

**Mercer Cluster FEATURES • SPORTS • SOCIETY • THE ARTS**

# 'The Thinker' and 'The Kiss' On Exhibition At Mercer

A collection of the works of Auguste Rodin is now on exhibit in the Mercer Art Gallery, room 316, Connell Student Center and will remain through Nov. 27. Included among the works of "the Father of Modern Sculpture," being shown here, are the famous sculptures, "The Thinker" and "The Kiss." The exhibition consists of twenty drawings and eleven bronzes, and is being circulated among American museums and universities under the auspices of the Museum of Modern Art, New York.

The 8 sculptures and 20 drawings from the Museum of Modern Art were selected by Miss Elaine L. Johnson, Associate Curator of Drawings and Prints. Several were shown in the exhibition of Rodin's work held at the Museum in the summer of 1963—the first comprehensive loan exhibition devoted to Rodin by an American museum. Three additional larger bronzes have been loaned by the Slatkin Galleries of New York. They are "The Thinker," "The Kiss," and "The Flight of Love."

Rodin died in 1817 at the age of 77, admired and honored throughout the world as the greatest sculptor since Bernini in the seventeenth century. His reputation diminished, however, as sculptural movements stressed abstract form and reacted against Rodin's naturalism and depiction of literary themes. Revival of interest in Rodin has been developing since the late 1940's and early 1950's and is today universal in scope. In New York, exhibitions put on by the dealer Curt Valentin called the attention of a re-

ceptive public to the bronzes and small improvisations.

While adhering to nineteenth-century use of classical subject matter and ideas of sculpture's noble purpose, Rodin infused his figures with such fidelity to the appearance and spirit of nature that academic sculpture was left behind as hopelessly cold and pompous.

The earliest bronze sculpture shown, *The Walking Man* of 1877-78 is a nearly three-foot-high study for Rodin's second major life-size sculpture, *St. John the Baptist Preaching*. In the study, which has become of great interest to modern artists, Rodin trapped the kinetic energy of stride, showing the acute observation of nature and feeling for the beauty of ordinary bodily movement that characterized his approach to art.

The exhibition includes one of the portrait busts that Rodin did of George Bernard Shaw in 1906. As in his other work, Rodin—who claimed he could give a man's whole biography, ethnic origins,

epoch, etc. in a portrait—gained a sense of life by modeling from every profile. His portraits of famous men were often unsettling in their penetration into the character of the man behind his reputation. Shaw, who has written eloquently of sitting for a bust by Rodin commented, "Look at my own bust and you will see no resemblance to that brilliant fiction known as George Bernard Shaw."

Two of the works in the exhibition were originally intended for Rodin's 18-foot-high project for a portal, *The Gates Of Hell*, which absorbed his interest for almost forty years and is the source of many simple works. One is the *Thinker*, of 1880, in its original size of 15 inches. The other is *Eve*, of 1881, who stands in a large version in a niche on the facade of the Rodin Museum in Philadelphia. Also in the exhibition is *Iris*, which shows the dynamism Rodin achieved by throwing the figure off balance and suspending it above the pedestal.

Rodin thought that his late draw-



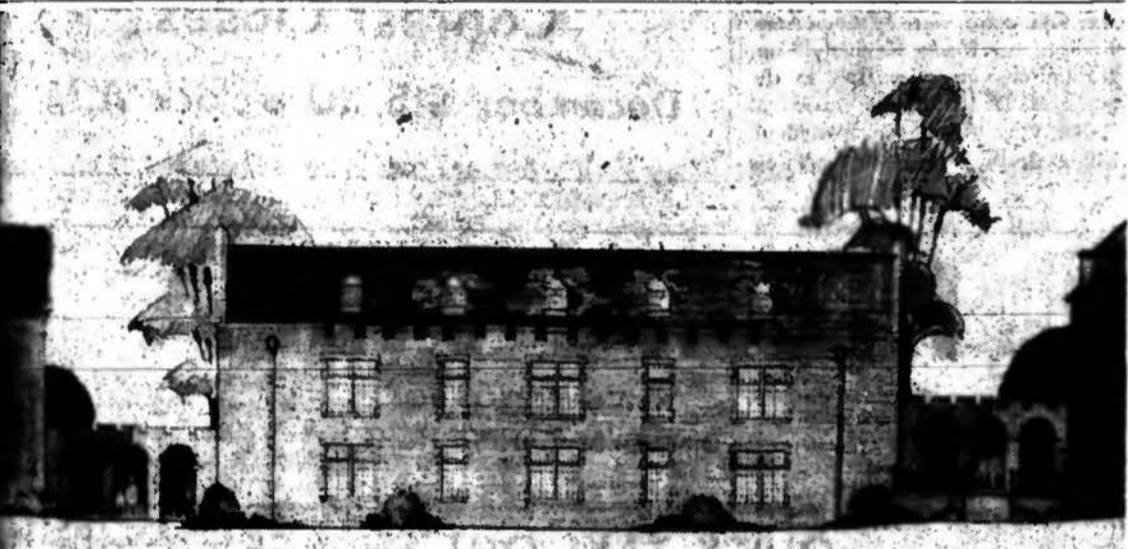
**THE THINKER**—By Auguste Rodin, now on exhibition at Mercer. On the right is a bronze cast from the original clay model, in the original size. On the left is a larger casting of the famous statue. As with many of Rodin's other works, both were cast after his death.

ings showed the culmination of everything he had learned about art. Only late drawings, none of which are studies for sculpture, are shown in the exhibition. Two are portrayals of Nijinsky, the others, Rodin's vital renditions of nude or semi-draped dancers and models in delicate outline—often multiple outline reflecting the model's movement.

Several of the works in the exhibition were originally collected by the late philanthropist Jules E. Mastbaum, whose interest in Rodin led to the casting of *The Gates of Hell* and the preservation of Rodin's studio in Meudon, France. Mr. Mastbaum also founded the

Rodin Museum in Philadelphia in 1929. Other works were lent by the Museum of Modern Art, New York, the Rodin Museum of Philadelphia, and private American collectors, including the photographer Edward Steichen, who was the first to bring Rodin's drawings to the United States.

Aside from works by Rodin, the exhibition contains a lithograph of him by his friend the painter Eugene Carriere. The wall labels contribute comments by the artist; his assistant, the sculpture Antoine Bourdelle; George Bernard Shaw; and others; on Rodin's art and attitudes.



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## HECK ATTENDS MEET OF S.E.A. IN ATLANTA

Victor C. Heck, economics department head, is attending meetings of the Southern Economics Association and the Southern Association of American Collegiate Schools of Business, in Atlanta, Nov. 12-14.

At the meeting of the SEA, Professor Heck has been invited to read a discussion on Arthur Schweitzer's "Methodology in Comparative Economic Analysis." Professor Heck's paper is entitled "Means and Ends in Economic Analysis."

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