**SCULPTURE**

**Augustus Rodin An Age of Bronze**

* 1876, It was cast in bronze 10 years later
* Exhibited in 1870s – very shocking, not an ideal of beauty.
* Rodin went to Brussels during the war with Prussia, hired a young soldier as a model.
* During WWI gave a gift of 18 bronzes to British nation.

**Augustus Rodin John the Baptist**

* After a model of 1879-80
* Rodin’s second large bronze study.
* The head was exhibited independently in the Paris salon 1879
* 1880 – the whole figure in plaster, 1881 – in bronze.
* H 2m, slightly oversized to counteract the damning criticism of casting from the live model.
* Naturally awkward yet forceful pose of his untrained model, an Italian peasant from the Abruzzi.
* A raw mystical character appropriate to the Baptist.
* 1902 a committee of sculptor’s supporters set up a subscription to buy it for a nation.
* Celebrated in Café Royal, students from Slade and South Kensington Art School pulled the carriage as a homage.
* 1914 Rodin gave 18 sculptures as a gift.
* Rodin did bronze only when he had a commission as bronze was expensive. Usually outsourced to Theibaut Freres Foundry in Paris.
* Artificial patina through use of chemicals.
* Also by Rodin: Amur and Psyche carved in marble (workshop), Bust of Le Duchess de Choiseul (sire perdue – lost wax technique), Inner Voice (Muse), 1896.

**Primavera by Richard Garbe**

* 1926
* Ivory, mounted on wood painted gold.
* Free-standing figures in low relief, pierced panels, architectural elements.
* Centre – semi-clad Flora with flowers in hands, flanked by 2 smaller figures on slender columns of a man with a lute and a woman singing.
* At the top – personification of the Sun emerging through clouds above the frieze of naked boys carrying flowers.
* Bottom reliefs: Zephyr pursuing Flora, on the R – a shepherd listening to Pan perched in a tree.
* Ivory carving was held in low esteem. 1906 The Studio magazine: suitable only for billiard balls, false teeth and cutlery.
* Garbe revived the use of material. Truth to material, aims associated with the Modern movement.

**Sir George Frampton. Mother and Child**

* 1894-95
* Silvered bronze
* The sculptor’s wife Christabel, newly-wed, and son Meredith.
* An intimate and fond expression of motherhood.
* Baggy sleeves and child’s full robe and cap, Renaissance style ledger suggest a former era.
* Originally designed a bright copper plaques with an white enamel disk to back a sculpture.
* Symbolist format, a notable example of experiments with colour in sculpture.
* The sense of ideal group.
* “New Sculpture” movement: a greater degree of naturalism and a wider range of subjects after stylised neo-Classism sculpture.