame. Muybridge's horse studies (image. 2) were of particular value to Degas, who had sketched at the Paris races from the 1860s. The new photographic images offered him a means to achieve even greater accuracy in his work, but he never restricted himself to straight forward copying. Although *Man on horseback* (image. 3) produced around 1888 is suspected of being a tracing of another image, Degas' mastery of the charcoal medium brings a sense of highly charged energy to the subject. The overlapping contours and smudges - likely to be the results of the rapid sketching process - evoke spontaneous movement and dust being kicked up into the air.

THE ARTIST AS CHOREOGRAPHER

In 1874, the novelist Edmond de Goncourt wrote with some amusement of an occasion when Degas had acted out the choreographic sequence of an artwork. The artist Walter Sickert experienced a similarly animated encounter two decades later when Degas turned a

IMAGE 11: *Man on horseback, circa 1888,* Edgar Germain Hilaire Degas
Medium: charcoal, 32.4 x 23.8 cm

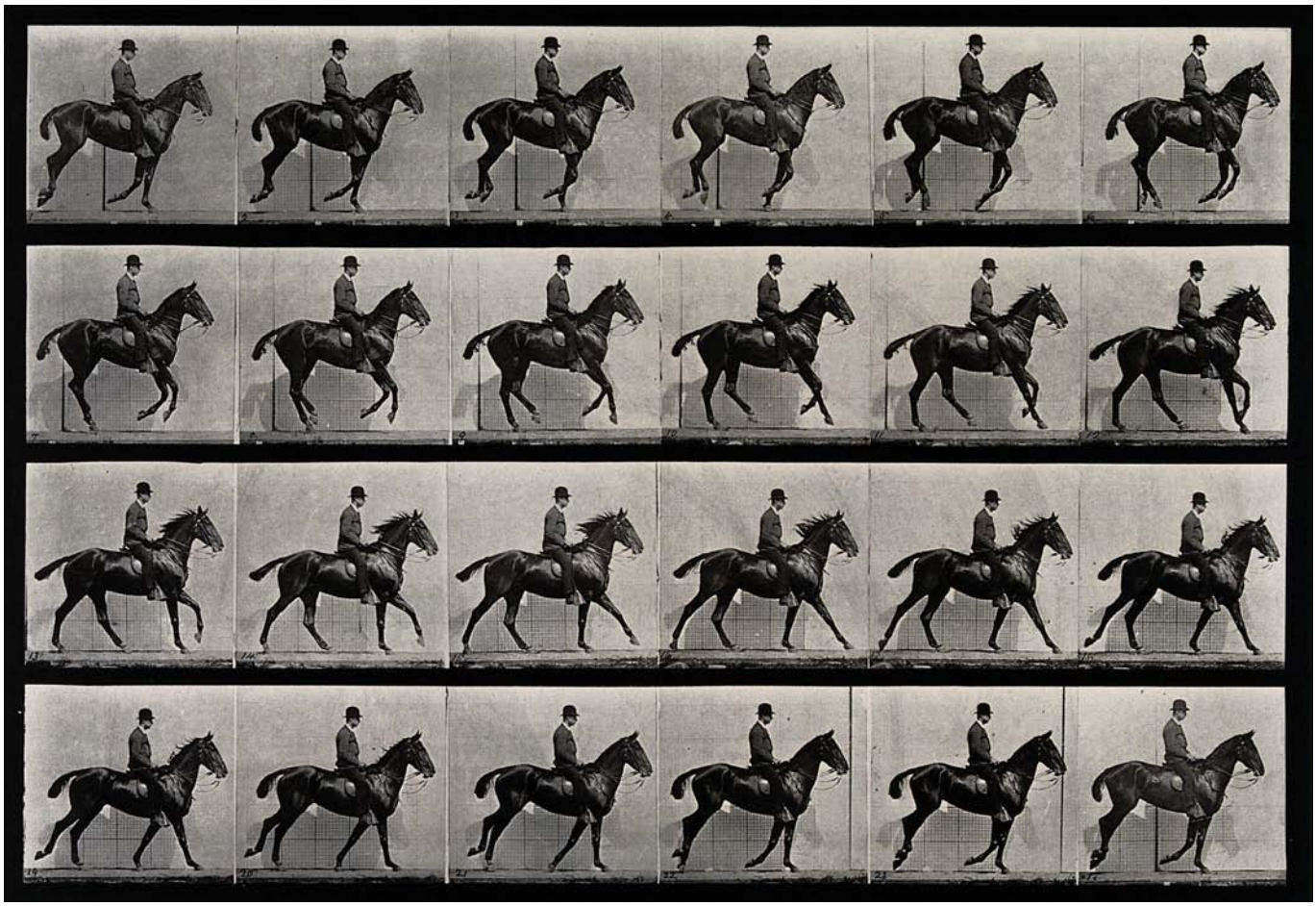

IMAGE 10: *A cantering horse and rider,* 1887, Eadweard Muybridge
Photography, The Photo-gravure Company, Philadelphia, 23 x 33.5 cm, Wellcome Library, London

IMAGE 12: *Dancer ready to dance, right foot forward,* circa 1885–1890, Edgar Germain Hilaire Degas
Foundry: A A Hébrard Foundry, Paris, Bronze casting
Width,32.6 cm, Depth: 22 cm, Height: 56.3 cm

small sculpture of a ballerina in candlelight to project a flickering, almost cinematic performance onto a wall. Degas had begun producing small clay and wax sculptures of horses in the 1860s in order to bring greater exactitude and life-like qualities to the subject. In the late 1880s, as his eyesight began to fail, he became increasingly focused on sculptures of dancers. They were the logical extension to a highly dynamic way of working, which probably involved Degas moving around the model. He refused to cast and exhibit these small-scale pieces, which numbered around 150 in total, claiming that the process of reworking them brought him too much pleasure. It was only after his death in 1917 that the less fragile sculptures were cast in bronze and dispersed among museum collections. Although the rough surfaces bearing Degas's own finger marks were retained, the bronze lends a slightly misleading sense of permanence.

Even as his methods became more experimental, and his contemporary Rodin explored new, avant-garde forms of dance, Degas remained committed to the theme of ballet. Despite his famous claim that dance was merely a 'pretext' for 'rendering movement', he evidently delighted in the precision of ballet, as well as observing the more unguarded moments that seemed to underscore the artifice of the performance. The subjects of his artworks show a continuous alternation between intense discipline and moments of exhaustion and relaxation. *Dancer ready to dance, right foot forward* (image. 4) references an elegant, but taught position from a daily exercise undertaken to build up strength in the legs. *Dancer looking at the sole of her right foot* (image. 5) catches the model at a much more informal moment, in a slightly awkward position that Degas returned to on several occasions. Both women may be involved in everyday activities, but their muscular physiques and balanced poses give them a dignity comparable to that of classical sculpture.

Overall, Degas seems to have enjoyed reinventing traditional approaches rather than rejecting them completely. Yet his paintings, drawings and sculptures represent what might be viewed today as a very modern attitude towards art making where the processes involved are considered valid ends in themselves. A large proportion of his artworks exist in a semi-finished state, including a number of those held in The Courtauld Collection. Together, they form part of the same creative impulse to bring a greater sense of life and movement into his art.

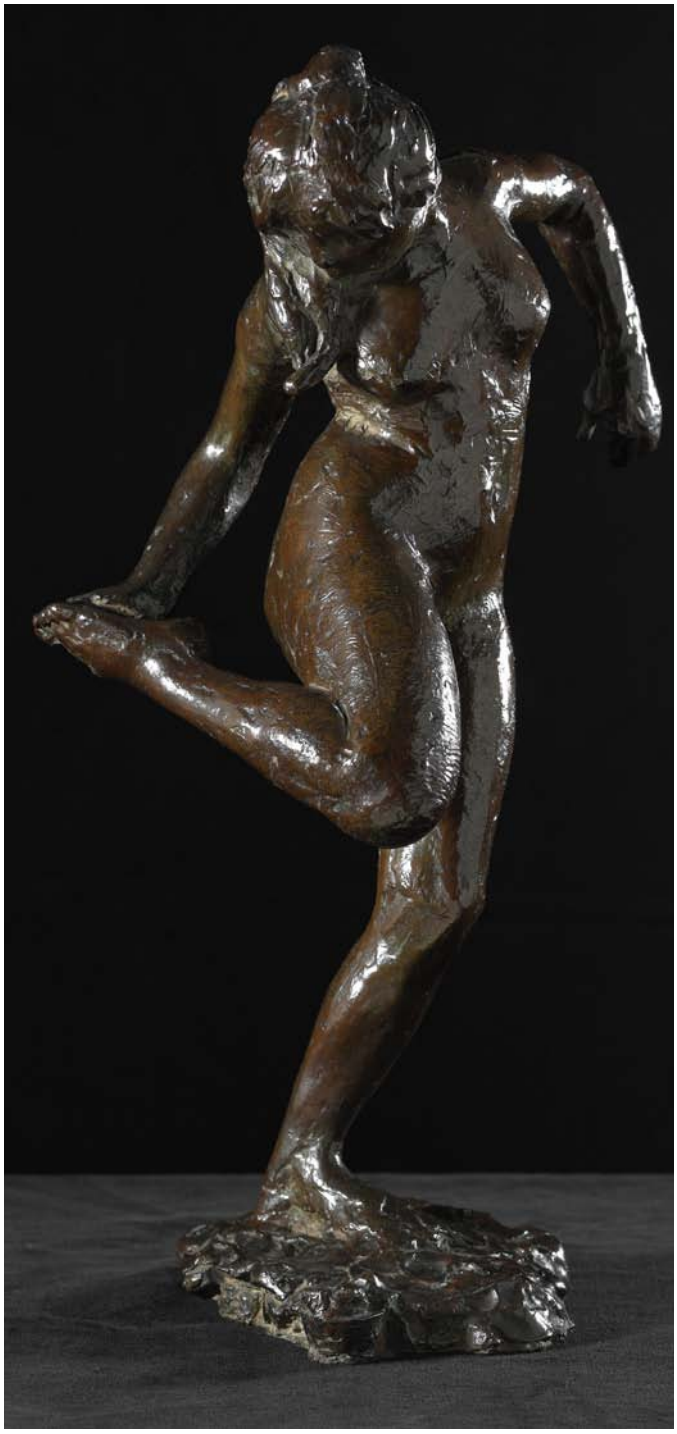

IMAGE 13: *Dancer looking at the sole of her right foot*, 1895
Edgar Germain Hilaire Degas
Bronze cast, Foundry: A A Hébrard Foundry, Paris
Height, 45.5 cm, Width 25 cm, Depth 19 cm

4: PETER PAUL RUBENS: FORM, MOVEMENT AND THE BODY

Dr Naomi Lebens

Born on June 28, 1577, the Flemish painter Peter Paul Rubens was one of the most celebrated and prolific artists of his age. He was famous for his proficiency across multiple genres of art including religious paintings, portraits, landscapes and narrative paintings with episodes drawn from history and mythology. For the majority of his career, Rubens worked in the city of Antwerp in the Southern Netherlands, where he operated a large workshop. However, he also travelled the courts of Europe as a celebrated diplomat and humanist scholar. Fluent in several languages and a desirable guest due to his abilities as a painter, Rubens acted as a royal agent for the Archdukes Albert and Isabella of the Southern Netherlands and earned knighthoods from Philip IV of Spain and Charles I of England.

THE BODY BEAUTIFUL: RUBENS' THEORY OF THE HUMAN FIGURE

Across all of his works, Rubens exhibited a particular focus on the human body. Representing the human body had been a primary focus of artists since the Renaissance, when the revival of the classical culture of Greece and Rome had restored the human nude to the centre of artistic practice. Nude classical sculptures were used to inform artists' ideas about the ideal proportions of the human body in art.

In Rubens' *Geometrical Study of the Farnese Hercules* (image.14), he reduces the famous form of the classical sculpture the Farnese Hercules to its simplest outlines. Rubens had the chance to study this sculpture in detail during his trips to Rome in the early 1600s. He uses thick, straight lines to emphasize the breadth of the shoulders, the depth of the chest, the length of the torso, the musculature of the buttocks and the bones of the head and face. The whole figure is constructed from a series of cubes.

Rubens' drawing of the Farnese Hercules is one of just a few surviving original sheets from a manuscript notebook in the collection of The Courtauld Gallery, in which the artist also outlined his thoughts about the human figure. A page introducing the content of the notebook illustrates Rubens' profound interest in the human body by including the following quote by the Roman philosopher, Cicero (image.15):

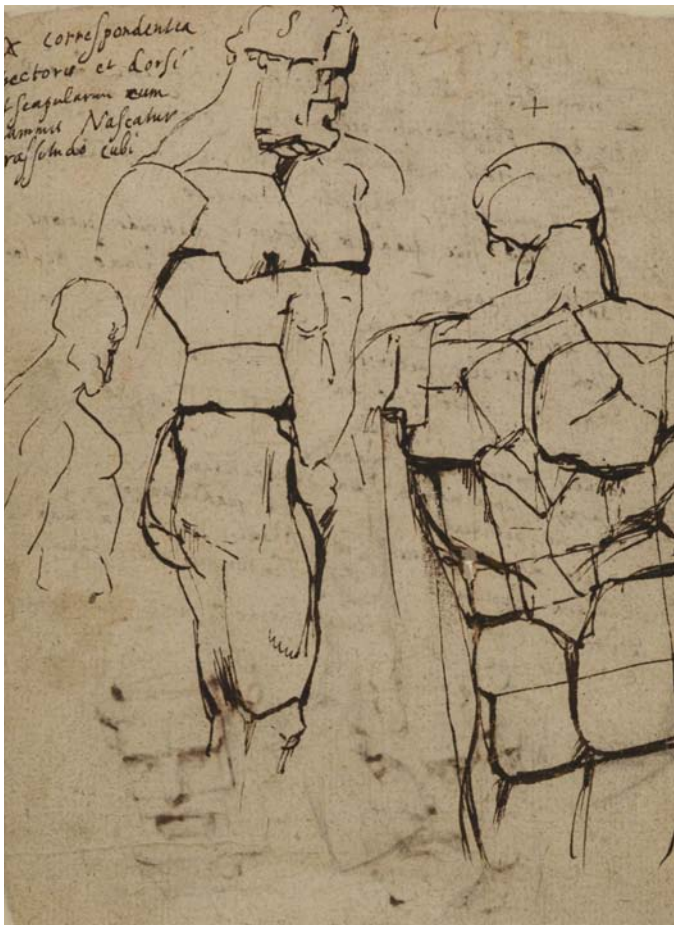

IMAGE 14: *Study of the Farnese Hercules (verso) from the Johnson Manuscript*
Copy after Peter Paul Rubens (1577 - 1640), Pen and ink on paper, 19.6 cm x 15.3 cm

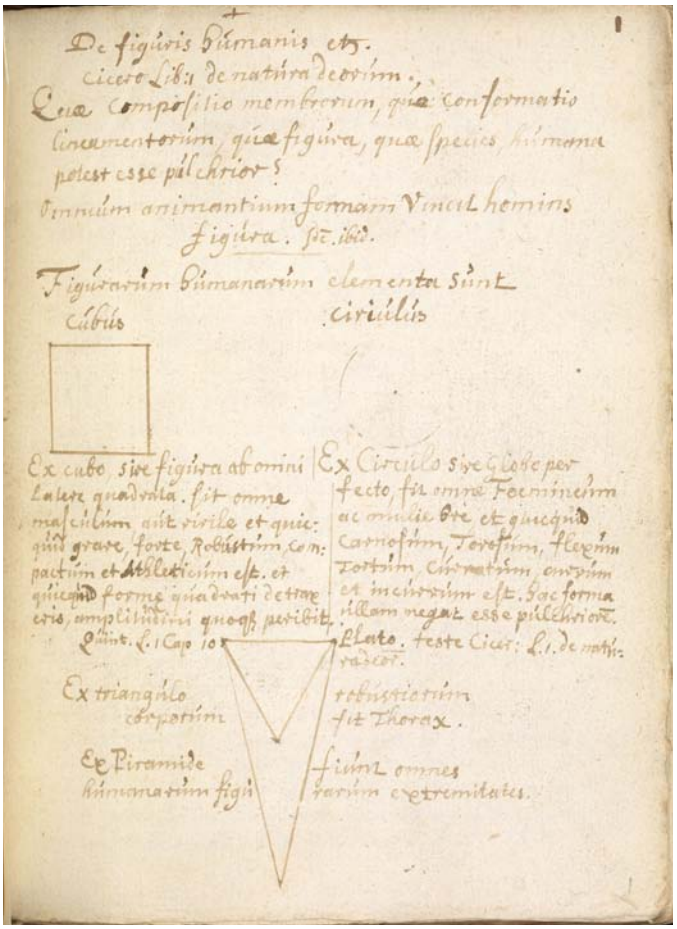

IMAGE 15: *Johnson Manuscript page start of text 'De figuris humanis'*, Mid 18th century
Copy after Peter Paul Rubens (1577 - 1640), 20.8 cm x 16 cm

IMAGE 16: *Female nude* (1628-30). Peter Paul Rubens (1577-1640), Chalk (red and black and white) on paper (pale brown) 41.5 cm x 27 cm

'What disposition of the limbs, what cast of features, what shape or outline can be more beautiful than the human form? The human figure surpasses the form of all other living beings'
Cicero, De Natura Deorum (Book One)

Beneath this quote, Rubens drew three geometric shapes: a square, a circle and a triangle. These relate to the artist's underlying theory of the human body, which he explained in detail elsewhere in the notebook. Rubens believed that the different elements of the human body could all be reduced to these three principal shapes. Of these, the triangle was the most important because the triangle is the form from which the other shapes originate (two triangles make a square, and a circle can be formed within a square or triangle by removing the corners). Another important distinction is that Rubens thought that the square was a masculine shape associated with strength, whilst the circle was a feminine shape associated with 'all that is of the flesh, muscular, flexible, twisting, rounded, curved and arched'.

In his sketch of the Farnese Hercules, Rubens used angular, square forms to figure a strong, masculine figure type. In his wider practice, however, he was more famous for the fleshy, voluptuous quality of his female nudes (termed 'Rubenesque' in modern parlance). This attribute is illustrated by a sensuous life-drawing in the collection of The Courtauld Gallery (image. 16), where the rounded, circular shape of the model's rippling flesh evokes the principles of femininity outlined in Rubens' notebook.

FROM THEORY TO PRACTICE: BODIES IN MOTION

Theory was no limitation to experimentation in Rubens' art, however. An organic dimension was preserved in his system of rules that left space for the artist to apply his unique genius and judgement. Far from static geometrical studies, his theories were frequently translated into dynamic compositions characterized by colour, movement and theatricality.

Rubens was particularly famed for his skill in arranging complex groupings of figures in harmonious arrangements. Three versions of *The Conversion of St Paul* in the collection of The Courtauld Gallery, a drawing, an oil sketch and a finished painting, chart the process of becoming of a single artwork and show how Rubens brought the story's narrative to life through bodies in motion. A biblical episode from the New Testament, the story of St Paul's conversion tells how the apostle St Paul was converted to Christianity on the road to Damascus. He fell from his horse when he heard the voice of Christ call to him and he was temporarily blinded by divine light.

In Rubens' drawing (image. 17), the swarm of interrelating figures, both human and animal, generate a pervasive sense of movement. He abandons solid, geometric shapes for a looser handling of form that demonstrates how he worked out the overarching composition and balance of the scene before fixing the figures with solid outlines. In the centre foreground of the image, the fallen figure of Paul on the ground and the two companions who come rushing to his aid are, at this stage, a writhing mass of unintelligible limbs. Rubens' unfinished bodies are action-orientated and he works with frenzied lines to capture the overriding chaos

IMAGE 17: *Conversion of Saint Paul*, 1610-12,
Peter Paul Rubens, Medium: Pen and ink (brown), wash, bodycolour (white) on paper, 32.9 x 22.2cm

IMAGE 18: *Conversion of Saint Paul, 1610-12*
Peter Paul Rubens, Medium: Oil on panel, 57.4 cm x 78.1 cm

IMAGE 19: *Conversion of Saint Paul*, 1610-12, Peter Paul Rubens, Medium: Oil on panel, 95.2 cm x 120.7 cm

of the scene. As a final detail, Rubens applied white heightening around a glowing orb in the centre of the image to indicate its unnatural light source - the blinding light of Christ.

The composition of Rubens' oil sketch has been condensed to focus just on the two central figure groups (image. 18). The viewer looks down the supine body of the saint and his startled entourage from a much higher viewpoint and the body of St Paul is now horizontal to the picture plane, being dragged by his panicked horse. Rubens used painted oil sketches, like drawings, as a means of exploring and perfecting his ideas for a composition before beginning the final work. With the application of colour, the figures in Rubens' St Paul oil sketch are given greater volume and weight than in his drawing. However, the fluid, sketchy brushstrokes still impart an overriding sense of dynamism and many details of the composition remain unfixed. The glowing orb in the drawing has been replaced in the oil sketch by a few hazy strokes of white paint surrounding a ghost-like figure of Christ and the whole scene is lit with an atmospheric orange glow.

The composition in the final painting is, in some respects, closer to the drawing than the oil sketch (image. 19). For example, study the position of the horse in relation to the fallen figure of St Paul in all three images. This has led some art historians to suggest that Rubens returned to the drawing to work more on the composition after completing the oil sketch. The drawing is made up of two separate halves and it could be the case that Rubens simply ripped off the right hand side of the original drawing to begin again after finishing the oil sketch.

Yet the final painting also departs from both the drawing and the oil sketch in a number of important ways. Immediately noticeable is the vibrancy of its colour and its use of stark chiaroscuro. Dark clouds part in the sky to heighten the impact of Christ's appearance and the light he shines on the figures below illuminates important details of the composition, such as St Paul's face. Far from the indiscriminate orange glow of the oil-sketch, light is used in the final painting as a perspectival tool, distinguishing between different areas of the images to give a greater illusion of three-dimensional depth. The new angle of St Paul's body in the painting, which recedes backwards into space as his head hangs towards the viewer, also showed off Rubens' mastery of perspective and was an impressive feat of foreshortening.

The entire cast of figures are carefully rendered in the final painting in matters of expression and costume, aiding the viewer's ability to read the narrative across the painting. For example, the figure cowering in the background under his red cloak peers up towards the figure of Christ with a look of apprehension on his face, whilst the figure who works to calm the panicked horse in the centre of the image wears a peaceful expression. 'Fixing' such details required a more careful application of paint and a much smoother finish than in the two preparatory works. From the frenzied movement contained within those images thus emerges a single frozen moment. In this moment, Rubens' bodies made up of cubes, spheres and triangular forms twist in every conceivable direction.

5: VASLAV NIJINSKY: A DANCER'S BODY IN DRAWING AND SCULPTURE

Alice Odin

'Nijinsky's distinctive advantage is his physical perfection, his harmonious proportions and his extraordinary power in bending his body to interpret the most diverse sentiments. (…) he is the ideal model from which one wants to draw, to sculpt.'

Rodin in La Renovation de la Danse

Hailed as one of the 'eighth wonder of the world', Vaslav Nijinsky (1889 - 1950) started his ballet training in the early 1900s at the Imperial Ballet School in St Petersburg. He was so dedicated to ballet dancing, improving body performance and agility that aged 16, he refused the rare honour of joining a professional dance company in order to spend more time perfecting his technique. By the time of his move to Paris in the early 1910s, he had become a ballet phenomenon in Russia, dancing many of the leading parts at the Mariinsky and the Bolshoi Theatres in Moscow. In Paris, he was the star of Sergei Diaghilev's Ballets Russes, enabling him to reformulate dance and choreography in keeping with the Modernist artistic revolution that was sweeping through Europe. He collaborated with musicians and artists such as Claude Debussy, who wrote the score for *Afternoon of a Faun*, and Pablo Picasso, who designed various sets for Diaghilev.

Nijinsky invented a revolutionary way of dancing, with unique techniques and repertoires. Audiences as well as his dancers, who had been classically trained in ballet, were baffled at the final effect. As the dance historian Jennifer Homans comments: 'The movements [Nijinsky created] are turned in, they're down, they're low, they're not pretty, they're not gracious, they're not graceful. So the dancers were told go up and come down flat-footed, or land like a goat, not like a princess or a beautiful faun. There's this compressed and restrained movement that the dancers chafed against. They complained bitterly.' However, Diaghilev and the other artistic collaborators of the Ballet Russes were enchanted: this led Nijinsky to choreograph now world-renowned works such as Debussy's *Afternoon of a Faun* in 1912 and Igor Stravinsky's *Rite of Spring* in 1913, even though they originally received scathing criticism due to their over sexual references and unusual aesthetics. Rodin, a great admirer and defender of the Ballet Russes and of Nijinsky's dancing, described his choreographies as 'flattened, with angular postures and moves', which illustrates how Nijinsky's art mirrored the contemporary revolutions of Post-Impressionism, Cubism and Fauvism taking place in the visual arts.

As a thank you for defending his controversial productions, Nijinsky posed for Rodin in his studio in the summer of 1912. One of the works Rodin produced out of these sessions, a sculpture now in The Courtauld

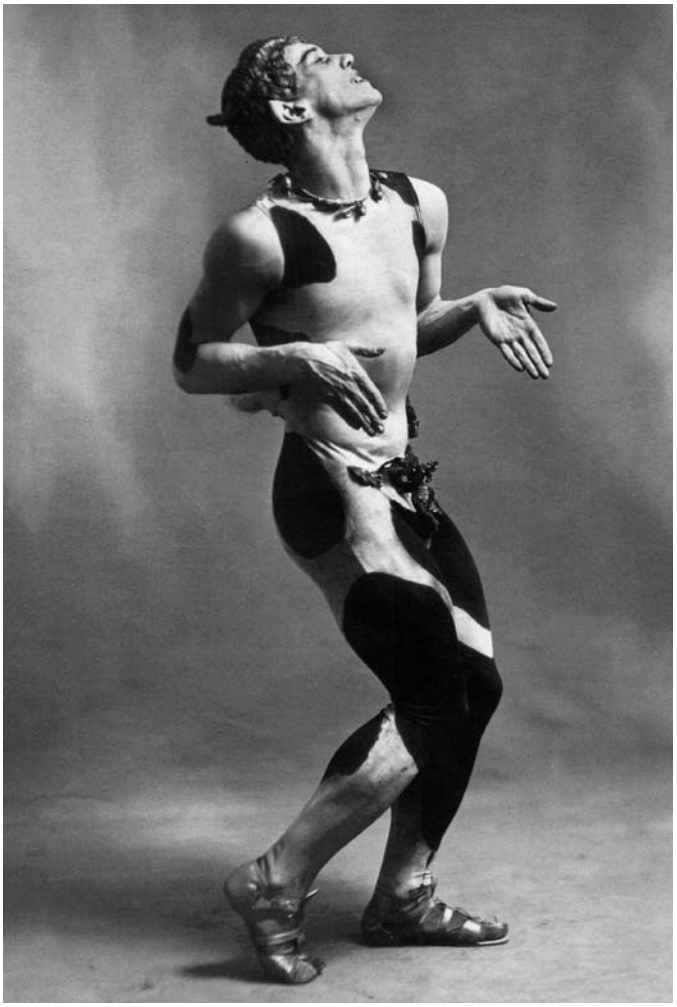

IMAGE 20: Vaslav Nijinsky (1890-1950)
Russian dancer as faun in ballet *Afternoon of a Faun*, Paris, 1912

IMAGE 21: *Nijinsky*, cast 1958 (original model, 1912), Bronze, cast by Georges Rudier (no.6)
177 x 90 x 52 mm, The Samuel Courtauld Trust, The Courtauld Gallery, London, S.2006 L.B.5

IMAGE 22: *Nijinsky*, 1914, Artist: Wyndham Lewis, 22.5 x 19.9 cm

Gallery, embraces the Ballet Russes' modernity: composed of many body parts that seem to have been swiftly assembled rather than gently chiselled from one uniform piece of material, the sculpture exposes Rodin's experimentation with the dancer's dynamic body in an unusual pose (image. 1). Balancing his entire body on one leg while bending the other leg delicately towards his chest, Nijinsky is shown in a very difficult pose, which only a strong muscular body can support. We know the dancer had an impressive physique. As Jennifer Homans wrote: '[Nijinsky] himself was 5"4, he had a long body and stubby legs. His suits had to be tailored because his thighs were so big. This is a body that scaled for Modernism, for Primitivism for moving away for breaking the bounds of the tradition he came from.' This is relayed in Rodin's sculpture, where the thighs and the arms are sculpted into multiple bulging muscles rather than continuous long limbs. Nijinsky's head, which is adorned with the faun hairdo he would wear on stage, lifts the entire pose as if suggesting the dancer is about to leap out of this intricate pose. The sculpture, which is only 20cm high, encapsulates beautifully the precision and strength with which the dancer approached dance.

Similarly, the British artist Wyndham Lewis, known for his geometrical and semi-abstract works, also drew Nijinsky in 1914 (image.2&3). The resulting works represent a body so swollen with muscles, it almost seems

IMAGE 23: *Nijinsky,* 1914, Artist: Wyndham Lewis, 20.2 x 22.8cm

caricatured. Lewis applies his own modern style to the dancer's body, by distorting it into geometric shapes (made stronger by artfully applied shading) of curves, cubes and ovals.

Many photographs were taken of Nijinsky in his now iconic avant-garde costume for *Afternoon of a Faun*. Image 20 illustrates his exceptional physique and his new dance vocabulary, with the body angled, the hands and arms turned down and the head turned sideways, in a repertoire which contrasts with more traditional ballet movements. This led the way to new dance styles, such as contemporary dance, which explores narratives through free and unrestricted movements of the body.

REGARDE! - French translation:
NIJINSKY ET LE CORPS

Regarde! is a French Language resource designed to encourage stimulating content for French language lessons in secondary schools, sixth-forms and colleges. The following chapter is a French translation of *VASLAV NIJINSKY: A DANCER'S BODY IN DRAWING AND SCULPTURE.*

'Nijinski, a pour avantage distinctif la perfection physique, l'harmonie des proportions et l'extraordinaire pouvoir d'assouplir son corps à l'interprétation des sentiments les plus divers. (…) il est le modèle idéal d'après lequel on a envie de dessiner, de sculpter.' Rodin dans La rénovation de la danse

Vaslav Nijinsky (1889-90), considéré comme l'une des 'huitièmes merveilles du monde', commença l'apprentissage du ballet au début des années 1900, à l'École Impériale de Ballet Russe à Saint Petersburg. A l'âge de 16 ans, il était tellement dédié à l'art du ballet qu'il refusa l'honneur de rejoindre une compagnie professionnelle de danse pour parfaire sa technique et son agilité physique. Lorsqu'il déménagea à Paris, au début des années 1910, il était devenu un phénomène dans le monde de la danse en Russie, dansant les rôles principaux aux théâtres de Mariinsky et au Bolshoi à Moscou. A Paris, il devint la star des Ballets Russes de Diaghilev, ce qui lui permit de reformuler la dance et la chorégraphie en parallèle avec la révolution artistique du modernisme qui balayait l'Europe. Il collabora avec des musiciens et des artistes tels que Claude Debussy, qui écrit la partition pour *L'après midi d'un Faune* et Picasso qui conçut plusieurs décors pour Diaghilev.

Nijinsky inventa une façon révolutionnaire de danser, avec des techniques et un répertoire unique. Le public, ainsi que ses danseurs qui avaient une formation classique de ballet, étaient souvent déconcertés par le résultat. Comme l'écrit l'historienne de la danse, Jennifer Homans: 'les mouvements [que Nijinsky créaient] sont tournés vers l'intérieur, ils se dirigent vers et ils sont bas, ils ne sont pas beaux, ils ne sont pas gracieux. On disait aux danseurs de sauter et d'atterrir sur un pied plat et d'atterrir comme une chèvre, pas comme une princesse ou un joli faune. Il y a ce mouvement compressé et retenu contre lequel les danseurs se heurtaient. Ils se plaignaient amèrement.' Diaghilev, cependant, ainsi que les autres collaborateurs artistiques des Ballets Russes étaient enchantés. Nijinsky mit en scène des œuvres maintenant célèbres telles que *l'Après-midi d'un Faune* de Claude Debussy en 1912 ou *Le Sacre du Printemps* de Stravinsky en 1913; elles reçurent, à leurs débuts, des critiques cinglantes à cause de leurs références sexuelles et de leurs esthétiques inhabituelles. Rodin, grand admirateur et défenseur des Ballets Russes et de Nijinsky, décrit ses chorégraphies comme 'plates, avec des poses et des mouvements angulaires'. Dans cette description, on aperçoit comment l'art de Nijinksy reflète les révolutions de l'époque dans les arts visuels telles que le Postimpressionnisme, le Cubisme ou encore le Fauvisme.

Pour le remercier de son soutien, Nijinsky posa pour Rodin pendant l'été de 1912, dans le studio du sculpteur. L'une des œuvres produites, une sculpture qui fait maintenant partie de la collection de la galerie Courtauld, adopte la modernité des Ballets Russes. Composée de plusieurs parties de corps qui semblent avoir été assemblées rapidement plutôt que sculptées minutieusement d'un seul bloc, la sculpture révèle l'expérimentation que Rodin fait avec le corps dynamique et contorsionné du danseur. Balançant son corps entièrement sur une jambe tout en pliant son autre jambe délicatement vers son torse, Nijinsky est dépeint dans une pose difficile, que seul un corps solide et entrainé peut maintenir. On sait que le danseur avait une carrure physique impressionnante. Comme l'écrit Jennifer Homans: 'Nijinsky mesurait 1m65, il avait un corps allonge et des jambes trapues. Ses tailleurs devaient être faits sur mesure parce que ses cuisses étaient si larges. C'était un corps fait pour le modernisme, pour le primitivisme, pour sortir des normes de la tradition dont il venait.' Ceci est transmis dans la sculpture de Rodin, où les cuisses et les bras sont sculptés en de nombreux muscles saillants plutôt qu'en de longs membres allongés. La tête de Nijinsky, ornée de la coiffure de faune qu'il portait sur scène, rehausse la pose suggérant que le danseur va sortir de cette pose inhabituelle en un bond. La sculpture, qui mesure seulement 20 cm, résume merveilleusement la précision et la force avec lesquelles le danseur approchait son art. Parallèlement, l'artiste britannique Wyndham Lewis, connu pour ses oeuvres géométriques et semi-abstraites, dessina aussi Nijinsky en 1914. Ces oeuvres représentent elles aussi un corps presque caricaturé, enflé de muscles. Lewis applique son propre style moderne au corps du danseur, en le déformant en des formes géométriques (rendues plus fortes par des hachures subtiles) de courbes, de cubes et d'ovales.

Beaucoup de photos furent prises de Nijinsky dans ce costume avant-garde maintenant célèbre de *l'Après-midi d'un Faune*. L'image 20 illustre son physique exceptionnel et son nouveau vocabulaire de danse, ancré dans un corps anguleux, les mains et les bras tournés vers le bas et la tête tournée de côté, et dans un répertoire qui contraste avec les mouvements traditionnels du ballet. Ceci ouvrit la voie à de nouveaux styles de danses, telle que la danse contemporaine, qui explore la narration à travers des mouvements corporels libres et non codés.

6: THE ART OF DANCE:

A conversation with Shobana Jeyasingh

Shobana Jeyasingh Dance is a contemporary dance company led by a world-class artist. Shobana creates works of extraordinary creativity, which are visceral as well as intellectually stimulating. What sets her company's work apart is its success in embracing a remarkably varied range of content, styles and performance platforms. With bold collaborations across dance, film, music, visual art and science the work is dynamic, precise and sophisticated. Contemporary urban themes make the company's work resonant and accessible.

1 - How did you become a choreographer? What interested you in becoming a choreographer?

I was always interested in making art. My first exposure to how art was structured was through poetry and literature. I also loved dance as a child and wanted to be good at it. Subsequently, I became interested in how dance was designed.

2 - We know you do in-depth research before creating a new work. Can you talk us through what your research process is and how it influences new works?

I think all contemporary choreographers conduct research before they choreograph. In ballet dance, one may be making a response to the music or re-telling an already familiar narrative. In contemporary dance, one is often guided by a concept or a new subject which might require some research. When I was commissioned in 2013 to be part of the *MitoSys* multi-national research project to make dance work inspired by cell division, I obviously had to read and learn about this very biological subject before I could think about how to tackle any dance ideas. What I learnt about what happens in cells - the dynamics and the precision - through conversations with a scientist and through reading, had a direct result on the composition of the movement, the music and the general narrative of the final work I produced, *In Flagrante*.

3 - Can you explain what your usual choreographic process with your dancers is?

I have an area of interest (a concept or an idea) that I have already thought about which I take into the studio. I have a rough idea of what kind of movement I am looking for to communicate that concept. I may even have some images or some scenes in my head about the number of dancers and what they might be doing. These images will dictate what kind of tasks I give the dancers in rehearsals and what kind of stimuli I take into the studio (pictures, web sites, footage etc.). They will also determine what I choose from the material generated in the studio and how I edit and select the generated material. I try as much as possible to make movements that are owned by the dancer.

4 - The exhibition *Rodin and Dance: The Essence of Movement* explores Rodin's fascination with Dance. How do you see the visual and the physical worlds interacting within dance?

The visual context, the designed space, is a very important part of communicating the dance narrative. This could be made through lighting, projected images, a built set or - as was the case in *Outlander* which drew its inspiration from the Italian Renaissance painter Paolo Veronese's *The Wedding at Cana* (1563) - the use of a known painting in the background. Found visual images often spark ideas for choreographic designs. For example, the second scene of my work *Bayadère - The Ninth Life* was very much influenced by various 19th century paintings of *Grande Odalisques* (1814), like the famous one painted by Jean Auguste Dominique Ingres. In another one of my works, Strange Blooms which explored botany and how plants grew, I took many photographs of plants taken by the 19th century photographer Karl Blossfeldt with me. I found his unsentimental monochrome images of plants very inspiring.

5 - The exhibition truly reveals Rodin's passion for the new forms of dance that appeared on the French stage around 1900. Modern dance and the newly discovered dance traditions of South East Asia resonated deeply with Rodin's own artistic practice. The dancers, their bodies and their attitudes provided Rodin with new material to experiment with and to take his work in new directions. How has your training in classical Indian dance (bharatanatyam) and your research on other cultures affected your choreographic processes?

Classical dance training was my first language and it continues to form the "core script" for the way I choreograph. The formality and etiquette of classical dance makes a very rich departure point as well as a tool for analysis. There are many interesting choreographic possibilities in the deconstructing of classical rules which also offer a rich counterpoint to innovation. Indian classical dance has given me a particular use of body weight and a focus on detail which influences much of my judgment and selection in the studio. I have often used the tension that it deploys in the arms by transporting it to other parts of the body to create a different effect. It offers strategies which are an important part of my palette.

IMAGE 24: Photography: Chris Nash, Dancer: Teerachai Thobumrung

IMAGE 25: *Study for La Grande Odalisque*, 1814, Artist: Jean-Auguste-Dominique Ingres, Medium: 27 cm x 27.2 cm

6 - Rodin's drawings depict Javanese dancers he saw in 1889 and the Cambodian dancers he sketched in 1906. As a dancer how do you feel he has captured these unique and different movements?

Rodin's drawings speak to me more about the nature of his engagement with Cambodian dance rather than about the dance itself. His use of colour wash makes the figures luminous and mystical. The hand gestures and the flexed feet have always fascinated Europe since they offer such a different idea of elegance to that of ballet. The drapery (totally different to the very sculptured and ornate costumes worn by the dancers) is reminiscent of a more European reclamation of classical dance- such as the choreography of Isadora Duncan. This is further emphasised by the loosely flowing dynamic of the body, which again is at odds with the dance itself where the energy flows from the articulation of the joints. The lack of facial features renders the dancer ephemeral and abstract. These are figures which reside in the colonial imagination, rather than in the lived history of a people.

7 - Rodin's small clay studies depict extreme poses that are stretched and twisted showing figures to be contortionists rather than traditional dancers. Can you see this when looking at the sculptures?

It is very clear that these amazing and powerful figures are very much dance derived. They might be movements that a dancer goes through at the end of a warm up session. One can see that the "base" is still classical which makes them an extreme application of the rules of dance rather than unruly contortions.

8 - Do you have a visual artist or a period in art that you are particularly fond of?

I like all science fiction films. I am a big fan of the cult movie *Blade Runner*, all the Terminator films and the films made of Philip K. Dick's novels. I am interested in how film directors imagine the body and intelligence of the future. I also love all the paintings by Vermeer for their attention to the ordinary, his everyday bodies set in dark interiors. His choices of gesture, including the head, and their renderings are very interesting in terms of choreography. I also love all of Velazquez's paintings and the way he interrogates space and representation.

IMAGE 26: Photography: Matteo De Fina, courtesy Fondazione Giorgio Cini, Dancer: Sooraj Subramaniam

Shobana Jeyasingh Dance aims to encourage and promote excellent dance practice in schools, colleges, universities and community groups through understanding and appreciation of the dance vocabulary and choreography of Shobana Jeyasingh. Our Learning and Participation programme is focused on promoting individual creativity and is inspired by our company's unique choreographic process. We offer workshops, master classes, CPD training and projects in schools, colleges, universities and community groups all around the UK.

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SHOBANA
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DANCE

7: RODIN'S METHOD: AN ARTIST'S PERSPECTIVE

Dr Naomi Lebens in Conversation with artist Chloe Le Tissier

Chloe Le Tissier moved to London in 2002 to study at the Slade School of Fine Art, where she specialized in painting. In 2010, she was offered a place on The Drawing Year at the Royal Drawing School and in 2012 she was a Threadneedle Prize finalist. The same year, Chloe undertook the Royal Drawing School's International Teaching and Art Residency at the Institute of Fine Arts Modinagar in India. In addition to her practice, Chloe currently works as Assistant to the Head of The Courtauld Gallery, Dr Ernst Vegelin. In this role, she supported the curators with the planning and preparation of *Rodin and Dance: The Essence of Movement*, offering an artist's insight into the techniques and processes Rodin used to create his works.

1 - How would you describe your practice, and use of media, as an artist?

I work primarily in oils, acrylics and watercolour painting and I also do a lot of drawing which feeds into the paintings that I make. I have in the past used other materials, such as fabrics and photography, again primarily as resource and reference materials for paintings. More recently, I have been experimenting with clay for the Rodin project.

2 - Rodin is best-known as a sculptor and the centrepiece of the exhibition Rodin and Dance: The Essence of Movement is his sculptural group, the Dance Movements. Why did understanding Rodin's working methods across different media become such an important part of the research behind this exhibition?

The original concept behind the Rodin exhibition was, as you say, based around the *Dance Movements* sculptural group. But as we went along we discovered numerous drawings and we know that Rodin worked through life drawing from a live model to make a lot of the studies that fed into his process of making the sculptures. So it was really important to thoroughly investigate all of methods that he used associated with the main sculptural group.

3 - To help investigate these methods, together with the exhibition curator Dr Alexandra Gerstein, you collaborated with the Royal Central School of Speech and Drama. Could you explain a little more about this partnership and its aims?

Dr Gerstein worked with actor performers and trained dancers (including an acrobat) from the Royal Central School of Speech and Drama and the main purpose of this research project was to see how Rodin's models for the *Dance Movements* got into some really quite extraordinary poses, where the body is being pulled in different directions and there is a kind of weight and tension to it. The dancers were looking at the imagery we had of the sculptures or, in some cases, at the sculptures or drawings themselves and were trying to recreate the different poses. As this was happening,

IMAGE 27: *Movement D*, Auguste Rodin, 1911
Terracotta, 33.5 x 9.5 x 10.4 cm,
Musée Rodin, Paris, S.5493

IMAGE 28: Photograph of movement specialist in the research project with the Royal Central School of Speech and Drama (International Centre for Movement).

IMAGE 29: Photograph of movement specialist in the research project with the Royal Central School of Speech and Drama (International Centre for Movement).

IMAGE 30: Tracing at the window

IMAGE 31: Overlaid tracings on clear polyester after drawings D.4418

we were documenting, discussing and debating how all these poses were reached. I was also sketching the dancers trying to imitate Rodin's practice of drawing from life.

4 - Was there anything in particular that struck you about the way Rodin worked?

Absolutely, I was thinking about the speed in which Rodin made these drawings. He apparently did them in less than a minute, which isn't surprising given the difficulty of some of the poses - sustaining them for any longer would have been really tricky and we think that the dancers were probably constantly in motion. Rodin needed to capture that motion, which is why he worked so fast - contemporaries talked of him constantly shedding papers on the ground as he drew.

5 - What did Rodin do with the drawings he made from life?

Rodin later went back to pick out those drawings which he thought captured the essence of movement that he was looking to convey. According to contemporaries who made observations at the time, Rodin would then undertake a tracing process using a window against which he would put the drawing that he had selected out of hundreds so that the light shined through. Then, using another piece of paper that he put over the top, he would make a copy. Importantly, in the copy, he could just select those lines which were most satisfying to him. He would maybe turn the sheet a little bit to adjust the tracing, or change the angle of the figure. We did our own experiments using the same technique and also by making tracings of a number of Rodin's drawings. By laying these tracings on top of one another, we could see that a lot of them had the same basic figure shape and scale suggesting that Rodin did indeed use the tracing method.

6 - How does Rodin's practice in drawing compare to his practice of painting in watercolour and gouache?

We noted that Rodin was using watercolour and gouache in some of his drawings of dancers, which he applied later, and we think that he would have been doing that to give additional form to the drawings. We made some quite interesting observations of drawings at the Musée Rodin using a microscope and looking at how exactly he layered the different media. This is how we know that he used pencil first and applied paint later. In a way, his approach to paint seems quite similar to his approach to drawing in that it looks like he applied it rapidly - it would have just been one brushstroke here and there with a flesh tint to give the figure additional body. Everything shared this quality of immediacy, of getting something across, of capturing something really quickly. We see that for some of the drawings Rodin did of Cambodian dancers, he quite vigorously filled in the background with watercolour - again doing that spontaneous, quick practice of capturing what he is seeing.

7 - Turning again to the main focus of the exhibition - the Dance Movements sculptural group - were you able to discover anything about Rodin's practice as a sculptor?

At the point that I first learnt about the exhibition, I offered to make some small copies of Rodin's sculptures to help the curators think about how the artworks would be installed in the exhibition space. It is particularly important with 3D objects like sculptures that the curators could go into the gallery to test the lighting and think about how they were to be positioned. Everything had to be decided before the actual works arrived from the Musée Rodin, and this was why I made the sculptures in the first place.

I have subsequently come to learn a lot more about Rodin's process and the key comparison between my approach to making these sculptures and Rodin's would have to be the fact that, in both cases, it was a very intuitive, experimental process. However, Rodin was working with a different kind of clay, which his assistants would have fired, whilst I was working with air-dry clay. Rodin's sculptures were assembled from press-moulded elements, which also meant that our methods were quite different. For me, it was very difficult to model the little figurines with all their protruding limbs without any underlying support. So I came up with the idea of using coat hangers as an armature, which you can just pull apart and refigure into different shapes. At this point, I was just working from photographs of Rodin's sculptures, but I was told that his sculptures were about 30cms high and I used this as a guide. My sculptures are a little more elongated than his - which are quite stumpy. But this is where the sense that Rodin was quite experimental comes in again, because the sculptures are actually quite crudely done and quite messy. Rodin was just trying to get across that pose and movement that he was capturing - following on from the approach he adopted in drawings.

8 - Finally, do you think your experience working on Rodin and Dance: The Essence of Movement will feed back into your own practice in any way?

I think so, as an artist, like a sponge, you always soak up influences from your environment and anything you are looking into. Certainly, the more I have looked at Rodin the more I have realized how, especially in his later years making sculptures, he was really forward thinking, almost mirroring the way we are taught to think in fine art degrees today. You know - really considering materials and processes, thinking about getting an idea across rather than just sticking to traditional conventions. From Rodin, I now have a new found interest in making sculpture and using clay!

Rodin's process of building up a complete visual memory through drawing is also really important. Drawing has fallen through the net somewhat in recent times, but people are returning to it now and really seeing the value in building up a personal language of drawing. It is not necessarily about being a brilliantly skilled draughtsperson, but rather just about being able to convey what you want to convey visually. There is something really unique about the practice of drawing - the more you look at something and get it down on paper, the more you familiarize your eye and your brain with it and then you can use it in any work you make. I went to the Royal Drawing School to get my eye in in this way and it has been really beneficial to my practice.

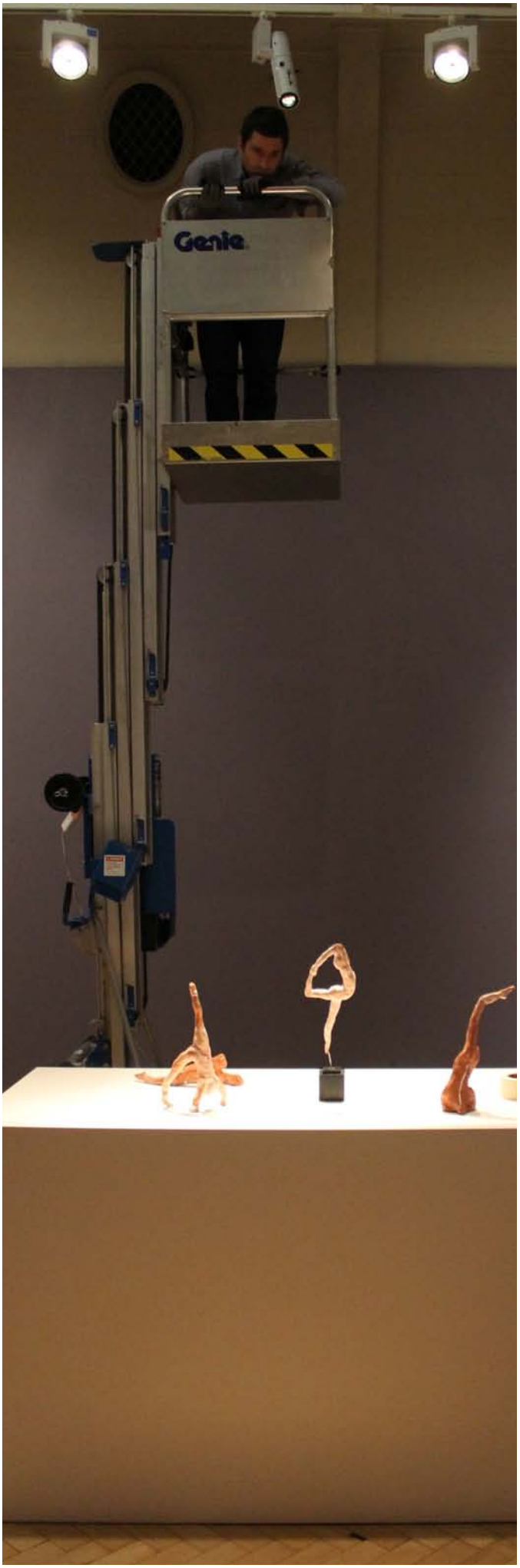

IMAGE 32: Lighting tests with clay models by Chloe Le Tissier.
Courtauld Technician: Jack Kettlewell

8: GLOSSARY OF ARTISTS AND TERMS

ALBERT ELSEN (1927-1995): Rodin scholar and modernist art historian, who was a professor at Stanford University from 1968 to his death in 1995.

ALDA MORENO (ACT. 1910S D.1963?): Spanish dancer and acrobat who worked at the Opera Comique. Moreno was introduced to Rodin in July 1910 and posed for the *Dance Movements*.

ARMATURE: In sculpture, an armature is the framework or skeleton around which a sculpture is built. It provides structure and stability, especially when malleable materials such as wax, newspaper or some types of clay are being used as the medium. Ceramic clays, fired in a kiln, generally do not need armature support.

CHIAROSCURO: An Italian word meaning 'light-dark' used to describe the use of deep variations of light and shade in painting.

CICERO (106-43 B.C.E.): Marcus Tullius Cicero was a Roman statesman and lawyer, scholar whose writings included books of rhetoric, philosophical and political treatises, and letters.

CLASSICAL: Relating to ancient Greek or Roman literature, art, or culture.

CLAUDE DEBUSSY (1862-1918): French composer associated with the birth of Impressionist music, which incorporated non-traditional scales and tonal structures.

CUBISM: One of the most influential styles of the 20th century, in which artists typically break down objects and figures into distinct planes and try to show more than one viewpoint at the same time.

EADWEARD MUYBRIDGE (1830-1904): English photographer best known for his extensive study *Animal Locomotion*, which was published in 11 volumes in 1887. He used multiple cameras to produce stop-motion photographs of humans and animals. He also pioneered a device for projecting motion pictures known as a zoopraxiscope.

ÉCOLE DES BEAUX-ARTS: A prestigious art school found in 1648 to educate France's most talented students in painting, sculpture and architecture. It favoured applicants who displayed strong drawing skills. The curriculum encouraged students to study works from the Renaissance and Ancient Greece and Rome.

FARNESE HERCULES: An Ancient Roman statue of Hercules standing at 3.15 metres tall, probably made in the early third century AD and signed by the otherwise unknown sculptor, Glykon.

FAUVISM: An artistic movement that flourished in Paris around 1905-1910, in which artists used strong colour and expressive brushwork. Henri Matisse (1869-1964) is regarded as Fauvism's leading figure. The name 'les fauves' translates as 'the wild beasts' and was coined by the art critic Louis Vauxelles when he first saw the work of Matisse and André Derain (1880-1954).

FORESHORTENING: A term used to describe when an object or person in a painting is reduced in size or distorted to convey the illusion of three-dimensional depth.

IGOR STRAVINSKY (1882-1971): Russian-French-American composer, pianist, and conductor, who revolutionized music in the 20th century. Stravinsky's *The Rite of Spring*, performed in Paris in June 1913, catapulted him from obscurity to stardom. The performance caused a near riot in the audience, with rival factions shouting abuse at each other and forcing the conductor and musicians to flee.

IMPRESSIONISM: An art movement that was initiated in 1874 when thirty artists exhibited their artworks as the Société Anonyme in a photography studio in Paris. The term 'Impressionism' was coined by a critic playing upon the title of Monet's painting *Impression, Sunrise* (1872). They employed rough brush strokes that appeared to give equal weight to all elements of a composition. Many chose to eliminate narrative altogether and focused instead on the sensations of light and nature.

ISADORA DUNCAN (1877-1927): Known as the 'mother of modern dance' Duncan was an American dancer who rejected the rigidity of ballet and championed free-spiritedness. Her influence spread across America and Europe as she travelled and performed. Duncan loved Russia, where she supported the Communist Revolution claiming that 'All true artists are revolutionists'.

JEAN-AUGUSTE-DOMINIQUE INGRES (1780-1867): French Neoclassical painter who saw his work as part of an unbroken classical tradition that stretched back to Raphael and the Renaissance. He believed firmly in drawing as the basis for all art, but was also willing to elongate forms in order to achieve greater idealisation.

KARL BLOSSFELDT (1865-1932): German sculptor and photographer who used photographs of plants to educate his students about design. Blossfeldt developed a series of homemade cameras that allowed him to photograph magnified plant surfaces in unprecedented detail - his work was championed by the surrealists and other modern artists.

LEO STEINBERG (1920-2011): A professor of art at University of Pennsylvania from 1975-91. Scholar and art historian who specialized in the work of Michelangelo and modernist art history.

LOIE FULLER (1862-1928):
American dancer and pioneer of modern dance. Fuller had no formal training and began her dance career performing as a skirt dancer on the burlesque circuit. By 1892, she had moved to Paris to perform at the famous cabaret music hall, the Folie-Bergères. Fuller was fascinated by special effects in lighting and set design and her pioneering performances were an immediate hit with French artists including Stéphane Mallarmé and Auguste Rodin.

PABLO PICASSO (1881-1973):
Spanish painter, sculptor, etcher, lithographer, ceramist and designer. One of the most influential artists of the 20th century, associated with the creation of cubism.

PAOLO VERONESE (1528-1588):
Italian Renaissance painter, based in Venice. Known for large-format narrative paintings with religious and mythological subjects, such as The *Wedding at Cana* (1563) and The *Feast in the House of Levi* (1573).

PARIS OPERA: A musical institution founded in 1669 and France's premier opera company. Classical ballet as we know it today originated here as the Paris Opera Ballet. During the late 19th century and early 20th century it was housed in the Palais Garnier on the Boulevard des Capucines.

PERSPECTIVE: The art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other.

PETER PAUL RUBENS (1577-1640):
Flemish painter, scholar, and diplomat who worked in Antwerp, Italy, Madrid, Paris and England. Knighted by Charles I of England and Philip IV of Spain. Ran a large workshop in Antwerp where his studio assistants included the artists Anthony van Dyck, Jacob Jordaens, David Teniers the Elder and Theodoor van Thulden among others.

POST-IMPRESSIONISM:
A term which describes changes in Impressionism from about 1886, the date of last Impressionist group show in Paris. The four principal 'post-impressionists' are Paul Cezanne (1839-1906), Paul Gauguin (1848-1903), Georges Seurat (1859-1891) and Vincent Van Gogh (1853-1890). The term 'post-impressionist' was coined by the English painter and art critic, Roger Fry (1866-1934) when he organized the exhibition Manet and the Post-Impressionists in 1910.

SERGEI DIAGHILEV (1872-1929): Russian art critic, patron and connoisseur. Founder of the *Ballets Russes*, a ballet company that rejected tradition and used innovative music and visual art in its performances.

STÉPHANE MALLARMÉ (1842- 1898): French poet and leader of the symbolist movement. Although he was celebrated as a great literary figure during his lifetime, Mallarmé's poetry was renowned for being difficult to understand due to the use of ambiguous language and obscure imagery.

SYMBOLIST: Symbolism initially developed as a French literary movement in the 1880s. Symbolists sought to express individual emotional experience through the use of language, often using metaphors and images with no exact meaning to convey the author's state of mind.

VASLAV NIJINSKY (1889-1950):
Legendary Russian ballet dancer and choreographer, famed for his spectacular leaps and sensitive musical interpretations. His work as a choreographer from 1912 was considered daringly original.

WALTER SICKERT (1860-1942):
English painter and printmaker who was a member of the Camden Town Group. Like the Impressionists, this group favoured urban scenes, but went further in their use of expressive brush marks and colour.

WYNDHAM LEWIS (1882-1957):
English painter and author, who co-founded the Vorticist movement in Bloomsbury in 1914. The Vorticist movement attacked traditional Victorian values and celebrated the technological advances of modern society.

IMAGE 33: *Nijinsky,* cast 1958 (original model, 1912),
Bronze, cast by Georges Rudier (no.6) 177 x 90 x 52 mm,
The Samual Courtauld Trust, The Courtauld Gallery, London,
S.2006 L.B.5

9: IMAGE RESOURCE CD

This CD is a compilation of key images from The Courtauld Gallery's collection related to the theme ***The Body in Motion***

The Power Point presentation included in the CD aims to contextualise the images and relate them to one another.

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TEACHERS' RESOURCE
THE BODY IN MOTION
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